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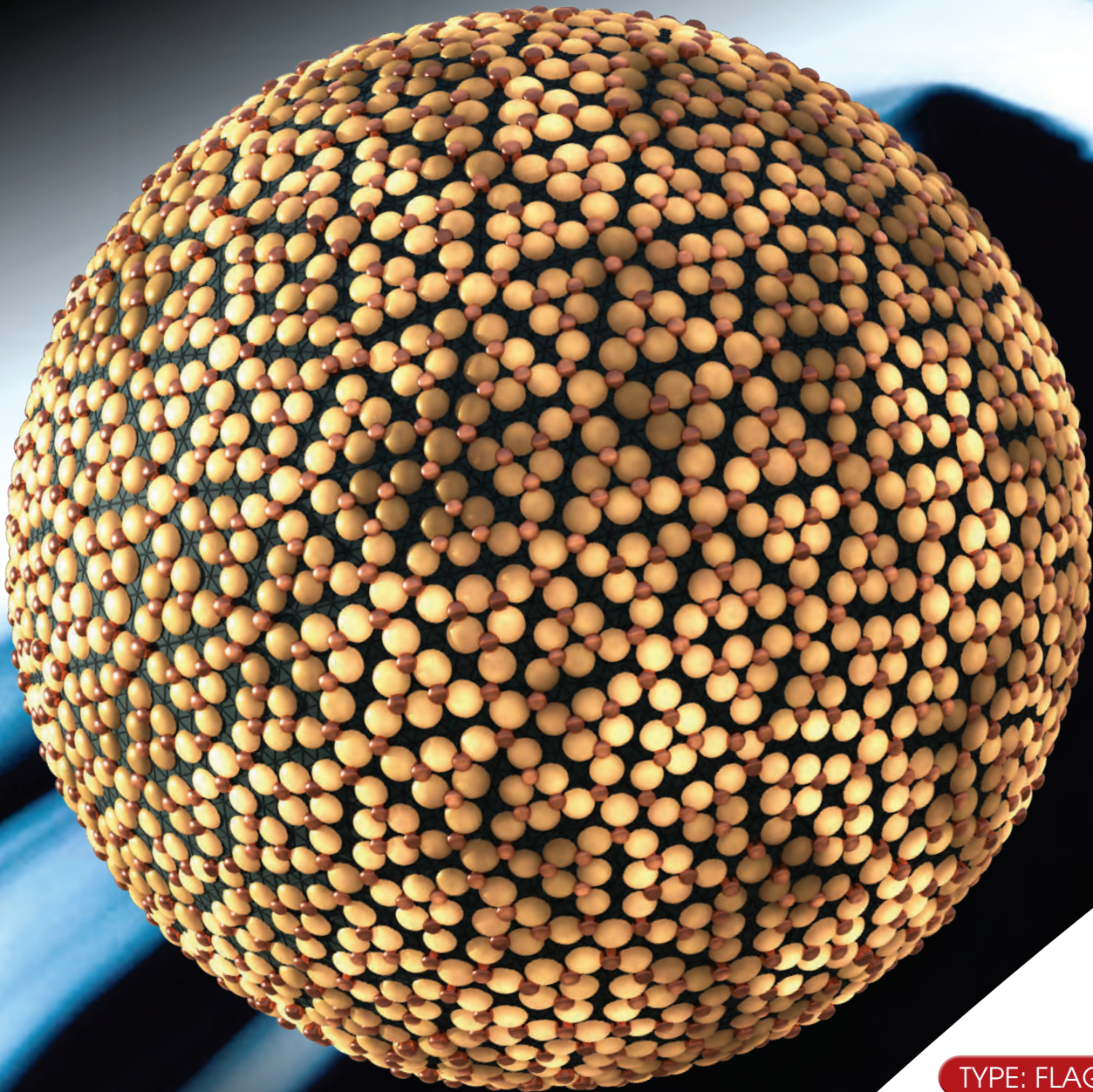
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TYPE: FLAGSHIP

IN USE: 2266

CREW: ONE

DIAMETER: MORE THAN 1.6 KM

FESARIUS

FESARIUS

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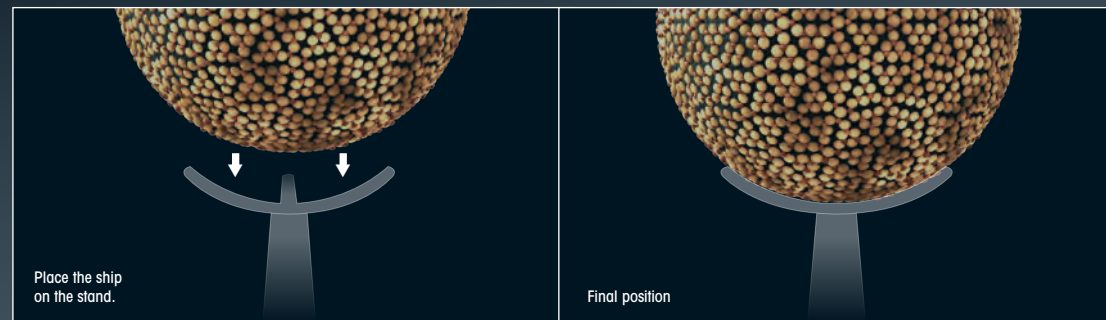
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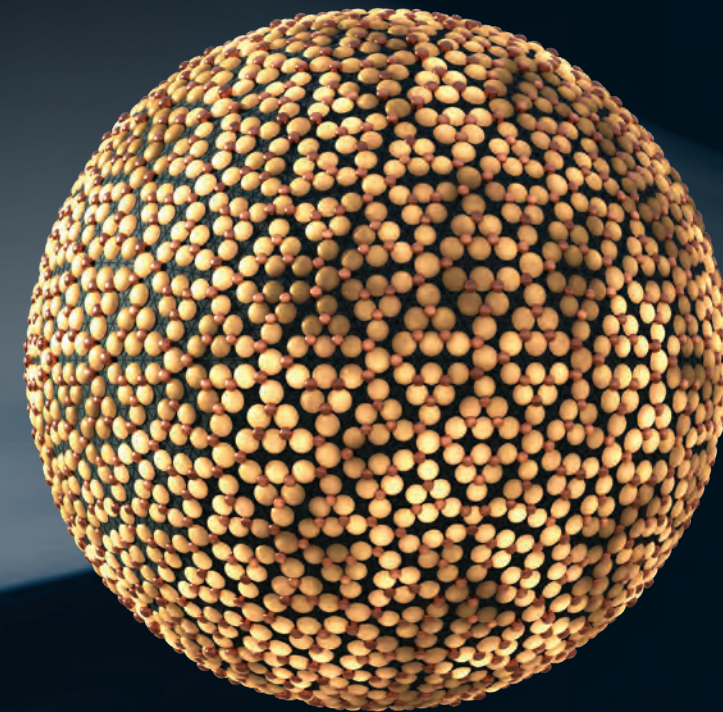
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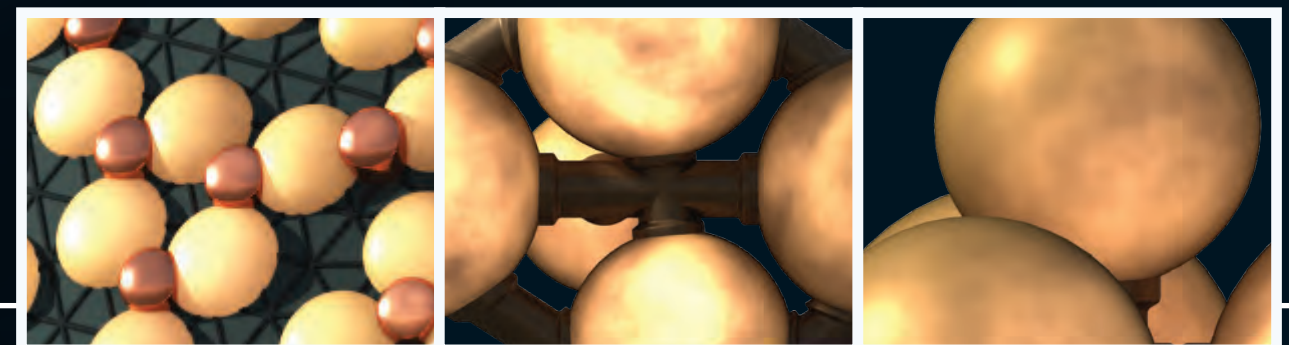
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FESARIUS SPECIFICATION

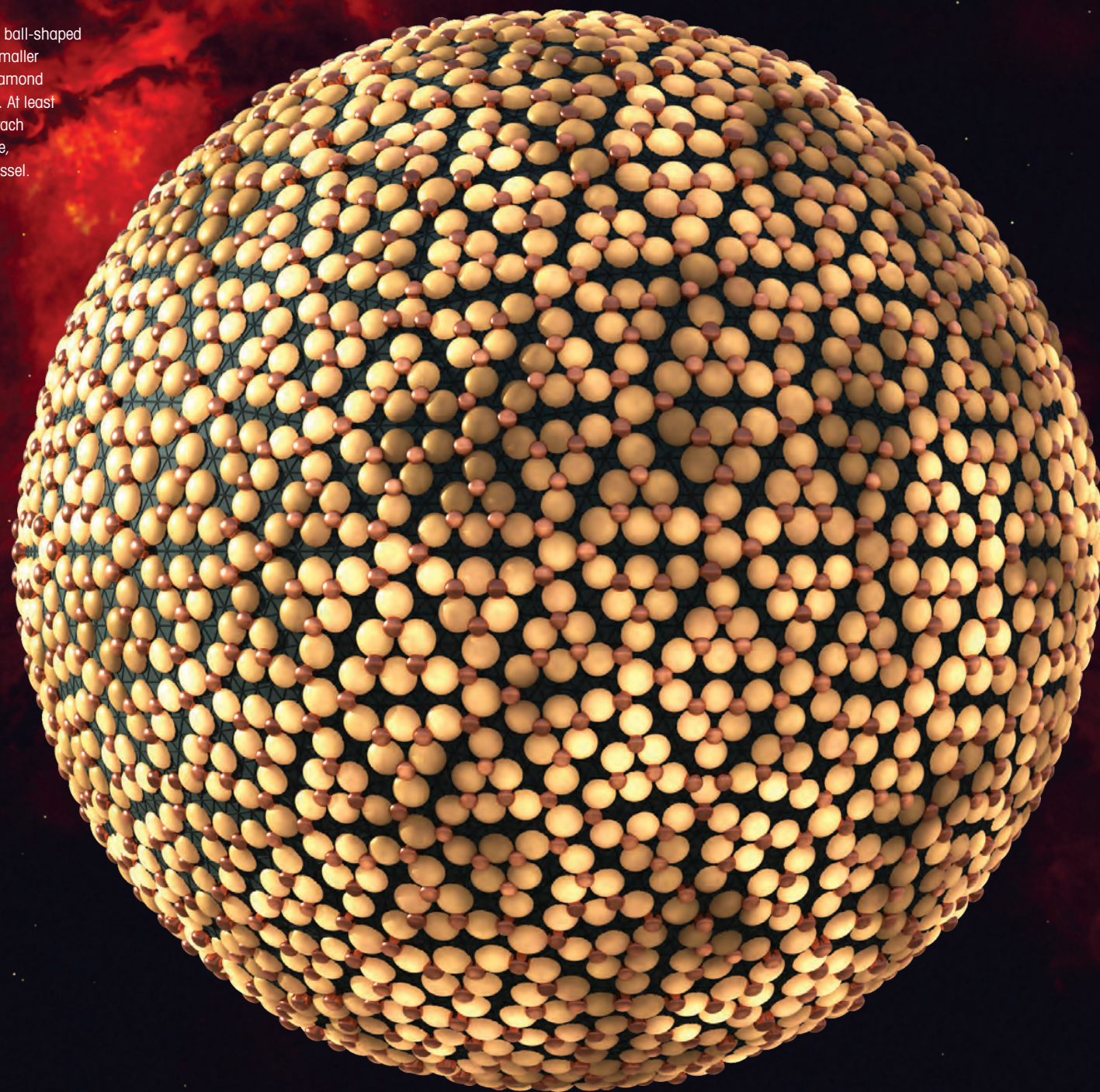


AFFILIATION	FIRST FEDERATION
TYPE:	FLAGSHIP
IN OPERATION:	2266
DIAMETER:	MORE THAN 1.6 KM
CREW:	ONE
OPERATED BY:	BALOK



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▼ The *Fesarius* was a gigantic ball-shaped vessel that was composed of smaller golden globes arranged in a diamond pattern over a black framework. At least some of these globes could detach from the ship to form a separate, independently-operated pilot vessel.



FESARIUS

The *Fesarius* of the First Federation was a huge spherical starship that possessed highly advanced technology.

The *Fesarius* was an extremely large spherical starship from the 23rd century that possessed extremely sophisticated technology. It was so enormous that Starfleet sensors could not accurately measure its mass, but it was estimated to be more than a mile in diameter.

It was commanded by Balok, who claimed that it was the flagship of an organization called the First Federation. Despite the ship's gigantic size, Balok was the only crew member. His ship was composed of a metallic substance, but the material could not be identified. It was made up of hundreds of smaller round objects that connected together over a spherical framework. It was possible that the ship featured a modular design, as several of these smaller globes could break away from the main vessel to form what was described as a "pilot vessel."

Balok's ship certainly had a level of technology that was far beyond anything that Starfleet had developed. In fact, its method of propulsion could not be determined, and Chief Engineer Montgomery Scott was at a loss to explain how it was powered.

The *Fesarius* was able to scan every aspect of the *U.S.S. Enterprise* NCC-1701's systems with

exceptionally strong sensor probes in a matter of seconds. It was then able to shut down the *Enterprise's* engine and weapon systems, leaving the crew helpless.

MYSTERIOUS CRAFT

The *Enterprise* was mapping an unexplored area of space in 2266 when it encountered a multi-colored cube blocking its path. Although Captain Kirk did not realize it at the time, the cube was actually a warning buoy belonging to the First Federation. The cube appeared to be completely solid, and each of its sides measured 107 meters edge to edge; the entire structure had a mass of a little under 11,000 metric tonnes. It did not respond to any form of communication, but was able to consistently place itself in the *Enterprise's* path when it tried to maneuver around it. Its origin and purpose remained a complete mystery.

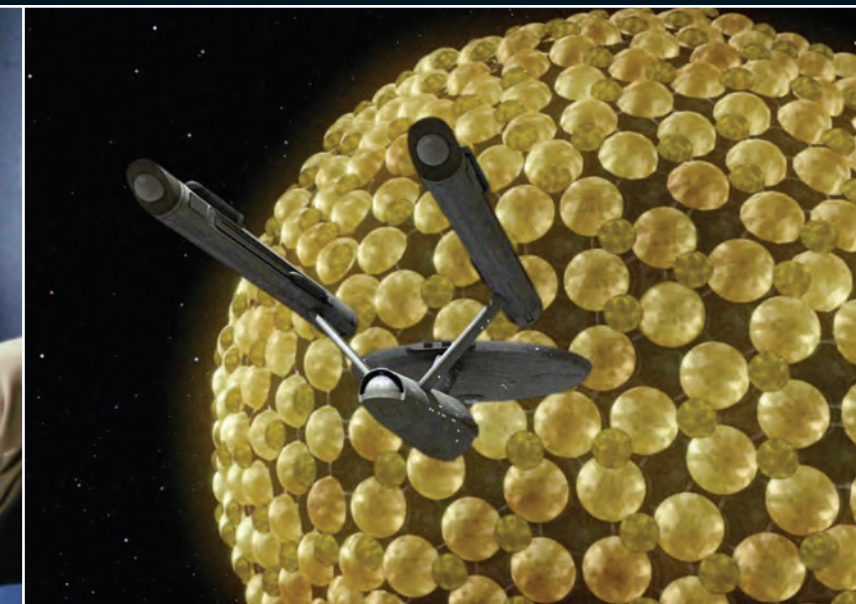
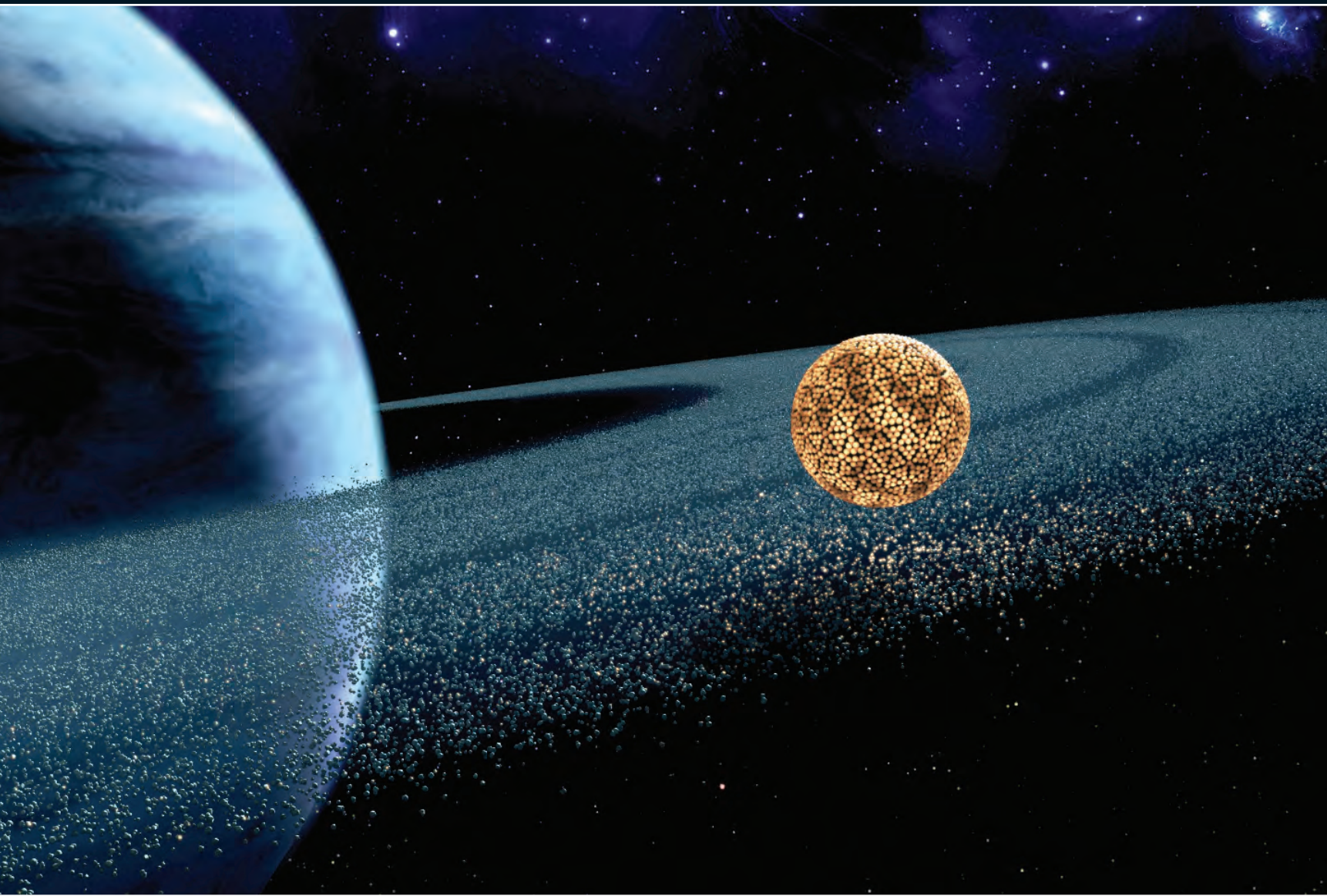
After 18 hours of being prevented from progressing by the cube, the *Enterprise* tried plotting a spiral course away from it. When the cube continued to block the way, Kirk ordered his ship to head straight for it at half impulse power. The cube then started to emit dangerous radiation at the short end of the spectrum, and



DATA FEED

Although it was never named on screen, the script referred to the First Federation planet that Balok's pilot vessel tried to tow the *Enterprise* to as Carpi.

◀ Out of curiosity, Spock eventually managed to scan inside the *Fesarius* and gain an image of the individual commanding it. The alien had a sinister and terrifying appearance, but it was merely a puppet. Balok allowed the *Enterprise* crew to think it was his true image in order to frighten and intimidate them.



▲ Before encountering the *Fesarius*, the *Enterprise* was met by a multi-faceted cube. It made no attempt to contact the crew, but merely provoked them by continually blocking their way.

► Several of the globes broke off from the *Fesarius* to form a separate pilot ship. It tried to tow the *Enterprise* to a planet of the First Federation, but it appeared to overheat.



▲ The vastness of the *Fesarius* could be appreciated when the *Enterprise* approached it. The diamond-shaped domes that made up the surface of the ship glowed with a vibrant golden color, and it almost appeared to pulsate with energy, as if it could not contain its own power.

▲ The size of the *Fesarius* was so great that the *Enterprise's* sensors could not accurately measure it. In fact, it was more like a small planetoid than a starship, and its energy reading was similarly huge. It was clear that it had the power to destroy the *Enterprise* as easily as swatting a fly, although its weapon systems were never seen in action.

Kirk ordered the *Enterprise* to reverse course. The cube, however, continued to close on them, while emitting stronger levels of radiation eventually reaching a lethal level. To save his ship and crew, Kirk had no other choice but to order the *Enterprise's* phasers to be fired on the cube at point blank range. The cube was destroyed, while the *Enterprise* sustained only minor damage.

Despite this unnerving encounter, Kirk decided to press on, and soon came into contact with the *Fesarius* itself. It grabbed the *Enterprise* with a strong tractor beam, while the Starfleet ship was travelling at warp 2 causing its engines to overload.

Balok transmitted an audio only message to the *Enterprise* that stated it had trespassed into the star systems of the First Federation, and because it had destroyed their warning buoy, he deduced

their intentions were not peaceful. Furthermore, Balok considered that the *Enterprise* was a product of a primitive and savage civilization, and after disabling the Starfleet ship's systems, concluded that it had to be destroyed. He gave them 10 minutes to make preparations for their death.

HIDEOUS IMAGE

Spock was curious to see what the *Fesarius'* crew looked like, and he managed to acquire an image on the viewscreen of what was believed to be Balok. He was a tall intimidating humanoid with ashen-gray colored skin and a haunting face, which made him look like a figure out of someone's worst nightmare.

Captain Kirk managed to bluff his way out of destruction by claiming that the *Enterprise*

carried a substance known as 'corbomite,' which reflected back any destructive energy in equal measure to the source that emitted it.

The bluff partially worked, and rather than firing, the *Fesarius* dispatched a smaller pilot vessel to tow the Starfleet vessel to a First Federation planet. There, Balok claimed the *Enterprise* would be destroyed, while the crew would be imprisoned.

After a while, the towing vessel began to lose power and the *Enterprise* tried to break free. The strain appeared to cause the pilot vessel's engines to burn out and its life support to fail. Rather than just leave, Kirk responded by beaming over a landing party to offer assistance. It was then that they discovered Balok's true appearance and found that he had staged the whole incident in order to gauge their true intentions.

DATA FEED

After the size of the *Fesarius*, it was something of a shock to discover the true appearance of its sole occupant. The effigy he had earlier allowed the *Enterprise* crew to see was more in keeping with the alien they had imagined would be behind the creation of the ship. Balok admitted that he wanted to frighten the Starfleet crew, but once he was happy to reveal his true self, he was warm and welcoming, although a little eccentric.



MEETING WITH BALOK

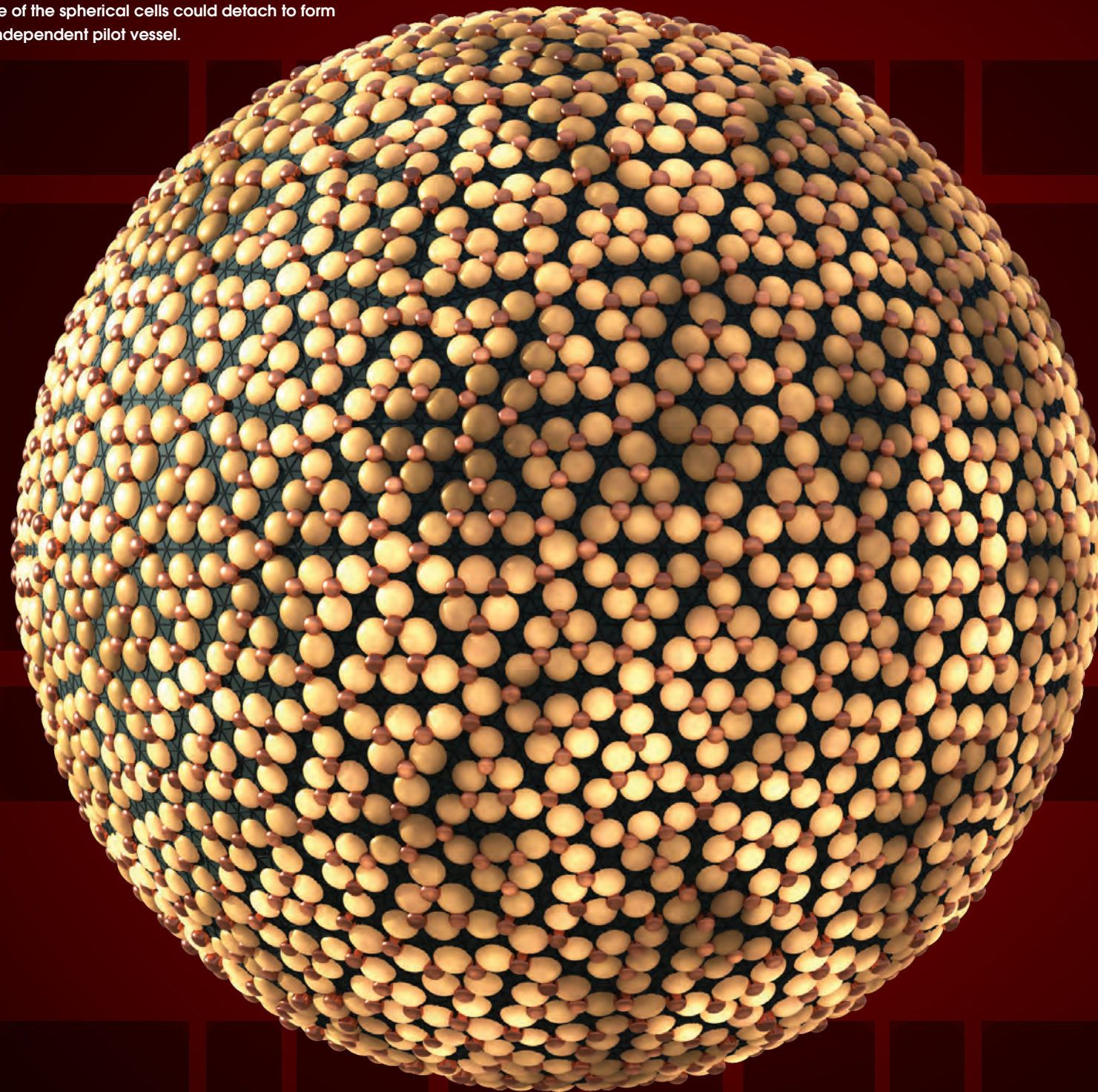
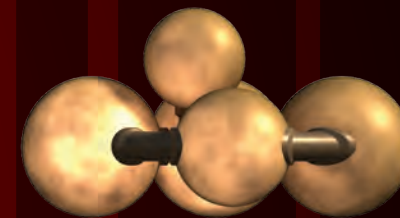
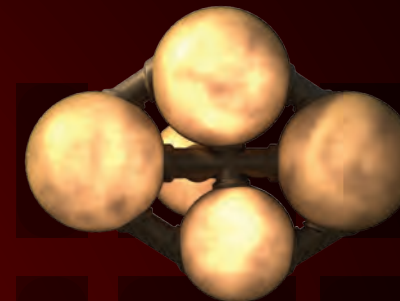
By human standards, the main deck of Balok's pilot ship was cramped, but with him being less than half his human visitors' height, the vessel was more than spacious enough for his needs. The ship maintained an atmosphere that was suitable for humans, although the oxygen content was slightly higher than that found on Starfleet vessels. The interior of the ship was decorated with drapes, which covered the entire height of the walls. Balok himself sat on a low seat, supported by cushions. There were no visible consoles, and when Balok wanted a drink of 'tranya' a tray automatically extended from the wall without him seeming to request it.

Balok greeted his visitors warmly and appeared very amused by the whole encounter. He explained that the pilot ship, the *Fesarius* and even the warning buoy, were all part of a complex test designed to reveal the intentions of alien species. He explained he had no crew and ran everything from this small ship, but that he missed company. In an effort to improve relations, a cultural exchange was arranged where Lt. Bailey, who had been the navigator on the *Enterprise*, eagerly volunteered to remain with Balok.



▲ Balok, who resembled a human child, lived alone and could operate his ship from a small control center that looked more like a comfortable bedroom with its drapes and cushions.

The *Fesarius* remained a mystery in terms of the functions of its component parts, how it was powered and what abilities it possessed. All that could be said for sure was that it emitted a huge energy reading, it was equipped with a tractor beam, and at least some of the spherical cells could detach to form an independent pilot vessel.

**PILOT VESSEL DETAILS****SAME RUSE**

After fooling Balok with his corbomite bluff, Captain Kirk later repeated the same trick to escape the Romulans. In the episode 'The Deadly Years,' he threatened to self-destruct his ship with corbomite.

REWORKED DESIGN

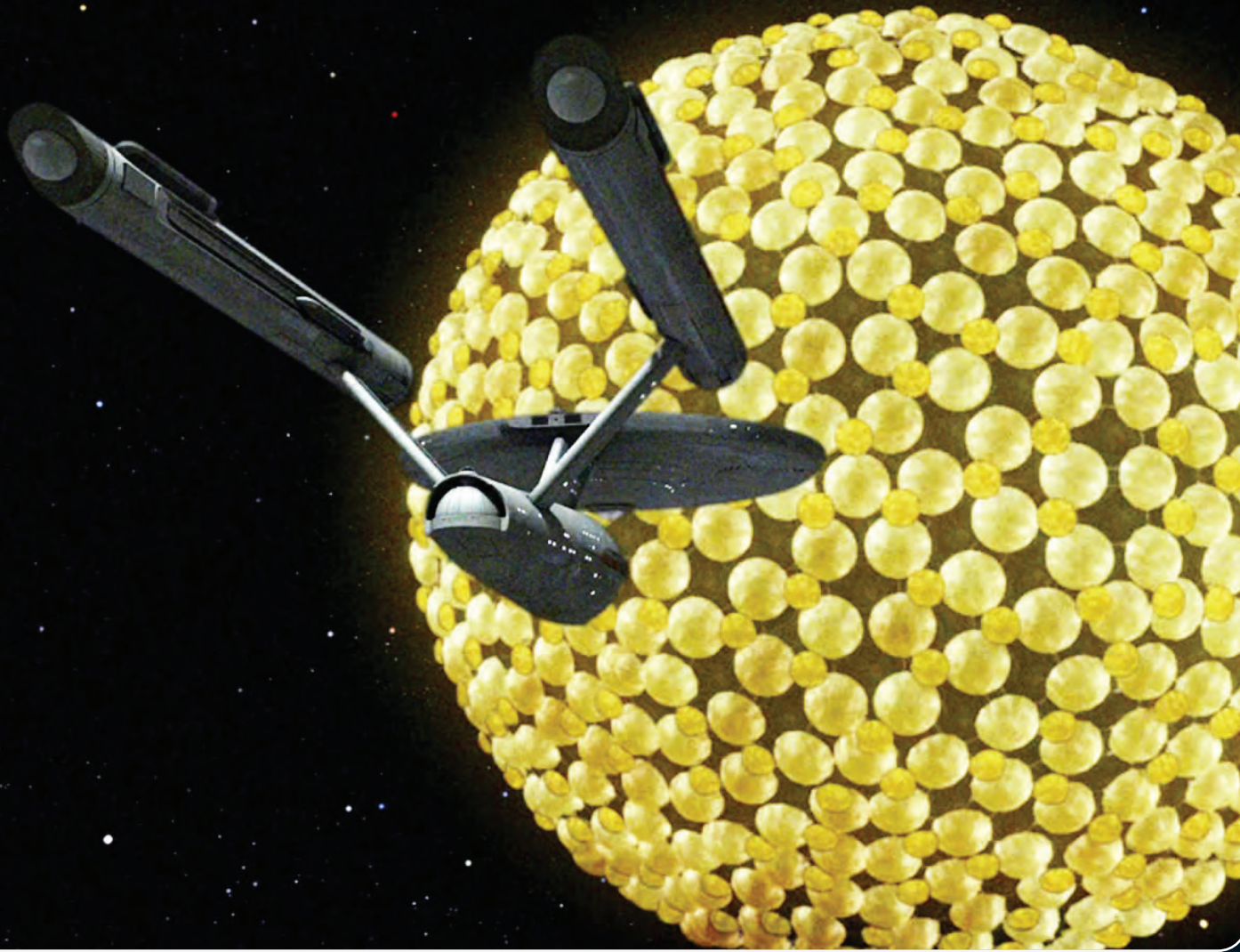
The design of Balok's cube-shaped warning buoy that confronted the *Enterprise* was later reused as the Kalandan outpost computer in the third season episode 'That Which Survives.'

POPULAR TIPPLE

Tranya, the drink Balok enjoyed on his ship and offered to Captain Kirk, was available on Deep Space 9 in the 24th century. In the episode 'Facets,' Odo ordered two very cold tranyas for himself and Benjamin Sisko at Quarks, while he was hosting Curzon Dax's personality during Jadzia Dax's zhian'tara.

DATA FEED

While the *Fesarius* was massive, it was not the largest ship that the *Enterprise* encountered. That honor falls to *Yonada*, which was constructed to look like an asteroid and was home to the entire Fabrini civilization. It was over 200 miles in diameter, and by 2268 it had been in operation for more than 10,000 years.



DESIGNING THE

FESARIUS

The *Fesarius* was designed by Matt Jefferies and built by Wah Chang, but was given a subtle CG update for the remastered edition in 2006.

The 'Corbomite Maneuver' was originally scheduled to be the first episode aired after the second pilot 'Where No Man Has Gone Before,' but the special effects were so demanding that it was delayed. In fact, the sheer amount of effects meant that the episode took several months to

complete and it was delayed twice, eventually being broadcast as the tenth episode of the season.

Art director Matt Jefferies always knew that the effects could be problematic, especially on a TV budget, so he deliberately kept the design of the *Fesarius*, its pilot vessel and the

cube-shaped marker buoy simple. Nevertheless, the effects sequences depicting these ships, which were filmed at the Howard Anderson Company, took nearly four months to complete and cost ten percent of the entire budget of the episode – an overspend of \$4,000.

Exceeding the effects finances by so much wasn't really anybody's fault as this was all still very new in 1966, and Jefferies did all he could to help by keeping the shape of the alien ships basic. His contributions were especially impressive given the description of the *Fesarius* from the final draft of the script, which read: "No appraisal is possible, for this object ... is completely alien in appearance. It is in the shape of a round cluster of grapes (or fish eggs or lead shot or a honeycomb), but it looks very functional. Some of its cell-like sections pulse with an inner light."

Coming up with a design that was "completely alien in appearance" and in the shape of a "cluster of grapes," but also straightforward to build was a tough assignment, but Jefferies managed it. Of course, he was greatly helped by model builder Wah Ming Chang, who used his own creative skills when constructing it. He included dimmers inside the structure to make the *Fesarius* seem like it was pulsating with power, and covered it with sliced ping pong balls. This was an effective and cheap solution to fulfilling the brief that it should be the "shape of a round cluster of grapes."

In addition, Wah Chang also built the cube-shaped marker buoy. It was made to glow different colors and with increasing intensity by the way it was filmed with multihued lights at the Howard Anderson Company. As an aside, Chang also created the ghoulish-looking creature that Balok used as his alter ego to intimidate intruders. This effigy, with its large cranium and haunting eyes, was frequently seen in the closing credits of the series, and became an iconic image of the archetypal extraterrestrial.

REVISING THE CONCEPT

For the 40th anniversary of *THE ORIGINAL SERIES*, CBS Digital updated and upgraded many of the special effects using CG as part of an extensive remastering project. It was very important to the producers of the remastered edition that they respected the effects work of the creative people who worked on the series in the 1960s. They did not want to create modern flashy effects that would look incongruous against the rest of the cleaned-up, but still vintage footage.

Mike Okuda, who was one of the visual effects producers on the project,

was a huge admirer of Jefferies' designs, decided that they should recreate the look of the original *Fesarius* as closely as possible. Dave Rossi, another producer, added that they tried to give it "a little more sense of dimensionality," but otherwise tried to remain faithful to the original.

Visual effects supervisor Niel Wray was in charge of constructing the new CG model of the *Fesarius*, and he developed its look on the computer, without the need for concept sketches. He added an internal structure to the ship, which can be glimpsed beneath and between the many domes, while the color of the ship was changed from dull yellow to a bright golden hue. He also gave the previously smooth globes a more detailed diamond-like finish, which added to the texture of the hull.

The changes were subtle, but impressive, as it emulated the aesthetic of the 1960s model, but sympathetically updated it while adding a greater sense of scale. Overall, the new model effects helped to tell the story better, showing even more clearly how the *Fesarius* dwarfed the *U.S.S. Enterprise*, and helping the audience appreciate its massive scale and power.



▲ The picture to the left shows the 1960s studio model of the *Fesarius* as it appeared in the episode. It was built by Wah Chang, who cut countless ping pong balls in half and stuck them to a spherical structure filled with dimmer lights. The picture to the right is the updated CG version, which included a new layer of detail beneath the domes.



MATT JEFFERIES: INSIDE THE *U.S.S. ENTERPRISE*

Before his passing in 2003, Matt Jefferies gave an interview in which he discussed the interior sets he designed for the *U.S.S. Enterprise*.

MANY episodes of *STAR TREK: THE ORIGINAL SERIES*, like 'The Corbomite Maneuver' took place largely on the *U.S.S. Enterprise* NCC-1701. It was therefore vital that the interior of the ship not only looked good, but that it could cope with the many hours of filming that would take place there.

Like the exterior of the *Enterprise*, the interior was designed by the genius Matt Jefferies, who was the art director and production designer for all three seasons of the show. The most iconic room on the *Enterprise* was, of course, the main bridge where the majority of the action took place. Jefferies described how he arrived at the famous

shape, and the ahead-of-their-time, ergonomic work stations. "The original concept of the bridge being circular was from a little water color or pastel sketch that (art director) Pato Guzman did," said Jefferies. "But it only covered about 180 degrees of the circle, so gradually, when we thought about where we were going to locate it on the ship, and about the things we felt could come up as story points, it became a full circle. This had its advantages, because we were getting into molded fiberglass at the time. This meant we could make a mold and instead of just making one section you could make eight off of it. So more set was possible for less money.

▲ After Matt Jefferies had established the exterior look of the *U.S.S. Enterprise*, he turned his attention to the interior. His design for the bridge became iconic and worked so well that it became the template for the bridges on all Starfleet ships to come over the subsequent decades.

"The elevated platform came about two ways. It had to be elevated to some extent because we had to be able to roll sections in and out, and then we had to get to it so we could soundproof the thing, because it became a terrible drum, even with soft-soled shoes."

IN EASY REACH

The captain was given a raised chair in the center, behind the helmsman. Ahead of them was the viewscreen, and on a raised circular platform around the perimeter were various other positions. Jefferies decided he wanted the controls for each station to be within easy reach. "The idea of the whole thing was that if a guy was supposed to be on his toes and alert for four hours he was going to have to stay sharp, and if you could make him comfortable it would help," explained Jefferies. "So I felt that everything he had to work with should be at hand without him having to reach for it, and at a comfortable angle.

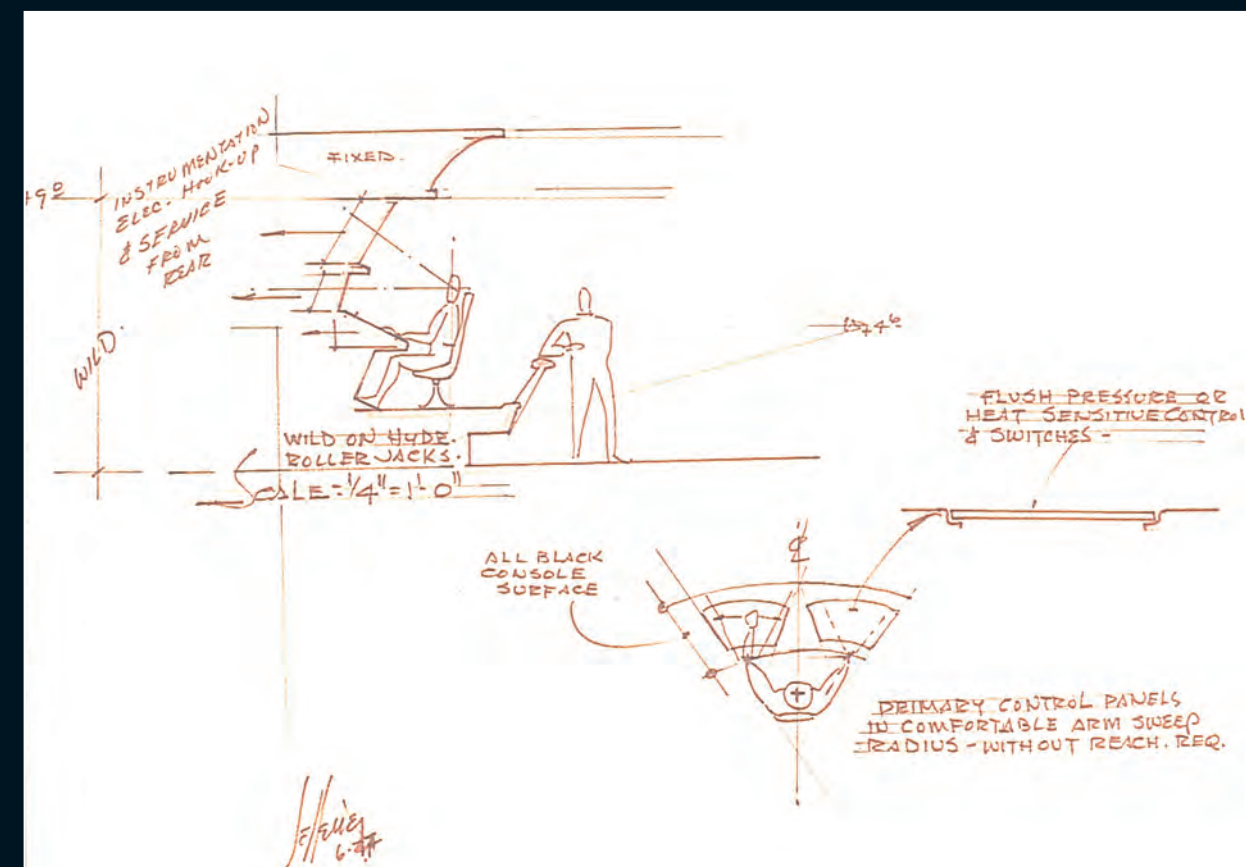
"During World War II I'd been in B-25s and -24s and -17s, and whenever a new piece of equipment came out it would be hung somewhere that you could knock your head on it, and if

anything went wrong then the crewman had to get out of the way and they had to pull the thing down and repair it or replace it. I thought that was kind of dumb. So for the bridge I pushed a chair for each position up against the wall so it felt like a good angle, and my kid brother (John Jefferies), my chief draftsman, drew a line so that when you were sitting, regardless of where you looked, the screens would be at right angles to the eyes and everything was reachable."

LIGHTS AND ACTION

Then came what Jefferies called the "magic jukebox stuff." He said, "For the displays, what I was after was a perfectly plain black panel that would light up when you touched a spot. But the lights were so strong that we didn't dare leave them on for more than a matter of seconds, or it would melt the unit under it!"

Occasionally, if the lights were not turned off as soon as a shot was finished, Jim Rugg (special effects artist) would have to jump in and kill them to save the console. Jefferies gave a lot of thought to the readouts, knowing they needed a random effect to be realistic. "I wanted to get



◀ This sketch drawn by Jefferies showed that he designed the consoles on the bridge with comfort in mind. All the controls were in easy reach of a sitting crewman, and the screens were positioned on natural eyelines. His design for the bridge received the ultimate accolade when the U.S. Navy took an interest and requested more information on its layout.



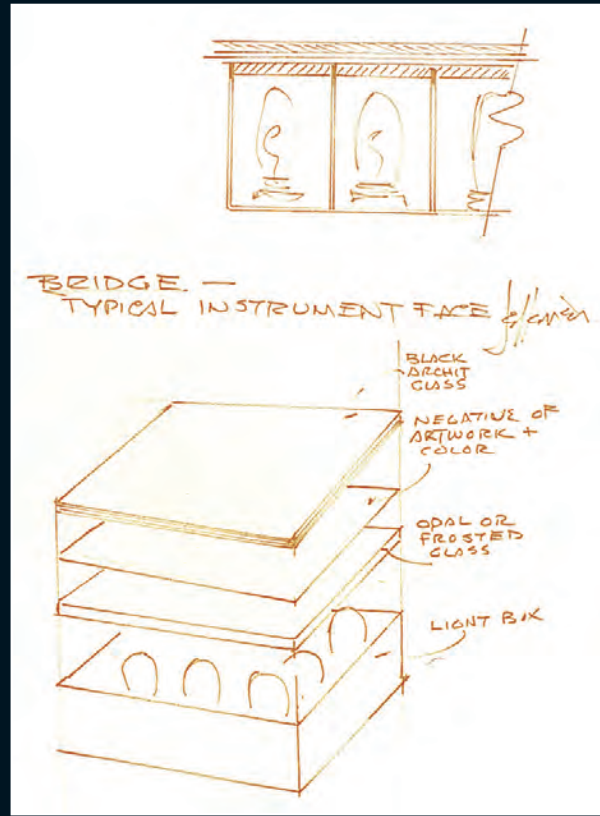
▲ Some parts of the set were regularly taken down to make extra space, or for the cameras, so Jefferies built a model of all the different locations. This showed the directors exactly what they would be working with and helped them plan their shots.

a cumulative effect with the lights rather than indiscriminate blinking,” explained Jefferies. “What I was trying to do without getting into all kinds of expensive stuff was get an amber, two ambers, three ambers, four ambers and then a red or something like that. All of the instrumentation I did personally: I did the artwork, had it shot, got the negative, put the color on the negative, and then sandwiched it under that black glass.

BORROWED DIAGRAMS

“Several of the instruments that we had on the bridge were very complicated-looking wiring diagrams. They were actually from the weapons bay on the B-58, a supersonic bomber; I got hold of the manual on the weapons pod. Any symbol that was known we painted out, then we turned it upside down and had a negative made, put it under the black glass, and backlit it.”

But not everything went according to plan. “Some of the problems came up with directors that really didn’t understand what we were trying to say,” said Jefferies. “I remember one of the directors wanted the people that were moving

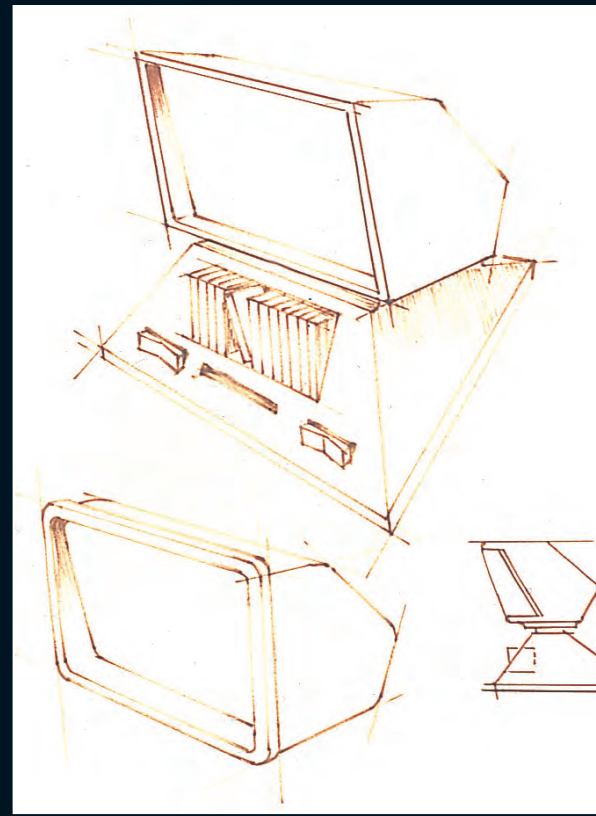


▲ This drawing by Jefferies showed how the bridge console panels were illuminated. They used film sandwiched between two pieces of glass and then were lit from behind.

around on the bridge to be doing something, so he called (producer) Herb (Solow) and he said, ‘Give him a clipboard and a pencil and let him make notes from some of the instruments up there.’ Then they threw in the yeoman: ‘Bring the log to the captain to be signed.’ I said, ‘We’re hundreds of years from now, and we’ve got voice signatures and voice recorders. We don’t walk around taking notes off instruments.’ I chafed like hell under that!”

CLASSIC DESIGN

Despite such frustrations, Jefferies had come up with a masterpiece – a bridge design that set an enduring style and standard, for future *Enterprises* and almost every other starship. Other areas of the ship had to be designed and built once the series went into regular production. “The briefing room was new, and of course engineering was completely new,” said Jefferies. “Spock’s and Kirk’s quarters became basically interchangeable. You would walk in the left door in Kirk’s office with the bed in the background, and with Spock it was reversed. Dr. McCoy’s sickbay, Dr. McCoy’s exam



▲ Jefferies designed several different styles of computer terminal with display monitors. This model was seen in several places throughout the ship, including the crew quarters.

room, office, and lab were all new. Because we didn’t have the floor space, 99 percent of the time half of the sickbay and all of Dr. McCoy’s office and lab were folded and leaned up against the wall. All kinds of other sets went in there one time or another; we’d bring them in there and set them up real quick, and shoot them and get them out of there.”

MODEL STARSHIP

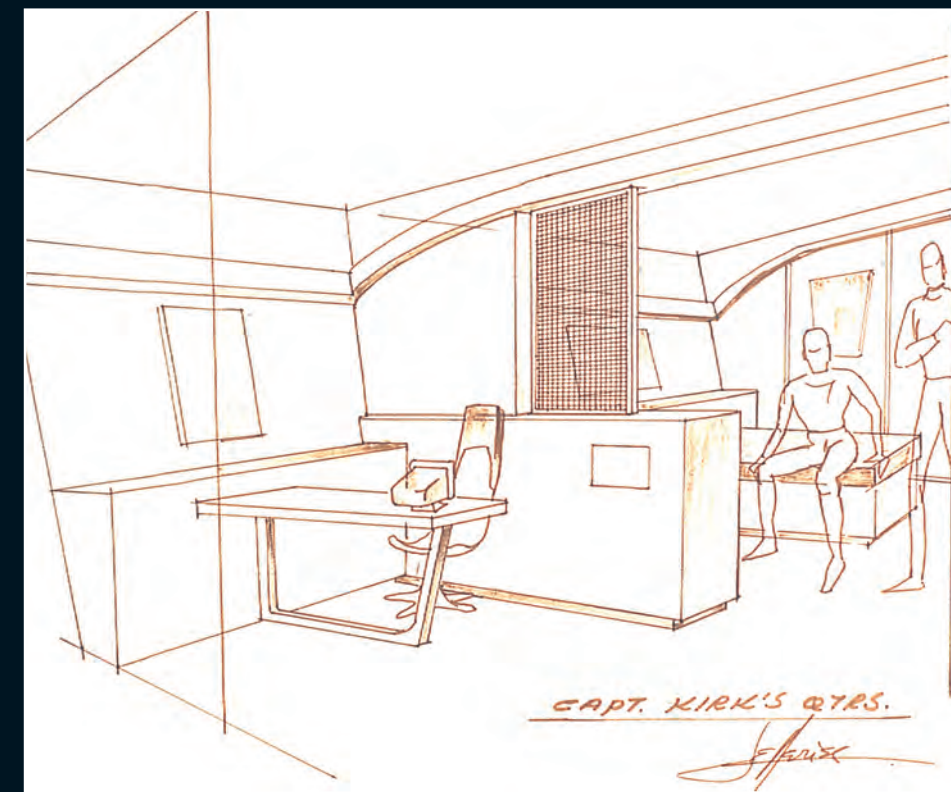
Due to the lack of space, the director for the following week’s show would often have no idea what the sickbay sets looked like, and Jefferies came up with the novel solution of building a cardboard model, which lived in his office. “The director would come in and say he wanted to see the sets, but often two or three of the sets wouldn’t be up until the night before we were going to shoot, so I would take him up to the office, where I had the model hanging on the wall,” explained Jefferies. “Also I would have clips from the dailies and mount them in slide mounts, and I would show them on a projector so he could see exactly what it would look like and the way we normally lit it.”

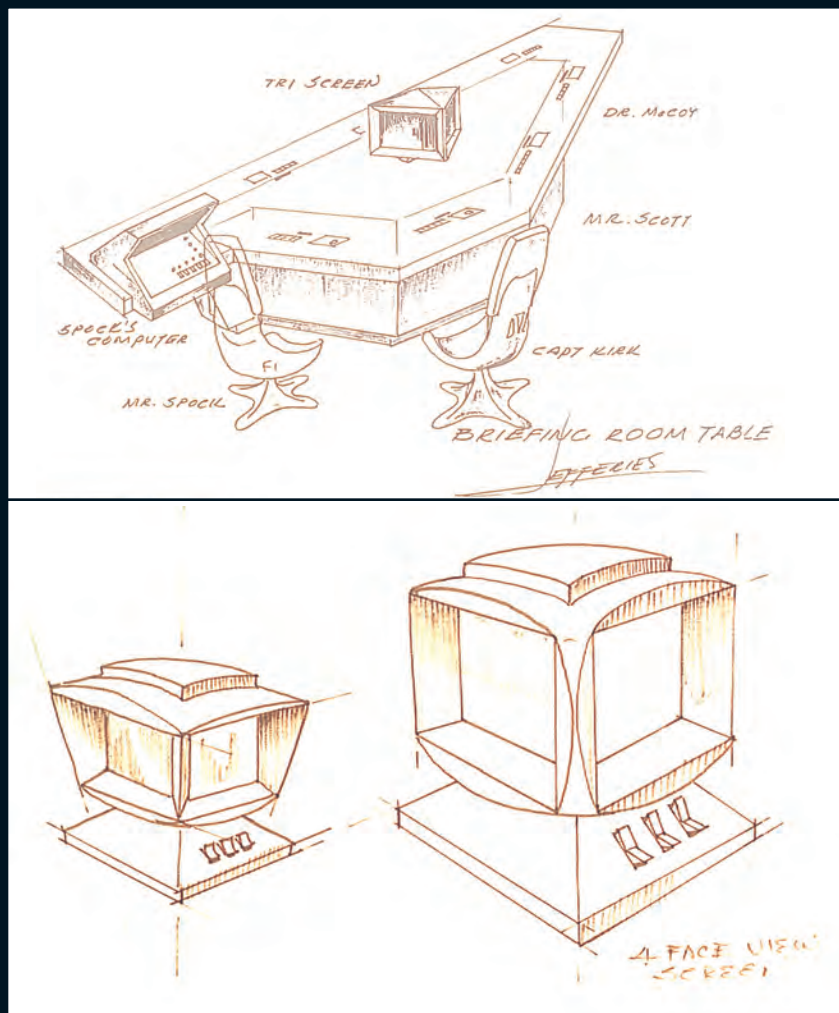
When redesigning the briefing room, Jefferies kept in mind the restrictions caused by the design of an earlier version. He said, “The new shape basically was arranged so that the head end, with Spock and Kirk, was nearest the open end of the briefing room so they could shoot Kirk as a single, or pull around and get Spock as a single, or Kirk and Spock and also the others in line down behind them. Other than that, I just didn’t want to put a studio-type conference table in there. It got painted at least once a week.”

SHARED VIEWER

Jefferies also came up with the novel three-sided viewer. “The idea was to put that on the briefing room table, right in the middle, so that they didn’t all have to crowd over Spock and look at his science monitor on the end. We also had a possible four-sided version but I’m not sure that we built it,” said Jefferies. Meanwhile, the chairs were bought commercially. Jefferies said, “It was my idea to cut them down and make wooden forms to slip over them. The production office had a fit that the show was going to get canceled and then we’d got chairs that we couldn’t do anything with, because we had cut off a ridge that formed the strengthening part of the back!”

▼ The personal quarters were set up to be easily interchangeable, which saved on space and cost. For example, Kirk’s quarters could be swiftly turned into Spock’s: all Jefferies and his team had to do was swap the bed and the table around, plus change the furnishings.





▲ [Both pictures above] Jefferies put considerable thought into the fittings and furnishing in the briefing room. He adapted several shop-bought chairs to make them look more futuristic and designed a three-screen monitor for the table.



▲ The design of sickbay was one area that Jefferies felt worked really well. He recalled that one scene in 'The Corbomite Maneuver' required William Shatner to work up quite a sweat while holding the handles on the side of the exam table and pumping the foot pedals on the wall.

Main engineering had not been required for the first pilot, and Jefferies never liked what he eventually came up with. "It was a set I was never happy with," Jefferies admitted. "Part of it looked like a powerplant in Virginia that my dad used to be chief engineer on when I was a wee one and fascinated with turbines and electricity. The idea of a six foot ladder going to an upper level on a deck was idiocy, but I had to get something in there."

TOO PRIMITIVE

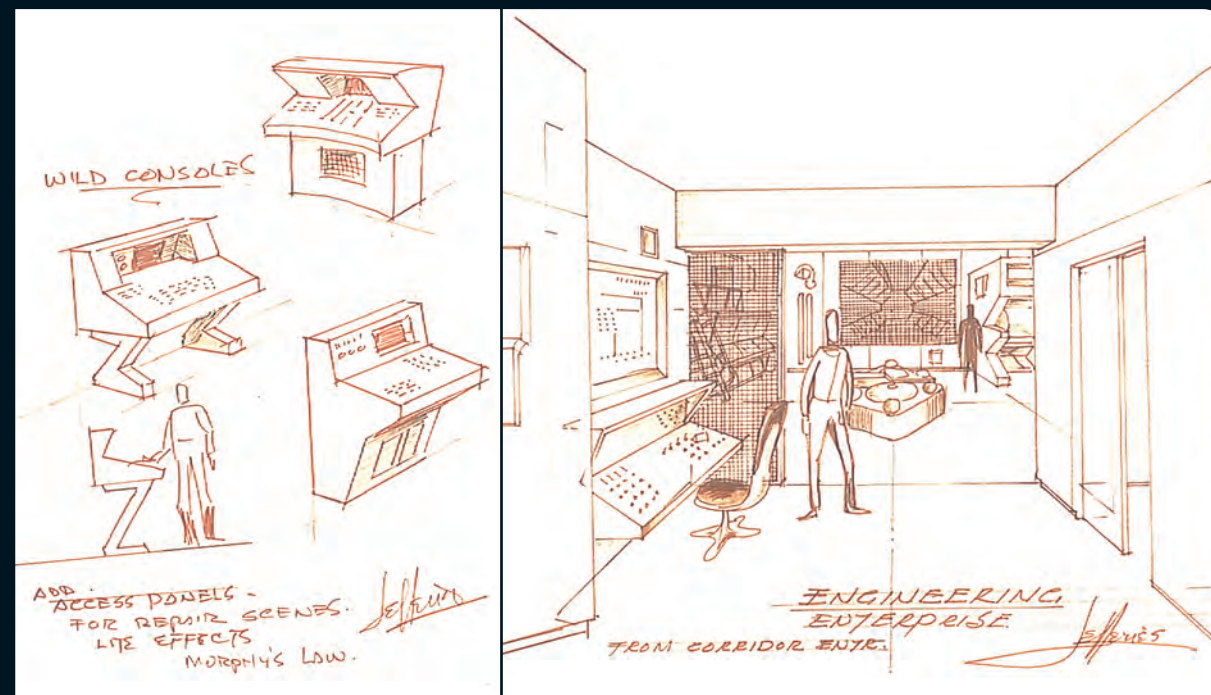
"Looking at the time period and what this fancy space ship was supposed to be capable of, the idea of a big engine room was idiotic in the first place. In theory, the whole thing could have been run with one engineer sitting at a panel on the bridge. After all, the engines were 50 feet out there, all by their lonesome. But it was one of those things that Gene (Roddenberry) wanted, and we tried to give him something that would work for the script requirements. It was just one of the fights that I lost, that was all."

Jefferies was much happier with Sickbay, however. "The panel that we had over the beds in sickbay became a real monster," Jefferies said. "We worked out a thing with a needle that would run up and down a scale. It was a fairly big, bright arrow, which we had to put on 35mm film with sprockets so that Jimmy Rugg's effects people could wind it up and down. To do it cheap, there wasn't any other way."

NAMESAKE PART

Storylines often called for Mr. Scott to solve problems in enclosed spaces, and Jefferies came up with the famous Jefferies tube, although it was never called that during the run of the original series. "Who thought that the thing had to have a name, which I didn't find out till way, way later, I don't have the faintest idea," he said. "It was a three-foot diameter solid cardboard tube, used for forms around steel girders when they poured concrete in the supports for freeways. I think we probably built the whole thing in a day. It was on rollers so we could push it anywhere in the corridor sections where the company happened to be."

While the Jefferies tube always proved very adaptable, one aspect of filming on set that consistently caused problems was simply the



cramped conditions in which they were filming. Not only did things often need to be made to look bigger, but the company frequently found themselves short of space when actually shooting. Jefferies said, "It's not a problem now because they don't have to shoot 150 feet into the corner of the stage. They can play it closer. Our sets had to have much more extensive distance." And back then, color itself was a problem. "What you got on film was not what you got when you went to tape. Color was just coming in, and we had some very weird colors at that time. So there was a lot of playing around; we spent a lot of time in the darkroom looking at stuff and cranking in points of cyan (blue) or something else, and figuring out what we could do to change the color so that it made sense on both film and tape."

PUSHED FOR SPACE

Another constant headache was the fact that *STAR TREK* just didn't have enough room to keep the sets standing. "We only had the two stages," said Jefferies. "There was nowhere else we could go. Literally every camera setup was in a different spot on the stage. If there were four key spots all gunning for maximum depth, as soon as they'd moved I would be in there turning the set around, then we'd come back and go through them again. Consequently I spent so much time on the stage reworking things that I found I eventually

had to get there before 6 a.m. and check my construction crew and that they'd got enough work, then get to the stage before the director, and just stay one jump ahead of them all day long. Saturday really became the only dreaming time."

A DIFFERENT WORLD

Jefferies stayed with the show throughout its three-year run. "The show as a whole was a lot of fun," he said. "I envy the ones that have been working on the show since my time, when I look at the staff they've got, and the budget, and the time. I'd have loved the materials that they got later, and the electronic capabilities. I would have loved to have had time to do that kind of thing. Some of the sets I literally drew on the floor with the toe of my shoe."

Along with everyone who put their hearts and souls into producing *STAR TREK*, Jefferies was disappointed in the show's apparently low ratings. "We never really knew how the general public was taking the show," he said. "And we weren't in a time slot where most people were going to get it anyway: 10 o'clock Friday night. We never even got in the top 40, for crying out loud!" But fans who have remained devoted to *STAR TREK* recognize the debt they, and audiences worldwide, owe to the superhuman efforts of the production team – not least Matt Jefferies, the man who designed the *Enterprise* both inside and out.

◀ Jefferies thought that the *Enterprise* would not have required a large engineering room, but the writers felt it needed one. Jefferies sketched out how it should look and included some consoles, which were designed to be wild (removable) to make shooting easier.

ON SCREEN



TRIVIA

Balok was portrayed by Clint Howard and voiced by Walker Edmiston. Howard was just seven years old when he landed the part and he learned all the lines, even though his voice was later dubbed. He said the most challenging aspect of the role was drinking the "tranya," which was actually grapefruit juice – the taste of which he hated. Howard asked his Dad if they could change it to apple juice, but his father urged him to look upon it as an acting challenge and told him to drink it as if he really enjoyed it.



'The Corbomite Maneuver' was one of just two episodes in which Uhura wears a gold-colored uniform instead of her traditional red one. The other instance of her wearing a gold uniform was in 'Mudd's Women,' which was also one of the first episodes to be filmed for the first season.



Science-fiction scriptwriter Jerry Sohl wrote 'The Corbomite Maneuver.' He also produced scripts for other classic sci-fi series including *The Invaders*, *The Outer Limits* and *The Twilight Zone*. On *STAR TREK*, Sohl also wrote 'This Side of Paradise' [under the pseudonym Nathan Butler] and 'Whom Gods Destroy' in the final season.

- FIRST APPEARANCE: 'THE CORBOMITE MANEUVER' (TOS)
- TV APPEARANCE: STAR TREK: THE ORIGINAL SERIES
- DESIGNED BY: Matt Jefferies

KEY APPEARANCES

STAR TREK: THE ORIGINAL SERIES 'The Corbomite Maneuver'

While on a star charting mission in a previously unexplored area of space, the *U.S.S. Enterprise* NCC-1701 encounters a luminescent cube blocking the way. All attempts at communication fail, and when the *Enterprise* tries to go around it, the cube continues to bar the way.

After 18 hours of stalemate, Captain Kirk orders the *Enterprise* to head directly for the cube, but as soon as it does so the cube starts to emit deadly radiation. With no other alternative, the *Enterprise* is forced to use its phasers to destroy it. With the crisis over, Kirk

decides to press on to see if they can find the intelligence that sent the cube.

A short time later, the *Enterprise* is met by an enormous globe-shaped vessel of pulsating lights. It is commanded by Balok, who identifies his ship as the *Fesarius* of the First Federation. He condemns the *Enterprise* crew to death for destroying his marker buoy and trespassing into his territory.

Spock manages to obtain a visual of Balok, who has a fearsome, ghoulish face. It is clear that his ship is vastly superior to the *Enterprise*, and with no seeming means of escape, Kirk is forced into a desperate bluff to keep his ship and his crew from being destroyed.

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- An interview with Peter Lauritson who worked on *STAR TREK* in many different capacities between 1987 and 2005, including directing 'Gambit, Part I'

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