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STAR TREK: Arbeitsbibliographie
Zusammengestellt von Nina Rogotzki und Hans J. Wulff

Cinefantastique, Okt. 1992, pp. 32-105.
Ausführliche Vorschau auf die sechste Staffel. Mit vielen Interviews.

Moviestar, Sonderband 5 (1996): STAR TREK: DEEP SPACE NINE.

Science Fiction Studies 72 [=24,2], July 1997.
German ed.: STAR TREK: Das offizielle Magazin 1ff (Stuttgart), 1998ff.

Trek World (Augsburg).


The author explores the gap between cultural studies as a theory of cultural practices and cultural studies as a commitment to intervene in cultural practices. The author uses Star Trek and its audience as a case study, analyzes fan narratives, and explores how fans interpret the show, its meaning, and group viewing conduct. The author asserts that scholars are in a unique position to identify where ideological myths are developed and presented.


At first: The Making Of Star Trek: First Contact.


Athena Andreadis, a Harvard University associate professor of neurology, has written a book about the biological issues raised by the television show. The book explores issues such as whether or not it is biologically possible for Vulcans to suppress all emotions; or whether engineered humanoids could exist. The professor asserts that androids such as Lt. Commander Data could exist, while transporters would not work. Neither would hybrid humanoids (e.g., half human and half Vulcan) like Spock exist. Andreadis adds, “This is one of the few [television] series that actually likes science. How many mainstream shows can you name that actually have scientists as heroes?”


— An interview with Case Western Reserve University physics professor Lawrence Krauss, author of the book: The Physics of Star Trek. Krauss’ book discusses the relationships between “science” in the Star Trek universe and the real Universe. Krauss believes that space travels won’t happen for a long time due to the massive amounts of energy required. The book covers related topics such as warp speed, inertial dampers, space-time distortion, and deflector shields from the series.


— Besides composing the music for several Star Trek films, he also composed film music for the movies Ransom, Brave Heart and Aliens. Horner won a 1997 Grammy Award for best song of the year with his composition, ‘Somewhere Out There.’


— The author compares Trek’s popularity to the currently available computer and video products.


— A set of interviews with the show’s creator, Gene Roddenberry and eight cast members of the original television series.


— The author argues that Star Trek has either inspired or predicted several present-day technologies or products, such as cellular flip-phones and stun guns. The article also discusses the methods used by the producers to include technology into TNG series.


— The author discusses Trek’s influence on future and upcoming scientists.


— In a world that has been shrunk by modern communications and transport, Star Trek has maintained the values of western maritime exploration, and the discovery of ‘strange New Worlds’ in space. In this major new interpretation of the hugely successful television series, this mother and son team show that the themes explored in Star Trek resonate with the broader social and cultural preoccupations of our time. This book addresses key issues such as science, rationalism, religion and death in philosophical, literary, historical and cultural contexts, bringing together an unusual combination of authorial expertise. Written to appeal to those who don’t know Star Trek from Star Wars, as well as those with the ferociously detailed knowledge of...
the true Trekker, it explains the ideas and ideals behind this significant cultural phenomenon.


The book contains about 70 acquisition rules from the television series, with black and white photographs.


The book includes a collection of fables, stories, folk songs and philosophical meditations upon which the Ferengi Rules of Acquisition were developed.


The author examines race, its changing meaning and presentation in Star Trek films and television series. Specific topics include, “the representational and narrative functions of race;” How are racial definitions affected by creative or network executive decision making with Trek? How are these definitions affected by fandom? What impact did the civil rights and neoconservative movements have on the production of Trek? The author asserts that Classic Trek draws upon the politics of the 1960’s civil rights movement. And, similarly, TNG draws upon “the discourse of whiteness and the politics” of the 1980’s and 1990’s.


The author explores the relationship between the Star Trek series and race. The use of race in the series has been facilitated and hampered by several factors: executive decisions in the television networks, by the limits of the sci-fi genre itself, by “intertextuality,” and by the audience and fans. Most importantly, the author explains why it critical for readers to better understand the presentation of race in this symbol of American popular culture.


Bjorklund responds to Tetreault’s article, and discusses the appeal of Trek to women and the role of women in fandom since Classic Trek aired on television. In fandom, women were able to explore their interests, network with other women, obtain mutual support, and zines provide an opportunity for creative expression.


Blair examines Classic Trek and the first movie from a feminist perspective. She examines women’s roles, women’s dress and presentation in the series, sexual-


Since the original television series, \textit{Star Trek} has said a lot about God, humanity, war, sex, ethics, and similar topics. The article explores the significance of \textit{Star Trek}’s messages, and how those messages relate to the humanist characteristics of its creator, Gene Roddenberry. A brief biography of Roddenberry and a list of notations and references are included. The author asserts that “...what \textit{Star Trek} does well is to ask good, penetrating questions about truth, God, man, and the world. It forces us to look at ourselves in fresh ways by taking the questions of life that we face daily and addressing them in a fictional, futuristic cultural context. If it is too much to ask that it should also supply the answers, we may be grateful for the entertaining way in which it asks the questions.”


The author knows his \textit{Star Trek} and has written an thorough trivia book. The questions are categorized by the following topics with increasing difficulty: Starbase Command, Thrusters, Impulse Power, Warp Factor 1, Warp Factor 3, Warp Factor 9, Where No Man Has Gone Before, To The Galactic Barrier...and Beyond, The Voyage Continues, ’60’s Flashback, and Shore Leave. The questions are based upon all four television series and the seven films.


Bibliographie
The author discusses Trek, television broadcasting, moral and ethical relationships.


The author profiles Roddenberry and how he was able to produce the original television series. According to Carson, “If Gene Roddenberry hadn’t been as much a pragmatist as he was a visionary, Star Trek never would have aired... He didn’t start out as a writer or producer. He was an Army bombardier in World War II and after his discharge became a commercial pilot. But learning to make full use of opportunity took him, step by step, from the cockpit of a Pan Am plane to the controls of the starship Enterprise.” In Roddenberry’s biographer, author David Alexander states that Roddenberry attributed success in Hollywood as much to technical adviser for the series Mr. District Attorney in 1953; and a writer on the series Have Gun, Will Travel, Naked City, Dr. Kildare and many other shows. Roddenberry first approached studios and TV networks about Trek in 1960. Realizing that the project would be considered to risky, or too different, he tailored the concept to fit his audience. Aliens weren’t too alien looking; the Enterprise crew would visit Earthlike planets and beings who looked somewhat like us, to keep makeup and costume costs down; the transporter device, allowed travel without costly special-effects; and Trek was pitched to studio executives as a Western set in space. (Westerns were very popular TV series at that time.)


The authors analyze gender, sex and reproduction in outer space shows that contemporary accounts of sex and reproduction in space Inscription is defined as efforts to create culture through social, cultural and technical norms. Examples include shows such as Star Trek.


An in-depth discussion, with many comments by Rick Berman, on the series’ popularity, Voyager, the movies, and the financial performance.


The Trek enterprise has had its challenges. The second season of the Voyager series began five weeks ago on the UPN network with a ratings decrease from the first season. The DS9 series has been losing roughly one ratings point a season since its premiere in 1993. In reply, the show’s executives plan to introduce Klingons to DS9 by adding Michael Dorn’s character Lt. Cmdr. Worf from TNG series. “Last year was a very big year for Star Trek,” said Rick Berman, who was executive producer of the popular Next Generation and now guides the entire TV and film franchise. “We ended Next Generation after seven years, we began Voyager, we released the first Next Generation movie and we had the third season of Deep Space Nine.”


The Arts are replete with examples of presaged events of the future. Since a unique glimpse of the 23rd century is afforded by the television series Star Trek, a survey of the toxin-related events as chronicled by the crew of the USS Starship Enterprise may provide insight to prepare toxicologists for the future. METHODS: An investigation of the logs of the Enterprise was undertaken for the years 2266 to 2269 which were part of its first 5-year mission. Internetsites, published databases, and selected recorded episodes from the original Star Trek television series were searched for poisonings or toxin-related incidents. RESULTS: Out of the 79 Star Trek episodes, 28 (35%) involved toxin-related incidents. A total of 31 poisoning incidents were documented with 13 environmental, 9 intentional, 5 unintentional, and 4 homicidal circumstances. Biotoxins (10 incidents) were the most frequently involved toxin followed by neurotoxins (9), radiation (3), cytotoxins (3), temporal toxins (3), acids (2), and phytotoxins (1). Of these cases, 2 involved hazardous materials incidents, 1 was contamination of food, and 3 involved therapeutic misadventures. CONCLUSIONS: Many of the circumstances encountered in poisonings of the future will likely be similar to contemporary reasons, but the nature of the toxins will differ. Clinical toxicologists should prepare for the future by increasing their study of molecular biology, comparative medicine, physics, and history.


To survive in a more competitive business environment, the authors assert that the female executive must learn to adapt, much as Odo changes shape.


RD #1, Box 273A, Hyndman, 15545.


A discussion of the “spin-offs” from the original TV series, including toys, collectibles, television series, fan clubs, popular terminology, books, videos and related items.


This essay analyzes the sex ideology presented in the Classic TREK’s series and characters – specifically Captain Kirk and Spock. Part of the series’ popularity is due to Kirk’s characters, which is based upon conventional male stereotypes of the period, including aggression and dominance. According to the author, Kirk’s appeal to women “constitutes a reinforcement of traditional, submissive, passive female qualities.” As an alien, Spock’s identity as an “other” appeals to women who recognize this role in society. Spock’s character also includes several elements of conventional male stereotypes.


The author uses TREK to discuss the use of multimedia tools in the classroom.


Frames are definitions of situations built up in accordance with principles of organization which govern social events and our subjective involvement in them. The author examines these definitions, discusses their relevancy to Classic TREK, and explains how women’s roles are controlled by these factors.


The author explores the historical relationships between English masculinity and British film culture. “Anglo Agonistes” examines this relationship between Englishness, masculinity, and homosexuality in British film, plus films produced in Hollywood. This history includes several English male models most clearly presented in the US: the theatrical actor, the gentleman, the villain, the spy (i.e., James Bond) the post-punk punk. The author includes films, literature, television, and music texts such as The Crying Game, Oli- vier’s Hamlet, True Lies, James Bond, STAR TREK, The Quatermass Experiment, David Bowie, 2001: A Space Odyssey, The Real World, J. G. Ballard’s Crash, No Skin Off My Ass, and Heart of Darkness.


Several TNG episodes presented Shakespeare's works in a 23rd Century setting. The episodes adapted Macbeth, Hamlet, The Tempest, and The Taming of the Shrew. Yet, these episodes still contained gender and power values more consistent with the 16th and 20th centuries. Once the female characters in these episodes asserted themselves, they were then destroyed by the power of patriarchy.


Epstein discusses the variety of nonfiction books related to the STAR TREK television series, movies, actors and executives. The author also discusses reference materials, and academic articles and studies, that explore the show's popularity. A bibliography is included.


Masters Abstracts 32/02, 1993, p. 381.

This study analyzes STAR TREK's popularity by using the multidimensional and multi-perspective critical, theoretical approach of Douglas Kellner. It combines elements from Marxism, socialist feminism and myth analysis to analyze race and gender representations in Classic TREK, TNG, and DS9. The author concludes that since Classic TREK, increasingly progressive race and gender images were presented. The episode THE CAGE, from the original series' pilot, displayed extremely sexist images of women, reflecting American culture at that time.


The author discusses the Smithsonian and museum tours and exhibitions.


Looking to pick “nits” from the television series? This is the complete guide and review of errors, questionable events, and related information.


Farrand continues his work by focusing upon the DS9 series.


The author discusses the VOYAGER series and its unique opportunity to present a female role model with the character Captain Kathryn Janeway. Actress Kate Mulgrew portrays Janeway, who is presented as a strong woman who maintains a monogamous relationship with a male partner.


Includes a foreward by Arthur C. Clarke.

- The National Space Society awarded the late Gene Roddenberry with the Robert E. Heinlein Memorial Award for promoting space exploration.


- The author describes the contrasting styles of the films *STAR TREK GENERATIONS* and *INTERVIEW WITH THE VAMPIRE*, and how the filmmakers of both appeal to the audiences’ escapism desires. Trek presents an optimistic view of the future, and Vampire presents a morbid retelling of the past.


- Using a set of functional categories developed from the literature on myth, the author performs a content analysis of *Trek* to demonstrate its content as being mythic, and to highlight some of its values messages. The author asserts that Classic *Trek* presents a naively unquestioned faith in the values of freedom and progress, and an ambivalent attitude toward equality. Everyone is supposed to be equal, but females, non-whites and non-Americans are subservient. The thesis concludes by raising questions about the desirability of allowing private ownership of a medium that functions as the nation’s common school.


The author interviews actress Denise Crosby, who portrayed Tasha Yar, the Enterprise Security Officer in the first season of TNG series; and Sela, the half human, half Romulan Commander and daughter of Yar. Crosby discusses her recent project, “Trekkies,” a documentary about fans. Crosby discussed the documentary idea in 1991 with director Roger Nygard. The two teamed up with producer Keith Border, and Border’s company Neo Pictures financed “Trekkies.” Crosby is currently negotiating the film’s distribution deal. According to Crosby, “As soon as I started to go to conventions, I thought, now this is really an interesting thing going on... Being a great fan of documentaries, I wondered, How big is this? How far does this go? Who are these people? And it reaches this diverse group, this wide range of demographics, the people are really intelligent...but why this show? What is it saying?” Crosby was able to make the documentary not only because of her access to the show’s insiders, but also because, “People were willing to talk to me in a way that they weren’t necessarily willing to talk to journalists and news media,” she said. “You know, the whole ‘Get a life’ [stereotype] kind of wounded a lot of people – they were sort of reeling from that.”


- The TNG episode *The Perfect Mate* used Shakespeare’s love poetry to tell the story of white slavery in space and the problems of homosocial life aboard the USS Enterprise. The lead female character, a “female empathic mesomorph,” who can sense precisely a man’s needs and give it, is presented as a peace offering between two warring races. The female is both a prized commodity and threat to life on the starship. These same issues and perceptions were also presented in Shakespeare’s sonnets “The Dark Lady” and “Fair Youth.”


- The author presents the importance of including popular culture in literary studies, by analyzing identity representations, in a category of “Space Fictions” from the author. These fictions provide the reader with a situation where symbolism and textual metaphors conceptualize individuals and groups. For critical analysis, the author uses Alice Jardine’s concept of gynesis, a process using metaphors of the “female;” and new terms including thesis and zoomorphesis. The discussion includes works by Ursula Le Guin, African American feminist science fiction writer Octavia Butler, and episodes from *Star Trek*.


- The authors use *Classic Trek* and its characters to briefly discuss decision making situations, where there is: 1) confusion from too much data; 2) uncertainty from too little data; and 3) decision made in real-time in “turbulence.”


Hills, Matthew (2000) To boldly go where others have gone before...? *Star Trek* and (academic) narratives of progress. In: *Scope* (Nottingham) [online].


- Several *Star Trek* films and television episodes extensively used Shakespearean lines and philosophy in their plots. The author analyzes how the series effectively approached the problems and issues raised in Shakespear’s works, such at *Hamlet*, *Macbeth* and *The Tempest*.


- The author discusses the motion picture STAR TREK VI: THE UNDISCOVERED COUNTRY as it presents several themes popular to Shakespearean works, such as Hamlet and The Tempest. The movie presents a struggle and ultimate demise of an alien race similar to the collapse of the USSR and changes in traditional East-West relations. The article also discusses the shift towards multiculturalism, and several other themes.


- A collection of useless and unusual facts from the series.


- Masters Abstracts 30/04, 1990, p. 1135. The author argues that the structure, characters and production of the TNG compared with Classic Trek, followed changes in American foreign policy and shifts in cultural values from the 1960’s to the 1980’s. The author also examines gender relations in one episode from each Star Trek series, and presents theories related to political and organizational leadership. A content analysis of leadership and gender representation in Classic Trek and TNG is included. The author concludes that female leaders received more favorable presentations on TNG.


- The author asserts that there is an analogous relationship between the cultural preferences of TREK fans and the sexual preferences of the gay community.


Jewett, Robert / Lawrence, John Shelton (1977) STAR TREK and the Bubble-gum Fallacy. In ihrem:

Some people claim that Trek is just entertainment, or “just bubble gum.” The authors explore the question: “How could material that exercises so powerful an appeal be mere entertainment?” The authors conclude that the programs SPACE 1999 and STAR TREK both have messages, that are re-workings of traditional American ideology. Plus, the emphasis and attention to technical details increases the show’s appeal.


A popular belief has been that “the religious impulse is dead,” according to the authors. And, Trek suggests that that religion may have merely changed its format; that beliefs about technology and empirical evidence as methods have replaced prior beliefs. The authors assert that an anti-religion bias is present in Classic Trek, including several attempts to smash idols.


The author reviews the season’s new science-fiction television shows, including DS9.


At first 1975.


While travelling to a wedding in Anaheim, California in 1989, the author attended her first convention by accident. A Vulcan in full dress caught the author’s attention, and the groom, bride, author and several wedding guests skipped part of the wedding reception to attend the convention in the same hotel. The author’s book catalogs Trek’s popularity as presented by fans in costume with related accessories. The book includes many photographs of fans dressed as characters from Classic TREK, TNG, DS9, Voyager and the films.


Print version: To boldly go... a modern ethnography of Star trek fans’ culture and communities of consumption. Kingston: Kingston Queen’s University Press 1997.


Includes a foreword by Stephen Hawking and bibliographical references.


German: Die Physik von STAR TREK. München 1996.

What is and isn’t possible in the television show? Are transporters possible? What about replicators? What about warp drive? Phasers? Lawrence Krauss, an astrophysicist at Case Western Reserve University in Cleveland, applied the laws of physics to answer these and similar questions in his new book. 50,000 kilometers in diameter.
- The author makes predictions about real-life physics in the 24th century compared to the “physics” presented in the television series.


- The author explores the metaphors present in Classic Trek and TNG, and their relationships with American foreign policy during the 1960’s and 1990’s. Contrasting views of the Third World are also discussed, plus the tendencies of the characters Kirk, Spock and McCoy.


- The author asserts that most science fiction plots differ little from westerns. Star Trek is often criticized for its presentation of social issues such as racism, which it continues to portray. And, the Film Apollo 13 may actually hurt the image of the space program, by its presentation of life in space.


- Logan describes the new breed and attitude of the female lead characters in the Trek Universe. The women are independent, intelligent, strong, complicated, and in charge. According to Terry Farrell, “We are not Stefpford women in space.” The author discusses the characters: Seven of Nine (Jeri Ryan), Jadzia Dax (Terry Farrell), Captain Janeway (Kate Mulgrew) and Major Kira Nerys (Nana Visitor). The articles includes a picture of Worf (Michael Dorn) and Dax (Farrell) in wedding attire, since the DS9 series will feature this Fall the first marriage between lead characters. Regarding the skin tight catsuit Ryan wears, the actress responds to queries that she was involved in her character’s dress decisions: “Every interview I’ve seen to date makes it sound like I was excluded from the discussions about Seven’s costume, and it’s just not true. It was a total collaboration. No one makes me wear four-inch heels.”


- Fan-Literatur.


Maxwell, Thomas (1994) Das große Trek-Lexikon. Schindellegi (Schweiz): Heel AG.
Fan-Literatur.


At the 25th anniversary, the author reviews reasons for the series’ popularity.


One of the television show’s directors offers his reasons about TRek’s popularity, and its relationships to American culture.


An interview with actor Patrick Stewart discussing sex & the cinema. Patrick Stewart is not bothered by the fact that some people may think that he is gay because of his role in the play “Jeffrey.” A complex and controversial issue, the actor believes that alternative sexuality should be included in the next Star Trek movie.


Auch online.


New England School of Law professors Michael P. Sharf and Lawrence D. Roberts published an article in the University of Toledo Law Review describing in detail their efforts to liven up international law courses. The professors used episodes from TNG to demonstrate legal concepts. Sharf and Roberts considered these efforts a success, but other professors are hesitant.


The author reviews the new book, “How Star Trek Conquered Planet Earth” by Jeff Greenwald (Viking, 273 pp., $23.95). Oakland based writer Jeff Greenwald analyzes the cultural phenomenon which is syndicated in 108 countries. “Star Trek” movies have grossed about one billion dollars, while 63 million books are in print in 15 languages. Writes Newsham, “Even readers who have never seen a single “Star Trek” episode will find “Future Perfect” engrossing. Greenwald takes us to a secret Trekker orgy deep in the forests of Germany, and to a Hollywood party...” with Ethan Hawke and Sarah Jessica Parker. “In India we sit in on Greenwald’s biggest score, a private interview with the Dalai Lama, who says he watched the original “Star Trek” series on Indian television.” In New York, Greenwald interviews Kurt Vonnegut Jr., who explains the show’s popularity this way, “Look. These things happen because there’s a terrific hunger for family. It explains the Deadheads, too. But it’s family, family, family. Charles Manson was able to pick up quite attractive, reasonably intelligent young women on the roadside because they were ravenous for family.”


The author compares the roles and presence of African Americans between Classic Trek and TNG.


- More Klingon language, words and phrases from the latest television episodes.


- The author examines Star Trek’s huge influence on popular, American culture, and how a failed 1960’s television show transformed into a cultural phenomenon.


- The author discusses the use of Shakespearean lines as dialogue in the film “Star Trek VI: The Undiscovered Country,” as a tool for both political persuasion and political critique. In the film, the Klingons quoted Shakespearean lines to show that they are a cultured people, despite their warlike tendencies and exterior. Many American writers similarly use Shakespeare to infuse culture, decency and to criticize history.


- The author explores nuclear weapons, nuclear warfare, the development of nuclear weapons, and their destructive potential, as represented in recent narrative films. The author asserts that these films accurately reflect and mediate cultural attitudes about nuclear war and the increasingly technological future. The examination includes the following films: “The Day After,” “A Boy and His Dog,” “Radioactive Dreams,” “The Terminator,” and “Star Trek II: The Wrath of Khan.”
Nuclear war is represented in many films, and its representations are often limited to a narrow range scenographic and narrative options, which trivializes the subject. And, nuclear war imagery often indicates a break in society’s ability to view the future and a decline in beliefs about positive technological progress.


The author explores the film “Star Trek V: The Final Frontier” and how it addresses issues about God that were raised in earlier Star Trek films and television programs. The article discusses Classic episodes such as “The Way to Eden.”


The author develops a taxinomia of communication and culture to study television programs. A taxinomia is a table of process rules to define relations between words and things. Puckett defines culture as a set of commonplace existences that are significant to groups of people. His taxinomia includes three rules: identity, difference, and embodiment. This dissertation builds upon the postmodern discussion of rupture and suture, and defines the condition called modernity.


In 1977, Paramount first tried to start a fourth television series using a new Trek television series informally referred to as “Star Trek Phase II.” (Remember, the Fox network wasn’t yet launched in 1977.) When this attempt failed, the producers instead turned their efforts towards a feature length film, which was ultimately released in 1980 as “Star Trek: The Motion Picture.” This well researched book describes month by month the series of starts, stops, discussions, confusion, and conflicts that occurred during the attempts to produce “Star Trek Phase II.” The book contains many images and pictures of the ships, models, phases, weaponry, sets and television scripts that were upgraded in anticipation of the new television series (that was never made). The book includes a special introduction by John Povill, a writer who helped the shows producers maintain technical consistency in the scripts.
with the TREK universe as presented in the TOS. The authors provide a rare view into what really happened in Hollywood to produce a film or television show.


This Spring, the U.S Postal Service ran a program, “Celebrate the Century,” for customers to cast their votes for their favorite 1960’s topics. Top picks were mostly music and sports. Voters decided that two of the stamps would commemorate the Beatles and the Motown Sound; and three other stamps would honor the Super Bowl, the Green Bay Packers and Roger Maris’ baseball home run record. Also included in the top 15 is a stamp honoring the original television series “Star Trek.” Two other stamps include computer chips and lasers.


Will TREK ever feature an openly gay character? Roush’s article discusses TNG episode “The Outcast” and the producer’s (Michael Piller) answer to this question.


A thesis available through Boston University.


The author profiles Joel Berman, now co-president of Paramount Domestic Television. Berman graduated from Ohio University in 1973, immediately sought a career in broadcast journalism. His first job was for eight months as a one-man news department at a small radio station in Parsippany, N.J., reporting and producing five-minute newscasts on the hour. Berman left the radio station, hooked up with a friend and flew off to Utah to become a ski bum. Next followed a position as an account executive with Petry Television in New York in 1976. He then found his way into radio, working as Westwood One’s director of advertising sales. But he was interested television and later interviewed with Paramount for about a year before they finally brought him on board. While with Paramount, Berman helped to launch a number of top TV series into syndication, including Mork and Mindy, Cheers, Family Ties, Entertainment Tonight and Star Trek: The Next Generation. In 1992 Berman was named executive vice president of sales and marketing.


In a prior autobiography, “I Am Not Spock” actor Leonard Nimoy rejected the idea that he and Spock are the same. In his latest book, “I Am Spock,” (Hype- rion, $24.95) the actor seeks to dispel any ideas that he resents the comparison to the Spock character. According to Nimoy, “In the first book I was just being a little contentious for the sake of controversy.” At 64, Nimoy has grown comfortable with the character and even posed for a picture with a vintage Spock action figure on his shoulder. Nimoy has prospered due to TREK, and the actor has a new CD-ROM, “Leonard Nimoy – Science Fiction: The Gold Collection.” Prior recordings included Mr. Spock’s Music From Outer Space and Music to Watch Space Girls By. In his new book, the actor also tries to resolve a couple misconceptions: 1) the Classic actors all hate each other, 2) Nimoy tried to have the character Spock killed off. “It was not my idea to kill Spock,” the actor said. Nimoy adds that his “Live long and prosper” Vulcan salute was based on a hand signal from Orthodox Judaism that he learned as a youth growing up in Boston. Ni moy now lives in Los Angeles.


Selley, April (1986) I have been, and ever shall be, your friend: Star Trek, the deerslayer and the American Romance. In: Journal of Popular Culture 20,1, pp. 89-104.

- On electronic sound effects created for *Star Trek – The Motion Picture*.


- A former executive consultant to the series offers her views on why and how TREK “... hasn’t affected the ethics, morality, or philosophy of ours or any other culture. Star Trek has always been a reflection of the country’s attitudes, rather than a shaper of those attitudes.”


- A view of the sketches and the development processes used to bring the original television to life.


- French Text. Feminism and film.


Stup Trier (Hrsg.) (1997) *Der Star Trek Reader*. Trier.


- The author discusses the problems with Classic *Trek*, due to its position as a reflection of the assumptions and ideals of Americans in the 1960’s; is presentation of Americans’ faith in world and military affairs; and the beliefs of social and technological change into the future. Tetreault discusses the “pervasiveness of sexism” in the series; double standards for men vs. women in relationships; themes of S&M in episodes like “The Empath” and “Space Seed”; and the poor treatment of professional women.


- Includes works from many contributors including Stephen Lewis and Gene Roddenberry.


- Tyrrell explores the relationships between Classic Trek’s mythology, as a Western set in space, and how television promoted that myth.


- The author explores society’s fear of science, as it appeared in Classic Trek episodes.


- How do the show’s writers and producers accurately include fictional science in the show based upon real science? Vergano interviews Andre Bormanis, the show’s science consultant, and describes in detail how Bormanis helps the show’s writers and producers to match its fictional science to real science. Should it be a particle beam, quantum singularity, cosmic string, Black Hole, hypospray, or biomimetic gel? The article provides detailed descriptions and examples of how Bormanis reviews scripts, develops quasi-science terminology, and advises the shows producers to insert real science, terminology and facts where possible or probable.


- Television and movie production management has passed from the late Gene Roddenberry to his protege Rick Berman. The article provides many views and opinions of Berman.


- In 1953, Hugo Gernsback’s editorial, ‘The Science-Fiction Industry’ for Science-Fiction Plus magazine, discussed the commercial aspects of science-fiction: toys, games, apparel, scientific instruments and related items. The author updates and builds upon this analy-
sis, and asserts that the industry may be a means of expressing repressed and unacceptable erotic passions.


Wilcox compares Classic Trek to TNG using several cultural identities: women’s roles and feminism, racism and racial identity, violence, the futility of war, the growing acceptance of limitations of American power, the acceptance and use of computers, the holodeck and various realities, and artificial intelligence.


The author explores the controversial them of sex between women and androids, or aliens. Parallels between Spock and Commander Data are also discussed. The authors assert that while TNG series presents a more integrated social setting, prejudice still exists and has been displaced. Commander Data’s psyche is studied and his relationship with Lal.


The author replies to a definition of a functionalist theory of mind and who a is a person in the biblical sense, as originally argued by Norman Lillegard and James F. Sennett. Is consciousness an exclusive property of biological life, or is it also present in posttropic and technical life? What constitutes a person capable of experiencing biblical salvation? The author answers these questions using the Character Data from the TNG television series.


Physicists in Geneva have created the first ‘antimatter’ atoms, but it’s a long way from being to power a space vehicle. Professor Walter Oelert and his colleagues have made anti-hydrogen at the European Laboratory for Particle Physics, CERN, near Geneva. When combined, anti-hydrogen and hydrogen annihilate each other in a burst of energy. Other speculate that this could be the start of development towards antimatter engines, as depicted on the science-fiction television show. However, Professor Oelert was very cautious stating, “Even if it were possible to produce a lot of antimatter, the technological problems of keeping it are enormous.”


This article is a rare portrait of Avery Brooks, and his thoughts on race relations, mythology, his commitment to theatre arts, and teaching responsibilities at Rutgers University.


The authors present reasons for teachers to use examples from the TNG series in the classroom to teach effective communications skills. The reasons: 1) the series is current; 2) the dramatic appeal of popular television shows appeals to students; 3) the high quality of the production and scripts; 4) many students are already familiar with the TNG series; and 5) hour long episodes are better suited to classroom instruction than full length motion pictures. The authors explore concepts including power, influence, coercive force, family interactions, and communication ethics using examples from several episodes with Commander Data.


Worland examines the relationship between Classic Trek and the Cold War in post WWII science fiction. Worland discusses parallels between the Klingons – Federation relationship and the two super power countries of the 1960’s; the similarities between The Federation and the United Nations; the similarities between the Romulans and China; and Cold War type incidents, such as “The Enterprise Incident” episode and the 1968 USS Pueblo spy ship incident. The character Kirk is also examined.


The phrase “living-room war” refers to the daily televised news coverage of the Vietnam conflict. The author studies how Cold War themes were presented in prime time television. The study includes three genres: Science Fiction, Espionage, and World War II Combat; and the following TV programs: *The Man From U.N.C.L.E.*, *I Spy*, *Mission Impossible*, *The Twilight Zone*, *The Outer Limits*, *Star Trek*, *Combat*, *The Rat Patrol* and *M.A.S.H.*


The book’s content is from several interviews by authors Ira Skutch and David Shepard.


In this cover story, the authors discuss changes in the production management of the films and television series, and Trek’s continued popularity. The article covers TNG, Classic Trek and DS9.