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TO BOLDLY GO WHERE NO CM MAJOR HAS GONE

A media comparison of the Original STAR TREK with the New

Intro to Communications

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One approach to doing a communications analysis of a TV show is to compare how the standards and messages from the media change over time. An ideal show would be "M.A.S.H." as a ten-year run is long enough to reflect the changes from one generation to the next. However, the creation of a new STAR TREK series opened up the perfect opportunity that would have been illogical to resist.

I really felt a comparison was necessary because the new show, STAR TREK- The Next Generation, embodies everything the original show should have been. What? The original series fall short of today's standards? How could the ever popular, loved by all STAR TREK fall short? Didn't they boldly go where no man has gone before? Yes, but they kind of left women trailing behind.

Actually Captain Kirk, the central figure to the original series left everyone trailing behind as he went boldly. Everyone else revolved around him. And boldly he went as he shot down any thing in his way that was not a beautiful, exotic alien he could seduce. The new show doesn't leave anyone behind and there is no shooting down of aliens or seducing of them either.

I will explore this implication further by giving an analysis of three important aspects of communication; task group dynamics, the leadership of these task groups and finish with looking at the messages concerning kinds of equalities being communicated in both shows. I intend to make any viewers aware of the original STAR TREK's short comings and how it might effect their perceptions as they watch it in reruns.

Furthermore, even if you have never seen any of the STAR TREK series, my study would be of interest for those looking at the communication implications of the `60's. No matter how futuristic the show looked and was considered a head of its time, it still clearly reflects the issues of equality between men and women, racism, and the ideals of violence of the times. The new show reflects the `80's and mirrors where we are as well where we've come from. Before I get into the communication analysis, I will present some background information on the series.

The original STAR TREK (here after referred to as OST) premiered in the fall of 1966 and ran for three years, producing 89 episodes before its cancellation in 1969. Actually, the show was

doing very badly in the ratings by the middle of its second season. Believe it or not, the show was considered 'ahead of its time' and beyond the grasp of the audience (its only in looking back that you can see how '60ish the show was). Only by the result of a huge letter campaign from science fiction watchers<sup>i</sup> was the show renewed for another year.

It then faded into syndication oblivion until the early '70's when suddenly a huge following of watchers 'discovered' it. They escalated it into its fantastic popularity, a wave of which continued into the '80s. A movie was tried bringing back all of the original cast for a reunion and it succeeded.

More movies have followed and now a new series is on the air, hopefully continuing on the monument of the STAR TREK phenomenon. This new series is called, STAR TREK- The Next Generation (here after referred to as STNG). The new show contains an all new cast of characters and all new stories set 85 years after the time of OST.

In this paper, I will be referring to the whole of the original series because of the over all similarities in story and concept patterns. I will, however, limit myself to referencing just two episodes of the new one because the patterns aren't as concrete and there have only been nine made so far.

The two episodes I will be working with of NG are "Lonely Among Us" and "Justice". "Lonely" was a strange mixture of humor and drama and were actually two stories going on at once. The Enterprise's mission was to shuttle the delegates of two warring races of the same star system to a neutral planet because both wanted admission into Federation. Before they could join they would have to settle their differences. While the crew was engaged in keeping the two parties separate on the ship, they passed by an energy cloud on the way. Unknown to them, they had accidently 'tore off' a bit of the cloud trapping it in the ship. The cloud was actually a collection of a living entity and the 'scooped up' piece wanted to get back to the rest of its fellows. After occupying the ship's computer brain and learning its operations, it tries occupying several people until it gets to the one who can turn the ship around. That turns out to be the captain. In the end, it does get back and then the Enterprise continues on with the original objective.

"Justice" was another excellent show. After the Enterprise drops off colonists on a planet ready to be 'seeded', it discovers another earth like planet in the next system. They go and explore it, finding it inhabited by this rather peaceful and fun loving race. After the rigors and stresses of transporting the colonist, the captain decrees a shore leave. Later on, they discover that the race is being guarded by 'god', which is really a highly evolved being, who allows the shore leave but insists that 'his children's ways' are not interfered with. They are so peace loving because there is only one punishment for all the laws and that is death. Wesley Crusher unknowingly breaks a law while he was playing with the other kids and should be put to death. The crew struggles with the dilemma of not interfering but wanting to save Wes. In the end, the captain convinces 'god' that, "...there can be no justice as long as laws are absolute."

This last episode is a good example of the different aspects I want to explore, starting with group dynamics. I found that the principal characters represent a text book perfect example of group dynamics in action. It is really evident in "Justice", but I'm finding the system is the same in other episodes as well. When ever a difficult decision is required of the captain, Jean-Luc Picard, especially if the outcome effects the rest of the crew or someone life, he calls the principals together. Their task as a group, then, it to work out the best decision possible. Everyone's opinion is heard. Here are the different characters and the roles they take in the group as described by Joseph Devito in his book, Human Communication-The Basic Course;

As the captain, Picard's role is that of the information seeker asking for all the facts and opinions. He is also an energizer, stimulating the group on to the task.

Commander William Riker, First Officer, acts as that of the initiator-contributor presenting the new ideas and perspectives. He also acts as a coordinator along with Counselor Troi in connecting the relationships among the ideas and solutions. He also fills one other role as that of evaluator, evaluating the various solutions proposed in relation to the ultimate task. He also tends to pull together the finished product out of the brain storming and I think that is part of being the first officer.

Counselor Deanna Troi (a Betazoid) is really a good example of communications skills in action. She employs many of the methods described for effective communication. She is a coordinator as well as opinion seeker. She encourages everyone to give their say and treats it all of value.

Lt. Commander Data (an android) is a walking computer (however, unlike his OST counterpart, he wants to be human, whereas Spock was always suppressing his humanness). and as such he is an information giver with all the data in his memory. He also serves as the orienteer as he constantly summaries what has been done and said so far and what direction they are taking.

Dr. Beverly Crusher the chief medical officer (yes, that's her son in "Justice"), Lt. Tasha Yar the chief security officer and Lt. Geordi LaForge the navigator all function as opinion givers based on their fields of expertise.

Ensign Worf (a Klingon) is the only junior officer with some training in all areas. He rarely gives an opinion but actually functions as the procedural technician, carrying out the different duties necessary to the task.

Devito also describes the role of critic who questions the logic or practicality of the solutions and provides both the positive and negative feed back. They all are allowed to fill this role, each coming from their own perspectives and positions. The author also mentions the role of recorder and the ship's computer fills that.

I felt that these task oriented roles fit with the pattern of military type group and its hierarchy. In person fills the roles given their rank and position. The maintenance roles, on the other hand, don't fit any pattern and who fills them is a little surprising.

The role of the encourager, mediator and gatekeeper is filled by Troi and these are communication skill-oriented roles. She praises them for their efforts, harmonizes the difference between them and keeps the channels of communication open. Tasha Yar, nonetheless, is the compromiser and this was a surprise. I expected Troi to fill this also, or even Riker. For some reason, Yar has a hard time with conflict and always tries to resolve it. I see the difference between the mediator and the compromiser in that the mediator, Troi, tries to get both sides to recognize their differences and except them. Yar as the compromiser takes the approach of 'you can't fight, and one of you has to compromise to stop it'.

Riker is the ideal, perfect officer and is definitely the standard setter. He is not even arrogant about it and everyone likes him. He is also Data's role model on the ideal human man. In wanting to be human, Data watches them all, all the time. He is constantly having them explain their actions. This, then, makes him a perfect observer-commentator. Nothing they do gets past him.

The last role Devito mentions is that of follower and that is exactly what Worf does. It is not so much that he is the junior officer, but that he is the first Klingon to be working among humans and one gets the feeling he doesn't want to stand out too much. One role that Devito did not mention is that of tension reliever, and it is an important one. LaForge's easy going manner and

sense of humor puts him in that role and he fills it very well.

Now we come to Kirk and his crew of OST. Devito also relates that there are individual-centered roles that can hinder a group and are counterproductive<sup>iii</sup>. After looking at this you can see that there isn't team effort and it is not a mature task group at all.

Granted, Kirk is a dominator, acting as a boss to which everyone revolves around, but then we have Spock, the special interest pleader. He tended to distract the group by focusing on either logic or science; "Captain, we should study this phenomenon/creature first. Its contributions to science..." "Spock, my ship is endanger, I don't care about science!" This common exchange is found in such episodes like "Obsession", "Immunity Syndrome", "Lights of Zetar", to name a few.

Then we have McCoy, the blocker, whose disagreeable, negative feed back would hinder anyone, let alone a group; "I'm a doctor, not a brick layer/engineer/politician..." from "Devil in the Dark", "Mirror, mirror", "Taste of Armageddon", etc., . He is also an aggressor along with Scotty in giving negative evaluations of the actions. McCoy would protest anything that might endanger the lives of the crew; "Jim, what about the crew while you chase after this thing/monster/creature-you can't endanger their lives..." from "Day of the Dove", "Doomsday Machine", "That Which Survives", etc.,. And Scotty would protest anything that might hurt his engines like in "Ultimate Computer", "The Changeling", etc.,.

There is also the role of the help seeker which was filled by any of the principal women, Lt. Uhura, Nurse Chapple and Yeoman Rand from any of the episodes. The roles of the self-confessor and the recognition seeker was filled by guest stars on many episodes such as "The Man Trap", "Turnabout Intruder" and the "Deadly Years". Professor Crater, Dr. Coleman, and Commodore Stocker, respectively, hindered the group by focusing on personal perspectives or personal achievements.

Thus, given all these other people in their individual-oriented roles, you can see how difficult it is for any sort of team work on the part of the principals. On the other hand, the example of STNG is one of a mature task group which has learned to be group oriented, to center on the issue rather than personalities, to be critically open-minded and to ensure understanding among each

other.

At this point, you can wonder if the people in OST simply are the roles or if it is in response to the leadership of Kirk. Whatever the task group of OST says or does doesn't matter because Kirk will do what he wants to in the end; "I'm going down there. If you don't hear from me in an hour, get my ship out of here!" "But Captain..." "Just do it Spock/Scotty/Sulu!" from "Arena", "Whom Gods Destroy", "Gamesters", "Catspaw", etc.,.

On the contrary, Picard advocates and participates in team work and would never consider doing just what he wanted to; "My friends, I need your help..." from "Justice" and "How do you all feel about this? We need to decide..." from "Lonely Among Us". Devito also takes look at leadership and after reviewing it I believe that the leadership of a task group can determine its effectiveness and maturity or the lack of it<sup>iv</sup>. This is my second point I would like to discuss in the communication analysis of STAR TREK.

The author starts out by characterizing instances for picking out the leader. One way is to identify leadership is by determining who leads the group to some specific goal, whether they are the goals of the group or of the leader<sup>v</sup>. This clearly depicts Captain Picard in the episode of "Justice". In the other episode, "Lonely Among Us", he merely occupied the titular position and had let Riker do most of the actual leading because he was more equipped to do so. This has come out in other episodes as well where he lets another person, who has expertise in the situation, become the emergent leader. Recognizing emergent leaders is also indicative of a mature task group.

All in all, Picard is an excellent leader and actively performs the functions of one as laid out by Devito<sup>vi</sup>. He activates group interaction and prepares the members for the discussion by determining how each of them can contribute to the task. This is important especially now since this is the first mission for many of the principals on the new Enterprise and they don't know each other well. Picard is also skilled in maintaining effective interaction and keeping the members on track.

What I like best about him is that he ensures member satisfaction. In "Justice" their task was to solve the dilemma on whether they should interfere with the aliens or not and yet, they were

also talking about Dr. Crusher's son. He was real sensitive to that and allowed everyone to address it on several levels such as concern and compassion instead of just talking Star Fleet regulations.

Devito summarizes the discussion of leadership by relating the different leadership styles<sup>vii</sup>. I believe Picard is a combination of the laissez-faire and democratic leader. Once he establishes the objective of the task, he allows the group to develop and progress on its own. His authority is not as apparent (and this is particularly evident in the table arrangement, sometimes he sits to one side, sometimes in the middle, rarely at the head unless he is the last one to enter and everyone else leaves this open for him. It is also fascinating note that the way the uniforms are designed, rank isn't readily apparent (and I will discuss this later) and so anyone entering the room would not be able to pick him out right away. On the other hand, unlike the laissez-faire leader, Picard does give members reinforcement and stimulates self-direction which is characteristic of the democratic leader. Hence, Captain Picard is an effective blend of the two types.

Captain Kirk, the all American, do-it-myself, hero is the perfect example of what a leader shouldn't do. He only stands out as the leader because he is the person who is the focus of everyone else's behavior<sup>viii</sup>. He is the one to whom messages are addressed and who is given the greatest attention.

Even the environment of the bridge is indicative of this. Kirk sits alone in the center (on a throne?) and is separate from everyone else. The rest of the bridge revolves around him and you really can't get to any other part of the bridge without going around/through him. In the new Enterprise, however, the circle has been replaced with a horseshoe shape. There are three equal chairs placed in the well facing out for the captain and the first and second officer. They don't even care who sits in which seat. Thus, any stranger who entered the bridge would not readily know who is the captain. I will discuss the environmental set up more a little later.

As a designated leader by rank, Kirk tends not to carry out the functions of the role because he doesn't have to. He doesn't have to activate group interaction, maintain effective interaction, ensure member satisfaction, etc., because when he gives an order, that's it. "I want a status report from everyone. Uhura, call everyone to the briefing room...", and that is how it is in all the episodes.

When he says give a report, you give it and that's it. Then he makes his own decision about what he's going to do...

He has his rank and everyone else has theirs and this is obviously an authoritarian leader. He tends to make decisions without consulting or securing agreement from the other members. He is rather impersonal and he tends to minimize intragroup communication. Everything is addressed to him which makes him even more important.

Despite the negative leadership behaviors of Captain Kirk, I have to say that both leaders are effective. In the end, Star Fleet's objectives are carried out and that is what is important to them. However, the work environment of a captain who promoted equality and team work instead of just pulling rank and hierarchy would seem to be more pleasing to me.

Despite the fact the show was supposed to represent the 23rd century, in actuality very little equality is communicated to the audience. Here I'm going to reverse my order and present OST first and then look at STNG for my final point of the communication analysis.

The first big, obvious message of inequality is that of the uniforms. How can you be equal when men have these nice, normal pants type uniform and the women are running around in these short little tunic-type things that barely clear the crotch (and when they bend over you can see their matching colored bloomers)<sup>x</sup>. The women are reduced to nothing more then pretty paper dolls.

Not only were they pretty, but they were in very minor roles of which not much is expected of them. The message is that men seem to be valued more then the women. To illustrate this assertion better I will relate some information taken from the article, "A Chilly Campus Climate For Women?" written by Roberta Hall and Bernice Sandler<sup>x</sup>.

The authors report how women are thought of a different and deficient compared to men. The studies show how our society;

- accept male behavior as the norm
- expect and perpetuate dominate communication styles from men, but submissive ones from women
- view men as active achievers with a career as a primary aim, whereas

women are members of a

subordinate group who

support them

This is the structure of OST in all of the episodes.

There are also subtle behaviors between men and women that seem so normal in everyday interaction that they are almost invisible. The authors point this out and add that, nevertheless, it still leaves women feeling over looked, ignored and discounted. However, these feelings were never communicated in OST. The behaviors take place and then the women go blithely back to their stations like nothing is wrong. It leaves me, the viewer feeling over looked and ignored for them. These are some of the subtle behaviors<sup>xii</sup>;

- giving women less time and attention than men
- paying less serious and active attention such as seeking opinions from more men
- treating women in an over protective or patronizing manner which implies women are not competent.

Thus, the minor/interchangeable/expendable roles the principal women fit in neatly to the whole structure of inequality. Over all, it's not a real positive presentation of women and the message even extends into the alien women the Enterprise encounters.

The majority of these beautiful, 36-23-36 exotically clad alien women were portrayed as dysfunctional, obsessive, neurotic, off balanced and misguided who had to be set right by Kirk. Women such as Sylvia from "Catspaw", Elaan from "Elaan", Vanna from "Cloud Minders", Deela from "Wink of an Eye", the list is a long one of these women who don't know how they are suppose to behave.

Then there are a few who were already submissive, but still misguided and needed to be set straight by Kirk. Miri from "Miri", Kara from "Spock's Brain", Kelinda from "By Any Other Name" and Shana from "Gamesters" are a few examples. In the end, Kirk got them into the submissive behavior women should be. Unfortunately, the method of setting these women straight communicated to the viewers was by seduction. Captain Kirk just turned on that blue-eyed, blond, all American good looking charm of his and swept them off their feet. After watching the success of this method episode after episode, the message is that this is the only way to treat women.

This technique of winning by seduction worked so well that even Spock used it against the Romulan Commander in the episode, "The Enterprise Incident" and McCoy seduced Natira in "The World is Hollow". This communicates the idea even further by saying, if it works for Captain Kirk- it'll work for any man.

There are actually a few good portrayals of women but they audience is shown that they loose out in the end- they are not allowed to live or turned out not to be real. Edith Keeler from "City on the Edge", Miramanee from "Paradise Syndrome", and Sybo from "Wolf in the Fold" were whole, assertive women that are not allowed to last very long. Rayna from "Requiem" and Losira from "That Which Survives" turned to be androids so the message then is it's okay that they are assertive because human women aren't suppose to be<sup>xii</sup>.

I would also like to mention the fact that while OST was the 23rd century and self defense was a requirement in Star Fleet, only two women were allowed to fight. The rest of the women are shown to be looking helpless and pretty as they stand by. They are Yeoman Landon in "The Apple", who joined in with the guys in fighting the villagers (and who demonstrated excellent judo, while the men were slugging it out) and Dr. Helen Noel who was alone and fought her attackers (with judo again) rather than being taken hostage in "Dagger of the Mind".

There is another pattern of inequality besides seduction that is shown to the audience. Devito narrates the different patterns used in primary relationships but I think these patterns are not restricted to primary ones and can be applied elsewhere, including task groups. They are evident in OST and STNG as well.

The 'unbalanced split' pattern is one in which one person dominates. This person is seen as the expert and is usually in control of the relationships. As Devito finishes; "The person in control makes more assertions, tells the other people what should be and will be done, gives opinions freely and seldom asks for opinions in return except perhaps to secure some kind of ego gratification in conformation... The noncontrolling person...looks to the other person for decision-making leadership."<sup>xiii</sup>

If you are an avid watcher of the show, you find that it sounds familiar. It characterizes the way Kirk communicates with everyone else episode after episode. I underlined that one word to point out the significance of the next part. Granted, Kirk would ask for an opinion from others, mostly Spock; "Analysis Mr. Spock?", but one got the feeling that he already knew the answer and was looking for confirmation.

Actually, it is not all just Kirk. There is a definite difference of communication styles used by all the men and all the women in OST. Hall and Sandler's relates the pattern<sup>xiv</sup>;

men's style utilize- -assertiveness  
 -impersonalness with limited self disclosure  
 -competitive interchanges  
 -physical gestures the express comfortableness, dominance and control

women, however, are- -less assertive  
 -more personal with allot of self disclosure  
 -overly polite and use hesitant physical gestures

This whole system of communication is the standard in all the episodes of OST, and was used by everyone whether they are a principal character or an alien of some sort.

As more equality is evident in the '80's, so too is the message in STNG. In the new series every thing is equal, including the uniforms.

They suspended the shorty tunic in favor of unisex uniforms everyone looks good in and can function well in.<sup>xv</sup> They didn't totally eliminate the dress, I should add. It's like a one piece skant that comes to about three or four inches above the knees. The legs are bare and it's worn with boots. Sounds like the old sexist uniform? The difference is that both sexes were wearing it. Yes, men are running around in a dress showing off their legs as well. How is that for equal?

As I noted in the beginning about group dynamics, three women are in top, key positions. Troi is the counselor and second officer, Crusher is the chief medical officer and Yar is the chief of security. Not only are they key positions but they tend to be the ones men had occupied in OST (i.e. Spock, McCoy and Sulu). These women are good, positive, assertive portrayals as well. There is even a good example of a working women in Dr. Crusher with her son Wes.

They are not dysfunctional, obsessive, submissive, misguided women. They are shown as realistic women and they don't loose anything, they succeed at their jobs. Their opinions and skills are of value to the team and they are expected to contribute. The message to the audience is that they are a part of the team as I described in the group dynamics and everyone is equal.

None of the behaviors and communication styles that tend to make women different and deficient are present. It isn't a "chilly climate for women" on the STNG Enterprise. And, as I related above in leadership, Picard is not the lone boss that everyone revolves around. There is no

`unbalanced split', rather it is a `balanced split' pattern of communication with everyone.

Devito describes the `balanced split' as being one of equality, but each person is in control over their own domain. They are the expert in their own area<sup>xvi</sup>. I believe this works well with the whole concept of the group dynamics. Not only is this evident in the two, specific episodes I looked at but it is evident in all of the episodes.

Self defense is still a requirement in the 24th century and they all use it. As chief of security, Lt. Yar is the one who actually does all the fighting or determines whether it is necessary or not. Her job is to secure any area from attack and she does it well. It's only when the odds are against her that the others join in and even then, she sets the precedents on how they fight and which tactics are best to end it quickly.

Quality of life seems to be the emphasis in STNG instead of proving yourself like it was in OST. Everyone is an individual of their own standing and merits and recognized as such instead of just by your rank or your heritage. This was how it was on the original Enterprise. In a way, your race was used against you.

A fair number of races is represented in OST and that's how they are identified. You had James T. Kirk, Leonard McCoy, Montgomery Scott, and then the black women, the Russian, and the Chinese guy. The significance of this message to the audience is it didn't matter what their names were, everyone knew whom you're talking about. As a matter of fact, those characters weren't given first names.

On the contrary, the new Enterprise, communicates a better message. You have to know the principals names in order to identify them. They are their own person. It isn't until later that we learn some of their background and even then, its not such a marker.

Not only is race an issue for OST but so is rank and how it is reflected in their environment. I've already discussed Kirk's throne in the center of the bridge and how much of its structure reflects rank. Rank is denoted by the huge gold braiding on the sleeves of the uniform. This makes it easy to distinguish who is who and where they stand in relation to each other.

The four main principles each have their own quarters, with Kirk's being the biggest (of

coarse). Everyone else below that has to share a room. And look at the surroundings in general. It has a commune feel to it, real aster and impersonal. There doesn't seem to be much private space except for the main four. The all around standards of everything tend to devalue as rank devaluates.

Everyone has their own apartment on the new Enterprise of the 24th century. There is lots of private space and individualism in the surroundings and they have a much more positive, homey feel to it. It doesn't matter whether you're the captain or an ensign, everyone is comfortable.

Speaking of captains and ensigns, can you even tell who is who. Not right away. You have to look hard as there is no big gold braiding on the sleeves. They wear these tiny, little gold buttons (even smaller than a dime) on the right side of the collar. They are hard to miss unless you know where to look for them.

So, after all this analysis in looking at the group dynamics or lack of them, the leadership, and the messages of equality or inequality, my conclusion is that the new show is much better. Unfortunately, most people are more familiar with the old OST.

OST is the standard to which everyone is use to from the `60's. The implications of inequality and racism are very familiar ones and, in some cases, is still the norm to which everyone identifies with. The lone boss at the top, who is usually a man, can be found in many presidents of corporations or general managers of stores today. All those patterns of communication and treatment of women is how many feel it is still suppose to be. The person has to prove themselves constantly and are judged that way. OST reflects all of, is a product of it and reinforces that kind of thinking for all who watch it even now.

There is one implication I mentioned earlier that didn't get covered in the communication analysis that I would like to point out now. This is the ideals of violence.

Occasionally, Captain Kirk was up against other things besides beautiful aliens. These `monster computers' or alien creatures were generally portrayed as automatic menaces to be destroyed not to learn about and co-exist with. In the end, no matter how much value it would be to study the monster computer (in "The Apple", "The Return of the Archons", "The Ultimate

Computer", "For the World is Hollow", and "That Which Survives") or the alien creatures (in "The Man Trap", "Obsession", "Day of the Dove" and, "The Lights of Zetar") Kirk would justify killing it rather than going around it or recognizing it too had the right to live.

Remember Spock and his, "Captain, we should study this phenomenon/creature first. Its contributions to science...? Spock had the right idea, unfortunately it was squelched. The only studying Kirk did of the menace was on how to destroy it. The message to audience is; if its alien and doesn't do what we do, its a menace and should be destroyed.

Since Captain Kirk won out from these encounters week after week, its also a message of an ideal of violence; go in and fight and win. This really is reminiscent of the `60's with start of the Vietnam war on the horizon and the space race against the Soviets to dominate the skies. Captain Kirk epitomizes the ideal lone American hero fighting the war and, at the same time, reflecting everyone's desire to win.

So far there haven't been any monster computers in STNG, but I also chose those two episodes to analyze because they contained alien creatures. Picard and his crew did not automatically assume the creatures were a menace simply because they didn't understand them. They automatically studied them and came to understand them enough to co-exist with them. Picard actually talked to the creatures instead of shooting them down.

I think this reflects the new ideal of violence in these times where its go in to negotiate and win. Captain Picard now epitomizes the ideal President Reagan negotiating disarmament with the Soviets and, at the same time, still reflecting everyone's desire to win.

Equality among the sexes and races, quality of life, expectance of individual merits, and negotiating rather than fighting are new concepts which are slowly finding its way into our society. STAR TREK-The Next Generation is new series as well in trying to communicate these different standards. Hopefully, its messages will be watched and excepted by the viewers today instead of being `ahead of its time' and above the audience.

In the meantime, the original STAR TREK reruns can still be enjoyed somewhat. There were some interesting concepts introduced and explored. For example, the idea of a longevity drug creating a side effect the makers did not anticipate- it would kill you once you reach puberty in "Miri". Another good one is the idea of a portal of time you could step through in "City on the Edge

of Forever". Just remember the messages that are being given, their implications and keep it all in perspective as you watch.

ENDNOTES

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- i. remember, there was only one other science-fiction series on at the time which was "Twilight Zone". Otherwise, you had cutesy family shows like "Family Affair" or "My Three Sons", westerns like "Bonanza" and "Gunsmoke", or the super-spies like "Man From UNCLE" and "I Spy". All the other great sci-fic shows like "Lost in Space" and "Time Tunnel" came several years later.
- ii. Joseph A. Devito, Human Communication-The Basic Course (New York:Harper and Row, 1985), p 254.
- iii. Ibid., p 255.
- iv. Ibid., pp 259-263.
- v. Ibid., p 259.
- vi. Ibid., p 260.
- vii. Ibid., p 263.
- viii. Ibid., p 259.
- ix. Actually, in the first two pilot episodes, "The Cage" and "Where No Man Has Gone", the women were in a pants uniform just like the men. However, when the show sold and Roddenberry's wife, Majel Barrett, was coming on as nurse Chapple, he decided that he wanted to show off her legs and changed the women's uniform to the short tunics.
- x. Roberta Hall and Bernice Sandler, "A Chilly Campus Climate For Women?", in .... p 3.
- xi. Ibid., p 4.
- xii. and Kirk deactivated them in the end anyhow...
- xiii. Devito, p 218- underline is mine.
- xiv. Hall and Sandler, p 5.
- xv. but all is not lost for Roddenberry's wife! She guest starred as Troi's mother and got to wear a slinky outfit.
- xvi. Devito, p 217.