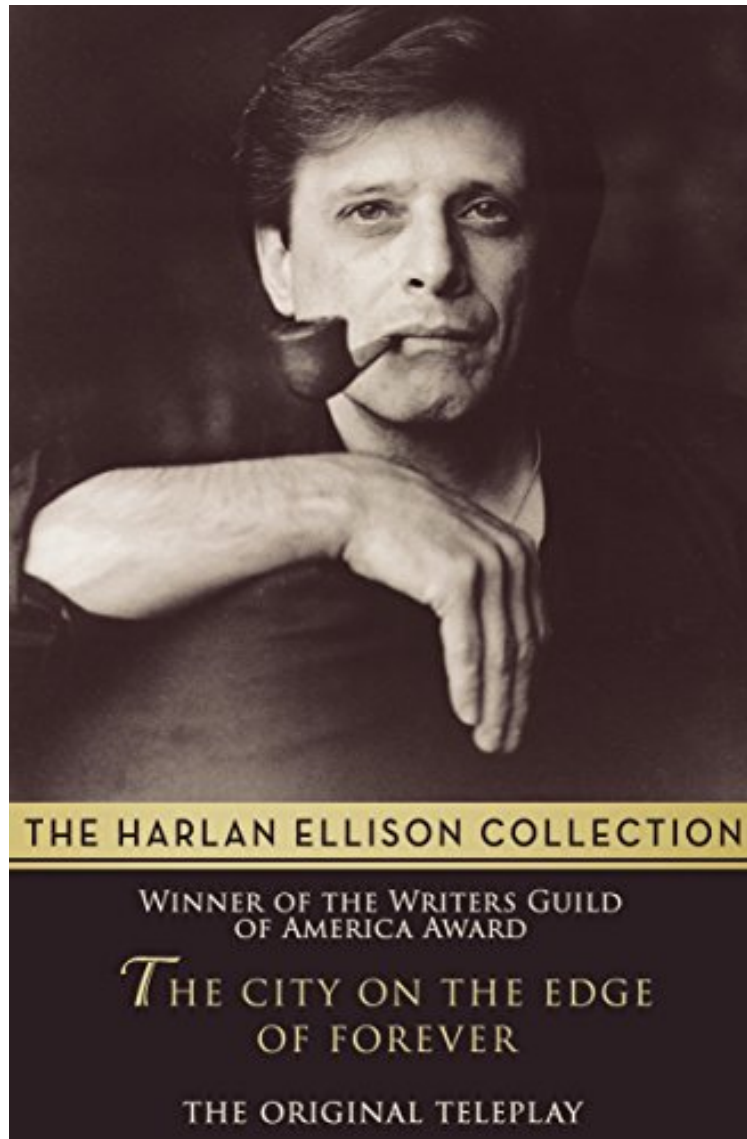


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## The City on the Edge of Forever: The Original Teleplay (Harlan Ellison Collecton)

*Harlan Ellison*

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#347429 in Books Ellison Harlan 2014-06-03 2014-06-03Original language:EnglishPDF # 1 8.50 x .81 x 5.50l, .91 #File Name: 1497642906326 pagesThe City on the Edge of Forever | File size: 54.Mb

**Harlan Ellison : The City on the Edge of Forever: The Original Teleplay (Harlan Ellison Collecton)** before purchasing it in order to gage whether or not it would be worth my time, and all praised The City on the Edge of Forever: The Original Teleplay (Harlan Ellison Collecton):

68 of 69 people found the following review helpful. Thy Heart is Bitter but Thy Words are SweetBy Rob SwansonI

dont normally get wordy in reviews, but this time Im going to. As a Star Trek fan (not a Trekkie or a Trekker, just a fan), Ive been aware of this controversy for the length of its existence. I know all the principles well enough to figure out who is lying, who is not and who is misunderstood. A couple further caveats: Ive had a script turned into a horrible movie unrelated to the original script. Ive had people take credit for my work. These can easily be overcome by the average person. I have NOT had anyone lie about me for 30 years, so while Harlan Ellison is easily one of the most hot-tempered people in showbiz (and thats saying something), his page-after-page-after-page bitter rant is completely justified. Its long winded, but I sympathize. Its long-winded, but written with such amazing talent that it pulls you through. Its fascinating to read about the inside story from the most silent (!) member of the controversy. Let me say again, Ellison is wickedly talented, and his original screenplay is very, very good. It is not, however, Star Trek. He nails Kirk, though, so why Shatner had a problem with it, I dont know. With his ego, I cant imagine its the same problems I had with it, because in every draft, Kirk is great. I admit that if this WAS Star Trek, if Ellisons vision was the guiding vision, Trek would have been a lot more fascinating. But Roddenberry, the true, flawed, guiding visionary established something completely different than Ellisons take on it. Ive been a show runner, too, a guiding producer, and understand the Great Bird's problems with the script (not his lies and continual flaming of Ellison, though). Spock wasnt Spock. Crewmen, especially officers, in Trek wouldnt be drug dealers. No matter what he says in the book, the script would have been incredibly expensive to shoot; too expensive. Yet it was well written. Especially at the age Ellison was then, its a remarkable script and well worth reading. Roddenberry says Ellison wouldnt rewrite it. Ellison did, but he didnt shore up the problems with it. (I think its funny he was shocked at who did the final rewrite; seemed obvious to me. There was only one writer who could clean up Roddenberry and Colons butchery, and she did a marvelous job. He knows, Doctor, he knows. That line captured everything Ellison went for badly (Spock opining on love is just wrong. Could Nimoy pull that off? Sure...) Also, bringing McCoy in was necessary. While Ellisons solution for McCoy getting drugged was better than what was shot, it would have been expensive to shoot. The whole pirate thing was dumb, too, and in the second script, no way Kirk would leave Rand to the mercy of pirates (to his credit, Ellison thought that was stupid, too. Pirates werent his idea.) The City on the Edge of Forever was the best Star Trek show, and it is all owed to Harlan Ellison, but the rewrite into the script we saw was as good as TV gets. Ellison wrote with great watercolor strokes; TV is black crayon on paper). Its one of the few classic Trek shows that is still mostly watchable. Also, a word about his treatment and scripts. As a director, I would have hated Ellison. So much of the script was description that was unshootable. Its an entertaining read, but interpreting would be impossible. There was no way, even if theyd done his original script, that he would be happy with it. Is this book worth reading? YES. Great story, better commentaries. If you like Star Trek, the essays by Nimoy, Kelley, Takei, et al is worth the price of the book; they are masterful at avoiding the bitterness of the controversy. I hope Ellison feels better getting all this off his chest. I understand his anger stemming from the lies, but the producers professional concerns were right on, though Id love to see Ellisons idea of Star Trek fully developed. The Utopian dream of ST made writing for it crazy hard, Im sure. Ellisons would have been a hoot. It just wouldnt be Star Trek. 0 of 0 people found the following review helpful. Mixed benefits By William Meyer I am a Harlan Ellison fan. In spite of that, and even knowing from other volumes that he is a stern critic of the pedestrian molestations of Hollywood, this was a little too much. Too many variations on the script in question, and most there for no reason than to show the ill effects. Given my already low opinion of Hollywood and its perversions, I tired of it all. 0 of 0 people found the following review helpful. The original is \*now\* here! By Philip R. Olenick If the original version written by Ellison was included, this would be great, but its not, so it isnt. What an editing mistake - to leave out the main selling point of the book! I assume it should have been inserted as the first version, followed by all the rewrites, but it got omitted. Please fix this and let me download it complete. UPDATE: It took many months, but they corrected this mistake and silently updated the download available to earlier purchasers. Let your copy be updated.

The award-winning original teleplay that produced the most beloved episode of the classic Star Trek series with an introductory essay by the author. USS Enterprise Starfleet officers Capt. James T. Kirk and Mr. Spock escort a renegade criminal to a nearby planet for capital punishment, and they discover the remains of a city. This ancient civilization is inhabited by the alien Guardians of Forever, who are tasked with protecting a time machine. When the criminal escapes through the portal into the past, he alters Earths timeline, damaging humanitys future role among the stars. Pursuing their prisoner, Kirk and Spock are transported to 1930s Depression-era New York City where they meet pacifist Edith Koestler, a woman whose fate is entwined with the aftermath of the most devastating war in human history. A woman whom Kirk has grown to love and has to sacrifice to restore order to the universe. In its original form, The City on the Edge of Forever won the Writers Guild of America Award for best teleplay. As aired, it won the Hugo Award. But as Harlan Ellison recounts in his expanded introductory essay, Perils of the City, the televised episode was a rewrite of his creative vision perpetrated by Star Trek creator Gene Roddenberry and the shows producers. In his trademark visceral, no-holds-barred style, the legendary author broke a thirty-year silence to set the record straight about the mythologized controversy surrounding the celebrated episode, revealing what occurred behind-the-scenes during the production. Presented here as Ellison originally intended it to be filmed, this published

teleplay of *The City on the Edge of Forever* remains a masterpiece of speculative fiction, and a prime example of his uncanny ability to present humanity with all its virtues and faults.

From *Library Journal* "The City on the Edge of Forever" was recently voted the best episode of *Star Trek*™ ever. Despite that praise, Ellison has been bitching for 30 years that his original teleplay for the episode was butchered by *Trek* producer Gene Roddenberry and Paramount Studios henchmen. This volume offers the original, complete, unedited version of the script plus commentary by Ellison and many of the principal actors involved in the production. Ellison's numerous fans along with the general clamoring for all things *Trek* are bound to put this book in high demand. The script was previously published in a limited hardcover edition, but this paperback makes it much more accessible. Copyright 1996 Reed Business Information, Inc. From *Booklist* Ellison has had it--up to here! He wrote the original teleplay for the first *Star Trek* TV series' most popular episode (in which Kirk and Spock leap through a time gate into 1930s Chicago in order to prevent history being changed) and then watched, patiently fuming, for 30 years as Gene Roddenberry, that blankity-blank-blank, told everyone what an incompetent job Ellison had done and how much he had to labor to realize the script that was finally filmed. Yet since Ellison's original won a Writers Guild Award, the highest honor TV dramatists bestow, how incompetent could it have been? The answer, verified by the script's reappearance here alongside two prefatory treatments and two scenes Ellison added at Roddenberry's request, is "not at all." Seconding that assessment, four other *ST* writers and four original cast members weigh in. But what makes this the *ST* book of the year (maybe all time) is Ellison's sputtering, raging, fuming introduction in which he sets the record straight, by God! Invective doesn't come any better these days. Both ears and the tail, Harl! Ray Olson "Ellison's numerous fans along with the general clamoring for all things *Trek* are bound to put this book in high demand." --*Library Journal* "What makes this the *ST* book of the year (maybe all time) is Ellison's sputtering, raging, fuming introduction in which he sets the record straight, by God!" --*Booklist* "For the first time, science fiction maverick Harlan Ellison's first-draft "*Star Trek*" script is performed in its entirety, with ace voice talents John Rubinstein and Scott Brick gleefully taking on the major roles. A desperate Dr. 'Bones' McCoy dives into a time portal and changes the course of human history, while Capt. Kirk and Mr. Spock are right behind, bent on reversing the damage. So begins one of the most popular episodes of the original "*Star Trek*" television series. It's also the most controversial. Reading from a number of interviews and essays, the outspoken Ellison re-voices his battles with "*Star Trek*" creator Gene Roddenberry over the direction of the story. Both Ellison's original script and the aired "edited" version received major awards. So, listen and decide which version you prefer." --*AudioFile*