

Chapter Four: Myths and *Star Trek*

"Many myths are based on truth"--Spock.ⁱ

As explained in the introduction, myths play an important role in the concept of popular culture. To take a tour of the House of Popular Culture, the first room we enter is that of myths. It is the basement, so to speak, and the foundation upon which the rest of the house is based upon.

But what exactly is a myth? What are the truths in myths? Christopher Geist states that "they usually deal with essential beliefs about such crucial concepts of life, death, love and hate."ⁱⁱ They are also "concepts people already accept as true," "form the basis upon which that culture acts as it does, forming its traditions, customs, and values," and "define an image of the world within and without and relate us to it emotionally."ⁱⁱⁱ Popular myths/mythologies show how the universe works by providing a model universe and a model for human behavior.

What we have is a story or a concept that people accept as true and it acts as a cultural guideline for them. It forms a special identity for the culture, a signature, that identifies one group from another. While several cultures may have the same myths, the combinations of these "universally accepted beliefs" are like signatures, therefore, no two sets of cultural myths are alike.^{iv}

When we study *Star Trek* and its relation to popular culture, it is important to understand one of the reasons that it is accepted by the audience. The contemporary myths allow the audience to confront issues

and concerns in the present day universe and explore them. While the show may draw one conclusion, it doesn't matter if the audience accepts it or not. Instead, the audience appreciates this creative effort made by the series to explore their concerns.^v *Star Trek* uses the myths that are ingrained into the viewing audience and presents them in a futuristic version that is believable. *Star Trek* is set just far enough into the future of Earth history so that what the audience sees could be attainable.

From the "Myth List" compiled by Dr. Kuwahara, *Star Trek* embodies sixteen of the thirty-two: Progress, Individual Freedom, Virgin Land, Military-Industrial Complex, Professionalism, Equality, Science, Education, Peace, Americanism, Heroes, the Future, the West, Utopia, Technology as a Savior, and Regeneration through Violence.^{vi} Most of these myths can be grouped together under two themes. Under Regeneration through Violence or Creation from Destruction myth are the myths of Peace and Military-Industrial Complex, and this myth is the foundation for the myth of the Utopia.^{vii} The myth of the Utopia draws on elements from the myth of the West, Individual Freedom, Professionalism, Equality, the West, Heroes, Americanism, and the Virgin Land.

The most important myth that *Star Trek* is based on is the myth of Technology as a Savior. The combination of the myths of Progress, Science, Education, and the Future provides the belief that *Star Trek* can exist at some point in the future, that the human race will make it past all of the trials and errors of the nuclear age and go on to something greater as well as grander.

The myth of regeneration through violence and myth of the utopia are dependant upon one another. These two combined myths and the myth of technology as a savior are the basis upon which *Star Trek* is formed. In every episode of the original series and *The Next Generation* as well as the movies, these myths play an important role, whether they be the direct subject matter of the plot or just subconscious background. They provide the basis for the program.

Richard Slotkin traces the development of the regeneration through violence myth in America back to the colonial days. The European settlers did not expect to find the land occupied by Native Americans nor did they expect their myths of the promised land to be so radically altered. The pilgrims were set on the myth of paradise: a new, untouched frontier to be tamed by them and molded into their ideals.

The hardships encountered completely dissolved any romantic notions that these settlers may have had. "Their new circumstances forced new perspectives, new self concepts, and new world concepts on the colonists," writes Slotkin.^{viii} American authors took it upon themselves to build up a mythology for the country through literature. The creation of the new European America from the savage New World resulted in the destruction of the Native American world.

A majority of science fiction stories use the same stereotypical creation myth--catastrophe leads to a new society. While the societies formed may not be for the better, the science fiction genre focuses and relies heavily

upon this tenant. If the myth of creation from destruction is not mentioned, it is usually assumed.

Star Trek is not the only science fiction series with the message that humankind has made it past the horrors (and stupidity) of the 20th century and into an Utopian society. Neither are *Star Treks* the only series to add a new twist to the Judeo-Christian creation myth. Given the agnostic view of its creator, Gene Roddenberry, it's not surprising that the dominate creation myth in the United States (i.e. the myth of the new Eden) becomes the focus of more than 10 of the original series episodes as well as a major theme in *The Wrath of Khan* and focused on in the premiere episode of *The Next Generation*.^{ix}

Roddenberry thus joins the ranks of literary greats Melville and Faulkner because he agreed with their prophecies:

...that myths reach out of the past to cripple, incapacitate, or strike down the living. It is by now a commonplace that our adherence to the "myth of the frontier"--the conception of America as a wide-open land of unlimited opportunity for the strong, ambitious, self-reliant individual to thrust his way to the top--has blinded us to the consequences of the industrial and communal welfare.^x

Roddenberry took it upon himself to show the consequences of these reforms and show it to us in the science fiction format. The examples from the original series, the movies, and *The Next Generation* all have one common element--the new, near-utopian universe presented was created from the destruction of the old, corrupted one.

As mentioned before, the regeneration through violence is a popular subject for the original series and it is most often represented by an alien culture. These societies generally have one controller (more often than not a computer that has been left on too long) that regulates the people into a mundane life.

Perhaps the episode that draws the most parallels to the myth of creation as prescribed by the Judeo-Christian sense is "The Apple." Originally aired on October 13, 1967, this second season episode features Kirk doing "the computer shuffle" and the audience is introduced to yet another society full of innocents.^{xi}

When the party first arrives on the planet, several comments are made such as "Paradise must have looked like this" (Kirk) and "[this is] More like the Garden of Eden" (McCoy), but as the group moves on, more dangers are

discovered.^{xii} There are blossoms that shoot poisonous needles and exploding rocks, the last discovery prompting Kirk to comment, "The Garden of Eden with land mines."^{xiii}

Their first contact with the inhabitants is with Akuta, the Leader of the Feeders of Vaal, who had been secretly following the landing party. When Kirk and two security men flush Akuta from his hiding place, Kirk stops the native with a punch. Akuta's reaction is not to fight back, but to cry because he doesn't understand why Kirk hit him and then said, "We won't hurt you."^{xiv}

After winning Akuta's confidence, the Enterprise crew learn that the people of Gamma Trianguli VI have no vices or natural enemies, and Kirk responds with "Maybe this *is* Paradise."^{xv} In the religious version of Paradise, the inhabitants (Adam and Eve) are pure of evil thought and live in harmony. Kirk's reference to that shows that he does recognize this particular manifestation of an utopia.

Akuta takes them to the village so that the crew can find out more about these people. The inhabitants as well as the planet they live on are controlled by Vaal (again, the stereotypical all powerful computer). According to Akuta, Vaal provides everything for them, controlling all aspects of nature. They have no concerns, no fears, no worries at all, leading McCoy to conclude that they are adults with a children's mentality and that the *Enterprise* crew should do something about it. His big contention is that, "This isn't life, this is stagnation."^{xvi}

While the logical argument of keeping things the same comes from

Spock, McCoy keeps pressing his argument with Kirk. When Vaal orders that the newcomers be killed, the inhabitants have no concept of what murder is. After one security guard was attacked and died, however, Spock comments to McCoy, "They've taken the first step. They learned to kill."^{xvii} Their old world and their naivete has been destroyed in order that the newcomers, who are a threat to their Eden and to Vaal, cannot influence and damage the life that Vaal has created.

Unlike in the Judeo-Christian myth where ignorance is considered bliss, this *Star Trek* episode takes the stance that ignorance and naivete are evil and something that must be destroyed. These views, according to Blair, allowed *Star Trek* to "move(s) beyond cultural stereotypes to archetypes and new possibilities for the future."^{xviii} "What has traditionally seemed evil in the loss of paradise suddenly in the *Star Trek* world," she adds, "has its polarity reversed."^{xix}

The moral implications of such actions is an interesting debate between the crew, McCoy insisting on the right of the people to govern themselves and Spock replying that the crew is bound by the hands-off policy of the Federation. This is not the first time that Kirk has done battle with a society-controlling computer nor that he's come across a completely naive culture.

The twist on the myth comes in the Gamma Triangulians expulsion from "Eden." The society is the same as the original Eden because everything is provided for them. Kirk sees their ignorance as horrifying

because, "They don't think. They don't create. They exist to service a machine."^{xx} Instead of knowledge being undesirable, it is something that is needed, wanted, and *necessary*. The people must change their idyllic, carefree lives because it is not productive and they do not govern themselves. Blair explains the effects of the "evil":

Evil as the social counterpart of individuality has interesting implications for various characteristics of paradise. Paradise is usually a place of play, not work, where man's only activity is ritual obedience in return for which all needs will be met. After the fall, work emerges as a form of penance for the glory of God or the good of humanity, in short in expiation of one's sins. On the *Enterprise*, however, it offers the individual ways of expanding his skills and of interacting with the world.^{xxi}

The change from the literal Garden of Eden into the spiritual garden is not surprising. Obedience to Vaal in return for Paradise is what many people associate with Eden and *Star Trek* proves that it cannot exist at all. *Star Trek's* spiritual Eden is more of a state of mind rather than a state of being.

As mentioned before, Roddenberry stated that "religion was full of misstatements and reaches of logic that I just couldn't agree with."^{xxii} While religious views were presented in *Star Trek*, they were not the same that were generally accepted. There was something new to them, something added to them that perhaps made the religious ideals in *Star Trek* more acceptable to the audience. Moreover, they made the old views appear not in touch with reality. The ones that *Star Trek* presented could be believable for the future. For instance, the old, original Eden cannot exist in the twenty-third and twenty-fourth centuries because we are so in touch with what we have experienced. Eden is no longer a sacred ideal that is accepted as a

universal truth. *Star Trek* are their religious views thus attract us. These new frontier ideologies must have some founding in the twentieth century to have it ingrained into a show about the distant future.

Blair remarks that the literal utopian of green grass and pure blue skies has been replaced by the *Enterprise* where "work, knowledge and change contribute to the cultivation of human nature."^{xxiii} The quest for knowledge is good, not evil, and while there is individual freedom on board the *Enterprise*, the crew works together in harmony to create the spiritual utopia that Kirk wants the community featured in "The Apple" to obtain.

While "The Apple" focused more on a society's coming of age and the creation of the spiritual Eden, *The Wrath of Khan*, released in 1982, takes the more literal meaning of regeneration through violence. In this movie, we have the death and rebirth cycle several times with the major characters.

The story centers around Khan, a genetically altered superhuman and the product of late 20th century technology, who Kirk outwitted in "Space Seed" (originally aired on February 16, 1967). Kirk had deposited Khan on Ceti-Alpha V, a lush planet where Khan and his followers could forge a new life from the wilderness, fifteen years ago.^{xxiv} The planet was devastated by natural disaster leaving Khan and his people to fend for themselves on the now desolate desert planet.

This devastation can be seen as the death of Khan's spirit because his beloved wife, Marla McGivers, and over half of his people died shortly after the disaster occurred.^{xxv} The Federation never returned to record the

progress made by Khan and the "Eugenics" except by accident. Two Starfleet officers, Captain Terrell and Commander Chekov, believe that they are searching Ceti Alpha VI for signs of life, but Ceti Alpha VI was destroyed leaving Ceti Alpha V laid in waste. Chekov instantly recognizes the ship that they are searching, *SS Botany Bay*, and realizes that both he and the captain must leave immediately. Khan stops their retreat and learns that Captain Kirk is now an admiral, and his plan of vengeance now has a way to become real. Khan is reborn by taking over the *USS Reliant* and setting out on his quest to destroy Kirk.

Another part of the story focuses on Kirk. He faces his own spiritual death by realizing that he is old and supervising the Kobayashi Maru--a no-win scenario that every Starfleet cadet in command school must take, thus giving *The Wrath of Khan* the nickname "Kirk's Mid-Life Crisis." Although the crew dies in the mock-up and is reborn when the simulation is over, the Kobayashi Maru is the first foreshadowing of events to come.

During the birthday scene, Spock presents Kirk with a gift, *A Tale of Two Cities*, as a way of reminding the aging *Enterprise* commander of "the best of times and the worst of times." Kirk feels washed up, old and worn out like his prized antique collection, and his only rebirth comes when he assumes command of the *Enterprise* when the ship and the cadet crew are called into action.

Both Kirk and Khan are brought together by creation, creation in the ultimate sense. The Genesis Project headed by Dr. Carol Marcus, one of

Kirk's former lovers, creates "life from lifelessness." Aside from all the how-it-works and whys of this project, it is humanity's attempt of playing God. A planet is created at an astounding rate from nothingness and McCoy comments several times on the relationship of the name Genesis and the biblical sense of the word.

When Khan finds out about the Genesis project, he goes after it and arrives at the space station where it is housed. The other scientists on the station sacrifice themselves so that Carol, David (Carol and Kirk's illegitimate son), and the Genesis torpedo can escape to a barren subterranean cave on the planet below the station. It is there that Kirk, McCoy, and a lieutenant named Saavik discover Carol and David and they are all left stranded by Khan.

Khan gloats about Kirk's being "buried alive for all eternity" in the same manner that Khan was on Ceti-Alpha V. The *Enterprise* was badly damaged in an attack before they reached the station and is unable to rescue Kirk.

It is there that Kirk relates his woes of life to Carol. It is Carol who says to him: "Let me show you something that'll make you feel young, as when the world was new." She leads him into another part of the cave, a lush version of the Garden of Eden. Lane Roth uses this scene to remark that "the paradisaal garden suggests that Kirk and Marcus are science fiction counterparts to the sky god and nature goddess, or of Adam and Eve."^{xxvi}

The parallel is made even stronger by the following dialogue between

McCoy and Carol in the novelization:

McCoy: "This is like the Garden of Eden."

Carol: "Only here, every apple comes from the tree of knowledge, with all the risk that implies."^{xxvii}

Are the risks seen as evil? Risk is the chance the creators of Genesis take because they may not know what the project would be used for or how it would be used. The project can be used for creation of a whole new planet or the destruction of an inhabited planet. Genesis alters the planet on a molecular level, changing old, lifeless cells into new, fertile ones. It has a matrix or a pre-programmed molecular structure that takes over and is considered the most powerful device known to the Federation. It could be used for good, creating new planets from dead ones and easing a potential population problem, or for evil, destroying an already inhabited planet. McCoy and Spock even discuss the ramifications that the device would have in the movie:

He (McCoy) looked up stricken. "Are we--can we control this? Suppose it hadn't been a lifeless satellite? Suppose that thing were to be used on an inhabited world?"

...Spock regarded him quizzically, "You forget, Dr. McCoy, that sentient beings have had, and used, weapons of complete destruction for thousands of years. Historically it has always been easier to destroy than to create."

"Not anymore!" McCoy cried. "Now you can do both at once! One of our myths said Earth was created in six days; now, watch out! Here comes Genesis! We'll do it for you in six minutes!"

(Spock) "...you cannot ban knowledge because you distrust its implications. Civilization can be considered an attempt to control new knowledge for the common good."^{xxviii}

The members of the Genesis Project take a risk on the use of their creation and discuss it often between themselves. It is their search for a

completely lifeless planet that lead to the discovery of Khan and his followers in the first place. Now, trapped in the Genesis cave, Carol, David, Kirk, McCoy, and Saavik have time to think about the unanswered questions in their lives.

This paradise setting leads into one of the more crucial points of the movie. Although they are in a physical utopia because everything is provided for them as far as food, water, shelter, etc., they are far from the spiritual utopia that *Star Trek* is known for. Saavik, whose Kobayashi Maru test Kirk witnessed in the beginning of the film, asks him how Kirk beat the no-win scenario. Saying that he "reprogrammed the simulation so I could save the ship," Kirk went on to admit that "I don't like to lose." Saavik's pointed commentary that Kirk never really faced the no-win scenario prompts Kirk's response of "we each face death every day we're alive."

A few beats later, Kirk contacts the Enterprise. Reports of her immobility were greatly "exaggerated" for Khan's benefit, and Kirk and company are exhumed from the planet by Spock. Once all the members from the Genesis cave are safely on the Enterprise, the battle between Khan and Kirk resumes. Kirk confronts Khan with the taunt of "We tried it your way, Khan. Are you game for a rematch?" Kirk comments on Khan's consistency as they enter into the Mutara Nebula for the final confrontation. A stronger parallel can be drawn to Judeo-Christian myth: it is the battle for the control of creation. Creation is in the hands of the Satan-incarnate while the defender of good must attempt to regain control.

The *Enterprise* leads Khan's ship into the nebula where the heavily damaged Enterprise would be matched evenly with weapons and tactical abilities. Khan's followers are killed and he swears revenge for them. The only revenge he has is to detonate the Genesis device, knowing that there was no way the *Enterprise* could escape from its effects.

Spock sacrifices his life so that Kirk and the crew can escape from the destructive forces of Genesis. Khan is destroyed. Spock is destroyed. The nebula where both ships fought the final battle is destroyed. Genesis is formed.

In the final words between Kirk and Spock, "Spock translates his suffering and sacrifice into a lesson for Kirk by saying `I never took the Kobayashi Maru test until now. What do you think of my solution?'"^{xxix} The death of Spock allows for Kirk to be reborn yet again, reborn into a new spiritual understanding.

. . .Kirk confesses to his newly found son that he has never really faced death until now: "I've cheated death, tricked my way out of death, and patted myself on the back for my own ingenuity. I know nothing." He admits that his earlier lecture to Saavik--"how we deal with death is at least as important as how we deal with life"--was "just words." But Kirk's son assures him that they were "good words," and that Kirk "should listen to them."^{xxx} (Roth 165).

And at the end of the movie, McCoy asks Kirk how he feels and Kirk replies, "I feel young, Doctor, believe it or not. Reborn."

The violence of Khan and his followers allow the regeneration of Kirk. Roth connects Spock and Kirk as "two facets of one identity" and notes that each time Spock speaks of their friendship, the two are "preceded or

followed by carefully composed images" to reinforce the bond between the two characters.^{xxx1} He also comments that "Spock, like Jesus, gave his life of his own free will to redeem his fellow man. Spock's sacrificial death allows his double (Kirk) to be reborn."^{xxxii}

In *The Wrath of Khan*, we have creation from destruction in the most basic of senses: the creation of a planet from the destruction of a nebula, a starship, and a beloved *Star Trek* hero. While the physical utopia has been created through the Genesis planet, Kirk's spiritual utopia, one that heavily involves Spock, is shaken and unfulfilled. Although he has attained a new plane of understanding, this paradise is not quite completed.^{xxxiii}

While Gail Sakurai states that *The Next Generation* writers "seem to be doing a pretty good job (so far) of recycling the old [story ideas]," one of the biggest complaints about first season *The Next Generation* was that there were no original plot lines.^{xxxiv} Edward Gross and Mark Altman are quick to point out which episodes of *The Next Generation* are remakes of the original series in their *New Voyages* book series, but the theme of regeneration through violence is presented in a different way than in the original series or in the movies.

The creation through destruction myth in *Star Trek* usually revolves around the Prime Directive. The *Star Trek: The Next Generation Writer/Director's Guide* states the Prime Directive quite clearly:

Starfleet General Order Number One says that we do not have the right to interfere with the natural process of evolution on any planet or with the culture there.^{xxxv}

This rule holds true for all of the *Star Trek* series and movies, but each series

has its own views of how that particular rule should be handled. As mentioned before, Kirk usually broke the Prime Directive every chance he got while in *The Next Generation*, as Sherry Hopper says, "it seems they often go to great lengths *not* to violate the [Prime Directive] unless they have a darn good reason."^{xxxvi}

She goes on to argue that *The Next Generation's* closest representation of the regeneration through violence myth in the manner that the original series presented it is "Who Watches the Watchers?" This third season episode, originally aired in the week of October 14, 1989, features a primitive culture being studied by Starfleet and the Enterprise away team who "inadvertently allow the atheistic race a glimpse of their futuristic technology and are mistaken for gods."^{xxxvii}

While it is true that the resolution of this story has a peaceful people resorting to violence in order to prove that Captain Picard is a god and therefore, their society is changed, *The Next Generation* had gone a step further in their representation of creation through violence in "Encounter at Farpoint," the premiere episode for the series which aired in the week of September 26, 1987.

In route to their first mission that deals with Farpoint Station, the Enterprise encounters "the all powerful Q, who feels that mankind has ventured far enough into space and will not allow further contamination. To this end, he places Picard and his crew on trial for the crimes against humanity."^{xxxviii}

The courtroom that Q materializes them in is historically accurate according to Data, and Picard identifies it as being from the mid-twenty-first century and the post atomic horror. When they are called upon to answer the charges, Data states that "In 2036, the New United Nations declared that no Earth citizen could be made to answer for the crimes of his race or forbearers." Q replies that the court is actually set in 2079, when "all United Earth nonsense was abolished for more *rapid* progress."^{xxxix}

While Picard admits that humans labelled as a "grievously savage race" may have been true in the past, humans in the 24th century have changed and did away with such "nonsense" as the Cold War, drug controlled armies, and nuclear threats of the past. Picard confesses that humanity is guilty, but provisionally. He goes on to request that the Enterprise crew be tested so that he can prove humanity in his time is innocent of the charges Q has brought against them.

The main focus of Q's charges is that human progress is a direct result of violence. "Despite Gene Roddenberry's utopian future visions," Altman says of this episode, "he postulated one of the show's most horrendous images: that of the post atomic courts of the 21st century. It made the Eugenics Wars seem like a picnic by comparison."^{xl} The Federation was formed in 2161, approximately one hundred years after the post atomic courts.^{xli}

The realm that *Star Trek* is set in is a direct result of this destruction of the Earth. While it is mentioned in passing in a few episodes of the original

series, *The Next Generation* gives the most graphic and horrifying look at what humans had to endure before attaining this new age of universal freedom, social justice, and equality for all. According to Corey Allen, who directed this two part episode, "'Q' is in all of us. It's a question of worth."^{xlii} To him, Q represents the questioning side of humanity, the one that asks what our purpose is and what right we have to exist.

There is not just one Q though. He is a member of a continuum of entities like himself that have the same name. Fans have postulated that this particular Q is actually a radically evolved human who is looking back on his ancestors, wondering why they made all the stupid mistakes, and failing to realize that it was because of those mistakes that he came to be. Even *Star Trek* author Peter David has a scene in his *The Next Generation* novel *Q-in-Law* where two members of the Q Continuum are discussing humans. The Q that has visited the *Enterprise* numerous times comments about one woman, "She is, after all, only human." The other member of the continuum replies, "Aren't we all."^{xliii}

This strongly backs up the statements made about Q by Allen. He sees Q as "the question we pose ourselves; it's the constant looking at ourselves, a questioning of ourselves and a probing."^{xliv} Where the original series and *The Wrath of Khan* had the humans questioning the rights of existence and of free will, *The Next Generation* has an omnipotent being exploring those limits. Maurice Hurley, former executive producer of *The Next Generation*, says that "Encounter at Farpoint" was "having, basically, God tell man you've

come far enough; that everything you've touched, you've sullied."^{xlv}

In *Star Trek*, we can see the full circle effect that regeneration through violence has. While the society in "The Apple" is just taking "the first step" towards free will by committing murder, *The Wrath of Khan* shows a society who has had free will for several millennia. *The Wrath of Khan* goes on to present before and after the Eugenic Wars and the twentieth century mentality of progress through violence. *The Next Generation* has an entity look back on those advancements and say that they were not good enough, that humans are still too primitive and that they have contaminated everything that they have touched. It is Picard's defense of humanity that shows that humans had to go through the destruction of the old society that lead to the creation of this futuristic spiritual and physical utopia.

The premise of *Star Trek* depends on the regeneration through destruction and utopia myths for the formulation of its universe. The utopian society that the audience is presented with each week will not be possible until the regeneration of the current 20th century values and ideals. In *Star Trek*, the physical utopia is already in place--there is no hunger, no materialistic desire or need for money, and technology has provided for the creature comforts. The drive to obtain the spiritual utopia is seen in "The Apple," *The Wrath of Khan*, and "Encounter at Farpoint."

Notes

ⁱThe original series episode "Way to Eden."

ⁱⁱChristopher D. Geist, "Part One: Popular Myths Introduction," *The Popular Culture Reader* Third Edition (Bowling Green: Bowling Green State University Popular Press, 1983), p. 37.

ⁱⁱⁱGeist, pp 37-8 and Wm. Blake Tyrrell, "Star Trek's Myth of Science," *Journal of American Culture*, Spring 1979, p. 288.

^{iv}Geist, p. 37.

^vStuart M. Kaminski with Jeffrey M. Mahan, *American Television Genres* (Chicago: Nelson Hall, 1985), p. 15.

^{vi}Dr. Yasue Kuwahara, Class notes from Honors 305, Northern Kentucky University, 9 Sept 1991, p. 3.

^{vii}Richard Slotkin, *Regeneration Through Violence: The Mythology of the American Frontier, 1600-1860* (Middletown: Wesleyan University Press, 1973), pp. 21-3.

^{viii}Slotkin, p. 15.

^{ix}Karin Blair, "Sex and Star Trek," *Science Fiction Studies*, Nov 1983, p. 319.

^xSlotkin, p. 5.

^{xi}Edward Gross, *Trek Classic: 25 Years Later* (New York: Image Publishing, 1991), p.87.

^{xii}Max Ehrlich and Gene L. Coon, "The Apple," *Star Trek*, NBC, 13 October 1967. All quotations are taken from the televised version of the script.

^{xiii}"The Apple."

^{xiv}"The Apple."

^{xv}"The Apple."

^{xvi}"The Apple."

^{xvii}"The Apple."

^{xviii}Blair, p. 312.

^{xix}Blair, p. 313.

^{xx}"The Apple."

^{xxi}Blair, p. 313.

^{xxii}David Alexander, "Gene Roddenberry: Writer, Producer, Philosopher, Humanist," *The Humanist*, March/April 1991, p. 7.

^{xxiii}Blair, p. 315.

^{xxiv}At the end of "Space Seed," Spock remarks that it would be interesting to return to Ceti-Alpha 5 in the future to see what has become of Khan and his followers.

^{xxv}Although she was never named in the movie, Lt. Marla McGivers was the historian who helped Khan take over the *Enterprise* in "Space Seed." She chose to be exiled with Khan rather than face a court-martial.

^{xxvi}Lane Roth, "Death and Rebirth in *Star Trek II: The Wrath of Khan*," *Extrapolation*, Summer 1987, p. 165.

^{xxvii}Vonda McIntyre, *Star Trek II: The Wrath of Khan* novelization (New York: Pocket Books, 1982), pp. 178-9.

^{xxviii}McIntyre, pp. 104-5.

^{xxix}Roth, p. 164.

^{xxx}Roth, p. 165.

^{xxxi}Roth, p. 160.

^{xxxii}Roth, pp. 162-3.

^{xxxiii}In *Star Trek III: The Search for Spock*, Spock is physically resurrected and in *Star Trek IV: The Voyage Home*, spiritually resurrected.

^{xxxiv}Gail Sakurai, "Time's Arrow," *Spock's Adventure!* BBS Trek Talk Conference (Cincinnati: 25 June 1992), Message #278.

^{xxxv}Gene Roddenberry, *Star Trek: The Next Generation Writer/Director's Guide* Third Season (Los Angeles: Lincoln Enterprises, 1989), p. 55.

^{xxxvi}Sherry Hopper, "TNG, Myths, and Episodes," *Spock's Adventure!* BBS Trek Talk Conference (Cincinnati: 2 Oct 1992), Message #463.

^{xxxvii}Edward Gross and Mark A. Altman, *New Voyages: The Next Generation Guidebook* The First 100 Episodes (New York: Image Publishing, 1991), p. 92.

^{xxxviii}Gross and Altman, p. 9.

^{xxxix}Both quotes are from David Gerrold, *Encounter at Farpoint* novelization (New York: Pocket Books, 1987), p. 52.

^{xl}Gross and Altman, p. 11. Khan and his followers were products of the Eugenics Wars.

^{xli}The exact date of the Federation's formation was given in the TNG fifth season episode "The Outcast."

^{xlii}Gross and Altman, p. 10.

^{xliii}Peter David, *Q-in-Law* (New York: Pocket Books, 1991), p. 248.

^{xliv}Gross and Altman, p. 10.

^{xlv}Gross and Altman, p. 10.