

Developing Your Story

[] Exciting drama has always been about people. Even with our 24th Century high tech gadgets and spaceships and such, the producers want stories that explore the human condition. Stories that involve emotional, psychological, and personal stakes. Anything that touches on the experience of being human.

[] Look for stories that emphasize our family of characters: Picard, Riker, Geordi, Worf, Beverly, Troi, and Data. The secret of *Star Trek* has always been in making the audience identify with our crew. When stories feature an exciting guest character, the tale must focus on how the outside character(s) and events affect our people. Our characters must still drive the show and ultimately learn from the experience. Make sure your story is character-driven as opposed to plot-driven.

[] Emphasize interesting and futuristic sociological stories. Ask yourself: what is the story about? Explore an interpersonal theme and develop the plot to say something meaningful about it. Look for good, simple science fiction premises along the lines of "The Host" (Beverly falls in love with an intelligent parasite that changes bodies) or "The Nth Degree" (Barclay is suddenly gifted with extraordinary intelligence).

[] The producers are looking for fresh, original material.

[] Look for stories that involve encounters with interesting new alien lifeforms, but avoid repetitive story themes that include Klingons, Romulans, Vulcans, Borg, etc. Also avoid war stories, political stories and time travel stories; and premises involving broken down ships, abandoned vessels and random distress signals.

[] Avoid stories that involve expensive production costs, such as: excessive guest cast or children, numerous new sets, film locations outside studio, excessive special/visual effects, and bizarre creatures that require costly make up and costumes, etc.

[] No more stories about Jack Crusher. He's dead, Jim!

[] Do not submit material involving characters from the original series (i.e. Kirk, Spock, McCoy, etc., or their descendants). No exceptions!

[] Do not submit sequels to previously aired episodes. Stories of this nature are the purview of our professional staff writers and are usually developed and written in-house. This is also true of stories involving Guinan, Q, Wesley, Mrs.

Troi and other recurring guest characters, for the most part.

[] Base your science fiction on elements extrapolated from generally accepted science theory. Avoid fantasy, swords & sorcery, psi-forces and mysterious psychic powers. Believability is critical to a successful story.

[] Do not bog down on technical details. *Star Trek* has a staff of technical wizards who get paid to worry about these things! Remember: People details are more important.