

**MUSIC, RACE, AND GENDER
IN THE ORIGINAL SERIES OF *STAR TREK* (1966–1969)**

by

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DEDICATION

To my parents, Fred and Sherri Getman,
whose love for music, learning, and science fiction has inspired my own.

To my cat, who has slept on every page.

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ABSTRACT

The original television series *Star Trek* (1966–69) enacted the social turmoil of the American sixties, as long-existing power structures struggled with progressive ideas, illuminating charged social and political tensions. Though this science fiction program aspired to a liberal stance, championing core tenets of the Civil Rights and Women’s Movements, it nevertheless reinforced the dominant position of the white, heterosexual male in the United States’ social hierarchy. *Star Trek* was what Michel Foucault would call a rupture or break, simultaneously promoting social change while protecting old power structures.

This dissertation performs two tasks. First, it explores the pragmatics of soundtrack production within the series using primary source material from archives across the United States, including the collections of series’ creator Gene Roddenberry and series’ composers Alexander Courage, Fred Steiner, Gerald Fried, Jerry Fielding, Sol Kaplan, and George Duning. Through extant interviews, letters, sketch scores, cue sheets, and contracts, this dissertation reveals the roles of several key figures as well as the processes they imagined and implemented in creating *Star Trek*’s soundscape and musical score. Understanding the means by which the soundtrack was integrated into the show not only provides as-yet-unpublished insight into the television production practices of the sixties and the politics of representation present in the administration of *Star Trek*, but also exposes the ideological foundations of the series’ treatment of identity and difference.

The second portion of this dissertation demonstrates how *Star Trek*’s conflicting social stances resonate through its soundtrack, especially regarding race and gender. Women, though given essential roles on the *Enterprise*, a military-class vessel, were routinely reduced to mere romantic

interests through coded musical cues; aliens and non-white humans, though treated with respect and given command positions, were often scored with orientalist music that marked them as “other.” Inspired by foundational scholarship in power theory, race and post-colonial theory, feminist and queer theory, screen theory, screen musicology, musicological studies of difference, and musical semiotics, this dissertation interrogates the ways in which *Star Trek*’s conflicted ideologies are revealed through its scoring of its cast, including its multi-ethnic and multi-gendered crew, its many and (somewhat) varied aliens, and its leading men, Captain James T. Kirk and Lieutenant Commander Spock.

This dissertation advances through five chapters. Its introduction outlines the theories and methodologies employed, provides an overview of screen music practices in science fiction television before *Star Trek*, and discusses the basic roles and functions of music and sound design within the series. The first chapter deals with music production in *Star Trek* more directly, addressing the administration and practicalities of creating the series’ soundtrack in light of the show’s aesthetic aims, as well as common practices and limitations within the television industry. Chapter Two analyzes the position and presentation of Captain James T. Kirk and the ways in which the series’ scoring framed him as the white, heteronormative, male, American hero. Chapter Three considers more closely the series’ approach to race through the various, often exoticized, sonorities tied to human and alien species, races, and cultures. Chapter Four provides an analysis of how one episode from the show’s first season, “Mudd’s Women,” used gender and sexuality to portray difference and enforce a traditional social hierarchy. Chapter Five brings together my theories regarding the musical representation of race and gender in order to address the series’ most complex character, Mister Spock, whose relationship to music, on-screen and off, made him a fruitful site for social labor by the series’ creators and by its fans.

**INTRODUCTION:
BOLD BUT NOT BRAZEN**

*Science fiction is essentially the literature of progress, and the political philosophy of science fiction is essentially liberal. Much...of the most popular and enduring sf is firmly within the Western liberal current: the historically very recent idea that the increase of human power over the rest of nature through the growth of knowledge and industry is possible and desirable, and that freedom—political liberty, personal autonomy, free thought and the free exchange of goods—is desirable in itself and as a means to that end.*¹

Ken MacLeod, “Politics and Science Fiction”

Science fiction interrogates the human condition, using speculative science to comment on social anxieties. It often masks its commentary in oblique symbolism, avoiding direct articulation when addressing difficult issues. The early sixties’ anthology programs *The Twilight Zone* (1959–64) and *The Outer Limits* (1963–65) demonstrate the genre’s ability to tackle issues that were otherwise too sensitive to be portrayed in the mass media. Rod Serling, creator of *The Twilight Zone*, claimed that “a Martian can say things that a Republican or Democrat can’t,” and that his show could thus subversively address issues such as Communism, McCarthyism, racism, and atomic anxiety.² This dissertation analyzes the role of *music* as social discourse in science fiction, and more particularly examines its function in expressing ideological tensions regarding gender and race within the original series of *Star Trek* (1966–69).

The ability of science fiction to covertly address social practice and international politics drew *Star Trek* creator Gene Roddenberry to the genre. He envisioned the original series as a vehicle for political and social change. Taking his cue from Serling, he realized that by presenting “a new world with new rules, I could make statements about sex, religion, Vietnam, unions, politics and

¹ Ken Macleod, “Politics and Science Fiction,” in *The Cambridge Companion to Science Fiction*, ed. Edward James and Farah Mendlesohn (Cambridge: Cambridge University Press, 2003), 231.

² J. P. Telotte, *Science Fiction Television* (New York: Routledge, 2014), 83.

intercontinental missiles.”³ The show’s resulting liberal stance, as well as its presentation of alternative worldviews and the fantastical possibilities of humanity’s future, had a lasting effect on American culture.

Roddenberry produced *Star Trek*’s original pilot, “The Cage,” in 1964 and ’65. Though this first pilot was eventually scrapped and then re-cut as part of the two-part episode “The Menagerie” (season 1, episode 16 [hereafter 1:16]), its casting and plot explored the progressive ideals with which Roddenberry hoped to imbue the series. The original crew of the *Enterprise* featured, for example, a female officer second in command to the male captain, Christopher Pike. Network executives, however, felt that this pilot pushed the envelope too far: it was too cerebral and the female first officer, named Number One, was too aloof. Both the executives and the test audience were uncomfortable with a woman as second in command. Roddenberry removed Number One, and in *Star Trek*’s second pilot, “Where No Man Has Gone Before,” her personality, role, and rank were subsumed by Spock, half-Vulcan and half-human.⁴ After this second pilot was filmed in 1965, the series ran from 1966 to 1969, produced by Desilu Productions and, later, Paramount Television, and aired by CBS.⁵ In the end *Star Trek* boasted a total of seventy-nine episodes, but its live viewing

³ J. P. Telotte, ed., “Introduction: The Trajectory of Science Fiction Television,” in *The Essential Science Fiction Television Reader* (Lexington: The University Press of Kentucky, 2008), 11.

⁴ Stephen E. Whitfield and Gene Roddenberry, *The Making of Star Trek* (New York: Ballantine Books, 1968), 122–30.

⁵ Paramount and CBS were merged by parent company Viacom in 2004, and when CBS split from Viacom in 2006, the network inherited the Paramount television library. CBS thus currently holds the rights to *Star Trek*. “CBS Corporation Re-Brands Paramount Television; Production, Domestic Syndication and International Distribution Arm to Be Named CBS Paramount Television,” *CBS Corporation*, September 13, 2009, <http://web.archive.org/web/20090913044201/http://www.cbscorporation.com/news/prdetails.php?id=164>.

numbers remained low.⁶ The series' true popularity came only later, as it gained prominence as a cult series in syndication.⁷

Music in *Star Trek*, and music for the screen in general, provides spectators with an auditory perspective on the narrative, and in the case of Roddenberry's series, highlights and clarifies the series' discourse on social issues. While film music has become an established field of musicological inquiry, the analysis of television music is still quite young, and work needs to be done on simply understanding the processes and administrative practices involved in scoring a TV show, as well as on the medium's aesthetics. This dissertation presents archival evidence that explains how music for the series was created, helping to ground an analysis of the representational politics involved in *Star Trek*. The purpose of my project is thus two-fold. My first aim is to uncover the particularities and processes of sound and music production within the series, including the roles of several key figures: composers, editors, and producers. Secondly, I articulate and analyze the ways in which music and sound in *Star Trek* are complicit in the show's narrative and ideological efforts. This final area is addressed according to the way in which music and sound foregrounds, subdues, or initiates social messages on the screen, particularly in light of its use of orientalist and exoticist compositional techniques when sounding raced or gendered identities.

Several scholars have already addressed the ideologies present in the *Star Trek* series. A chapter by M. Keith Booker in *The Essential Science Fiction Television Reader* (2008) provides an introduction to the topic, nodding briefly to a wide range of issues: colonialism, globalization, racial diversity, class, women's rights, militarism, pacifism, communism, and Cold-War politics. Daniel Leonard Bernardi's book, *Star Trek and History: Race-ing Toward a White Future* (1998), addresses the

⁶ Gene Roddenberry, "Correspondence/General Files; Ratings," March 5, 1965, Gene Roddenberry Star Trek Television Series Collection, 1966–1969, Collection 62, Box 30, Folder 7, Performing Arts Special Collections, University of California, Los Angeles, CA.

⁷ Doug Shult, "Cult Fans, Reruns Give 'Star Trek' an Out of This World Popularity," *The Milwaukee Journal*, July 5, 1972, sec. Green Sheet.

issues of race and civil rights in the series. *Star Trek: The Human Frontier* (2000) by Michèle and Duncan Barrett deals with *Star Trek's* preoccupation with the basic question of what it means to be human. David Greven's book, *Gender and Sexuality in Star Trek: Allegories of Desire in the Television Series and Films* (2009), interrogates queer sensibilities in the *Star Trek* franchise.⁸ Less attention, however, has been paid to the *sound* of the series and its resulting franchise, likely because little attention has been paid to the sound of early television as a whole.

There have been four significant publications to date on the music and sound of *Star Trek*. In an article published in 1983, Fred Steiner, one of the series' eight composers and later a musicologist, describes scoring procedures for the show and supplies information on the series' composers and music crew.⁹ The other three publications address music across the entire franchise, spanning practices over the sixty-five years since the original series first aired. Jeff Bond's book, *The Music of Star Trek: Profiles in Style* (1999), builds on what Steiner provided, adding transcripts of composer interviews and an overview of musical approaches in each of the franchise's films and series through *Star Trek: The Next Generation* (1987–94).¹⁰ Neil Lerner's essay "Hearing the Boldly Goings: Tracking the Title Themes of the *Star Trek* Television Franchise, 1966–2005" (2013) follows the franchise's main title themes, illuminating how each series' title cues influenced the next.¹¹

⁸ M. Keith Booker, "The Politics of *Star Trek*," in *The Essential Science Fiction Television Reader* (Lexington: The University Press of Kentucky, 2008), 195–230; Daniel Leonard Bernardi, *Star Trek and History: Race-Ing Toward a White Future* (New Brunswick, NJ: Rutgers University Press, 1998); Michèle Barrett and Duncan Barrett, *Star Trek: The Human Frontier* (New York: Routledge, 2001); David Greven, *Gender and Sexuality in Star Trek: Allegories of Desire in the Television Series and Films* (Jefferson, NC: McFarland, 2009).

⁹ Fred Steiner, "Keeping Score of the Scores: Music for *Star Trek*," *Quarterly Journal of the Library of Congress* 40 (1983): 4–15. Steiner later published another version of this article: Fred Steiner, "Music for *Star Trek*: Scoring a Television Show in the Sixties," in *Wonderful Inventions: Motion Pictures, Broadcasting, and Recorded Sound at the Library of Congress*, ed. Iris Newsom (Washington, DC: Library of Congress, 1985), 287–310.

¹⁰ Jeff Bond, *The Music of Star Trek* (Los Angeles: Lone Eagle Publishing Co., 1998).

¹¹ Neil Lerner, "Hearing the Boldly Goings: Tracking the Title Themes of the *Star Trek* Television Franchise, 1966–2005," in *Music in Science Fiction Television: Tuned to the Future*, ed. Philip Hayward and K.J. Donnelly (New York: Routledge, 2013), 52–71.

Finally, Tim Summers' "*Star Trek* and the Musical Depiction of the Alien Other" (2013) is the first essay to consider the orientalist and exoticist musical scoring of non-human races in the franchise.¹² Yet an analysis of music's role in promoting *Star Trek*'s agenda can provide us with even more data through which to understand social discourse in 1960s America, especially in light of the enduring popularity and influence of the series' musical soundtrack, as well as the lasting impact of the series on American popular culture and social politics. This dissertation does this by building on the insights published by those mentioned above.

SOURCES AND THEORIES

The central sources for this project are the seventy-nine episodes of *Star Trek*, as released on DVD in 2004 by CBS Paramount International Television.¹³ This release was taken directly from the show's master reels. I also depend on the series' session recordings as released on CD in 2012 by La-La Land Records, taken uncut from *Star Trek*'s music library.¹⁴ Other notable sources include primary material obtained from archives across the United States, much of which has been untouched by scholars until this dissertation. The Sibley Music Library of the Eastman School of Music holds the collection of Alexander Courage, the first composer for *Star Trek* and the writer of its iconic main theme. The Harold B. Lee Special Collections Library at Brigham Young University holds the collections of composers Fred Steiner and Jerry Fielding. The American Heritage Collection at the University of Wyoming holds score sketches by composers Gerald Fried and Sol Kaplan. The University of Southern California Cinematic Arts Library holds the scores of George Duning, and the Performing Arts Special Collections Library at the University of California, Los

¹² Tim Summers, "*Star Trek* and the Musical Depiction of the Alien Other," *Music, Sound, and the Moving Image* 7, no. 1 (Summer 2013): 19–52.

¹³ Gene Roddenberry, *Star Trek* (Hollywood, CA: Paramount, 2004), DVD.

¹⁴ *Star Trek: The Original Series Soundtrack Collection* (Burbank, CA: La-La Land Records, 2012), CD.

Angeles, houses the copious collection of *Star Trek* creator, writer, and producer Gene Roddenberry.¹⁵ I was also given access by CBS to a portion of their *Star Trek* music library in a visit to their Los Angeles offices in 2014. Through the materials found at these archives—and through additional material provided by the American Federation of Musicians Local 47, BMI, and the personal collection of Jeff Bond—I have access to sketch and full scores, cue sheets, intra-show communications, musician and composer contracts, and in-depth personal interviews with the series’ musical team.

My theoretical approach is influenced by the history of science fiction studies. Academic writing on science fiction in general has eagerly conversed about the genre’s strong tendency towards pointed social messages, quick to draw parallels between these and broader social discourses. *The Cambridge Companion to Science Fiction* (2003), for example, directly addresses social and cultural topics through the lenses of Marxist theory, feminist theory, queer theory, and issues of race, ethnicity, religion, and more.¹⁶ These fields of study have understandably grown alongside the field of science fiction study, and it is now more common for journals, books, and essay collections on science fiction to feature these topics instead of definitions of the field and historical overviews.¹⁷

¹⁵ Alexander Courage Collection, SC 1995.10, Ruth T. Watanabe Special Collections, Sibley Music Library, Eastman School of Music, Rochester, NY; Fred Steiner Papers, 1975–1981, MSS 2193, L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT; Jerry Fielding Collection, MSS 2116, L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT; Gerald Fried Papers, 1956–1980, MSS 02883, American Heritage Center, University of Wyoming, Laramie, WY; Sol Kaplan Papers, 1948–1994, MSS 09853, American Heritage Center, University of Wyoming, Laramie, WY; George Duning Collection, Cinematic Arts Library, Edward L. Doheny Memorial Library, University of Southern California, Los Angeles, CA; Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Performing Arts Special Collections, University of California, Los Angeles, CA.

¹⁶ Edward James and Farah Mendlesohn, eds., *The Cambridge Companion to Science Fiction* (Cambridge: Cambridge University Press, 2003).

¹⁷ Darko Suvin, *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre* (New Haven: Yale University Press, 1977); Thomas D. Clareson, *Many Futures, Many Worlds: Theme and Form in Science Fiction* (Kent, OH: Kent State University Press, 1977); George Slusser and Eric S. Rabkin, eds., *Shadows of the Magic Lamp: Fantasy and Science Fiction in Film* (Carbondale, IL: Southern Illinois

My ideas have also been informed by other scholars who have studied *music* in science fiction media. This is also a relatively new line of inquiry within academia. An early example can be found in Vivian Sobchack's *The Limits of Infinity* (1980), though publication along these lines has increased dramatically in the last decade.¹⁸ The collected edition *Off the Planet*, edited by Philip Hayward, was published in 2004; its chapters address musical issues in some of the most highly regarded science fiction films of the twentieth century.¹⁹ An edited collection published in 2010 by Mathew J. Bartkowiak includes chapters that are more topical than title-based, exploring such issues as the various roles of the musical score, the use of diegetic music, and the inclusion of popular music in science fiction film.²⁰ The growing number of publications on sound design in science fiction include James Wierzbicki's film score guide *Louis and Bebe Barron's Forbidden Planet* (2005), William Whittington's *Sound Design & Science Fiction* (2007), and Louis Niebur's *The Creation and Legacy of the BBC Radiophonic Workshop* (2010).²¹ Even more recent than all of these is a collected edition on *Music in Science Fiction Television* from the Routledge Music and Screen Media series, published in 2013 and edited by K.J. Donnelly and Philip Hayward.²² The youthfulness of science fiction music studies puts this project in a position to provide foundational source information, production analysis, musical

University Press, 1985); Robert Scholes and Eric S. Rabkin, *Science Fiction: History-Science-Vision* (New York: Oxford University Press, 1977).

¹⁸ Vivian Sobchack, *The Limits of Infinity: The American Science Fiction Film 1950-75* (New York: A.S. Barnes, 1980).

¹⁹ Philip Hayward, ed., *Off the Planet: Music, Sound and Science Fiction Cinema* (London: John Libbey Publishing, 2004).

²⁰ Mathew J. Bartkowiak, *Sounds of the Future: Essays on Music in Science Fiction Film* (Jefferson, NC: McFarland, 2010).

²¹ James Wierzbicki, *Louis and Bebe Barron's Forbidden Planet: A Film Score Guide* (Lanham, MD: Scarecrow Press, 2012); William Whittington, *Sound Design and Science Fiction* (Austin, TX: University of Texas Press, 2007); Louis Niebur, *Special Sound: The Creation and Legacy of the BBC Radiophonic Workshop* (New York: Oxford University Press, 2010).

²² K. J. Donnelly and Philip Hayward, eds., *Music in Science Fiction Television: Tuned to the Future* (New York: Routledge, 2013).

interpretation, and cultural critique on a series that has had great influence on the trajectory of American science fiction.

Because the study of science fiction media draws from a number of intersecting fields, my approach is inherently interdisciplinary. I synthesize and analyze my sources according to a wide variety of artistic and social theories. As a basic inroad to discussing music in television, I am relying on the work of Claudia Gorbman, Michel Chion, and Ron Rodman, who each have provided central theories on the roles of music in screen media.²³ For musical analysis, I am using the semiotics of Jean-Jacques Nattiez and Kofi Agawu, as well as Philip Tagg and Robert Clarida, who judge musical meaning through audience reception.²⁴ I am indebted to research on musical orientalism by Edward Said, Ronald Radano, Philip Bohlman, Georgina Born, David Hesmondhalgh, Martin Stokes, and Susan McClary.²⁵ My interpretation of the social factors that went into *Star Trek*'s production is influenced by Pierre Bourdieu's concept of habitus, Michel de Certeau's explanation of power dynamics, and Michel Foucault's insights into discursive breaks.²⁶ Finally, I tie my musical analyses

²³ Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (Bloomington, IN: Indiana University Press, 1987); Michel Chion, *Audio-Vision: Sound on Screen*, trans. Claudia Gorbman (New York: Columbia University Press, 1994); Ronald W Rodman, *Tuning in: American Narrative Television Music* (Oxford: Oxford University Press, 2010).

²⁴ Philip Tagg and Robert Clarida, *Ten Little Title Tunes: Towards a Musicology of the Mass Media* (New York: Mass Media Music Scholars' Press, 2003); Jean Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music* (Princeton, NJ: Princeton University Press, 1990); V. Kofi Agawu, *Playing With Signs: A Semiotic Interpretation of Classic Music* (Princeton: Princeton University Press, 1991).

²⁵ Edward W. Said, *Orientalism* (New York: Pantheon Books, 1978); Ronald Michael Radano and Philip V. Bohlman, eds., *Music and the Racial Imagination* (Chicago: University of Chicago Press, 2000); Georgina Born and David Hesmondhalgh, eds., *Western Music and Its Others: Difference, Representation, and Appropriation in Music* (Los Angeles: University of California Press, 2000); Martin Stokes, ed., *Ethnicity, Identity and Music: The Musical Construction of Place* (Oxford: Berg Publishers, 1997); Susan McClary, *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota Press, 1991).

²⁶ Pierre Bourdieu, *The Logic of Practice* (Stanford: Stanford University Press, 1990); Michel de Certeau, *The Practice of Everyday Life*, trans. Steven F. Rendall (Berkeley: University of California Press, 2011); Steven Best and Douglas Kellner, *Postmodern Theory: Critical Interrogations* (New York: Guilford Press, 1991); Michel Foucault and Colin Gordon, *Power/Knowledge: Selected Interviews and Other Writings, 1972–1977* (New York: Pantheon Books, 1980); Michel Foucault, *The Archaeology of Knowledge* (New York: Vintage, 1982).

to the social discourses of the sixties through race, feminist, and queer theory, and have been particularly influenced by Michael Omi, Howard Winant, Richard Dyer, Theresa De Lauretis, Gloria Anzaldúa, Laura Mulvey, Miriam Hansen, Judith Butler, and Caryl Flinn.²⁷ These perspectives illuminate *Star Trek*'s status as a document of social change and allow me to articulate the ways in which the series' musical soundtrack made aural the racial and gender-based tensions of late-1960s America.

***STAR TREK* AND THE CIVIL RIGHTS MOVEMENT**

Star Trek, starting in 1966, was broadcast across America during a time of volatile social and political tensions. For over half a century, black America, especially in the South, had been living under Jim Crow laws, segregated from white society and denied basic rights. Vigilante racist groups like the Ku Klux Klan tormented them, and white Americans could get away with rape, torture, murder, and lynching if their victims were black.²⁸ Through the forties and fifties, activism by black Americans, and by non-blacks on their behalf, increased, with a number of important political groups either emerging or expanding: the Congress of Racial Equality (CORE), the Student Nonviolent Coordinating Committee (SNCC), and the National Association for the Advancement

²⁷ Michael Omi and Howard Winant, *Racial Formation in the United States: From the 1960s to the 1980s* (New York: Routledge, 1986); Richard Dyer, *White: Essays on Race and Culture* (New York: Routledge, 1997); Teresa De Lauretis, *Alice Doesn't: Feminism, Semiotics, Cinema* (Bloomington: Indiana University Press, 1984); Gloria Anzaldúa, *Borderlands / La Frontera: The New Mestiza* (San Francisco: Aunt Lute Books, 1999); Kimberle Crenshaw, "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color," *Stanford Law Review* 43, no. 6 (July 1991): 1241–99; Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Screen* 16, no. 3 (1975): 6–18; Miriam Hansen, "Pleasure, Ambivalence, Identification: Valentino and Female Spectatorship," *Cinema Journal* 25, no. 4 (Summer 1986): 6–32; Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (London: Taylor & Francis, 1999); Caryl Flinn, *Strains of Utopia: Gender, Nostalgia, and Hollywood Film Music* (Princeton University Press, 1992).

²⁸ Bruce J. Dierenfield, *The Civil Rights Movement: Revised Edition* (New York: Routledge, 2008), 9–12.

of Color People (NAACP), among others.²⁹ Laws to desegregate social services and to secure voting rights for the black community were passed. Change, however, was difficult. Marches, bus protests, and sit-ins resulted in verbal abuse, brutality, and death for those who participated. Martin Luther King and Malcolm X both led activist movements that peaked in the sixties, the first exhorting peaceful protest and the second recognizing violence as a social tool. The tensions and events of the Civil Rights Movement spread across America, north and south.³⁰

Roddenberry dreamed up his series in this tumultuous time, and so his decision to use *Star Trek* as a political soap box for progressive messages was particularly meaningful. The Watts Riot occurred in Los Angeles during the same year that *Star Trek*'s first pilot was filmed there, and disturbances of this sort occurred throughout the years of the series' original airing and after.³¹ Martin Luther King was assassinated in April 1968, right at the end of the second season. Public outcry on the failing Vietnam War also increased in the late sixties, sparking violent student protests.³² This decade's unrest was in full tilt while *Star Trek* was on the air, and as current social and political tensions surrounding American military action in the Middle East, as well as protests over police killings of unarmed black men attest, many of the same issues remain sensitive in 2015.

Though Roddenberry claimed that *Star Trek* purposefully challenged racial injustice, the series in reality side-stepped many of the decade's incendiary issues. Evidence suggests that the series' black characters, and most definitely Nichelle Nichols' Lieutenant Uhura, were imagined not as black Americans, but as officers hailing from the United States of Africa. Further, few of the series' plots dealt directly with Civil Rights tensions, save "Plato's Stepchildren" (3:67), which

²⁹ Howard Zinn, *A People's History of the United States* (New York: Harper Perennial Modern Classics, 2005), 453.

³⁰ Ibid., 453–460; Dierenfield, *The Civil Rights Movement*, 23, 80, 115, 125.

³¹ Dierenfield, *The Civil Rights Movement*, 128; Zinn, *A People's History of the United States*, 460; Todd Gitlin, *The Sixties: Years of Hope, Days of Rage* (New York: Bantam, 1993), 244.

³² Gitlin, *The Sixties*, 249–51.

included the first televised interracial kiss (between Kirk and Uhura), and “Let that Be Your Last Battlefield,” a morality tale of the death of a humanoid species due to senseless interracial violence.³³ Most of the series’ proselytizing on the issue was, in contrast, above the belt and easier—as allowed by science fiction—for a conservative audience to ignore or to accept only partially.

STAR TREK AND SECOND-WAVE FEMINISM

The late sixties were also an important period for the American Women’s Movement, and Roddenberry used *Star Trek* to respond to its issues as well. By 1963, when Betty Friedan published her groundbreaking book *The Feminine Mystique*, the women’s liberation movement had been churning for over a century, fighting against the inequalities patriarchy meted upon women, making great strides in women’s education and suffrage.³⁴ And though the movement lulled in the forty years between the twenties and the sixties, several events renewed its fervor in this new decade, pushing issues like women’s sexual freedom and workplace equality to the fore. The Equal Rights Amendment, for instance, had been on the docket every year since 1923 and was passed in the Senate and the House in 1972 with the ultimate goal of ratification by 1982; unfortunately, it was not ratified by all fifty states and expired at that time.³⁵ The widespread availability of new contraceptive technology and the female marriage squeeze (in which the ratio of marriage-aged men to women meant that more women remained single than men) meant that a progressive career and a life

³³ The kiss between Kirk and Uhura in “Plato’s Stepchildren” evoked anxiety on the part of NBC executives reluctant to air television’s first interracial kiss; only careful story development and cinematography, as well as some ingenious maneuvering on set by William Shatner and Nichelle Nichols, brought the kiss into American homes. Bernardi, *Star Trek and History*, 38; Donald Bogle, *Primetime Blues: African Americans on Network Television* (New York: Farrar, Straus and Giroux, 2001), 133–34.

³⁴ Rosemarie Tong, *Feminist Thought: A Comprehensive Introduction* (New York: Routledge, 2013), 13–24.

³⁵ Roberta W. Francis, “The History Behind the Equal Rights Amendment,” accessed July 25, 2014, <http://www.equalrightsamendment.org/history.htm>.

unrestrained by the expectation of motherhood were viable options.³⁶ *The Feminine Mystique* served as a call to arms to address “the problem that had no name,” the “inertia that many American women felt as they mopped floors, made beds, chauffeured children, fed families, and supported the careers of their spouses.”³⁷ Further, the growing Civil Rights Movement, with its high visibility and focus on equality, served as an example to many women’s rights activists. This led to the second wave of feminism, with the formation of numerous and varied women’s rights groups, conservative, liberal, radical, and everything in between.³⁸ *Star Trek* responded to the issues raised by these groups with a mostly conservative feminism that depicted women in promising careers while simultaneously maintaining the Hollywood tradition that presented women as romantic objects and caretakers.

The series, too, used long-standing tropes of both socially-acceptable masculinity and queer masculinity to highlight the agency and supremacy of the heroic male. But though these tropes often relied on gay stereotypes, *Star Trek* avoided the topic of homosexuality. Much like the Women’s Movement, the LGBT Movement picked up speed in the 1960s, with the founding of gay rights organizations throughout the decade (the East Coast Homophile Organization, the Gay Liberation Front, and the Gay Activists Alliance, among others), and such historic events as the Stonewall Riots

³⁶ David M. Heer and Amyra Grossbard-Shechtman, “The Impact of the Female Marriage Squeeze and the Contraceptive Revolution on Sex Roles and the Women’s Liberation Movement in the United States, 1960 to 1975,” *Journal of Marriage and the Family*, 1981, 49–65.

³⁷ Danelle Moon, *Daily Life of Women during the Civil Rights Era* (Santa Barbara, Calif.: Greenwood, 2011), 157. The representation of women in media perpetuated a number of stereotypes about the roles of women at home, at work, and in public: shows like *Leave it to Beaver* (1957–63), *I Love Lucy* (1951–60), and *The Honeymooners* (1955–56) kept women safely at home as mothers, wives, and caregivers, or—when they did allow them out—locked them in clerical or service jobs deemed suitable for their sex. This practice leached into the 1960s, in situation comedies like *The Dick Van Dyke Show* (1961–66) and *Bewitched* (1964–72), and even in Rod Serling’s *Lost in Space* (1965–68), in which Dr. Maureen Robinson was usually seen keeping house and nurturing her family instead of using her advanced degree in biochemistry.

³⁸ Tong, *Feminist Thought*, 24. The National Organization for Women (NOW), the National Women’s Political Caucus, and the Women’s Equity Action League (among others) approached women’s rights from the liberal, reformist perspective; and the Women’s International Terrorist Conspiracy from Hell (WITCH), the Redstockings, and the New York Radical Feminists (again, among others) took a radical, revolutionary approach.

in 1969—a series of violent protests to a police raid on the gay-friendly Stonewall Inn in New York City.³⁹ *Star Trek*, while ignoring this particular social movement, did provide (perhaps unknowingly) opportunities for spectators to read plots, situations, and characters in a way friendly to queer society.⁴⁰

***STAR TREK* AND SIXTIES TELEVISION**

With these volcanic pressures bubbling over across the United States, *Star Trek* was hardly the first primetime television series to address the changing American social landscape. In fact, several series, from 1959 onward, brought women and non-white characters more fully into their stories. Lucille Ball, having forged for herself a position as America's leading female comedian in *I Love Lucy* (1951–57), held the position of protagonist in her own sixties sitcoms, *The Lucy Show* (1962–68) and *Here's Lucy* (1968–74).⁴¹ *The Twilight Zone's* episode “The Big Tall Wish” (1960) tells the story of a Black prize fighter and his friends; Dorothy Dandridge plays a troubled Billie Holiday figure during a 1962 episode of *Cain's Hundred* (“Blues for a Junk Man”); and *The Nurses* (1962–65) included several recurring African American women in its cast.⁴² The mid-1960s series *East Side, West Side* (1963–64), which followed the life of a New York social worker, produced several episodes with interracial casts, addressing issues of social inequality head on, while other shows brought black

³⁹ PBS, “WGBH American Experience, Stonewall Uprising,” *PBS*, accessed March 13, 2015, <http://www.pbs.org/wgbh/americanexperience/features/timeline/stonewall/>.

⁴⁰ The series, too, employed gay actor George Takei, who reported that many of his coworkers on *Star Trek* knew of his homosexuality, though it was rarely discussed: “Some of the cast and creatives were aware that I was gay, and I did, on occasion, bring a male date to parties. ‘Star Trek’ creator Gene Roddenberry was aware of my sexual orientation and very supportive.” He has since become a powerful figure in digital media culture, awareness in racial discrimination (specifically in regards to Japanese-American internment in World War II), and gay rights. Christopher Rudolph, “George Takei Discusses Gay Rights, ‘Star Trek’ and Being A Comic Book Hero,” *Huffington Post*, June 29, 2013, http://www.huffingtonpost.com/2013/06/29/george-takei-star-trek-gay_n_3512332.html.

⁴¹ “Lucille Ball,” *IMDb*, accessed March 13, 2015, <http://www.imdb.com/name/nm0000840/>.

⁴² Bogle, *Primetime Blues*, 98–103.

characters into co-starring roles, such as Bill Cosby on *I Spy* (1965–68) and Ivan Dixon on *Hogan's Heroes* (1965–71).⁴³ As the decade raced towards its end, black characters became a regular part of series such as *Mission: Impossible* (1966–73), *N.Y.P.D.* (1967–68), and *Mannix* (1967–75). Most impressive was a series that explored a black women's integration into white society: *Julia* (1968–71). A review of the series in the November 1968 issue of *Ebony* commented that *Julia* projected

...a somewhat fictionalized everyday living pattern of middle class Negroes in an integrated, middle class environment.... To the ghetto Negro who, despite his poverty, has vast television reception, this may not be telling it like it is. But for television it is showing it like it has never been shown before.⁴⁴

Though the series white-washed *Julia's* situation, it at least addressed it in front of a mixed television audience. The 1960s thus made important strides in the televisual representation of minorities, and *Star Trek* was just one of the many series that attempted to record, encourage, and mediate America's changing social landscape.

American television, however, exhibited a whiteness and a maleness in the text that demonstrates the sixties' concern with *maintaining* deeply-rooted social norms at the same time that it challenged them. Beyond the few examples, above, in which minorities held leading roles in television series, women and people of color generally filled service roles as background characters, wives, assistants, or sidekicks; even in the afore-mentioned series that foregrounded difference, the minority character's position was problematic. Bill Cosby, for instance, played partner to a white undercover agent (performed by Robert Culp) in *I Spy*, and though he and Culp became good friends on-screen and off, and regardless of the fact that Cosby's character was impressively

⁴³ Both Bill Cosby and Ivan Dixon went on to become powerful players in American television and American social life, Bill Cosby with series like *The Bill Cosby Show* (1969–71) and *The Cosby Show* (1984–92), and Ivan Dixon as a television director, one of the first African Americans to direct non-Black programs like *The Mod Squad* (1968–73), *The Waltons* (1972–81), and *Magnum P.I.* (1980–88). *Ibid.*, 115.

⁴⁴ Diahann Carroll, "Julia," *Ebony*, November 1968.

educated and capable, he still had what African American critics called “servant syndrome.”⁴⁵ Ivan Dixon, on *Hogan’s Heroes*, felt even more marginalized, complaining of being “very unused” in comparison to his co-actors.⁴⁶

These complaints held true for minority characters in *Star Trek* as well. Like Dixon, George Takei felt that his character, Lieutenant Hikaru Sulu, as well as other members of the bridge crew, were underemployed in favor of the series’ lead and secondary leads—Captain James T. Kirk, Doctor Leonard McCoy, and Lieutenant Spock—two of which were white, and the third of which represented a fictional (and therefore safer) minority.⁴⁷ Female roles within the *Enterprise’s* hierarchy remained conventional, with Uhura acting as a glorified telephone operator, Yeoman Janice Rand filling the role of the captain’s secretary and personal assistant, and Christine Chapel working as the ship’s nurse. The *Enterprise* may have been diverse in terms of race and gender, but its mixed crew members were kept comfortably restrained, assimilated into *Star Trek’s* white, patriarchal social order.

This tension between progressive and conservative ideologies, present not only in *Star Trek* but in many other American television series of the time, reflects a regular aspect of social change. Rather than occurring instantaneously, systemic paradigm shifts cause societies to wrestle between the vestiges of the old system and the demands of the new.⁴⁸ This is a common critique of second-wave feminism, which, though successful in many ways, focused on furthering rights for a select subset of women—those who were white and middle-class—and largely ignored the plight of

⁴⁵ Bogle, *Primetime Blues*, 115–25.

⁴⁶ *Ibid.*, 113.

⁴⁷ George Takei, *To the Stars: The Autobiography of George Takei* (New York: Pocket Books, 1994), 249–50.

⁴⁸ Steven Best and Douglas Kellner, *Postmodern Theory: Critical Interrogations* (New York: Guilford Press, 1991), 44; Michel Foucault and Colin Gordon, *Power/Knowledge: Selected Interviews and Other Writings, 1972–1977* (New York: Pantheon Books, 1980), 149.

women with intersectional identities, such as black women, Latinas, lesbians, and lower-class women.

A more specific example can be found in Motown, a racially integrated Detroit-based popular music label active under the direction of Barry Gordy from 1959 to 1988, which received criticism for its lack of assertive political content regarding racial politics in the 1960s. The label did produce a number of politically concerned songs during the decade, but most were passive pleas for loved-ones to come home safely from the war or admonishments for minority children to stay in school. It wasn't until the late sixties and early seventies, with releases like Marvin Gaye's album *What's Goin' On* (1971), that the label began to produce overtly political songs. It can be argued that Barry Gordy had to secure the position of his label within the music business, playing by "white" rules, before he could push the boundaries—in this, Motown, too, exemplified the tensions of social change as it envisioned an integrated society rooted in the "sounds of young America."⁴⁹ Like second-wave feminism, and like Motown, *Star Trek* rode the crest of a necessary tension between the past and the future, with patriarchy and white centrism remaining deeply embedded in the series' social work.

THE SOUND OF SCIENCE FICTION

By the time of *Star Trek*, science fiction film and television already had a distinct sound. From the early days of sound cinema, orchestral underscores borrowed from the late Romantic styles of Richard Wagner, Richard Strauss, and Gustav Mahler, spurred on by the example of film composer Max Steiner. Steiner's *King Kong* (1933) set the tradition for classical Hollywood adventure scores, a template followed in later science fiction films, serials, and television shows like *Flash*

⁴⁹ Mark Clague, "What Went On? The (Pre-)History of Motown's Politics at 45 RPM," *Michigan Quarterly Review* 49, no. 4 (Fall 2010), <http://hdl.handle.net/2027/spo.act2080.0049.406>.

Gordon (serials 1936–40; television series, 1954–55) and *Tom Corbett, Space Cadet* (1950–55). These shows also perpetuated musical practices taken from radio serials, as well as the musical orientalism long employed by narrative art music to indicate various forms of otherness. Orientalist topics have persisted since as a representation of alien others in science fiction media.

In the fifties, however, a new type of aural othering was introduced, one that came to be synonymous with science fiction media: electronic sound design. The theremin, invented in 1920 by Léon Theremin, was employed as a sonic signifier of mental instability in films of the forties (such as *Lady in the Dark* [1944] and *Spellbound* [1945]); it was also used in the *Green Hornet* radio serials (1938–50) to signify a buzzing hornet. It was first drafted into science fiction in 1950, appearing in the scores for *Destination Moon* and *Rocketship X-M*.⁵⁰ The following year, composer Bernard Herrmann used the instrument as an aural signifier for alienness in *The Day the Earth Stood Still* (1951).⁵¹ As the decade continued, electronic timbres were tied even more closely to the genre, and in 1956 *Forbidden Planet* was released, scored with Louis and Bébé Barron's "electronic tonalities." Almost science-fictional even in its making, this soundtrack was the product of vacuum-tube oscillators, with "elaborate feedback paths incorporated into their design."⁵² These sorts of futuristic sounds became expected of science fiction, a tradition solidified by the decades' production of science fiction novelty songs, such as "Flying Saucer Rock and Roll" by Ray Scott (1957) and "Purple People

⁵⁰ James Wierzbicki, "Weird Vibrations: How the Theremin Gave Musical Voice to Hollywood's Extraterrestrial 'Others,'" *Journal of Popular Film and Television* 30, no. 3 (January 2002): 125–35.

⁵¹ Rebecca Leydon, "Hooked on Aetherophonics: The Day the Earth Stood Still," in *Off the Planet: Music, Sound and Science Fiction Cinema*, ed. Philip Hayward (London: John Libbey Publishing, 2004), 30–41.

⁵² Wierzbicki, *Louis and Bebe Barron's Forbidden Planet*; Rebecca Leydon, "Forbidden Planet: Effects and Affects in the Electro Avant-Garde," in *Off the Planet: Music, Sound and Science Fiction Cinema*, ed. Philip Hayward (London: John Libbey Publishing, 2004), 62.

Eater” by Sheb Wooley (1958). This musical practice fed into the psychedelic rock of the sixties and seventies.⁵³

The science fiction of the sixties capitalized on this stereotype, with a number of series, including *The Twilight Zone* (1959–64) and BBC’s *Doctor Who* (1963–89, available internationally after its first season) using the theremin and other electronic instruments in their title cues and their underscores. Later in the decade, film and television composers also made greater use of avant-garde compositional techniques, with Leonard Rosenman’s score for *Fantastic Voyage* (1968) employing atonality and extended performance techniques, Jerry Goldsmith’s music for *Planet of the Apes* (1968) using serialism and tone rows, and Kubrick’s *2001: A Space Odyssey* (1968) drawing upon pre-existing music by György Ligeti.⁵⁴

It was from within this tradition that *Star Trek* emerged, but Roddenberry was adamant that the series not sound like “science fiction.” As Chapter One of this dissertation demonstrates, the show’s creative team very purposefully went back to classical Hollywood-style adventure scoring. Though there were occasional uses of electronic instruments (electric guitars and synthesizers), as well as the inclusion of avant-garde compositional techniques, these were restricted to a few instances and episodes. *Star Trek* drew upon the examples of composers like Erich Korngold, extracting the show from the pulp-y science fiction tradition and entering it into the sphere of epic drama—a heroic adventure in outer space.

SOUND AND MUSIC IN *STAR TREK*

Two television production practices had a large impact on music in 1960s serials. The first was the use of tracking libraries. Union rules required that, for every twenty-six episodes, a live

⁵³ Philip Hayward, ed., “Sci-Fidelity: Music, Sound and Genre History,” in *Off the Planet: Music, Sound and Science Fiction Cinema* (London: John Libbey Publishing, 2004), 11–12, 16–18.

⁵⁴ *Ibid.*, 13.

orchestra be hired for no less than thirty-nine hours to record *new* music; this worked out to about six to eight episodes with original music per season. Soundtracks for the remaining episodes were created from a library of recycled stock recordings.⁵⁵ In addition to asking composers to write music for a few specific episodes, therefore, producers would instruct them to write generic music for the tracking library as well. Thus, many musical and sonic cues were used in multiple episodes.⁵⁶ (See Chapter One for more on this topic.)

The second practice was the use of musical topics. These topics were adapted for television from film and radio, and allowed music to express concepts that were not necessarily musical. Topics can relate to places (“Africa”), objects (“boats”), actions (“hunting”), emotions (“tension”), or events (“weddings”). The link between the music that represents such topics and the topics themselves are recognized and mediated by the culture in which they are produced.⁵⁷ In the United States, for instance, the “wedding” topic often employs characteristics of Richard Wagner’s “Bridal Chorus” from *Lohengrin* (1850). Sonic and musical topics in 1960s television, especially those of science fiction, were rather blatant; contemporary television soundtracks are now much more subtle in their use of such signifiers (see Chapter Two).

The sound of *Star Trek* was the product of both practices. Not only did the show amass a substantial tracking library during its three-year run, but much of this library was topical. The main title’s fanfare, composed by Alexander Courage, was used both as a transitional cue when a scene commenced with a wide shot of the *Enterprise*, and as a sonic signifier for Captain Kirk. Gerald Fried’s martial and percussive “Klingon theme” from the season two episode “Friday’s Child” (2:32) became a go-to cue for subsequent choreographed fight sequences. George Duning’s love theme

⁵⁵ Steiner, “Music for *Star Trek*,” 289–90.

⁵⁶ Rodman, *Tuning In*, 105.

⁵⁷ *Ibid.*, 118–19.

from the episode “Metamorphosis” (2:31) was reused as well.⁵⁸ In short, much of the sonic landscape in this series was determined by the prominence of topical cues in the show’s tracking library. These practices allowed the series’ sound to fulfill the following roles:

- 1) Disclosing characters’ thoughts, desires, emotions, and interpersonal relationships.
- 2) Exposing characters’ *subconscious* states and motivations.
- 3) Punctuating the episode’s moral when provided by characters at the story’s close.
- 4) Highlighting difference, especially in regards to gender, race, place, time, politics, and culture.
- 5) Marking the narrative roles of characters, settings, events, and objects.
- 6) Articulating narrative themes, especially in regards to social messages and issues of identity.
- 7) Establishing setting by reinforcing a convincing perception of time, space, and place.
- 8) Acting at a syntactical level by cueing structural points in the episode.
- 9) Making special visual effects more convincing, or stepping in when visual effects are impossible.
- 10) Branding the show through a theme song that expresses its epic scope and adventurous nature, as well as its futuristic vision.
- 11) Expressing narrative moods, such as tension, romance, fear, danger, and humor.
- 12) Giving the series a utopian sense by adding grandeur and humanity.

The importance of music in *Star Trek*, therefore, was supported by the practicalities of music in 1960s television (see Chapter One). As this dissertation shows, a complex web of production requirements, social and political stances, and artistic choices formed both the series’ soundtrack and its ideological impact on American culture.

CHAPTER OVERVIEW

This dissertation advances through five chapters. The first, “Making the Music of *Star Trek*: Production, Creativity, and Practicality,” deals with music production in *Star Trek* directly, addressing the administration and practicalities of creating the series’ soundtrack in light of the show’s aesthetic aims, as well as common practices and limitations within the television industry.

⁵⁸ Bond, *The Music of Star Trek*, 20, 26.

Through a survey of primary sources, including production documents and interviews, I reveal that *Star Trek*'s music and sound effects were influenced not only by the producers' creative vision, but also the competing pressures of time, money, union rules, and technology.

Chapter Two, "A Series on the Edge: Social Tension in *Star Trek*'s Title Cue," responds to earlier work by Neil Lerner and Ron Rodman by analyzing the series' main title cue as a representation of *Star Trek*'s conflicting ideologies—progressive in many ways but fundamentally conservative in others. The cue not only expresses meaning through the musical topics its composer employed, but it also sets up a romantic narrative in which the series' hero is brought into being, is challenged by a monster or villain that threatens his society, and is ultimately victorious. Further, I explore how the title cue's *fanfare*, used as a leitmotiv for Captain Kirk, frames *him* as this hero: white, heterosexual, male, and American.

Chapter Three, "Different Sounds: Music, Race, and Aliens in *Star Trek*," building on work by Tim Summers, considers more closely the series' approach to race through the various sonorities tied to human and alien species, races, and cultures. Others in *Star Trek* serve as mirrors to the white, male, Western self, reflecting not only humanity's best qualities, but also its worst. The series presents three types of racial others, each scored differently and each meant to provide social commentary in different ways: the non-white human, the humanoid alien, and the non-humanoid alien. These groups are imagined musically through highly orientalist practices, in ways that allow them to comment upon and act as metaphors for real-world societies or social dangers.

Chapter Four, "The Venus Drug: Gender in the Music of *Star Trek*," provides a more focused analysis of how two episodes from the show's first season, the original pilot "The Cage" and "Mudd's Women" (1:4), used gender and sexuality to portray difference and enforce traditional social hierarchies. As with race, *Star Trek*'s stances on gender roles are complex, progressive but not at all free of patriarchal power maintenance. Through its soundtrack, the series consistently marks

characters according to degrees of masculinity and femininity, emphasizing the male gaze, typecasting female characters as romantic interests, and presenting male antagonists as comedic, queer, or deviant. *Star Trek* offers for viewers a safe, conservative feminism, and its soundtrack encourages spectators to accept all the series' women, as career-focused and presumably self-actualized as they are, as primarily relational characters, objects of the possessive gaze.

Chapter Five, “‘Constantly at War’: Spock in the Middle,” brings together my discussion of the musical representation of race and gender in order to address the series' most complex individual, Mr. Spock. The series' focus on interracial politics relies on the hybrid nature of his identity. Both human and Vulcan, he acts as the assimilated other *and* the dangerous other. His relationship with music, diegetically and extra-diegetically, often exoticizes and feminizes him while also marking him as masculine. Music reinforces his position as a mixed-race character, and in doing so makes him a versatile site for social commentary by the series' creative team, as well as a canvas for creative and subversive expression by fans.

Star Trek is often remembered as a utopian television series, providing hope and imagining for its viewers a possible future in which current social and political failures have been solved and atoned for. The series' music is complicit in creating this utopic impression by providing “great affect” and giving an aural sense of plenitude.⁵⁹ But *Star Trek*'s music also undermines this utopia by illuminating the series' hidden ideologies, revealing that this utopia is only partial. It was perfect for only the select few, manifesting a reactionary nostalgia for a racial and patriarchal social structure currently challenged by various social movements—a structure that privileged white men. As this dissertation demonstrates, *Star Trek*, though imbued with a definite progressive agenda by its

⁵⁹ Flinn, *Strains of Utopia*, 9–11, 148–49, 152.

creators, was at its core still driven by the patriarchal and racially-based traditions of the Hollywood system. As a discursive rupture, *Star Trek* actively worked to break away from old-world prejudices while it simultaneously perpetuated white- and male-centric ideologies. Despite this, *Star Trek* encouraged gradual social change, its progressive choices magnified by actors and audiences as they appropriated the series for their own agendas. Bold but not brazen, *Star Trek* challenged racial and patriarchal traditions at the same time that it supported them.

CHAPTER 1
MAKING THE MUSIC OF *STAR TREK*:
PRODUCTION, CREATIVITY, AND PRACTICALITY

Nothing would please me more than to take credit for the whole thing. There are many aspects of it that I thought out independently, and it pleases me that they worked. But much of the creativity of *Star Trek* is of a subtle nature, including much [that] the audience never realizes, and for which as Executive Producer I cannot take credit. Eighty other people help make the show...they are the ones who deserve a lion's share of the credit. We've got good people and we let them do their job.¹

Gene Roddenberry, *The Making of Star Trek*

Epic, orchestral, and romantic, *Star Trek's* musical style performs a calculated task, one carefully articulated by creator and executive producer Gene Roddenberry to the series' musical team. He envisioned music that was "earthlike, romantic," "sea-going," and evocative of "human adventure," and nudged his composers and editors away from the electronically-produced, stereotypical science fiction music of the time.² He was "afraid that if, on top of bizarre alien seascapes, you had beep-beep-beep music," then the series would fail.³ His proposed soundtrack mirrored *Star Trek's* "grand human adventure," mythic, heroic, and Wagnerian in scope, evoking

¹ Stephen E. Whitfield and Gene Roddenberry, *The Making of Star Trek* (New York: Ballantine Books, 1968), 301.

² Gene Roddenberry, interview by Fred Steiner, transcript, June 30, 1982, Fred Steiner Papers, 1975–1981, MSS 2193, "Star Trek Interviews," L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.

³ Ibid. Neil Lerner has summarized the comments by a number of science fiction critics and scholars on Roddenberry's preferences—the fact that he "wanted something that had some balls and drive to it," based on interviews with Alexander Courage. Jon Burlingame, *TV's Biggest Hits: The Story of Television Themes from Dragnet to Friends*, (New York: Schirmer Trade Books, 1996), 116; Neil Lerner, "Hearing the Boldly Goings: Tracking the Title Themes of the *Star Trek* Television Franchise, 1966–2005," in *Music in Science Fiction Television: Tuned to the Future*, ed. Philip Hayward and K.J. Donnelly (New York: Routledge, 2013), 55; Jeff Bond, *The Music of Star Trek* (Los Angeles: Lone Eagle Pub. Co., 1998), 64; Markus Heuger and Christopher Reuter, "Zukunftsmusik? Science Fiction-Soundtracks Und Die Vorstellungen Vom Zukünftigen Musikleben: Das Beispiel *Star Trek*," in *Musik Im Virtuellen Raum: KlangArt-Kongreß*, ed. Bernd Enders (Osnabrück, Germany: Universitätsverlag Rasch, 2000), 210.

Erich Korngold's *Captain Blood* (1935) and avoiding the "space" sounds made popular by films such as *The Day the Earth Stood Still* (1951) and *Forbidden Planet* (1956), later imitated in television shows like *The Twilight Zone* (1959–64) and *Lost in Space* (1965–68).⁴ Alexander (Sandy) Courage, the series' inaugural composer, realized Roddenberry's intent within *Star Trek*'s main title cue and initial pilot episodes; Roddenberry then ensured, through careful instruction and oversight by himself and his assistant producer, Robert Justman, that successive *Star Trek* composers and music editors employed Courage's style.⁵

As Roddenberry intended, *Star Trek*'s scoring helps the spectator identify with the series' characters and issues, communicating mood and character interiority, and punctuating important moments in the narrative. For him, the music and sound of a television show was what made the story work—what gave it affect and made it relatable:

Well, music, to me, is where you—the inner you, your *guts* and so on, come in contact with a show. All of these fine words and situations are nice to have, and indeed necessary. But they are *realized* when [composers] use sneaks, bring in the music so you don't even know it's happening, when it begins tugging you, and you begin to find yourself crying or frightened or so on. And directors and writers and producers have a great way of going around patting themselves on the back, that they accomplished that, and "Oh yes, we did have some [unclear] over there with the themes..." But all too often, they don't realize the *critical* importance of...and it goes beyond even music. Sound itself is a much misunderstood thing. I have people come to me, and they say, "Oh my god, I loved your optical about people transporting up," and I've said to them time and time again, "Have you seen it *without* the sound effects?" And they don't understand when I talk about...the sound effects *make* it. And I think one of the principal things that I wanted to change from science fiction film I had seen on television was to bring sound into it. Sound makes it happen, makes it real. And sound was used very badly on television science fiction, before we got [unclear] with people like you....⁶

⁴ Gene Roddenberry, interview by Fred Steiner, cassette recording, June 30, 1982, Fred Steiner Papers, Box 55, Case 1, "Gene Roddenberry," L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT; Alexander Courage, interview by Fred Steiner, transcript, April 1, 1982, Fred Steiner Papers, 1975–1981, MSS 2193, "Star Trek Interviews," L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.

⁵ Gene Roddenberry, interview by Fred Steiner, cassette recording.

⁶ Ibid.

Roddenberry hoped his series' sound would draw his audience into the story and let them experience his characters' world. The Classical Hollywood, late Romantic style provided a relatability that stereotypical science fiction music lacked.⁷ In "The Enemy Within" (1:5), for example, composer Sol Kaplan used the *Star Trek* fanfare (based on two rising fourths, a motive to be discussed further in Chapter Two) as Captain Kirk's leitmotif, modifying it to provide the audience with access to Kirk's physical and emotional state. While electronic instruments and effects did find occasional use within the series (the electric guitar effect emphasized in "The Cage" [first pilot] and George Duning's use of the prototype Yamaha E-3 in "The Empath" [3:63] are notable examples⁸), Roddenberry's aesthetic demanded a dramatic, emotionally powerful orchestral score and a carefully crafted soundscape.⁹

The making of *Star Trek*'s musical soundtrack, however, was governed as much by the practical organization and restrictions of the television industry as by Roddenberry's creative vision, especially in terms of time and money. Composing and recording the series' underscore was expensive, and the American Federation of Musicians television and film agreement of 1964 required that hour-long drama series produce at least forty scoring hours of new music per thirteen

⁷ Caryl Flinn remarks that Romantic musical styles provided in Classical Hollywood films a connection with the human subject, responding to a nostalgia for the emotional excess the era produced. "For the studio composer in the 1930s and 1940s [and I would add even today, though to a different degree], the reversion to a nineteenth-century romantic model offered the promise of plenitude and unity on aesthetic levels because music supposedly rounded out the mass-produced film text through an ability to engender emotional, verisimilitudinous, and humanizing effects." Caryl Flinn, *Strains of Utopia: Gender, Nostalgia, and Hollywood Film Music* (Princeton: Princeton University Press, 1992), 26, 153.

⁸ Courage indicated in an interview with Burlingame that he used a "very primitive early synthesizer" in the series main title theme. The surviving scores and recording records list this instrument as an organ, and it is unclear whether they mean to indicate an actual portable organ or an early synthesizer. This timbre, however, is ultimately hidden under the soprano's voice, as discussed in Chapter Two. Burlingame, *TV's Biggest Hits*, 116; Lerner, "Hearing the Boldly Goings," 57; American Federation of Musicians, "'Personal Service Contracts,' *Star Trek*," 1966–1969, author's personal library, acquired digitally from Jeff Bond.

⁹ "George Duning," *IMDB*, accessed December 29, 2014, <http://www.imdb.com/name/nm0006052/>.

episodes, meaning that *Star Trek* (which averaged twenty-six episodes per season) had to have musicians on the scoring stage for at least eighty hours a year.¹⁰ This resulted in six to eight episodes per season receiving complete (or mostly complete) original scores, and several more receiving new music for only a portion of their score (see Figure 1.1). The rest of the season could be tracked, or scored with musical cues already recorded that season, fortunate for administrators who had to work with budgetary and scheduling restrictions.¹¹ The *Star Trek* creative team further saved money by working with a reduced orchestra of about twenty-four players, often recording without violins by letting the high woodwinds fill their range and the violas provide their timbre.¹² Putting out a show a week meant that schedules were tight, and the series' composers often only had a week to ten days to compose and record their music; the music editors regularly scored and dubbed the tracked episodes in five or six days.¹³

¹⁰ American Federation of Musicians, "Television Film Labor Agreement: May 1, 1964–April 30, 1969," May 1, 1964, author's personal library, acquired digitally from the American Federation of Musicians.

¹¹ This was a considerable difference between the 1961 Music Guild of America TV and Film Agreement, which allowed music taken from a production company's full library—not just the series and season in question—to be employed in a television series: "During the term of this agreement we shall utilize live music exclusively on filmed television on at least one out of each three filmed television programs, either (a) produced by us after said date, or (b) produced by others for us after said date, provided we own the basic underlying property rights in such filmed programs and subcontract the production thereof to others." American Federation of Musicians, "Television Film Labor Agreement: January 1, 1961–[June 30, 1962]," January 1, 1961, author's personal library, acquired digitally from the American Federation of Musicians.

¹² Sol Kaplan, interview by Fred Steiner, transcript, May 17, 1982, Fred Steiner Papers, "*Star Trek* Interviews," L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT; Joseph Mullendore, interview by Fred Steiner, transcript, April 7, 1982, Fred Steiner Papers, 1975–1981, MSS 2193, "*Star Trek* Interviews," L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.

¹³ Gerald Fried, interview by Fred Steiner, transcript, April 16, 1982, Fred Steiner Papers, 1975–1981, MSS 2193, "*Star Trek* Interviews," L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT; Robert Raff, interview by Fred Steiner, transcript, April 15, 1982, Fred Steiner Papers, 1975–1981, MSS 2193, "*Star Trek* Interviews," L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT; Jack Hunsaker, interview by Fred Steiner, cassette recording, April 27, 1982, Fred Steiner Papers, 1975–1981, MSS 2193, Box 55, Case 1, L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.

Producing *Star Trek's* sound and music relied on collaboration and careful planning between individuals in a number of specialized roles—producers, composers and arrangers, performing musicians, sound effects artists, and music supervisors, editors, and mixers. Composer Fred Steiner recalled that scoring the series “was a very complex, time consuming, carefully planned and executed procedure.”¹⁴ Roddenberry and his team strove to keep the series’ sound consistent as personnel rotated in and out, with composers and music editors alike working to maintain an action-adventure style and to highlight recurring themes and leitmotifs. They made this possible in spite of troublesome restrictions placed on their budget and schedule by the production process. This chapter identifies the industry professionals who together produced *Star Trek's* music and sound, outlines the process of soundtrack production within the series, and illuminates the twin pressures of creative vision and industry practice on the series’ score and soundscape.

THE PLAYERS

Star Trek's creative team was almost entirely white and male, with very few non-white individuals in the ranks, and only a few women serving as writers and make-up artists. Notable among these was D.C. (Dorothy Catherine) Fontana, who was credited with writing ten episodes, and who served as script consultant for thirty-one.¹⁵ All of the music and sound personnel, however, were white and male. *Star Trek's* sound was the responsibility of sixteen primary individuals—eight producers and technicians, and eight composers—all with varying levels of involvement as the series progressed.¹⁶

¹⁴ Fred Steiner, “Keeping Score of the Scores: Music for *Star Trek*,” *Quarterly Journal of the Library of Congress* 40 (1983): 5.

¹⁵ “*Star Trek*: Full Cast and Crew,” *IMDB*, accessed January 30, 2015, http://www.imdb.com/title/tt0060028/fullcredits?ref_=tt_ov_st_sm.

¹⁶ The names of other musical personnel, including arrangers, copyists, orchestral performers, and sound mixers, can be found in La-La-Land’s recent release of the complete *Star Trek* session recordings, the series’ scoring contracts kept by the American Federation of Musicians, and the

PRODUCTION COMPANY PERSONNEL:

Gene Roddenberry (1921–1991): Series Creator, Executive Producer¹⁷
Robert Justman (1926–2008): Supervising Producer; Associate Producer (1966–68),
Co-Producer (1968–69)¹⁸
Wilbur Hatch (1902–1969): Music Consultant, Composer¹⁹
“The Cage” (first pilot, “Vina’s Dance,” n.d., composer)
first-season library music (composer)
third-season library music (conductor)
“The Way to Eden” (3:75, 11/20/68, music director) (*partially-scored episode*)[‡]
“The Savage Curtain” (3:77, 1/24/69, composer)[†]
Julian Davidson (n.d.): Music Coordinator (78 episodes, 1965–69)
Jack Hunsacker: Music Editor (1 episode, 1966)²⁰
Robert Raff: Music Editor (15 episodes, 1966–67)
Jim Henrikson: Music Editor (39 episodes, 1967–68)
Richard Lapham: Music Editor (24 episodes, 1968–69)
Joseph Sorokin: Sound Editor (13 episodes, 1966)
Doug Grindstaff: Sound Editor (66 episodes, 1966–69)

COMPOSERS:

Alexander Courage (1919–2008)²¹
pilot and first-season orchestral sound effects

credits given at each episode’s end. *Star Trek: The Original Series Soundtrack Collection* (Burbank, CA: La-La Land Records, 2012); American Federation of Musicians, “‘Personal Service Contracts,’ *Star Trek*, 1966–69.”

¹⁷ All information in this list, unless otherwise noted, has been obtained from the Internet Movie Database. “*Star Trek* (TV Series 1966–69),” *IMDB*, accessed December 28, 2014, http://www.imdb.com/title/tt0060028/fullcredits?ref_=tt_cl_sm#cast. Partially-scored episodes are marked with a cross (†), and unused compositions are marked with a double cross (‡).

¹⁸ Herbert F. Solow and Robert Justman, *Inside Star Trek: The Real Story* (New York: Pocket Books, 1996), 408–409.

¹⁹ Information for Bill Hatch has been obtained from the *Star Trek Soundtrack* liner notes. *Star Trek: The Original Series Soundtrack Collection*. Conflicting information indicates that he may have composed more than what is listed in the soundtrack liner notes, in *IMDB* records, in the series’ cue sheets, and in the AFM contract sheets.

²⁰ Hunsaker’s only official connection with *Star Trek* was as its music editor for the second pilot, “Where No Man Has Gone Before.” He worked more often on *Mission: Impossible* (1966–73) and *Mannix* (1967–75). Since the Desilu music and sound personnel used the same equipment and workspace, however, he was privy to many of the *Star Trek* procedures and decisions. Hunsaker, interview by Fred Steiner, cassette recording.

²¹ The following information has been obtained from *The Music of Star Trek*. Whether an episode was partial or unused was obtained from the *Star Trek Soundtrack* and the series’ cue sheets. Note that the recording dates given by Bond (based on Steiner’s 1983 *Library of Congress* article), the AFM contract sheets, and the *Star Trek Soundtrack* sometimes differ by a few days. Bond, *The Music of Star Trek*, 33; *Star Trek: The Original Series Soundtrack Collection*; Paramount Television Music Department, “*Star Trek*, Music Cue Sheets for Filmed Programs: Seasons One through Three,” 1969, author’s personal library, acquired digitally from Jeff Bond; American Federation of Musicians, “‘Personal Service Contracts,’ *Star Trek*, 1966–69.”

second-season library music

- “The Cage” (first pilot, recorded 1/22/65)
- “Where No Man Has Gone Before” (second pilot, 11/29/65)
- “The Man Trap” (1:6, 8/19/66)
- “The Naked Time” (1:7, 8/31/66)
- “The Enterprise Incident” (3:59, 8/5/68)
- “Plato’s Stepchildren” (3:67, 10/25/68)
- “Whom Gods Destroy” (3:71, 10/25/68)†

Fred Steiner (1923–2011)

first-season library music

second-season library music

third-season library music

- “The Corbomite Maneuver” (1:3, 9/20/66)†
- “Mudd’s Women” (1:4, 9/7/66)
- “Charlie X” (1:8, 8/29/66)
- “Balance of Terror” (1:9, 9/20/66)†
- “What Are Little Girls Made Of?” (1:10, 9/20/66)†
- “The City on the Edge of Forever” (1:28, 3/24/67)†
- “Who Mourns for Adonais?” (2:33, 7/12/67)
- “Mirror, Mirror” (2:39, 9/8/67)†
- “By Any Other Name” (2:50, 12/22/67)†
- “Omega Glory” (2:54, 12/22/67)†
- “Elaan of Troyius” (3:57, 7/12/68)
- “Spock’s Brain” (3:61, 8/26/68)

Gerald Fried (1928–)

second-season library music

third-season library music

- “Shore Leave” (1:17, 12/2/66)
- “Catspaw” (2:30, 6/21/67)
- “Friday’s Child” (2:32, 7/7/67)
- “Amok Time” (2:34, 7/19/67)
- “Wolf in the Fold” (2:36, 7/19/67) (*partially-scored, unused*†)
- “The Apple” (2:38, 7/7/67)†
- “The Paradise Syndrome” (3:58, 7/19/68)

George Duning (1908–2000)

third-season library music

- “Metamorphosis” (2:31, 6/28/67)
- “Return to Tomorrow” (2:51, 12/29/67)†
- “Patterns of Force” (2:52, 12/29/67)
- “And the Children Shall Lead” (3:60, 8/9/68)
- “Is There in Truth No Beauty?” (3:62, 9/6/68)
- “The Empath” (3:63, 9/6/68)

Jerry Fielding (1922–1980)

- “The Trouble with Tribbles” (2:42, 10/5/67)†
- “Spectre of the Gun” (3:56, 7/5/68)

Sol Kaplan (1919–1990)

- “The Enemy Within” (1:5, 9/14/66)
- “The Doomsday Machine” (2:35, 8/30/67)

Joseph Mullendore (1914–1990)
first-season library music
“The Conscience of the King” (1:13, 11/2/66)
Samuel Matlovsky (1921–2004)
“I, Mudd” (2:41, 9/22/67)

Figure 1.1: *Star Trek*'s Musical Personnel

RODDENBERRY, JUSTMAN, AND HATCH

Most of the personnel listed above already had experience in television before participating in *Star Trek*, though some also began their entertainment careers in radio or film years earlier. For his part, Roddenberry entered the business as a television scriptwriter, freelancing stories for *West Point* (1956–58), *Have Gun Will Travel* (1957–63), *Naked City* (1958–63), and *Dr. Kildare* (1961–66) while working fulltime for the Los Angeles Police Department.²² He created and produced the little-known MGM series *The Lieutenant* (1963–64), but is best known for his success with *Star Trek*, originally pitched to MGM but ultimately picked up by Desilu Studios, who signed Roddenberry to a three-year contract.²³

Roddenberry wrote the first pilot for *Star Trek*, “The Cage,” in 1964, courted and secured the interest of NBC as broadcasting network (after a disappointing start with CBS), and finished producing the pilot in February 1965.²⁴ With its large crew of characters, led by Captain Christopher Pike²⁵ (Jeffrey Hunter) and the female first officer Number One (Majel Barrett), and with its new sets and optical effects procedures, its final budget came in at \$630,000. (Pilots at the time usually

²² He had previously served as—and had been decorated for valor as—a pilot for the U.S. Army Air Corps. Later, he was a pilot for Pan American World Airways. His job in law enforcement included writing press releases and speeches for the department. Roddenberry Entertainment, Inc., “Bios: Gene Roddenberry,” *Roddenberry*, 2014, <http://www.rodtenberry.com/corporate-gene-biography>.

²³ Whitfield and Roddenberry, *The Making of Star Trek*, 31–34, 37.

²⁴ *Ibid.*, 40–46, 122.

²⁵ This character was originally imagined as “Captain Robert T. April” and then as “Captain Winter.” By the time the pilot was shot, he was named Christopher Pike. *Ibid.*, 28, 111.

cost somewhere between \$160,000 and \$180,000.)²⁶ Desilu and NBC felt that “The Cage” was “too cerebral,” but they liked the idea and were impressed by what Roddenberry and his team had achieved. They ordered a second pilot, “Where No Man Has Gone Before,” that was more action-oriented; this episode removed Number One, replaced Hunter’s Pike with Captain Kirk (played by Shakespearean William Shatner), and re-imagined Leonard Nimoy’s Spock so that he subsumed Number One’s stoic and logical demeanor.²⁷ The series was officially given the green light in February 1966, and Roddenberry devoted himself to it, carefully monitoring all aspects of its creation. After the series’ first season, however, Desilu Studios was purchased by Gulf and Western Corporation and folded into Paramount Studios.²⁸ Roddenberry eventually became disillusioned by his treatment at the network and production company executives, and effectively washed his hands of the series by the beginning of the third season, remaining executive producer in name only.²⁹ After that point, and after *Star Trek* was finally cancelled in 1969, he went on to produce several television films, as well as *Star Trek: The Motion Picture* (1979), *Star Trek V: The Final Frontier* (1989), and *Star Trek: The Next Generation* (1987–94).³⁰

Robert (Bob) Justman joined Roddenberry on the *Star Trek* project in 1964 as the assistant director for the “The Cage,” and then in 1965 as the show’s associate producer. He had been working in television for a while as a unit manager, production manager, and assistant director, most

²⁶ Ibid., 100, 121–22. Roddenberry commented, “Yes, it was an abnormal amount to spend for a pilot. But we had to realize that we were building the interior of a spaceship, doing complex opticals of ships in flight and transporter effects and so forth, all props had to be built from scratch, all costumes had to be designed from scratch. To be quite honest, I don’t think the ‘powers that be’ at the studio were aware of how much we were spending until after it was spent. But we spent it making a good product.”

²⁷ Ibid., 122–30.

²⁸ Ibid., 66.

²⁹ Robert Justman, interview by Fred Steiner, transcript, April 28, 1982, Fred Steiner Papers, “*Star Trek* Interviews,” L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.

³⁰ “Gene Roddenberry,” *IMDB*, accessed December 29, 2014, <http://www.imdb.com/name/nm0734472/>.

notably for *Outer Limits* (1963–65), and was recommended to Roddenberry by Jim Goldstone, the director for both of *Star Trek*'s pilots. He eventually came to serve as *Star Trek*'s de-facto show runner, managing the series' postproduction. When Roddenberry stepped back in 1968, Justman took on the lead managerial roll as co-producer, though he, too, found Paramount difficult to work with and resigned before the series ended in 1969.³¹ His influence on the series, and especially on its soundtrack and sound, cannot be overstated, however; after Roddenberry got the show moving in season one, Justman directed all postproduction, including the making and dubbing of the soundtrack. After *Star Trek*, he went on to work as supervising producer for several seasons of *Star Trek: The Next Generation*.

Another prominent, though under-recognized, individual within the series was Wilbur (Bill) Hatch. Hatch was the music coordinator for Desilu, and thus for *Star Trek*; he supervised *Star Trek*'s music through its first season, and then returned in the '68–'69 season to fill out the series' library as conductor, music director, and composer. He is best known for his work with Lucille Ball and Desi Arnaz in *I Love Lucy* (1951–57) and *Here's Lucy* (1968–74), for which he served as composer, conductor, and music director, writing the title cue for the *Here's Lucy*. He also served as music consultant for *Mission: Impossible* (1966–73).³² His role within *Star Trek* was as overseer, suggesting possible composers to Roddenberry and Justman, communicating stylistic expectations and assigning specific compositional needs to incoming composers, and filling in as composer, conductor, or supervisor as needed.³³

³¹ "Robert H. Justman," *IMDB*, accessed December 29, 2014, <http://www.imdb.com/name/nm0433226/>; Justman, interview by Fred Steiner, transcript.

³² "Wilbur Hatch," *IMDB*, accessed December 29, 2014, <http://www.imdb.com/name/nm0368756/>.

³³ Courage, interview by Fred Steiner, transcript; Fried, interview by Fred Steiner, transcript; Justman, interview by Fred Steiner, transcript; Mullendore, interview by Fred Steiner, transcript; Robert Raff, interview by Fred Steiner, transcript.

For the most part, however, Justman controlled the series' music. While Roddenberry set the tone in hiring Courage, approved his title theme, and retained complete oversight for the two pilots and the first few episodes, Justman eventually took over most post-production tasks so that Roddenberry could focus on the front end—the story and the writing.³⁴ Justman recalled,

Of course I talked with Gene about all this, but after a while I just handled it, as I took over everything else that I could grab off. Even though I was the associate producer, I set the composers, and I spotted the music, and I spotted the sound effects and I did the dubs. I did all of that, because I wanted to do it, and there was a void, and I jumped in and did it.³⁵

Though Roddenberry didn't have time to go to the scoring sessions or the dubbing stage, George Duning recalled that Justman was on the scoring stage quite often as they recorded the series' music, and that he was pleasant to work with.³⁶ Though he was not knowledgeable about music, and though he (and Roddenberry) gave the sound crew and composers quite a bit of autonomy, he knew how to communicate what he wanted when that communication was necessary.³⁷ Justman, in fact, eventually knew the series' cue library as well as the music editors, who were in charge of tracking many of the series' episodes.³⁸

The bulk of the responsibility for the production of sound and music in *Star Trek*, then, eventually fell to Justman. All three men, however, played important roles in imagining and facilitating the series' sound. Though only Hatch could be considered truly educated in music and television sound, Roddenberry and Justman were the primary decision-makers for the series, and

³⁴ Mullendore, interview by Fred Steiner, transcript.

³⁵ Justman, interview by Fred Steiner, transcript.

³⁶ Robert Raff, interview by Fred Steiner, transcript; Hunsaker, interview by Fred Steiner, cassette recording; George Duning, interview by Fred Steiner, transcript, May 22, 1982, Fred Steiner Papers, 1975–1981, MSS 2193, “*Star Trek* Interviews,” L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.

³⁷ Robert Raff, interview by Fred Steiner, transcript; Hunsaker, interview by Fred Steiner, cassette recording; Gene Roddenberry, interview by Fred Steiner, cassette recording.

³⁸ Jim Henrikson, interview by Fred Steiner, transcript, May 7, 1982, Fred Steiner Papers, “*Star Trek* Interviews,” L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.

their ideas regarding what *Star Trek* should sound like heavily influenced the series' aural aesthetic. These three worked together to conceptualize and establish *Star Trek*'s sound, but once production was standardized in the first season, the management of the series' music and sound production fell to Justman.

MUSIC AND SOUND PERSONNEL

Julian Davidson's role as music coordinator was more administrative than creative, as he was responsible for "all contracting of musicians, music clearance problems, [and] music cue sheets."³⁹ Most production documents now available to us from BMI, ASCAP, and the American Federation of Musicians, in fact, were created by Davidson or at his behest. He was also the orchestra manager for scoring sessions, keeping track of the orchestra charts (which indicated the number of instrumental parts for each music cue) and filling out the AFM contract sheets that listed the date, time, and place of each recording session, as well as the performers' names, addresses, union numbers, hours worked, scale wages, and pension contributions.⁴⁰ (See Appendix A for an example of an AFM contract sheet for *Star Trek*.) Davidson, in short, made sure that the correct musicians showed up to recording sessions, that the composers were credited for their work, and that everyone got paid.

Four music editors pieced the series' musical soundtrack together as they were assigned to specific episodes: Jack Hunsaker, Robert Raff, Jim Henrikson, and Richard Lapham. According to Fred Steiner, music editors, when facilitating an original (or "live") score,

...function primarily as the composer's right-hand man—a collaborator who work along with him in all technical phases of the project. He participates in the spotting

³⁹ Julian Davidson, "Letter to Alan Andres," March 6, 1977, author's personal library, acquired digitally from Jeff Bond.

⁴⁰ Julian Davidson, "*Star Trek* Orchestra Charts," 1967–68, author's personal library, acquired digitally from Jeff Bond; American Federation of Musicians, "Personal Service Contracts," *Star Trek*."

session—helping to decide which scenes need music—and gives each cue an identifying number. He then runs the film on his Moviola⁴¹ and makes detailed, precisely timed descriptive analyses of every cue. Accuracy and completeness of information in these timing sheets are absolutely essential, for the composer will rely on them to guide him in his work.

The music editor's next job is to prepare the picture for the recording. Guided by the timings indicated in the composer's scores, he mark the film in special ways for projection during recording, and provide for whatever click tracks are needed. After recording, he checks the music tracks against the picture on his Moviola, makes whatever adjustments are necessary, and then assembles them for dubbing by splicing them in sequence on reels, in proper synchronization with the film.⁴²

These men, then, were responsible for overseeing the compositional and production processes, which included making sure the composer had what he needed to meet expectations, as well as crafting the final version of each score—the version the audience would hear when an episode was aired. They tended to be present at all the writing conferences, during spotting and scoring sessions, and during the episode's final dub to film. Though they were officially considered part of the technical staff, their position in fact required a hefty amount of musical creativity, whether they were facilitating the formation of a newly composed score (as above), or piecing together their own tracked scores from pre-recorded material (to be discussed in detail below).⁴³

A television soundtrack is comprised of three basic features: the dialogue, the musical score, and the sound effects; the series' sound editor is responsible for this last.⁴⁴ In *Star Trek*, Joseph Sorokin and Doug Grindstone created the series' soundscape—the ambient sounds of each new planet, the utterings of non-humanoid aliens, and, of most importance, the continuous aural

⁴¹ A Moviola is “a device that reproduces the picture and sound of a movie on a small scale, to allow checking and editing.” “Moviola,” *Oxford Dictionaries*, accessed December 29, 2014, http://www.oxforddictionaries.com/us/definition/american_english/moviola.

⁴² Fred Steiner, “Music for *Star Trek*: Scoring a Television Show in the Sixties,” in *Wonderful Inventions: Motion Pictures, Broadcasting, and Recorded Sound at the Library of Congress*, ed. Iris Newsom (Washington, DC: Library of Congress, 1985), 305.

⁴³ *Ibid.*; Henrikson, interview by Fred Steiner, transcript. Henrikson revealed that his performance as music editor on *Star Trek*, in fact, earned him fan mail.

⁴⁴ The series' sound mixer is responsible for mixing all three divisions of sound together into a final product.

landscape of the *Enterprise* itself. These include the whooshing sound it makes when it speeds across the television screen, the shimmering chimes of its transporters as they disappear or rematerialize crew members, the airy press of its doors as they slide open and closed, and the mechanical whistles, chitterings, and beeps of its bridge technology, this last having become one of the most iconic soundscapes in science fiction film and television.⁴⁵ Roddenberry was convinced that the series' sound effects could make or break the show's believability, and Sorokin and Grindstone made them happen.⁴⁶

Many of the practicalities of sound production in *Star Trek*, therefore, were the responsibility of the series' music supervisor, music editors, and sound editors. These were the men who facilitated composers in spotting and scoring sessions, pieced together tracked scores, hired recording musicians, created sound effects, directed final dubbing sessions, and made sure everyone involved was credited and paid. They were essential cogs in the postproduction system, and their work was both creative and highly practical, providing the framework within which the series' composers produced original music for *Star Trek*.

COMPOSERS

On the whole, *Star Trek*'s composers were hired at the suggestion of Bill Hatch, Alvin Bart, or Marc Newman (the last two being musicians' agents in Los Angeles at General Artists Corporation and Harold Rose Artists, Ltd., respectively), and were contracted by Roddenberry or Justman for a set number of episodes, partial episodes, or library sessions.⁴⁷ Hatch knew these

⁴⁵ Many of *Star Trek*'s most recognizable sounds, as well as its visual motives, were reproduced in Google's *Star Trek* "doodle." "46th Anniversary of *Star Trek*'s First Broadcast," *Google Doodles Archive*, September 8, 2012, <https://www.google.com/doodles/46th-anniversary-of-star-treks-1st-broadcast>.

⁴⁶ Gene Roddenberry, interview by Fred Steiner, transcript.

⁴⁷ Ed Perlstein, "Letter to Shirley Stahnke," December 16, 1964, Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 35, Folder 10, Performing Arts Special

composers and their musical styles from previous encounters, while Bart and Newman served as several of the composers' agents.⁴⁸ Alexander Courage, for instance, had been working in radio, and then film and television, for years.⁴⁹ He was forty-five when he was hired to compose *Star Trek's* title cue and pilot score, a significant break for him as he had been working primarily as an orchestrator and uncredited incidental composer with Lud Gluskin over at CBS.⁵⁰ Hatch, who had worked with Gluskin before being hired as the head of music at Desilu in 1962, remembered Courage and made sure his name was on Roddenberry's list of possible composers for "The Cage" in a December 1964 music meeting.

Collections, University of California, Los Angeles, CA.; Ed Perlstein, "Letter to Shirley Stahnke," September 16, 1965, Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 35, Folder 10, Performing Arts Special Collections, University of California, Los Angeles, CA. "But certainly it was my [Justman's] decision always as to who to use for what show. And if he was suggested by Wilbur Hatch, great, you know. But I still had to say yes or no, and take the chance." Justman, interview by Fred Steiner, transcript.

⁴⁸ Julian Davidson claimed that composers were hired based on availability and not style, but several statements in Fred Steiner's *Star Trek* interviews indicate otherwise. Sol Kaplan, for instance, was hired because of his symphonic sound, which allowed him to score "real" people and feelings. Davidson, "Letter to Alan Andres"; Kaplan, interview by Fred Steiner, transcript.

⁴⁹ "The Score: The Writers in Profile," *BMI: The Many Worlds of Music*, 1974, Alexander Courage Collection, SC 1995.10, Box 94, Folder 6, Ruth T. Watanabe Special Collections, Sibley Music Library, Eastman School of Music, Rochester, NY.

⁵⁰ Gluskin was notorious for side-stepping union rules, and CBS tried very hard to remove him from his position as music supervisor. Courage, interview by Fred Steiner, transcript. "As Steiner recounted, the union required that a certain number of scores be recorded in the United States, obviously with a much higher fee than scores recorded by orchestras abroad. Gluskin, trying to trick the CBS authorities, took a score that he had recorded in Mexico and placed a label on it stating that it was instead recorded in the United States, causing Gluskin to get fired." Reba Wissner, *A Dimension of Sound: Music in the Twilight Zone* (Hillsdale, NY: Pendragon Press, 2013), 9.

NOTES ON MUSIC MEETING – 12/8/64

- 1 – Jerry Goldsmith – Not Available.
- 2 – Elmer Bernstein – Interested – likes pilot – wants to read script. Wilbur sending script to Bernstein.
- 3 – Harry Sukman – MGM – Available.
- 4 – Les Baxter – Available – Wilbur Hatch reluctant to recommend.
- 5 – Dominic Tronteri [*sic*, Dominic Frontiere] – Available.
- 6 – Franz Waxman – Available.
- 7 – Sy Coleman [*sic*, Cy Coleman] – Suggested by Oscar Katz – Wilbur checking him out.
- 8 – Alexander Courage – Young composer – up and coming.
- 9 – Hugo Friedholder [*sic*, Hugo Friedhofer] – Did some of the original music on Voyage to the Bottom of the Sea.
- 10 – David Raxton [*sic*, David Raskin] – Wrote Laura. Works closely with the producer.
- 11 – Johnny Green – Would love to do a series. Did music for Empire.
- 12 – Leith Stevens – Doing Novack – Did the last few shows for Empire. Scored a feature with a Science Fiction theme.
- 13 – Johnny Williams – Did Checkmate – Presently doing music for “Baby Makes Three” pilot for Bing Crosby Prods.
- 14 – Jack Elliott – Suggested by Oscar Katz – Feels that he has great potential. Wilbur checking him out.
- 15 – Wilbur Hatch checking out the composer of “The Man from Iphania”
- 16 – Will Markowitz [*sic*, Richard Markowitz] – Wilbur checking him out.
- 17 – Lalo Schiffrin [*sic*, Lalo Schifrin] – Recommended by Wilbur Hatch and Herb Solow – Wilbur checking him out.
- 18 – Nathan Van Cleave – Wilbur checking him out.

Figure 1.2: December 1964, List of Possible Composers⁵¹

This list includes a number of highly esteemed composers, respected both at the time the list was created (i.e., Goldsmith, Bernstein, and Waxman) and later (i.e., Schiffrin and Williams). Initially, in fact, Roddenberry was inclined to offer the position to Goldsmith, Bernstein, or Sukman.⁵² Eight

⁵¹ Courage, interview by Fred Steiner, transcript; Gene Roddenberry, “Notes on Music Meeting,” memo, December 8, 1964, Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 35, Folder 10, Performing Arts Special Collections, University of California, Los Angeles, CA. This list is also quoted in Neil Lerner’s “Hearing the Boldly Goings,” taken from David Alexander’s *Star Trek Creator: The Authorized Biography of Gene Roddenberry*. Lerner, “Hearing the Boldly Goings,” 54–55; David Alexander, *Star Trek Creator: The Authorized Biography of Gene Roddenberry* (New York: Roc, 1994), 217.

⁵² Gene Roddenberry, “Letter to Herb Solow,” December 2, 1964, Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 35, Folder 10, Performing Arts Special Collections, University of California, Los Angeles, CA.

days after this music meeting, however, the position was offered to Courage, and a contract for \$2,000 was drawn up for the “one-hour pilot film.”⁵³

Courage met Roddenberry for lunch during the production of “The Cage” (and was thus able to witness Spock and the Talosian aliens “stop traffic” while walking to a pub across the street from Hal Roach Studios). Courage had composed a possible main theme, and when he played it for Roddenberry on a piano, he was hired.⁵⁴ The music he wrote for the pilot was, according to Roddenberry in a March 1965 letter to Courage, extremely well received:

The reaction to the music you composed and directed for *Star Trek* has been so universally outstanding that I thought I owed you this letter. What we have had is not just an occasional compliment but rather consistent praise. . . . You successfully avoided all of the stylizations and other traps of science fiction, successfully blended feelings of past and present and personal identification, in short did really outstanding work. You’ve made a lot of admirers and friends during this job.⁵⁵

When Desilu and NBC requested a second pilot, Roddenberry asked Courage to return. In addition to Courage’s previous success, Roddenberry was of the opinion that the series had a “moral commitment” to Courage.⁵⁶ When the series was picked up, however, Courage could only compose music for two of the first season’s episodes (not including the two pilots), because he had been given the opportunity to work on the music for the Twentieth-Century Fox film musical *Doctor Dolittle* (1967) with Lionel Newman, and because *Star Trek* was showing signs of early failure.⁵⁷ On

⁵³ Perlstein, “Letter to Shirley Stahnke,” December 16, 1964.

⁵⁴ Courage, interview by Fred Steiner, transcript.

⁵⁵ Gene Roddenberry, “Letter to Alexander Courage,” March 5, 1965, Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 35, Folder 10, Performing Arts Special Collections, University of California, Los Angeles, CA.

⁵⁶ Gene Roddenberry, “Letter to Herb Solow,” March 22, 1966, Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 35, Folder 10, Performing Arts Special Collections, University of California, Los Angeles, CA.

⁵⁷ “So I went to Roddenberry and I said ‘Gene I’m terribly sorry but I’ve already started this picture, and I have to [go] back and finish it for Lionel. It’s the greatest, the most important and expensive and this-and-that musical ever made and there’s always a good chance that we can get the Academy Award, and all that stuff.’ And Lionel had made me his associate, you see, so it wasn’t just a question of my being another orchestrator on the picture. I was Lionel’s associate, with a [screen] credit. In

top of this, Courage felt jilted by Roddenberry, who had taken advantage of a rider in Courage's contract in order to claim half of Courage's residuals for the *Star Trek* theme (see Chapter Two). Available sources do not explicitly indicate whether Roddenberry's action played any role in Courage's exit, but when Courage returned in 1968 for the third season, Roddenberry was gone, having passed the reins to Justman. There is no doubt, however, that the music Courage wrote for the series' first season set its musical tone, providing its main motives (based on the title cue, see Chapter Two), instrumentation (heavy on the woodwinds and percussion), and styles (Classical Hollywood with some Jazz undertones, reliant on recurring themes and leitmotifs). Courage went on to be an oft-employed orchestrator in Hollywood, with credits like *Fiddler on the Roof* (1971), *Sleeping with the Enemy* (1991), *Jurassic Park* (1993), and *Mulan* (1998).⁵⁸

When Courage left *Star Trek* in its first season, the series contracted several other composers in his wake, including Fred Steiner. Steiner, who like Courage had begun his career in radio and then moved to television (he composed for a number of CBS series, including the *The Andy Griffith Show* [1960–68], *Gunsmoke* [1955–75], and *Hawaii Five-O* [1968–80]), by far composed the most music for *Star Trek* over its three-year tenure. Bill Hatch, who knew Steiner in his CBS days, suggested him for the position, and Steiner's music for the series was highly successful; he was credited 1140 times in the series' cue sheets, while Courage was credited 743 times (excluding the re-use of the main title cue at the beginning and end of each episode), Fried was credited 485 times, and Kaplan was credited 376 times.⁵⁹ Like Courage, Steiner wrote leitmotivically:

fact, we both got nominated, but, you know, that's one of those things." Courage, interview by Fred Steiner, transcript.

⁵⁸ "Alexander Courage," *IMDB*, accessed December 29, 2014, <http://www.imdb.com/name/nm0006021/>.

⁵⁹ Fred Steiner, interview by Donald Nemitz, transcript, July 7, 1976, Fred Steiner Papers, 1975–1981, MSS 2193, Box 14, Folder "Nemitz Interview and Others / Misc. Biogr. Materials, Articles," L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT; Paramount Television Music Department, "Music Cue Sheets for Filmed Programs: Seasons One

I definitely used motives in *Star Trek*. This is one thing we get from feature films, the idea of using leitmotifs. If I were assigned to do a certain episode I would devise a leitmotif for the hero or heroine. Of course, I had the Captain Kirk motive. I would also have to have another one. For example, I wrote a motive for the Klingons. In the show I wrote where Apollo was featured, I had a theme for him and I had a theme for his temple. I had a theme for him when he grew up into giant size.⁶⁰

Steiner's leitmotif for Kirk was one of his most notable contributions to the show, as was his leitmotif for the *Enterprise*. The series' music editors used these themes quite a bit in tracked episodes, especially in the series' second and third seasons, employing them as an alternative to Courage's fanfare—a musical statement which also served as a leitmotif for both the ship and the captain. (See Chapter Two for more information on these leitmotifs and their uses.)

In contrast to Courage and Steiner, Gerald Fried's path into composing for the screen was fairly unconventional.

I used to play sports: handball and football with Alexander Singer, around the Bronx. He's now a director, who has won a million Emmys and done a lot of things. He had a friend, who was kind of a weird guy who wanted to play sports with us, and he wasn't very good, and we didn't want to let him in. But he did have—he wanted to make a movie. ... And he needed some music, and he asked Alex "Do you know anybody who could write music?" So I was an oboe major at Juilliard, and so [Singer] says "Well yeah—[Fried] could write music. He's an oboe major." The bottom line is that this guy turned out to be Stanley Kubrick, and I did his first five pictures in this country. ... But between that time and the final recording [*Paths of Glory* was released in 1957] I had a lot of work to figure out how to compose. The first session was enough OK so that I figured this is where my future would or should lie....⁶¹

From that point, Fried moved to Los Angeles; picked up Bobby Helfer (MCA [Music Corporation of America]) and, later, Alvin Bart as an agent; composed over half of the music for *Gilligan's Island* (1964–67; Johnny Williams provided numerous scores as well); and did some work for Desilu, and

through Three." These numbers include credits for original instances of each cue, as well as their tracked instances.

⁶⁰ Steiner, interview by Donald Nemitz.

⁶¹ Fried, interview by Fred Steiner, transcript.

therefore for Bill Hatch, composing for *Breaking Point* (1963–64) among other shows.⁶² His connections with Bart and Hatch put him in *Star Trek*'s composing pool, and he wrote several of the series' best known scores, including "Shore Leave" (1:17), "Amok Time" (2:34), and "The Paradise Syndrome" (3:58).⁶³ Justman and Henrikson were, in fact, so impressed by the music Fried provided for "Shore Leave," and the ease with which they could use his music in tracked episodes, that they requested he return in the future. Justman sent a note to this effect to Roddenberry:

I have just finished a music spotting run with Jim Henrikson, our Music Editor. As before, Jim has done an extremely fine job of laying in library-type music. He made extensive use of the thematic music composed for us by Gerald Fried. ... After seeing and hearing how well Mr. Fried's music works for us, I wish to make the strongest recommendation that we have a meeting with Mr. Fried with respect to securing his services to score "STAR TREK" next Season, should we be renewed. I cannot say enough about the quality of this man's work. He has enhanced the value of every "STAR TREK" show that his music has been used in.⁶⁴

Fried's score for "Amok Time," and most especially the music he used to represent the Vulcans and their rituals, became ubiquitous within the series, with the cue M51 "The Ancient Battle" reused by the music editors eight times in four tracked episodes of season two, and quoted in several *Star Trek* parodies in the decades following.⁶⁵ Fried went on to compose for *Mission: Impossible* (1966–73) and for the *Roots* franchise; as of the date of this dissertation, he continues as an active composer and performer.⁶⁶

⁶² Ibid.; "Gerald Fried," *IMDB*, accessed December 29, 2014, <http://www.imdb.com/name/nm0006086/>.

⁶³ Ron Rodman writes about "Shore Leave," and Tim Summers about "Amok Time." Ronald W. Rodman, *Tuning in: American Narrative Television Music* (Oxford: Oxford University Press, 2010); Tim Summers, "Star Trek and the Musical Depiction of the Alien Other," *Music, Sound, and the Moving Image* 7, no. 1 (Summer 2013): 19–52.

⁶⁴ Robert Justman, "Letter to Gene Roddenberry," February 17, 1967, Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 35, Folder 10, Performing Arts Special Collections, University of California, Los Angeles, CA.

⁶⁵ Paramount Television Music Department, "Star Trek, Music Cue Sheets for Filmed Programs: Seasons One through Three." A well-known parody of this battle scene, calling also on its music, can be found in Jim Carrey's *The Cable Guy*. Ben Stiller, *The Cable Guy* (Columbia Pictures, 1996).

⁶⁶ "Gerald Fried."

Sol Kaplan, like Fried, came to television through the film industry. He was trained at the Curtis Institute of Music, completing three majors (piano, composition, and conducting). He worked on movies for MGM and Twentieth-Century Fox, and between 1941 and 1945 he directed the film unit for the Office of Strategic Services and then composed music for a number of army films as part of the Signal Corps. He wrote the scores for *Alice in Wonderland* (1949), *Salt of the Earth* (1954), and *The Spy Who Came in from the Cold* (1965). *Star Trek* was one of his few television jobs, and he composed for film and television only intermittently after *Star Trek* went off air.⁶⁷

George Duning, on the other hand, began his composition career under the tutelage of Meredith Willson in the armed forces radio service, writing music for propaganda broadcasts in Japan after having been the chief arranger for the Kay Kyser orchestra. After leaving the military in 1947, he spent many years writing uncredited stock music for films. In 1957, however, he started composing for television, with credits on *Naked City* (1958–63), *The Big Valley* (1965–69), and *The Partridge Family* (1970–74).⁶⁸ *Star Trek* hired him to make use of his softer, more romantic sound.⁶⁹ Duning, however, facilitated one of the few uses of a synthesizer in *Star Trek*, employing the new the Yamaha E-3 electric organ.⁷⁰

Dave Abell [a well-known piano and keyboard merchant in Los Angeles] had called me one morning—and I’ve known Dave, you know, for years and years and so on—he said, “George,” he said, “you got some time? Come on over,” he said, “we’ve got an instrument in here from Yamaha that I think you’d be interested [in].” He knew I had been doing some *Star Treks* at that time. And he said, “I think you might want to hear this thing.” So I went over and Clark gave a demonstration, and I said, “Oh boy! Yes!” So I did and I used it on each one of the *Star Treks* I did.... But particularly in “The Empath.” I remember I used the main theme, which was a very

⁶⁷ “Sol Kaplan Biography,” Fred Steiner Papers, “Star Trek Interviews,” L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT; “Sol Kaplan,” *IMDB*, accessed December 29, 2014, <http://www.imdb.com/name/nm0006148/>.

⁶⁸ “George Duning.”

⁶⁹ George Duning, interview by Fred Steiner, transcript.

⁷⁰ For more on the use of synthesizer in *Star Trek*, see my discussion of the use of “organ” in the title cue, Chapter Two.

high eerie sort of a sad theme I used for this girl, if I recall—she had extra-sensory perception powers, you know, and I had a real lovely theme.⁷¹

Though he introduced a new electronic instrument to the series (which had already been using an electric guitar and bass), he purposefully rejected the “space sounds” that Roddenberry disliked, aiming instead for a melodic treatment of emotion and interiority.⁷²

Jerry Fielding, Joseph Mullendore, and Samuel Matlovsky were contracted for smaller assignments. Fielding was ensconced almost fully in television work, having composed for his own variety television show (*The Jerry Fielding Show*, 1952), *Broadside* (1964–65), *Hogan’s Heroes* (1965–71), and *Mannix* (1967–75).⁷³ His experience writing for comedy shows brought him in to *Star Trek* for “The Trouble with Tribbles” (2:42) and “Spectre of the Gun” (3:56).⁷⁴ He went on to compose for *The Brian Keith Show* (1972–74) and *The Bionic Woman* (1976–78).⁷⁵ Mullendore, too, composed mostly for television, writing for *Zane Grey Theater* (1956–61), *The Dick Powell Theatre* (1961–63), *Honey West* (1965–66), and *Daniel Boone* (1964–70).⁷⁶ For *Star Trek*, he scored “The Conscience of the King” (1:13) and contributed to the series’ first-season music library, writing cues on Courage’s fanfare and beguine themes, and composing a treatment of the full main title cue based on a new chord progression (see Chapter Two).⁷⁷ Samuel Matlovsky, who contributed the music for *Star Trek*’s “I, Mudd” (2:41), composed for *Flipper* (1964–67) and *Philip Marlow, Private Eye* (1983–86), but is most known for his work in Broadway theater, having composed the score for *Once Over Lightly* (1942), and having worked as assistant musical director for a revival of *Porgy and Bess* (1953), musical director

⁷¹ George Duning, interview by Fred Steiner, transcript.

⁷² *Ibid.*

⁷³ “Jerry Fielding,” *IMDB*, accessed December 29, 2014, <http://www.imdb.com/name/nm0006076/>.

⁷⁴ Justman, interview by Fred Steiner, transcript.

⁷⁵ “Jerry Fielding.”

⁷⁶ “Joseph Mullendore,” *IMDB*, accessed December 29, 2014, <http://www.imdb.com/name/nm0612065/>.

⁷⁷ Mullendore, interview by Fred Steiner, transcript.

for revivals of *Threepenny Opera* (1954–61) and *Brigadoon* (1957), and musical director for the original productions of *Mother Courage and Her Children* (1963) and *Kelly* (1965).⁷⁸ Justman met with him and hired him for “I, Mudd” based primarily on the fact that he liked Matlovsky’s personality.⁷⁹

Despite the array of composers who lent the series their artistry, *Star Trek* has a remarkably unified aurality. Part of this, as will be discussed below, is due to the constant reuse of material through tracking, but even so the series demonstrates an abnormal level of homogeneity within its soundtrack. Reba Wissner, for instance, notes that in the *Twilight Zone*, “each of the series’ composers had his own musical style...creating a soundscape that is not always cohesive.”⁸⁰ In contrast, the oversight provided to the *Star Trek* composers by Roddenberry, Justman, Hatch, and the series’ music editors encouraged the proliferation of series-specific musical styles and motives, unifying the series’ entire soundtrack across its three seasons.

MUSICIANS

Star Trek’s consistent sound was also a byproduct of fairly consistent orchestration. Because recording the series’ music was as much an economic issue as an aesthetic one, the composers chose their instrumentation carefully, keeping the band at about twenty-four players.⁸¹ (This was, actually, a

⁷⁸ “Samuel Matlovsky,” *IMDB*, accessed December 29, 2014, <http://www.imdb.com/name/nm0559167/>; “Samuel Matlovsky,” *Internet Broadway Database*, accessed December 29, 2014, <http://www.ibdb.com/person.php?id=99306>; “Samuel Matlovsky,” *Internet Broadway Database*, accessed December 29, 2014, <http://www.ibdb.com/person.php?id=90629>.

⁷⁹ “I met him, and I did it off of the meeting. Often I work on vibes from people, when I don’t know them personally. You got to meet new people as you go along in life.” Justman, interview by Fred Steiner, transcript.

⁸⁰ Wissner, *A Dimension of Sound*, 11.

⁸¹ Mullendore, interview by Fred Steiner, transcript; Sol Kaplan, interview by Fred Steiner, cassette recording, May 17, 1982, Fred Steiner Papers, Box 55, Case 1, “Sol Kaplan,” L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT; Joseph Mullendore, “Letter to Alan Andres,” January 7, 1977, author’s personal library, acquired digitally from Jeff Bond.

fairly normal size: television orchestras could range from two players to over fifty, given the assignment.⁸²) The series' optical effects were by far the most expensive part of postproduction, and Bob Raff recalled that Roddenberry was constantly remaking them, his exorbitant spending putting him at odds with Desilu editorial supervisor Bill Heath.⁸³ In addition, Lucile Ball would sometimes spend too much of the company's music budget on large production numbers in *The Lucy Show*, severely restricting *Star Trek*'s music library.

You know, I'd say "We gotta score this show," and Eddie [Norton?] would say "We don't have the budget." "What do you mean you don't have the budget? We haven't scored a—we've got six episodes, we haven't done a score." He says, "You know the last Lucy did, where she did the whole big song-and-dance number? That blew it." Yes, they somehow or other lumped all the music budget into one. There was no specific—at least to my knowledge, they didn't allocate X amount of dollars per show. . . . They just put it all together—whatever—two hundred thousand, three hundred thousand dollars, and Lucy would burn it up as she saw fit.⁸⁴

This financial stress resulted in the common absence of a violin section, especially in Steiner's scores:

We were restricted, the budget only allowed twenty-eight men at the most. So I came up with this orchestra which had everything in it except violins. It allowed me to use the string color in a kind of tenor register where it would support the horns or woodwinds or whatever. Because I cut down on the strings I was able to have the full resources of the rest of the orchestra, lots of brass, percussion, and so on. The basic instrumentation was six woodwinds, most of whom doubled, probably three horns, two trumpets, three trombones, occasionally a tuba, two percussion, piano or harp, four violas, four cellos, and one or two basses, depending on the story.⁸⁵

⁸² Wissner, *A Dimension of Sound*, 24; American Federation of Musicians, "Personal Service Contracts,' *Outer Limits*," 1964, author's personal library, acquired digitally from Reba Wissner.

⁸³ Robert Raff, interview by Fred Steiner, transcript.

⁸⁴ Ibid. "*Star Trek* was no exception to the prevailing practices of the day. In fact, it was a very expensive show to produce (more expensive than most of its contemporaries), and music was only one of many production departments whose costs had to be kept down. In the Gene Roddenberry Collection at the University of California at Los Angeles, there are several interoffice memos attesting to Desilu's ongoing concern about scoring expenses. Those same memos indicate that, in conformity with current habits, *Star Trek*'s music budget was set up to take every possible advantage of the reuse provisions of the Desilu-AFM agreement." Steiner, "Keeping Score of the Scores," 8.

⁸⁵ American Federation of Musicians, "Personal Service Contracts,' *Star Trek*, 1966–69"; Steiner, interview by Donald Nemitz.

Other options were to remove the string section completely—a choice most often heard in Courage’s scores, since he relied quite heavily on the clarinet section to fill out the low and middle ranges—or to focus on strings and reduce the winds: Fried did this in his score for “The Paradise Syndrome.”⁸⁶

Over the course of the series’ production, a number of instrumentalists became mainstays on the scoring stage, contracted by Julian Davidson. Brass players and percussionists in particular enjoyed recurring gigs. Horn players James Decker and Sinclair Lott can be heard in twenty and sixteen session recordings, respectively, and trumpeter Anthony Terran can be heard in eleven.⁸⁷ Drummer Kenneth Watson was used in seventeen sessions, and Frank Flynn and William Kraft played drums on eleven and ten sessions each. In the woodwind section, flutist Sheridan Stokes performed in sixteen recording sessions, while clarinetist John Neufeld and flutist Arthur Gleghorn performed in eleven. Harpist Stanley Chaloupa was employed six times, and guitarists Joseph Gibbons and Laurindo Almeada were used twice each (mostly in the first season). In the string section, cellists enjoyed the most return engagements, with Elizabeth Greenschpoon and Raphael Kramer performing in eleven sessions, and Justin Di Tullio, Armond Kaproff, and Jesse Erlich performing in nine; violist Garry White can be heard in eight sessions. For the keyboard parts (piano and organ), Caesar Giovanni was contracted for seven performances, and Jack Cookerly and Ivan Ditmars played in five. Bassist Robert Stone can be heard in the recordings for eleven sessions, and Milton Kestenbaum can be heard in eight, most commonly in the third season. Many other instrumentalists were contracted only once, or only a few times, over the course of the series’ production. As one might expect from the industry in the mid-twentieth century, male

⁸⁶ Kaplan, like Courage, used the bass clarinet liberally, and did the same with the bass marimba. Kaplan, interview by Fred Steiner, transcript; American Federation of Musicians, “‘Personal Service Contracts,’ *Star Trek*, 1966–69.” The series’ performing musicians were never credited on screen.

⁸⁷ Trumpeter Robert Di Vall and trombonist William Schaefer received pay for ten sessions each. American Federation of Musicians, “‘Personal Service Contracts,’ *Star Trek*, 1966–69.”

instrumentalists dominate the list of musicians brought into the studio; women's names (like harpist Doris Johnson, and cellists Marie Fera and Elizabeth Greenschpoon) are present in the contracts, but only intermittently.⁸⁸

MONEY RULES

Star Trek contracted composers for specific episodes or library sessions at a standard rate of \$1,500 per contract, though Courage received more for composing for the initial pilot, and Mullendore was contracted for less—\$750—to “compose and arrange approximately five minutes of music based on Sandy Courage’s main and end title theme for *Star Trek*.”⁸⁹ Salient points in Gerald Fried’s contract for “The Paradise Syndrome” (originally called “The Paleface”) read:

⁸⁸ Ibid.

⁸⁹ Ed Perlstein, “Letter to Shirley Stahnke,” September 19, 1966, Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 35, Folder 10, Performing Arts Special Collections, University of California, Los Angeles, CA. The contracted pay was much more than was required by union rules (the Composers and Lyricist Guild of America agreement stipulated that a composer must be paid at least \$385 for providing music for a one-hour episode), but it does not seem as though this amount was unusual; Leith Stevens was paid half that amount in 1959 for composing a half-hour episode of *The Twilight Zone* (though that was high compared to other composers for that particular series). It is possible, however, that the contracted fee included payment for conducting and orchestrating, as well as composing. Composers and Lyricist Guild of America, “Producer – Composers and Lyricists Guild of America Minimum Basic Agreement of 1967,” Box 93, Folder 6, Ruth T. Watanabe Special Collections, Sibley Music Library, Eastman School of Music, Rochester, NY.

1. SERVICES:

Employer hereby employs Composer to, and Composer hereby agrees to, compose such original musical material and to make such musical adaptations, orchestrations and arrangements (all hereinafter referred to collectively as “the musical material”) as Employer may require, suitable for use as the background music score for and in connection with the following television motion picture photoplay:

Series: STAR TREK
Episode: The Paleface [Paradise Syndrome]
Length: One (1) hour

(hereinafter referred to as “the Photoplay”), and to conduct the orchestra in recording the music score of the Photoplay, and to render and perform such other and further musical duties in connection therewith as Employer may from time to time reasonably designate.

2. DELIVERY:

The proposed session date on which Composer will perform his conductor services hereunder shall be July 19, 1968 or shortly thereafter. Employer will be responsible for having the musical material copied. However, it is the essence of this agreement that Composer will deliver the musical material to Employer in time to allow the copying to be completed by the session date.

3. COMPENSATION:

As compensation in full for Composers services hereunder (except as provided in the attached SCHEDULE “A” hereto), and for the rights herein granted and agreed to be granted, Employer agrees to pay Composer and Composer agrees to accept the compensation of One Thousand Five Hundred Dollars (\$1,500.00), payable within one (1) week after completion of all of Composer’s services hereunder.

Figure 1.3: From Gerald Fried’s Contract⁹⁰

Composers, unlike musicians, were represented through the Composers and Lyricists Guild of America, and their employers were bound to the current CLGA Minimum Basic Agreement. According to the 1967 agreement, and thus the contract, composers only had royalty rights if the music they composed was rerecorded or published in print; otherwise, the music belonged

⁹⁰ “Gerald Fried Contract with Desilu for “The Paleface,”” July 10, 1968, Fred Steiner Papers, 1975–1981, MSS 2193, Box 14, “Star Trek,” L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT. Memos held in Roddenberry’s collection at UCLA indicate that the \$1,500 rate was standard. Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Performing Arts Special Collections. University of California, Los Angeles. Los Angeles, CA.

exclusively to the employer (in this case, Desilu and then Paramount, now CBS).⁹¹ They could be assured, however, that their music would only be used in the given television program for one year—if *Star Trek*'s music editors wanted to use a piece in a second season, they had to either rerecord it or have a composer re-compose it.⁹²

Composers did receive screen credit at the end of each episode for the music they provided, but the credit given could be misleading. In some cases the credits were clear: Courage was always credited for the title cue with the card “Theme Music by Alexander Courage,” and if a composer wrote all of the music for an episode, they were credited with “Music Composed and Conducted by _____.” Crediting composers for partially-composed episodes and tracked episodes, however, was slightly less straightforward. If a composer wrote a partial score, he would be named in a card that read “Additional Music Composed and Conducted by _____.” In tracked episodes, however, composers would be credited only if over 50% of an episode’s music was theirs; the card would read “Additional Music by _____.”⁹³ Credit was never split between composers, so if 60% of a tracked episode’s music was composed by Steiner, 35% was composed by Fried, and 5% was composed by Courage, only Steiner would receive screen credit.⁹⁴

⁹¹ “Gerald Fried Contract with Desilu for ‘The Paleface.’” Thomas A. Brackey to Gerald Fried and Fred Steiner, “Fred Steiner and Gerald Fried Star Trek Agreements,” November 22, 2004, Fred Steiner Papers, 1975–1981, MSS 2193, Box 14, “*Star Trek*,” L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.

⁹² Steiner, “Keeping Score of the Scores,” 8. Unfortunately, this did mean that the composers did not receive royalties for the re-release of *Star Trek* episodes for home media. Fred Steiner did research into the composers’ rights in 2004—at the first DVD release of the *Star Trek* series—but his lawyers indicated that their contracts left them with no claim to further payment. Brackey to Fried and Steiner, “Fred Steiner and Gerald Fried Star Trek Agreements.”

⁹³ Steiner, “Keeping Score of the Scores,” 14.

⁹⁴ “We never split the credits. I know that. I mean, there were never multiple, there was never ‘Music Composed by George Duning, Fred Steiner, and Jerry Fielding.’ We never had that situation. ... [In] the other track shows that I had worked on prior to that, prior to *Star Trek*, no credit was given. I mean, they didn’t have music credit. They never said, ‘Music from Capitol Library,’ they just didn’t say anything. In fact, there was only, there was a music editor credit, period. But on this show, they did have a credit [for the composers].” Jim Henrikson, interview by Fred Steiner, cassette recording,

The original purpose of the cue sheet, then, was to calculate a composer's contribution to an episode's soundtrack so that he might receive this on-screen credit. At the time, cue sheets (an example of which is reproduced in Appendix B) included the following information:

Series Title
Production Number
Episode Title
Cue Information
 Cue Number and Cue Title
 Composer
 Publisher (BMI or ASCAP)
 Time (the length of cue used in this instance in the episode, not the full length of the cue as recorded)
A final note as to whether "all music [was] used as instrumental background" or if some of it was diegetic and performed on screen.

Figure 1.4: Cue Sheet Information⁹⁵

These cue sheets were not always entirely correct. Most notably, the music editors admitted to bending the truth if they needed to use a cue from another season—they would indicate a different cue from the current season in its place on the cue sheet. Steiner explained:

Jack [Hunsacker] said something very curious to the effect that [cue sheets] might not always be reliable because, as I gather, there were times when, in order to circumvent the union restrictions, a piece of music would be selected that was required, that was needed from another season, from a previous season, as I understand it, selected from a previous season, but the title that would go down on the cue sheet would be the title of a legitimate piece from the current season. At least that's the way I understood what he said. Which is to say that the title of the music which appears on the cue sheet might not be the title of the music that was used at all.⁹⁶

May 7, 1982, Fred Steiner Papers, Box 55, Case 1, "Jim Henrikson," L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.

⁹⁵ An example of this is at the bottom of the "Charlie X" cue sheet, which reads "Note: All music instrumental background except 8M21a which is Vis.-Voc. [Visual Vocal]." Paramount Television Music Department, "*Star Trek*, Music Cue Sheets for Filmed Programs: Seasons One through Three."

⁹⁶ Henrikson, interview by Fred Steiner, cassette recording.

Still, the editors were careful, in these cases, to make sure that the correct composer received credit.⁹⁷ In addition, the person typing up the cue sheet would often misspell or misstate the cue title: the cue M64 “No Tribble At All” originally from the episode “The Trouble with Tribbles,” composed by Fielding, was also called “No Trouble at All” in subsequent cue sheets.⁹⁸ Cue sheets, therefore, can be a rich source of information regarding the series’ soundtrack, but that information, as helpful as it might be to scholars researching the *Star Trek* oeuvre, should be considered suspect.

While composers, songwriters, and lyricists were represented by CLGA, performing musicians, orchestrators, arrangers, and copyists were represented by the American Federation of Musicians (AFM).⁹⁹ As previously stated, the AFM’s Film and Television Agreement of 1964 stipulated that for every thirteen hour-long episodes of dramatic television, union musicians must be hired for at least forty hours of scoring; this means that each season of *Star Trek* required eighty hours on the scoring stage. The union agreement did not, however, stipulate that a certain number of musicians be present for each scoring session, nor did it require that the given series produce eighty hours of music. *Star Trek* paid around the minimum rates:

⁹⁷ Ibid.

⁹⁸ Paramount Television Music Department, “*Star Trek*, Music Cue Sheets for Filmed Programs: Seasons One through Three.”

⁹⁹ The Los Angeles branch of AFM is Local 47. “AFM Local 47: The Musicians Union of Hollywood,” *AFM Local 47*, accessed December 29, 2014, <http://www.promusic47.org/>.

II. MOTION PICTURE RECORDING MUSICIANS

11. Minimum Rates and Conditions

(a) Rates and Scoring Guarantees for Recording Musicians.

- (1) Minimum rate \$61.79 per session, 3 hours or less; double session \$123.58, 6 hours completed within 10 hours of time called, ending not later than 8:00 P. M.
- (2) Overtime per 15 minutes or fraction thereof:

Not later than 8:00 P. M.	\$5.15***
8:00 P. M. to midnight	5.66*
After midnight	8.50**

* Includes night premium.

** Includes night premium and time and one-half.

*** Except that this rate also applies to work performed between 8:00 P. M. and 12 midnight for pictures photographed before a live studio audience where such work is performed concurrently with such photography.

Figure 1.5: Minimum Rates for Union Musicians in Film and Television, 1964–69¹⁰⁰

Payment was calculated based on the above, taking into account the length of the session (a minimum of three hours) and whether any of the musicians doubled on other instruments. At the September 7th, 1966, recording session, at which Steiner conducted his music for “Mudd’s Women” (1:4), the musicians were kept for six hours. The AFM Personal Service Contract sheet included in Appendix A reveals that out of his \$1,500 contract, Steiner received \$257.08 for conducting.¹⁰¹ Desilu paid by the quarter-hour, and added the required amounts for instrumentalists who were

¹⁰⁰ American Federation of Musicians, “‘Television Film Labor Agreement,’ 1964,” 13. Adjusted for inflation, the 1964 minimum rate of \$61.79 would be worth about \$467.85 in 2015. The AFM TV and Film Agreement for 2004 gives session musicians a minimum rate of \$251.86 for three hours. “Inflation Calculator: Bureau of Labor Statistics,” accessed May 1, 2015, http://www.bls.gov/data/inflation_calculator.htm; American Federation of Musicians, “Television Film Labor Agreement: February 16, 2002–February 15, 2005,” author’s personal library, acquired digitally from the American Federation of Musicians.

¹⁰¹ Memos from Roddenberry’s collection at UCLA indicate that the composers were most often contracted for a total of \$1,500 for each project. Steiner would sometimes receive extra pay if the amount of music composed or conducted was greater than planned. Bernard Wetizman, “Letter to Shirley Stahnke,” August 26, 1966, Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 35, Folder 10, Performing Arts Special Collections, University of California, Los Angeles, CA.; Ed Perlstein, “Letter to Shirley Stahnke,” September 14, 1966, Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 35, Folder 10, Performing Arts Special Collections, University of California, Los Angeles, CA.; Ed Perlstein, “Letter to Shirley Stahnke,” September 21, 1966, Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 35, Folder 10, Performing Arts Special Collections, University of California, Los Angeles, CA.

doubling. For this session, they paid a total of \$174.42 into AFM's controversial pension fund.¹⁰²

This was a particularly large session, and given the high cost of scoring, as well as Desilu's precarious music budget, it is no surprise that six of the first seasons' sixteen recording sessions only included two to seven individuals.¹⁰³ Though *Star Trek* was creative entertainment, it was a commodity produced in an industry that where budgetary concerns were paramount.

The tight budget also determined the number episodes for which *Star Trek* could hire composers and musicians. The music for each originally scored episode cost thousands of dollars when taking into account payments to composers, arrangers, copyists, and musicians. This left music editors fewer library cues to work with than they would have liked when tracking episodes.

Well, there was always a shortage because of everything, I always felt...because I grew very tired of the horrendous monotony, to me, of utilizing the same lousy six shows for what, twenty other episodes. And I would always be striving to mix them up and recut those pieces so that I wouldn't hear them coming and going. I tried to change them around, because it was very aggravating to...and when I would get a fresh score, I would go crazy. It was such a delight, to take somebody's score such as [Steiner's], and now use it on three shows later, use pieces again and again, and then pray somebody else would get to score some damn thing, so I'd have some more material.¹⁰⁴

The music and sound editors, too, had to be paid. A memo at the beginning of the second season indicates that the music editor (in this case, Jim Henrikson) was paid \$375 a week during the first season; his assistant (unnamed) was paid \$291 a week when he was needed.¹⁰⁵ In the series' first

¹⁰² American Federation of Musicians, "'Personal Service Contracts,' *Star Trek*, 1966–69." For an overview of such controversies within AFM, see *For the Record* by Burlingame. Jon Burlingame, *For the Record: The Struggle and Ultimate Political Rise of American Recording Musicians within Their Labor Movement* (Hollywood: RMA Recording Musicians Association, 1997).

¹⁰³ American Federation of Musicians, "'Personal Service Contracts,' *Star Trek*, 1966–69." Filling out a series' (or a network's) music library with pieces that called for smaller ensembles was standard practice in the television industry, as most shows struggled with budgetary constraints. Wissner, *A Dimension of Sound*, 29, 271–82.

¹⁰⁴ Robert Raff, interview by Fred Steiner, transcript.

¹⁰⁵ Ed Milkis, "Letter to Herb Solow," April 5, 1967, Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 35, Folder 12, Performing Arts Special Collections, University of California, Los Angeles, CA.

season, Desilu had six sound editors paid, in part from the *Star Trek* budget: four were paid \$375 a week, one was paid \$325, and one was paid \$187.50.¹⁰⁶ Making a series' soundtrack, therefore, required a financial commitment to several groups involved in postproduction. The *Star Trek* sound was a result of not only the composers' creative scoring, but also the monetary constraints placed on the series when employing its musical team and sound editors.

MAKING THE LIVE SCORE

As explained earlier in this chapter, television at the time produced three types of scores: composed, partial, and tracked. Several episodes per season had fully-composed original scores (also called live scores, usually recorded at the beginning of each season) and several were partially scored, with their musical soundtrack comprised of new material as well as tracked material. Henrikson remarked that the producers and music editors would decide which type of score an episode required while the film editor checked his penultimate draft.

We would have a run of the show, they'd have, like, their final cut run, the editor's final cut run, when he would be running for Roddenberry and Justman, and this is, just look at the show straight through. No back and forth, no spotting. To look to see whether there were any last minute, final, picture-editing touches that they were gonna put to it. The music and sound effects people would attend those screenings, and at that time, then, I would say to Bob [Justman], "Well, there's nothing in our library that covers this particular thing. This whole thing is set in what appears to be another planet, a foreign planet, but it looks like Saudi Arabia, and everyone's going around on these tripped-up camels, and things like that, and we don't have any music that's gonna play that." And [Bob would] say, "Well, I think we're gonna have to score that." And he'd say, "Well, give me a quick breakdown, see what you think we have in the library that we can use for this show and how much of it we're gonna have to score." And I would be able to come back to him and say "Bob, we can do it in one session. There's eighteen minutes of music in the show, or twenty-two minutes of music in the show. There was a lot of music in this show."¹⁰⁷

¹⁰⁶ The sixth sound editor's pay was amortized within *Mission Impossible's* budget. Robert Raff, "Letter to Gene Roddenberry and Robert Justman," 1967, Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 31, Folder 4, Performing Arts Special Collections, University of California, Los Angeles, CA.

¹⁰⁷ Henrikson, interview by Fred Steiner, transcript.

In cases such as these, where new material was needed, composers were contracted to write enough music to fill a recording session. Sessions rarely extended beyond six hours, and most of the seven- or nine-hour sessions occurred in the third season. The first-season session for “The Corbomite Maneuver” (1:3), “Balance of Terror” (1:9), and “What Are Little Girls Made Of?” (1:10), for instance, was five-and-three-quarters hours long; the second-season recording session for “Catspaw” (2:30) was four-and-a-half hours; and the second-season session for rerecording the main title cue, end title cue, and library music, led by Courage, was five-and-a-half hours.¹⁰⁸ The music editors were also careful to commission new music for episodes that would give them the most reusable material.

We would say here is a show that’s loaded. It’s wall-to-wall music, you know, and we can get all of our space battle, and we can get material for space battles and suspense and chases here for the rest of the season out of this one show, you know! Let’s call Fred [Steiner] in and have him do this show.¹⁰⁹

Music composed for *Star Trek* was originally conceived in these film check sessions. Following this was a four-step process, standardized in the television industry, that included spotting, composing and orchestrating, recording, and dubbing.¹¹⁰

The spotting session was a conference between the music editor and the composer, and often Justman as well, in which they viewed the current version of the episode (likely the “locked,” version, in which the film edits had been finalized) on the Moviola and made notes regarding what music needed to be written for each scene.¹¹¹ In preparation for this, first-time composers met with a producer (usually Justman, but sometimes—in the first season—also Roddenberry) who would explain to the composer the show’s philosophy and the feel he wanted the music to produce, a

¹⁰⁸ American Federation of Musicians, “‘Personal Service Contracts,’ *Star Trek*, 1966–69.”

¹⁰⁹ Henrikson, interview by Fred Steiner, transcript.

¹¹⁰ The process is also described in Wissner, *A Dimension of Sound*, 20–39.

¹¹¹ Mullendore, interview by Fred Steiner, transcript; Wissner, *A Dimension of Sound*, 21.

discussion that often carried into the spotting session proper.¹¹² Kaplan considered his first meeting with *Star Trek* personnel highly educational.

It was—I think I first talked to—I’m trying to remember it, get it all straight. First with Justman, of course. Yes. And then Roddenberry came into the—Justman introduced me to Roddenberry, as I remember it. Then I went up to Bob Raff’s cutting room, and he was *very* helpful, because I really had to see what the hell was done before and what was going on. And then Roddenberry came in at that point, and described to me what he thought *Star Trek* was all about. It [*sic*] took great length describing it. And after that, he said “That should give you a feel of what I want in the music....”¹¹³

Fried, too, spent a significant amount of time discussing film theory and the series’ style, particularly with Justman, noting that they would “break out a little Scotch and just talk about the philosophy of movie making. I mean, it may be the first time that people ever used the name of Sergei Eisenstein or Carl Dreyer or [Vsevolod] Pudovkin in terms of a TV series.”¹¹⁴ They viewed the film, talked about what music was needed at which point, and took notes. Once the spotting session had finished, the editor had these notes typed up on a “timing sheet” and sent that sheet to the composer.¹¹⁵ (An example of a timing sheet has been reproduced in Appendix C.)¹¹⁶ From that timing sheet and the composer’s understanding of the producers’ philosophies, the composer would create the score. Each composer had his preferred methodology and equipment, though their

¹¹² Kaplan, interview by Fred Steiner, transcript.

¹¹³ Ibid.

¹¹⁴ Fried, interview by Fred Steiner, transcript.

¹¹⁵ A decade earlier, in *Twilight Zone* post-production, composers took notes in the spotting session for themselves, in pencil, and carried those notes home with them. The standardization of the *Star Trek* timing sheets, and the fact that they have been typed, indicate that spotting practices had evolved so that someone at Desilu typed out the notes for the composer. Wissner, *A Dimension of Sound*, 25–27. Mullendore also noted that, when the new music was needed very quickly, he did not attend a spotting session but merely received the notes from the editor. Mullendore, interview by Fred Steiner, transcript.

¹¹⁶ “Desilu Music Department Timing Sheet, “The Trouble with Tribbles,” n.d., Jerry Fielding Collection, MSS 2116, Box 85, Folder 1, L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.

sketches generally consisted of penciled melodies and harmonies on four- to six-stave music paper.¹¹⁷

Composers, as was standard in the industry, were at times given only a week or ten days to compose, especially once a season was already airing.¹¹⁸ Justman claimed:

I try, whenever possible, to give composers on a TV series a lot more time than they're used to; but eventually you reach a time in the season when the amount of time in postproduction is shortening up and shortening up, and instead of having four weeks or even more to write a score, you're ending up with nine days overall, including weekends, and that's pretty rugged.¹¹⁹

Still, despite the tight schedule, all of the composers save Steiner orchestrated their own music, Fried commenting that he “like[d] knowing what the guys [were] playing.” Steiner, on the other hand, who wrote more of the series’ music than any of the other composers, relied on Gus Levene (an orchestrator in high demand during the fifties and sixties) for his orchestrations.¹²⁰

Once the music was orchestrated, the copyists prepared parts, and the orchestra and composer—along with several other members of *Star Trek*’s music team—met on the scoring stage to record the music.¹²¹ Usually, the composer conducted his own music, though in cases where the composer only provided a small amount of the session’s material (as when Mullendore wrote partial scores or library music), someone else, sometimes Hatch, conducted in his stead so that he needn’t

¹¹⁷ Mullendore was specific about his process: “I always wrote my scores on onionskin, and that way they made prints of them; and I always had stuff [special score paper] printed because time was so important. And I had different setups printed up [i.e., score paper layouts] like—this is one of them for example—[he shows Fred Steiner a piece of blank vellum score paper]. I wanted wider bars and I had room for the timing [the paper has a timing line near the center]. . . . And it was very handy—I didn’t write it in ink. I did it with an IBM pencil, and [it] came out good.” Mullendore, interview by Fred Steiner, transcript.

¹¹⁸ Wissner, *A Dimension of Sound*, 29.

¹¹⁹ Justman, interview by Fred Steiner, transcript.

¹²⁰ Fried, interview by Fred Steiner, transcript; “Gus Levene,” *IMDB*, accessed December 29, 2014, <http://www.imdb.com/name/nm0505243/>.

¹²¹ The scoring sessions took place at Glen Glenn’s Stage F, on the Desilu campus. Courage, interview by Fred Steiner, transcript; Justman, interview by Fred Steiner, transcript.

attend.¹²² Union rules required that Davidson, the music coordinator, be present for recording sessions as the orchestra manager, and Justman and Roddenberry were sometimes there as well.¹²³ Notably, the music editors attended in order to get an initial feel for the music the composer was adding to the library; if necessary they requested multiple takes of promising cues.

We always, the editor always kept in mind his library during a scoring session. So if he heard a piece of music that he felt he could use—he maybe heard a start within the music that wasn't being played that way but that would make an ideal piece of library material that he knew he could use somewhere—that's when he would step in and say, "If there was time, please start this, or give me an alternate ending instead of an act out, put a sustained tail on it so that I can use it as underscore, rather than..." or vice versa: "This piece of music would make a great end to the picture, let's put a button on it, or a curtain, or make an alternate ending for it." That we do even more today [in the early eighties] than we used to.¹²⁴

M11 "Approach of the Enterprise," from "The Doomsday Machine" (2:35), is one such example, recorded in three different versions; the same is true of M51 "Nancy Sobs" from "Metamorphosis" (2:31).¹²⁵ The music editors weighed their need for additional library material against the cost of time and requested varied takes when they could.

The composers preferred to work with Alfred Newman's visual timing system for synchronizing the score recording with the film: the film was marked with visual ticks or punches to provide the conductor with a consistent beat (serving as both a visual and audible click-track), and streamers (horizontal lines that move across the screen) were added to mark instances when chosen

¹²² American Federation of Musicians, "'Personal Service Contracts,' *Star Trek*, 1966–69"; Kaplan, interview by Fred Steiner, cassette recording; Mullendore, interview by Fred Steiner, transcript. Composers, for the most part, conducted their own work in television scoring sessions across the industry. Wissner, *A Dimension of Sound*, 31.

¹²³ American Federation of Musicians, "'Personal Service Contracts,' *Star Trek*, 1966–69"; Mullendore, interview by Fred Steiner, transcript. Fried indicated that the cast would also attend recording sessions: "One of the things I liked about that show was sometimes the stars show up; like Lenny Nimoy would come to the recordings and everybody, including the orchestra, was pleased. We felt like we were in the middle of the action. We're as influenced by star appeal as everybody else, and it added a touch of excitement. And perhaps we even played better and recorded faster." Fried, interview by Fred Steiner, transcript.

¹²⁴ Hunsaker, interview by Fred Steiner, cassette recording.

¹²⁵ *Star Trek: The Original Series Soundtrack Collection*.

musical gestures should be performed in time with the image.¹²⁶ The specific timings the music editor provided on the timing sheet aided this process, as did the notes the composer wrote on his score regarding on-screen actions, dialogues, and timings.¹²⁷ Again, for financial reasons, the entire recording process had to move very quickly once the orchestra was on the stage, so as much preparation as possible was accomplished beforehand.

Once a live score was recorded, the music editors generally had only a day or two to dub (or “cut”) the music into the given episode. Sometimes, they had time for a check run before the final dubbing, for which they edited the cues as though they were going into this final session but would instead play them for Justman and Roddenberry to critique. Time constraints did not always allow for this extra step, but it was taken when the schedule allowed it.¹²⁸ There were even instances in which the editor and producers decided to substitute tracked music for an original cue, one of the most noticeable being a cue by Courage replacing a cue by Steiner in “Mudd’s Women” (see Chapter Four).¹²⁹ The dubbing itself originally took about a day-and-a-half (sometimes two), and was done at Glen Glenn, the go-to audio postproduction company with dubbing studios there on the Desilu lot.¹³⁰ After a while, Justman decided that their method was inefficient and advocated that the new

¹²⁶ Mullendore, interview by Fred Steiner, transcript; Craig Lysy, “Alfred Newman – Fathers of Film Music, Part 3,” *Movie Music UK*, August 1, 2014, <http://moviemusicuk.us/2014/08/01/alfred-newman-fathers-of-film-music-part-3/>; Ernest Walter, *The Technique of the Film Cutting Room* (London: Focal P, 1969), 219–26.

¹²⁷ “Desilu Music Department Timing Sheet, “The Trouble with Tribbles.” Composers sometimes performed timing computations on their sketch scores in order to determine the correct moment for each of their gestures. Sol Kaplan Papers, 1948-1994, MSS 09853, American Heritage Center University of Wyoming, Laramie, WY.

¹²⁸ Hunsaker, interview by Fred Steiner, cassette recording. “We would go into a projection room and we’d run, usually, music would be built on two units, sometimes three. On a rare occasion maybe more. But, we would run picture, dialogue, and the music units.”

¹²⁹ Robert Raff, interview by Fred Steiner, transcript.

¹³⁰ Robert Justman, interview by Fred Steiner, cassette recording, April 28, 1982, Fred Steiner Papers, Box 55, Case 1, “Robert Justman,” L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT. “[I]f you had a 900-some-odd foot reel, you did your rehearsal first, and then you started making your tape, and if you screwed up or made a mistake or

“rock-and-roll” dubbing system be installed at Glen Glenn.¹³¹ This system employed selsyn (“self-synchronizing” or “synchro”) motors to interlock playback machines, allowing the music editor to “stop a mix in progress, go backwards, and punch in and start recording again in the middle of a reel.”¹³² The rock-and-roll system reduced the dubbing time required for each *Star Trek* episode to about a day.¹³³

Taking all of these steps into consideration, the making of a live score for a *Star Trek* episode took just under two weeks at most. As indicated by the fact that the spotting run was based on the viewing of a late-stage draft of the episode, creating the musical soundtrack was one of the last procedures finished in post-production.

MAKING THE TRACKED SCORE

While several *Star Trek* episodes were fully composed each season, most of the episodes were tracked, their scoring created entirely from pre-existing material held in the series’ music library. The AFM agreement under which *Star Trek* was created, however, only allowed the music editor to use cues from the show’s current season, encouraging the editors to get as much mileage as

didn’t do it right at 923 feet, you couldn’t back up and correct it; you had to go right back to the beginning and redub all over again.”

¹³¹ Ibid. “For instance, on *Patterns of Force*, we dubbed it in two days [without rock-and-roll], because we dubbed four reels from 9am to 4pm on January 16th, 1968, and then we dubbed the last two reels the following day, from 9 to noon, on January 17th. It was a very difficult show to dub, evidently, and we evidently didn’t have everything ready, so we finished at 4pm and continued on the next day.”

¹³² “In addition to these basic requirements, it is a great advantage if the sound dubbing theatre is equipped with a forward and reverse mechanism operating the projector and interlocked re-recorders. As yet, few are so fitted. When dubbing sections of reel can be rehearsed again and again without all reel having to be rewound independently and reset on their common start marks. Reversing all machines in use in inter-lock will obviously save much time. Where available, this system is known as ‘rock and roll’ recording.” Walter, *The Technique of the Film Cutting Room*, 244–47; Leslie Shatz, “Mixing in England,” *Editors Guild Magazine*, December 2002, <http://www.editorsguild.com/v2/magazine/Newsletter/NovDec02/humphreys.html>.

¹³³ Justman, interview by Fred Steiner, cassette recording.

possible from the live scores.¹³⁴ Creating soundtracks from a set library of music cues required ingenuity, creativity, and a highly organized system. Raff and Henrikson, in fact, kept a catalog of the season's cues in a notebook, organized so that they could find appropriate cues quickly. Raff recalled that the original recordings were transferred from film to acetate discs by the sound department, stored in a filing box, and labeled according to topic.

So I would keep adding—say, like the first episode that Sandy [Courage] wrote, I made up seven different categories. Say he wrote seven different distinctive moods—so I started off with seven records, which would usually become about the basis for the thing, because you'd have a dramatic disc, a tension disc, a fight or action disc—you'd have a bridge disc, a melodic disc, and your main title-end title format disc, and maybe one other. And then I'd just keep adding—as [a composer] wrote a show, if [that composer] wrote three pieces of tension music, I'd pull my tension disc out, send it down to the sound department, and with the roll of film with the three pieces of tension from [his] show, I would just add the cuts to that disc. ... From each disc, say I got ten cuts on a disc, I'd have those ten individual pieces of film in a box in my room, rolled up. And each box was labeled by *show*—I wouldn't keep the music in separate boxes—I would keep the music by show, because the label on my disc, and the announcement—there'd be a vocal announcement—would say Show 10, Cue M22. So I'd just pull the box that shows Show 10, and look for Cue 22. The box would also [be marked with] the range of cues—it only depended on how much room was in the box, by the size of the rolls.¹³⁵

¹³⁴ They also rerecorded music from earlier seasons. In season two, for instance, several cues from “Mirrir, Mirror,” “By Any Other Name,” “Charlie X,” “The Corbomite Maneuver,” and “Who Mourns for Adonais?” were rerecorded. Star Trek: *The Original Series Soundtrack Collection*; Steiner, “Keeping Score of the Scores,” 8; Robert Raff, interview by Fred Steiner, transcript.

¹³⁵ Robert Raff, interview by Fred Steiner, transcript. Henrikson explained: “We had a library. We had a book just like you have in your lap, there—a loose-leaf notebook. When the pages...and it was typed.... We'd write these out in longhand and they would get typed up and we'd keep this book up to date. And as each new scoring session, that scoring session would be broken down by mood. ... You'd have fight, you'd have suspense, you'd have tension. Sometimes if cues had changing moods or more than one element, if it went from suspense to a fight and then to tragedy, it would be in three categories, you know, that would be cross-indexed, so that you could find a three-minute cue that had three different moods in it would be listed under each category that it contained. ... On the scoring session, when the music was recorded, we would write descriptions. If you wrote a fight cue, I'd say ‘heavy percussive fight, 30 seconds, quiet to high string tension to such-and-such a time,’ and give you a whole breakdown. So you could just look at that and you could tell what was involved.” Raff, too, noted specific moments that could be useful in future soundtracks: “[I]f a cue was a minute long, and it had three stings in it, I would note where these stings or emphasis [*sic*] would occur, time-wise.” Henrikson, interview by Fred Steiner, cassette recording.

The editors' system for cataloging cues according to mood allowed them to choose and grab each piece of music quickly. They became, in fact, very familiar with the library through this process, sometimes only borrowing a few seconds from much longer cues; they knew these pieces intimately by gesture and phrase.

When assigned a tracked episode, the editor would have eight to ten days to spot, compile, and dub it; he only had five or six days for this process once the season was going.¹³⁶ He first spotted the show with Justman, making notes on what sequences needed music and what would be appropriate. Then, with his catalog and the season's discs, he would select partial cues to stitch together into a soundtrack.

So you spot the show, as you do a feature or any other show, decide where the music's going to go, and I'd then go upstairs and start right with the Reel One, put it up on the Moviola, and wind it down to the first sequence that had music. I'd measure it out, you know, on time—you have the counter on the Moviola—the footage and time counter, and decide after I looked at it what the elements of music were called for. If it was an action scene I would flip my notebook open, and I'd make myself what I call a rough timing. As I went through the scene visually, on the Moviola, I would jot down on a piece of paper the pertinent points (Raff).¹³⁷

[W]e would select the music from the disc, and under each cue that we had had for the show that we were tracking, let's say, [cue] M11, we would put down the cue number from the library. Now, M11 might consist of three or four cues which then would subsequently have to be intercut, where you're going to use the first ten seconds of this one, we're going to use the middle section of this, we're going to use the middle thirty seconds, or whatever. So, we would write those down. ... Then when we had the whole show broken down in that manner, we would then go to our existing library of 35mm cutting prints, the prints that we used each week, and we'd look in the book and see. We'd say, wow, we need four of these, because I'm using this as a theme. Well, we only have two prints. Well, we'd better order not only two more—that would give us a total of four—but we're gonna use those for this show, we need a replacement for the library. So, we would do that. We'd order whatever prints we needed for the show and replacements, to keep the library stocked (Henrikson).¹³⁸

¹³⁶ Robert Raff, interview by Fred Steiner, transcript.

¹³⁷ Ibid.

¹³⁸ Henrikson, interview by Fred Steiner, cassette recording.

Editing music at the time required reel-to-reel film and physical manipulation of the tape. If an editor wanted to splice two pieces of music together, dovetailing one into the other, they would literally splice it, cutting it with scissors at the appropriate point and then pasting it to the next piece of film with tape. (This is why the video or music editor is also called a “cutter.”) So, as Hunsaker explained, if they wanted to use four pieces of music from one cue on one reel, and they only had two copies of the reel, they had to have the sound department make them several copies—two more for the current show, and two to replenish the editor’s library.¹³⁹

Carrying out this detailed process meant the editor had to be comfortable with the technology of the day, able to operate several machines at once while keeping artistry in mind.¹⁴⁰ Hunsaker recalled that choosing music and testing it against the image took a bit of jury-rigging.

[W]e had two-headed Moviolas so you could run A-B units [two reels with music film, set up to switch from one to the other on command]. And also, I always worked with a dialogue track as I was tracking, so that you would be able to play the music, really, against the picture and the dialogue [by putting the dialogue reel on one side of the unit and a music reel on the other]. So, you’d make sure that you transitioned, coming down [in volume when dialogue occurred]. ... Now we didn’t have a three-head, we only had a two-headed Moviola.¹⁴¹

The music editor had to achieve a number of aesthetic goals with the help of this technology, including not only foregrounding dialogue by decreasing musical volume and activity, but also adjusting music length to scene length, synchronizing musical and visual events, and matching the keys and styles of each piece of music spliced together—this latter so that there wasn’t a sudden dissonance, key change, or rhythmic hiccup in the underscore.¹⁴² Raff explained:

A lot of times, though—it’s a technique of tracking—if you’re careful about it, you’ll find a sound effect, especially in a show of that nature, that you know will happen at the point [where] you want to change [musical styles or keys]. It’s like the old days of the Westerns; you gotta change? Put a gunshot in. ... You can hide under a sound effect; you can hide under a loud outburst of dialog, which in itself usually meant a

¹³⁹ Hunsaker, interview by Fred Steiner, cassette recording.

¹⁴⁰ Robert Raff, interview by Fred Steiner, transcript.

¹⁴¹ Henrikson, interview by Fred Steiner, cassette recording.

¹⁴² Robert Raff, interview by Fred Steiner, transcript.

mood change. So if there was a sharp change in the attitude—and also on action cuts, visual action cuts, where the audience’s eye and mind is so quickly taken from one thing to another, the change in music—even though the key relationship might have been wrong—they wouldn’t hear the music, it would escape. That momentary eyeball thing that would happen would turn the mind off just enough that you could be into a new piece of music at that point, and they were not aware of it.

[Steiner: But most of the time, I gather you did try to make smooth changes by putting them on the double-headed Moviola.]

Yes. You would try and usually resolve the piece of music you were working with, to make it come to a conclusion—its natural conclusion; let the chord sustain enough that at the musical moment of the next beat, you would go to a new piece. And where two pieces would have to go together to become an entity of one piece, I would always try to stay with the same show and the same composer.¹⁴³

The day before an episode was scheduled to be dubbed, and after the editor had compiled the episode’s soundtrack onto two or more reels (often including too much music at this point, since it was easier to cut a cue from the tape than to add), he and Justman met for a check run in the projection room—while this wasn’t mandatory for the live scores, Justman insisted on it for the tracked episodes.¹⁴⁴ There was no dubbing at this point; the editor simply took notes on what

¹⁴³ Ibid. “So that the orchestra size, which fortunately didn’t vary too much because of the budget—so you weren’t too concerned with orchestra size change—but if *you* [Steiner] wrote with sixteen fiddles and four trombones, and the other guy had no fiddles or something, and you had a scene [where] you’d try to use those two pieces of music, you’d have a problem. So you’d try to find where—as I say—where you were extending one piece of music to fit with one scene, you would try to stay with the same composer and same show that had been composed.”

¹⁴⁴ “[A]fter the first year, the pattern emerges, in terms of both the style of how the music’s being put together—after the first season, I know which buttons to push, I mean, to please Bob, right? I mean, I know the kind of things that he reacts to favorably. I get a sense of his musical likes and dislikes and *style*. I mean, that’s really what we’re talking about: the approach—it’s quickly established that we play everything. There was never—it was ‘when in doubt, play.’ When we had spotting sessions we always overplayed. And many times I would even track sequences that we may not—at the check run we may drop this. We don’t *know* that we need it, but let’s look at it in the check run and make that decision there.” Hunsaker, interview by Fred Steiner, cassette recording. “We always had a check run. So, assume that we had a dub on Friday. Then Thursday morning we’d have a check run. And Bob said, ‘This is not because I don’t trust you—but just so that we—we’re all trying to achieve this thing together, and this is how you’re going to know what we’re trying to get, you know, with the musical concept that we’re going for.’ And so that we agreed—and he said [the] music is subjective but we’re all creating this in.... The music editor would actually mix the two, two or three tracks, control the levels from the cue sheets, dubbing logs.” Henrikson, interview by Fred Steiner, transcript.

needed to be changed. Once the meeting ended, the reels were corrected and sent to Glen Glenn for dubbing into the final film.

Creating a tracked soundtrack was, therefore, both an artistic and a technical endeavor in which the editor transformed music composed by *Star Trek*'s composers into new pieces. Other members of *Star Trek*'s creative team, in fact, remarked on the ingenuity of the tracked scores. Fried, though not fully supportive of tracking (he felt that all scores should be live), commented that that the *Star Trek* episodes were "intelligently done," and Roddenberry remarked that the editors were "always amazing with their ability to do it—their ability to slice in the middle of notes and make it work."¹⁴⁵ Hunsaker noted,

A good music editor is successful in tracking music because he doesn't just listen to how the music is played or remember, just listening to the music and saying, "Oh, I remember that"; he's relating a lot of times the dramatic feeling of the music to the scene. Therefore we had no compunction about using the same piece of music over and over again if it helped the scene, if it made the scene work. And we didn't feel that the public would ever say, "Hey, I heard that last week." I mean, it wasn't...if they aren't watching the picture and enjoying it, if they're sitting there just listening to the music, there's something wrong.¹⁴⁶

While the spectator rarely made connections between cues reused in various episodes (though one can argue that point; the battle music from "Amok Time" was recognized so often that it became a running joke among fans and within the media industry; see Chapter Five), the editors' efforts increased the episodes' artistry and unified all of the series' soundtracks.¹⁴⁷

¹⁴⁵ Fried, interview by Fred Steiner, transcript; Gene Roddenberry, interview by Fred Steiner, cassette recording.

¹⁴⁶ Hunsaker, interview by Fred Steiner, cassette recording.

¹⁴⁷ Gene Roddenberry, interview by Fred Steiner, cassette recording. "You know, even in the second and third season, you would run across any one of the multitude of bridges or moments, fear, delight, joy, foreboding, that had been used in other shows and without you intellectualizing said, 'Ah, I heard this in such-and-such a show,' this said, oh, yes, in *Star Trek* this means.... This gave the entire series continuity we would never have had if we had done totally unique things for every episode."

Much of the above was standard industry activity—after all, *Star Trek* was created within a system that had been over a decade in the making, and everyone involved was a veteran of some sort in television, film, or radio. What marks *Star Trek* as exceptional among its peers is the extended length of its live scores (employing more music than usual in hour-long dramas), as well as the specific ways in which the series’ music personnel worked to create a uniform musical aesthetic despite budgetary and time restraints, adjusting orchestra size, remaining consistent with style and timbre, and communicating clearly with each other regarding recurring musical motives and styles.

SOURCE MUSIC

While most of *Star Trek*’s music was, understandably, underscore, there were some significant moments of source music, or music performed on screen and occurring within the narrative. These moments provided a glimpse into the *Enterprise*’s culture, or into the culture of the episode’s visiting social group or alien species, through song or instrumental performance (termed “visual vocals” and “visual instrumentals”). Examples of this can be found in “Charlie X” (1:8), as Uhura and Spock perform “Charlie Is My Darling / On the Starship *Enterprise*”; in “Amok Time,” as Vulcan musicians perform a processional for their leader, T’Pol; and in “The Way to Eden” (3:75), as the episode’s “space hippies” sing about their version of utopia. Diegetic music in *Star Trek* also acts as a signifier of excess—of emotional, mental, or physical instability—such as when General Trelane (an early incarnation of the Q reintroduced in *Star Trek: The Next Generation*) performs baroque sonatas on his keyboard and then dances to a waltz with a reluctant female officer in “The Squire of Gothos” (1:18), and when Spock and the slave Alexander are psychically forced to perform songs for amusement in “Plato’s Stepchildren” (3:67).

The series’ various composers wrote a few of these source pieces, though this was one area of production in which music consultant Wilbur Hatch became more involved. He often wrote or

arranged the music in question, such as when a fanfare was needed for “The Savage Curtain” (3:77) or Nichols needed a song to perform as Uhura in “The Conscience of the King” (the song “Beyond Antares”). He was also instrumental in the smaller scoring sessions in which diegetic music was recorded so that the cast could perform with or to it as they acted in front of the cameras.¹⁴⁸ Several instrumentalists were given credit for music used in the series, including Ivan Ditmars, who performed the source music for “The Squire of Gothos” on harpsichord, and composed and performed “Pseudo Brahms Esq.” for “Requiem for Methuselah” (3:76), and William K. Pitman, who improvised and performed the “Far Out Jam” on guitar for “The Way to Eden.”¹⁴⁹

Significantly, much of the series’ texted songs—especially when performed diegetically—were written and performed by its cast. Nichols performed several times on screen, with “Charlie is My Darling/On the Starship *Enterprise*,” “Beyond Antares,” and a hummed version of this last.¹⁵⁰ Nimoy wrote and performed “Maiden-Wine,” and Michael Dunn sang “The Frog (Alexander’s Song),” on screen in “Plato’s Stepchildren.” Guest-star Charles Napier (with the help of Craig Robertson and Arthur Heineman) composed and recorded the songs he and his fellow “space hippies” performed in “The Way to Eden.”¹⁵¹ Moments in the series that used source music in this way were foregrounded, giving cast members a chance to showcase special talent. They also allowed

¹⁴⁸ Justman indicated that they likely recorded visual vocals before the cast filmed the affected scenes. “I think what we did is record...I find it hard to recollect, but we would have done one of two things. We would either have pre-scored it, which is quite possible—I think we pre-scored it and then she sang to playback—or else we recorded live on the set and played back to her for the coverage, because we only use one camera, see, so any additional coverage we would have had to have had her in sync. So it’s possible we...I think, as I recall it, we pre-scored.” Justman, interview by Fred Steiner, cassette recording. The only time this may not have been the case was when a character sang alone, as when Lieutenant Riley sang “I’ll Take You Home Again, Kathleen” in “The Naked Time,” and Uhura hummed “Beyond Antares” in “The Changeling.”

¹⁴⁹ Star Trek: *The Original Series Soundtrack Collection*.

¹⁵⁰ Ibid.

¹⁵¹ These songs are “Looking for a New Land,” “Like Hail,” “Hey, Out There!,” and “Headin’ Out to Eden.” Ibid.

the series to highlight significant moments of cultural expression, such as when it marked the *Enterprise* crew as a culture of its own through Uhura and Spock's performance in "Charlie X."

Though *Star Trek* includes several examples of "futurized" music, in which new timbres and instrumental design connote the future—the music created for the Vulcan lyre, and the lyre's construction itself, is an example—much of the source music used is contemporary to the series' time in style, form, lyrical content, and timbre.¹⁵² Traditional songs—for which Desilu and Paramount did not need to pay royalties, such as "Ring Around the Rosie" in "And the Children Shall Lead" (3:60)—were used fairly often, as were several classical pieces. Fried's Vulcan music was in the style of Stravinsky's *Rite of Spring* (1913), and the contemporary folk movement of the mid-1900s also influenced the series' original songs. Familiar music such as this, however, plays an important role in science fiction, helping viewers to access the othered cultural moment through music they understand.¹⁵³ Imbuing music with new timbres, or with lyrics that reference the science-fictional society, setting, or circumstance, is often all that is needed to inform the viewer of the difference being marked on screen. Further, using musical styles that appeal to the audience (such as the contemporary folk singer-songwriter style) helps them to better relate to the characters. *Star Trek's* use of source music, then, not only highlighted cast talents, and cultural traditions within the series, but also kept the soundtrack familiar and encouraged spectators to identify with the people on screen.

The series' creative team also marked difference through the visual construction of futuristic instruments. Many of these instruments were built from scratch with cheap materials—an

¹⁵² Seth Mulliken, "Ambient Reverberations: Diegetic Music, Science Fiction, and Otherness," in *Sounds of the Future: Essays on Music in Science Fiction Film*, ed. Mathew J. Bartkowiak (Jefferson, NC: McFarland, 2010), 88–99.

¹⁵³ Cara Marisa DeLeon, "A Familiar Sound in a New Place: The Use of the Musical Score Within the Science Fiction Film," in *Sounds of the Future: Essays on Music in Science Fiction Film*, ed. Mathew J. Bartkowiak (Jefferson, NC: McFarland, 2010), 10–21.

understandable practice in a series where a significant amount of money had to be paid elsewhere (i.e., optical effects).

We were inventing. As you know, there was no...you couldn't go out and rent a prop for the show, so everything we had that was either set dressing, or set construction, or prop, or wardrobe, we had to design and build. And it was quite a challenge to do the show because of that.¹⁵⁴

Still, the imaginary instruments echoed real-life instruments in some way. The ensemble with which Vina dances in “The Cage” is middle-eastern in style, and Spock’s lyre looks similar to an autoharp. The instruments in “The Way to Eden,” too, were familiar—a circular harp, a body-less guitar, and a hand drum. Again, though the construction of these instruments marked the difference that the music they “produced” did not, they also inserted a sense of the familiar into the story, and we both visually attractive and obvious.¹⁵⁵

The use of diegetic music to mark difference in science fiction was not new in the mid-sixties, though the presence of futurized instruments was rare. Diegetic music for the purpose of othering was employed, for example, in *Forbidden Planet*. After the 1960s, and along with *Star Trek* and its extended franchise, a number of science fiction television shows and films used this technique, including *Star Wars* (1977), *Blade Runner* (1982), *Back to the Future III* (1985), the Stargate franchise, *Babylon 5* (1994–98), *The Fifth Element* (1997), and *Firefly* (2002–2003). The *Star Trek* franchise in particular used source music and alien instruments to the greatest advantage, bringing them to the foreground as part of the main narrative. The image of Spock with his Vulcan lyre has, in fact, become well-known and much-replicated in *Star Trek* fandom (see Chapter Five).

¹⁵⁴ Justman, interview by Fred Steiner, cassette recording.

¹⁵⁵ “The abstraction of an object into a future shape is necessarily a work of imagination; in order to be plausible as future, it must have an element of mystery, of Otherness to it. In order to be recognizable in its ideological coding, it must be familiar, be coded in a language we recognize.” Mulliken, “Ambient Reverberations: Diegetic Music, Science Fiction, and Otherness,” 89.

SOUND EFFECTS

Just as *Star Trek*'s musicians and music personnel had to craft the form and timbre of the series' diegetic instruments, the sound editors had to craft the series' sound effects, many of which have become archetypal for the franchise and the science fiction genre as a whole. Roddenberry took this part of the soundtrack very seriously, hounding the sound editors and their assistants until they produced a sound he liked.¹⁵⁶ For him, the sound effects were part of what made *Star Trek* relatable, allowing the spectator to enter the story.¹⁵⁷ Recognizing that the series required some very specialized sounds, he specifically requested that Joe Sorokin (a sound editor) return to the show as sound editor in mid-1965 for the second pilot.¹⁵⁸

Can we get Joe Sorokin pulled free to devote some time to STAR TREK now? ... The most important point of all this being that the dailies seem to indicate probably even more creative sound work on this episode than on the original pilot. When you start counting the buttons which are pushed and the various force field effects, instrument sounds, ad infinitum, it begins to look a little hairy. Is that your impression too? I think we really need some early planning and working on this—perhaps even on a reel-by-reel basis as [film editor John] Foley gets them anywhere approaching first cut.¹⁵⁹

There were several sound effects that Roddenberry specifically oversaw as the first pilot was being made, including the force-field sound and the sound of the *Enterprise* flying by on screen.

These sound effects were created by musical instruments:

¹⁵⁶ Robert Raff, interview by Fred Steiner, transcript.

¹⁵⁷ “The sound effects *make* it. And I think one of the principal things that I wanted to change from science fiction film I had seen on television was to bring sound into it. Sound makes it happen, it makes it real. And sound was used very badly on television science fiction, before we got [unclear] with people like you.... The thought was to use sounds that humans related to as very human things. And it was part of a constant effort to say ‘Hey you may be out there in space, on strange planets, but this is about you. This is about us. And this is how we feel and act and interact.’” Gene Roddenberry, interview by Fred Steiner, transcript.

¹⁵⁸ Ed Milkis, “Letter to Leo Pepin,” May 17, 1967, Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 35, Folder 12, Performing Arts Special Collections, University of California, Los Angeles, CA.

¹⁵⁹ Gene Roddenberry, “Letter to Bill Heath,” July 28, 1965, Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 31, Folder 4, Performing Arts Special Collections, University of California, Los Angeles, CA.

I should mention, in this context, that our first sound sessions were with musicians and musical instruments. For the first pilot, I remember the—when we did the—we had an invisible force field that the captain would try to break through. And there were two problems there. I kept shaking my head, saying “No, that isn’t it,” and I remember thinking what if they asked me how I knew that’s how a force field— [chuckles]. But the second point of it is we achieved it with a G-string, the low G-string on a guitar—playing it and then reversing it. So it [went] wa-oomp! wa-oomp! [soft to loud].¹⁶⁰

The transporter effect, however, was a bit more difficult to create. The sound editors originally tried to create an effect electronically, coming up with something very similar to the electronic tonalities created by the Barrons for *Forbidden Planet*. Roddenberry rejected it, however, and asked the music editor (Raff) to create an effect using musical instruments, instead.¹⁶¹

So I went up to the library, and I think I got out a tree bells, and got various tree bells, and took them down to the sound department, ran them backwards, ran them at slow speed, fast speed—made a mélange of the noise—I wanted to simulate that falling leaf effect they have, and I wanted a tinkle type of thing.¹⁶²

This story demonstrates the show’s commitment to acoustic sound production, even though this particular effect was eventually passed over for the sound the effects team had originally created as the soundscape for the planet Talos, and was never heard on screen.¹⁶³

Making the sound that accompanies the *Enterprise* as it crosses the screen in the main title sequence, too, was problematic. Roddenberry, though he recognized that a rocket would make no sound in space, was adamant that the team create an effect for it.

He [Roddenberry] blew his stack on the dubbing stage. Just upset as hell because here are these rocket ships slamming across the screen and there was no sound for

¹⁶⁰ “That’s where we really got into it, on the first pilot. We had at least a three-hour session one evening, in which we just made sounds that sounded interesting to us, and possibly useful, and saved them for future use.” Gene Roddenberry, interview by Fred Steiner, transcript.

¹⁶¹ Star Trek: *The Original Series Soundtrack Collection*.

¹⁶² Ibid.; Robert Raff, interview by Fred Steiner, transcript. Instead of creating this particular sound effect from scratch, Raff pulled the mark tree sounds from Desilu’s sound library. “I cheated, like on the transporter effect. I cheated and went into...probably it was Capitol Library, because the studio was still utilizing...we had all of Capitol’s library at the studio on record, and most of their tapes, which we could readily get, after we found it on the reference disc.” Ibid.

¹⁶³ Star Trek: *The Original Series Soundtrack Collection*.

them, because Sandy's beguine caught nothing visually. So he turned to the sound effects boys, who were down there, and said "Get me some rocket ship noise for that." So they took the film upstairs and put in some sound effects for the visuals. Well, Gene didn't like them—threw them out. It wasn't the sound he wanted. So they put in other noises, and the guys were knocking themselves out trying to find all kinds of noises. Who had rocket ships? What the hell did a rocket ship sound like? You know—it was automobile motors and stuff of that nature; and they tried everything—electronic effects, amplifiers—nothing would do.

So he turned to me, and he says "Do something musically." So I said, "Well, what can you do?" He says, "Well, you've got the rest of the afternoon. Dream up something" or words to that effect—I'm not quoting him. So I said, "Well, I'll need a couple of days to dream something up." "Fine, that's OK." You know—time was not of the essence with Mr. Roddenberry; you took as much time as you needed to get the job done *right*. He seemed to have a lot of money or a lot of pull with the studio—I don't know which it was, but his funds seemed unlimited at the time. So I got the bright idea of trying a cymbal—simple *cymbal shimmer*. So I got some out of the library, and the visual as I recall, now—I don't know if I'm right or not—the rocket ship would appear from infinity and grow and then disappear off the screen. So imagine, my first instinct was to take an ascending cymbal shimmer [he imitates a crescendo swishing sound] like that, to a cutoff... So I ran it against the picture and then if it was too long I'd cut the shimmer to fit the visual image, for length. And it sounded like a cymbal shimmer, you know—and it sounded too much like that music. It sort of interfered with Sandy's music, and I knew it wouldn't make it.

So then I tried it—oh, hell, I'll try a cymbal shimmer from a hit and roll down—you know, from a CHUNG! [he holds this long and gets softer] down— Well, of course that was backwards to the visual, because the thing was coming from infinity, so then I thought to myself I'm going to try a gimmick. I put the film in the Moviola upside down—played it backwards [he means the sound track film]—in other words, the ascending shimmer was now played in *reverse*, and playing it through the film—through the—the sound was not right for me. I wasn't hearing it properly, so I said what the hell, I took it down to the sound department, and I told the boys to run it backwards on the machine, so that the loudest part of the hit—the attack—was coming at you last. And then I turned it and got it that way, and then I turned it around so it would run properly. So now I had a strange-sounding muffled attack that went the wrong way. And then by simply taking a razor blade—and I shaved off the attack—so that the whole effect is what you hear today. It's a cymbal shimmer run backwards through the recorder.¹⁶⁴

¹⁶⁴ Robert Raff, interview by Fred Steiner, transcript. Both Hunsaker and Raff claimed that they came up with this idea, but both agreed on the other details. "We had trouble coming up with something, and they were trying cymbal shimmers, and they weren't getting the effect because of, because I remember...I suggested running it backwards, and it worked. ... We ran that backwards and then we turned it around, we didn't...as I recall, it started quiet and built up to a splash forward position [*sic*], but we ran it backwards to distort the sound and then we turned it over so it still started in infinity and then built up to a strong sound as

This sound effect became not only a staple for the original series, but also for future *Star Trek* series and films, especially within these series' main title sequences, which echoed this effect in style and timbre, if not in the literal use of a cymbal. In *Star Trek: The Next Generation*, *Star Trek: Voyager* (1995–2001) and *Star Trek: Deep Space Nine* (1993–99), the starship fly-by effect becomes more recognizably the sound of the ship's engine (lower in pitch than in the original series) warped by the Doppler effect; the sound comes to the foreground in a similar way during these sequences, as each ship crosses the screen, creating careful counterpoint with the title music. The transporter sound effect from the original series also became a guide for the later programs; *Star Trek: The Next Generation's* version of this effect borrows from both the Talosian-soundscape version as well as the chime effect created by Raff. In creating *Star Trek's* effects, the series' sound editors constructed sounds that have continued to influence the franchise.

Sound editors at Desilu (and then Paramount) split their time between three series: *Mission Impossible*, *Mannix*, and *Star Trek*. Their work environment was not ideal—they worked in “shabby” cutting rooms separated from the other Desilu sound facilities—and the large number of unique sounds needed for *Star Trek* took up much of their time.¹⁶⁵ Every button, knob, and device had to

if it hit the screen, and then just fell off.” Hunsaker, interview by Fred Steiner, cassette recording.

¹⁶⁵ Milkis, “Letter to Leo Pepin.” “In recent years the acquisition of competent Sound Effects Editors has been more and more difficult. Our problems at Desilu have been magnified because of some conditions and situations existing here which we might be able to correct and thereby make our operation more desirable to top people. Our pay scales seem to be fairly well in line with others in the Industry. The fact that these men must work on the third floor in some very shabby cutting rooms is a definite deterrent. The efficiency of being on the third floor of a building completely removed from the other Sound Facilities (Dubbing, Transfer, etc.) certainly leaves something to be desired, but I realize we must live with that. Bob Justman indicates that there have been plans to paint the rooms this summer, which would certainly help the appearance beyond measure. Some dollars could also be wisely spent on additional shelving and a certain amount of new equipment. We could elaborate on this, if desired.” Milkis, “Letter to Herb Solow.”

have its own sound, and it had to be applied every time that object was pushed, turned, moved, or otherwise used.¹⁶⁶ The ship's bridge, too, had its own soundscape, a mixture of naval-sounding blips, bleeps, trills, and whistles. On top of that, planets, ships, and sometimes aliens required new, unique sounds.¹⁶⁷ In short, *Star Trek* kept the sound editor and his team busy, especially in light of the fact that it was not the only show for which they were responsible. Memos from Justman to various Desilu personnel indicate that they sometimes fell behind, especially when finding their feet during the first season.

No doubt you are aware that we have fallen behind about a week in our dubbing schedule on *Star Trek*. As you know, there are dupes on "What are Little Girls Made Of?" and "Miri" upstairs in Sound Effects and Music. ... As of yesterday's dubbing on "The Enemy Within," these two shows hadn't been touched by Sound Effects. ... I feel certain that we could dub our shows in less time if all the Effects that are called for in the section of a reel are present in the reel at the right place when the reels are put up for dubbing on the dubbing stage. We lose enormous amounts of time when all the Effects aren't present and reels have to be taken off and Effects have to be found and cut into them. ... We should be able to dub reels one through six in numerical order without ever having to take one reel off and put another reel up. In this way we could continue the correct dubbing sound continuity and do a much better job all around.¹⁶⁸

¹⁶⁶ A memo from Justman to Milkis demonstrates Justman's commitment to making sure the correct sound effects were in the right place: "I am perfectly willing to compromise, as always, in dubbing sessions and, in fact, in various other places. However, I can't compromise a Sound Effect when the Sound Effect isn't there. I have compromised many times in these dubs with the Sound Effect that I felt wasn't quite right, but would do the job. However, I feel that, for instance, if someone turns a switch or activates a control on a certain piece of mechanism, there ought to be a Sound Effect that goes with it. There ought to be a Sound Effect that goes with it, especially if that Sound Effect has already been established in the past. If the Sound Effect is missing, then I can't compromise. If a door swish is missing, then it should be put in." Robert Justman, "Letter to Ed Milkis," September 28, 1966, Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 35, Folder 10, Performing Arts Special Collections, University of California, Los Angeles, CA.

¹⁶⁷ Examples of aliens for whom unique sounds were created include the pathogen from "Naked Time" (1:4), the Horta from "The Devil in the Dark" (1:25), and the flying jellyfish from "Operation: Annihilate!" (1:29).

¹⁶⁸ Justman, "Letter to Ed Milkis."

In addition, the cast and filming crew had to do their part to make the sound effects work: they learned to wait after a button was pushed or a door was closed during the time in which the sound effect would be added, before moving on to the next action or spoken line.¹⁶⁹

The special needs of *Star Trek*, therefore, presented new problems that the Desilu sound crew had to quickly identify and address. Given the novelty of the situation and the sound editors' heavy work load, initial difficulties were to be expected. Eventually, however, their efforts paid off.

Although I have congratulated you in person for your part in *Star Trek* being nominated for the Golden Reel Sound Award [1967], I did want to put it in writing, too. ... *Star Trek* sound has been a challenging experience for all of us, to say the least. Without the craftsmanship and talent you brought, it could have been a frustrating and sad experience. Somehow, despite all the hard work, late hours and everything else, it was full of rewarding and pleasant experiences. The part you played in all this should be recognized and I'm glad it has been recognized in this fashion. ... Whether we win the final Award or not is much less important than the fact that it was an excellent job done by a group of excellent people.¹⁷⁰

¹⁶⁹ "Due to improper timing the shooting of some scenes, we have sometimes found it difficult to dub in certain sound effects such as: the 'beep' of the communicator either calling someone or being answered, the hums and clicks of the library-computer before its mechanical metallic voice answers, the click of relays on the ship's turbo-elevator after a command such as 'bridge' is given, et cetera. ... We try to indicate them in the script and would much appreciate your studying these moments carefully so that suggestions can be made to the director and actors regarding timing dialogue so that standardized sound effects can be used. Where you are in doubt, please do not hesitate to call Gene Coon, Bob Justman or myself. ... In some instances it would be helpful if an off stage voice cues the dubbing and the timing by actually saying, for example, 'computer hum' or 'elevator click, then turbo sound and movement begins'; these of course in cases where it does not interfere with or overlap dialogue or intrude upon some basic background sound which would leave a 'gap' in the production track when that off stage voice is cut out. Please feel free to check also with Joe Sorokin, Sound Department head, when in doubt. ... On elevator, library-computer, communicator, transporter room, etc., we need a *standardized timing* which is the same from show to show so that we can use the same familiar sound effects from show to show." Gene Roddenberry, "Letter to All Concerned," September 14, 1966, Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 31, Folder 4, Performing Arts Special Collections, University of California, Los Angeles, CA.

¹⁷⁰ Gene Roddenberry, "Letters to Tom Biggart and Doug Grindstaff," February 16, 1967, Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 31, Folder 4, Performing Arts Special Collections, University of California, Los Angeles, CA.

Star Trek's sound effects were key to building the series' world, providing spectators with a soundscape that communicated the technological and cultural realities of this fictional future. The series' sound editors used Foley techniques, musical effects, and electronically-produced sounds to do this, walking a fine line between creating sounds that were too "science fiction" and that were acceptably futuristic but still familiar to spectators. As with the series' music, Roddenberry was wary of falling into genre stereotypes; the editors' efforts to appease him created a soundscape that was realistic and natural, but also evocative of the cultural differences on screen. Despite their simultaneous responsibility for multiple series, and despite tight timetables and budgets, Sorokin and Grindstaff created an archetypal soundscape.

CONCLUSION

Led by Gene Roddenberry and supervised by Robert Justman, *Star Trek*'s music and sound team created both a score and soundscape that has become an inspiration for not only all other *Star Trek* television series and films, but also science fiction media in general. Programs like the original *Battlestar Galactica* (1978–79), *Buck Rogers in the 25th Century* (1979–81), and *Stargate: SG-1* (1997–2007) followed *Star Trek*'s lead in utilizing a Classical-Hollywood-type adventure score, as did film franchises like *Star Wars*. The move away from the "science fiction" sounds of *Forbidden Planet* and *The Day the Earth Stood Still* shaped the series' effects as well, for though many of them were created as machine utterances—especially those on the *Enterprise* bridge—the sound editors erred towards realism over sensationalism. Diegetic music in *Star Trek* marked moments of cultural exchange, employed specifically to give the spectator insight into important characters and societies (a topic discussed in more detail in Chapter Three). As Gene Roddenberry intended, the music and sound of *Star Trek* was about encouraging spectator identification with the characters and events on screen.

The process of making these sounds, songs, and musical cues, though artistic, was simultaneously practical, dependent on the strictures of time, money, technology, and union rules. Many people had a hand in creating the series' soundtrack, and while much of the credit must go to *Star Trek's* composers, recognition must also be given to the various music and sound supervisors, editors, mixers, and musicians who brought the composers' scores to life, perpetuated the series' musical aesthetic through tracked episodes, and shaped the program's soundscape. This cooperative process, with the industry pressures placed upon it, encouraged a cohesion within the soundtrack; despite the wide variety of voices involved, the reuse of material for legal and financial reasons created unity between hundreds of musical cues written by nine different men. Nevertheless, the ideologies and social stances of everyone involved—and especially the series' producers, composers, and editors—found voice in the final product, a situation revealed through an in-depth analysis of *Star Trek's* main title cue.

Chapter 2

A Series on the Edge: Social Tension in *Star Trek's* Title Cue

*We must learn to live together or most certainly we will soon all die together. Although Star Trek had to entertain or go off the air, we believed our format was unique enough to allow us to challenge and stimulate the audience. Making Star Trek happen was a bone-crusher, and unless it also “said something” and challenged our viewer to think and react, then it wasn’t worth all that we had put into the show.*¹

Gene Roddenberry, *The Making of Star Trek*

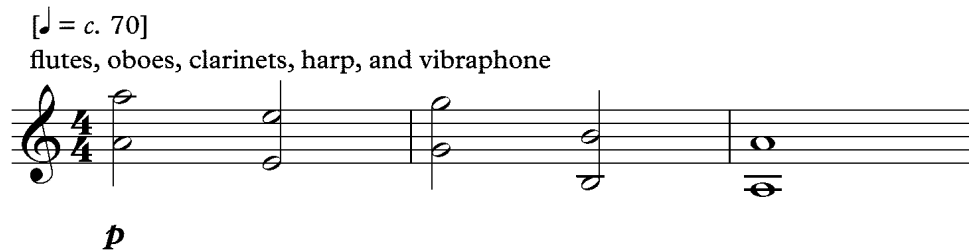


Figure 2.1: The Space Theme from *Star Trek's* Main Title Cue, by Alexander Courage²

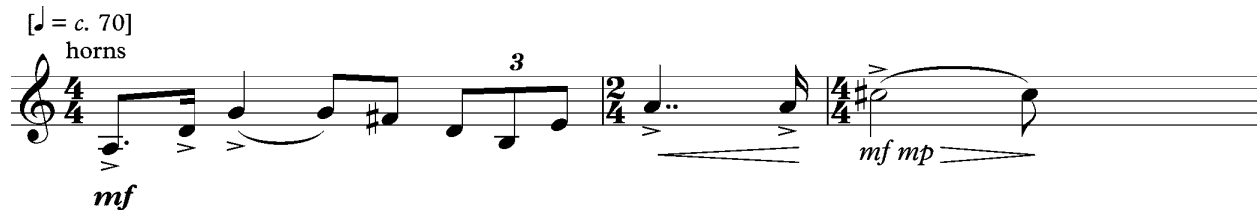


Figure 2.2: The Fanfare



Figure 2.3: The Beguine Melody

¹ Stephen E. Whitfield and Gene Roddenberry, *The Making of Star Trek* (New York: Ballantine Books, 1968), 112.

² All transcriptions of the *Star Trek* title cue have been drawn from Alexander Courage’s 1967 score. Alexander Courage Collection, SC 1995.10, Box 39, Folder 8, “*Star Trek: Original Main Title Theme*,” Ruth T. Watanabe Special Collections, Sibley Music Library, Eastman School of Music, Rochester, NY.

As the series' herald and brand, the *Star Trek* title cue, composed by Alexander Courage, articulates the show's driving concern with social progress, an agenda emphasized by the series' creator and executive producer, Gene Roddenberry. The cue's initial, multi-octave A, overlaid with cascading fourths and sixths, strongly evokes the open spaces of unknown frontiers. Its fanfare, sounded by horns and trumpets, implies nobility, authority, and a resolute gaze into the future, sensibilities likewise affirmed in lead actor William Shatner's voiceover: "Space, the final frontier...." The cue's energetic final section, what composer and musicologist Fred Steiner called the "beguine," picks up the pace with its bounding melody and driving harmonic rhythm.³ Linked in *Star Trek*'s main title sequence with images of the starship *Enterprise* plunging headlong through fields of distant stars, the cue paints an aural picture of hope, determination, and victory in the face of long odds. Several *Star Trek* journalists and scholars have made observations along these lines; musicologist Neil Lerner, for instance, interprets the cue as "part Mahlerian world-weariness, part Coplandesque pastoralism, and part space-age bachelor pad randiness."⁴ These three musical statements have

³ The identity of who, exactly, initiated the use of this term when referencing the second half of Courage's title cue is in question. The earliest reference I have located is by Fred Steiner, series composer and musicologist, who called this theme a "beguine" in his interviews with other series's personnel in the early 1980s, as well as in his 1983 publication, "Keeping Score of the Scores: Music for *Star Trek*." Though several scholars have indicated that Courage may have used the term before that time, I have found no sources to confirm this claim and will move forward with the understanding that Fred Steiner initiated the term's use. Fred Steiner Papers, 1975–1981, MSS 2193, Folder "*Star Trek* Interviews," L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT; Fred Steiner, "Keeping Score of the Scores: Music for *Star Trek*," *Quarterly Journal of the Library of Congress* 40 (1983): 4–15; Fred Steiner, "Music for *Star Trek*: Scoring a Television Show in the Sixties," in *Wonderful Inventions: Motion Pictures, Broadcasting, and Recorded Sound at the Library of Congress*, ed. Iris Newsom (Washington, DC: Library of Congress, 1985), 287–310; Ronald W. Rodman, "'Coperettas,' 'Detecterns,' and Space Operas: Music and Genre Hybridization in American Television," in *Music in Television: Channels of Listening*, ed. James Deaville (New York: Routledge, 2011), 51; Neil Lerner, "Hearing the Boldly Goings: Tracking the Title Themes of the *Star Trek* Television Franchise, 1966–2005," in *Music in Science Fiction Television: Tuned to the Future*, ed. Philip Hayward and K.J. Donnelly (New York: Routledge, 2013), 59; John Brimhall, *The TV Book, Today's Easy Adult Piano* (Miami, FL: Columbia Pictures Publications, 1987), 44; *Complete Star Trek Theme Music: Themes from All TV Shows & Movies* (Milwaukee, WI: Hal Leonard Corporation, 1996), 26.

⁴ Lerner, "Hearing the Boldly Goings," 54.

become essential signifiers of the show, and their relevance extends into the ways in which they communicate and illuminate *Star Trek*'s social ideologies.

Several versions of the *Star Trek* title cue exist, differing slightly in orchestration (see Figure 2.4). Alexander Courage's original arrangement included textless soprano, flute, oboe, organ, and vibraphone in the beguine melody, and was used in both pilots and the series's first season. Season One saw two more orchestrations, one with an electric violin in place of the soprano, and one, by Fred Steiner, with the cello section in that position. Series composers Sol Kaplan and Joseph Mullendore also provided orchestrations for this season.

Composer/Arranger	Season	Recorded	Beguine Melody: Instrumentation
Alexander Courage	pilot #1	21 January 1965	soprano, flute, trumpet, organ, vibraphone ⁵
Alexander Courage	1	29 November 1965	soprano, flute, trumpet, organ, vibraphone
Alexander Courage	1	19 August 1966	electric violin
Fred Steiner	1	29 August 1966	cello section
Sol Kaplan	1	14 September 1966	flute, oboe, electric horn, electric cello, organ
Joseph Mullendore	1		
Alexander Courage	2	21 June 1967	soprano, flute, oboe, organ, vibraphone (mono)
Alexander Courage	2	19 July 1967	soprano, flute, oboe, organ, vibraphone (stereo)
Alexander Courage	3	5 July 1968	synthesized voice, fl, ob, org, vbr (stereo)
Alexander Courage	3	5 August 1968	synthesized voice, fl, ob, org, vbr (mono)

Figure 2.4: Versions of the *Star Trek* Title Cue⁶

⁵ Even though the series's scores and AFM musicians' contract sheets refer to this instrument as an organ, Courage claimed that he used a "primitive early synthesizer." He did not, however, specify whether he meant an electric organ (variants of which had been in use since the turn of the twentieth century, such as the popular Hammond organ) or an early modular synthesizer (like the Moog, which was in use by the mid-sixties). In addition, Courage indicated in an interview that he used a muted trumpet in place of the oboe in these first recordings, though his Season Two version specifically indicates oboe; it is possible he used oboe in the first season instead, and simply misremembered. Jon Burlingame, *TV's Biggest Hits: The Story of Television Themes from Dragnet to Friends* (New York: Schirmer Trade Books, 1996), 117; Alexander Courage, interview by Fred Steiner, transcript, 1 April 1982, Fred Steiner Papers, 1975–1981, MSS 2193, "Star Trek Interviews," L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.

⁶ The *Star Trek* soundtrack collection did not include a recording of Kaplan's arrangement, but his version of the cue resides in his collection at the American Heritage Center. The *Star Trek* soundtrack collection did not include a recording of Mullendore's arrangement, but it is mentioned in interviews and correspondence. Courage, interview by Fred Steiner, transcript; Sol Kaplan, interview by Fred Steiner, transcript, 17 May 1982, Fred Steiner Papers, "Star Trek Interviews," L.

Further, the sound team experimented with the mixes of these recordings, altering track volume levels because Roddenberry and Courage could not agree on which instrument should dominate the beguine melody in playback; Courage wanted an even mix of timbres, but Roddenberry preferred the soprano.⁷ The above indecision resulted in several versions of the cue being used throughout Season One, differing both in arrangement and mixing. Eventually the creative team settled on Courage's original orchestration with the soprano in the foreground, and Courage composed and recorded an updated version for Season Two that reflected this decision. In the third and final season, according to assistant producer Robert Justman, the creative team replaced the soprano with a synthesized voice in an effort to reduce costs.⁸ The version of the *Star Trek* main title cue analyzed in this article is the one Courage introduced in the second season, which has become the standard—

Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT; Sol Kaplan Papers, 1948–1994, MSS 09853, Box 31, American Heritage Center, University of Wyoming, Laramie, WY; Joseph Mullendore, interview by Fred Steiner, transcript, 7 April 1982, Fred Steiner Papers, 1975–1981, MSS 2193, “*Star Trek* Interviews,” L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT; Ed Perlstein to Shirley Stahnke, “JOSEPH MULLENDORE - ‘Star Trek,’” September 19, 1966, Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 35, Folder 10, Performing Arts Special Collections, University of California, Los Angeles, CA.

⁷ Courage, interview by Fred Steiner, transcript. “[The soprano] was mixed with a muted trumpet and a flute, a vibraphone and an organ. So it was a tremendous mixture of things, and I didn’t want any one of them to predominate. But since Gene Roddenberry is some kind of a sex fiend—and he is. All you have to do is look at the show.”

⁸ “The third season, they didn’t use a female voice because it meant a repayment every time, because it was SAG [Screen Actors Guild], you see. The singer was not a musician, the singer was an actress, supposedly, so that came under the SAG provisions which meant that every time the theme played, she got a repayment. So we used, instead, an electronic instrument to duplicate a human voice.” Robert Justman, interview by Fred Steiner, cassette recording, 28 April 1982, Fred Steiner Papers, Box 55, Case 1, “Robert Justman,” L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT. In listening to the third-season recording of the title cue in the soundtrack collection, it is difficult to discern whether or not the vocal part was electronically synthesized.

rerecorded by *Star Trek*'s music supervisor Wilbur Hatch for use in the third season and again in 2006 for the release of the series's re-mastered DVD collection.⁹

Despite its growing pains, the title cue has had a lasting influence on the *Star Trek* franchise, and is not only immediately recognizable to *Star Trek* fans, but also strongly echoed in the structure and feel of subsequent *Star Trek* television title cues.¹⁰ Its success stems from both its memorability and its effectiveness in supporting the series' social vision. Roddenberry remarked that Courage's score for the series' first pilot, including its iconic main title cue, "successfully avoided all of the stylizations and other traps of science fiction, [and] successfully blended feelings of past and present and personal identification."¹¹ Despite the creative differences that resulted in various rewrites and re-scoring of the cue, it presents the optimism in human progress through which the series challenged problematic U.S. political stances and social taboos, celebrating diversity and promoting equality. Roddenberry specifically meant *Star Trek* to act as a message of progressive social reform, and its title cue reflects that.

Yet, the way in which *Star Trek* ended up engaging the social upheaval of its time is more complex than Roddenberry either admitted or realized. On the one hand the series delighted in human difference and frowned on intolerance. Many episodes condemned discrimination according to color or culture, and the series' mixed-race cast modeled a commitment to a racially inclusive

⁹ The 2006 re-mastering also saw the rerecording of Steiner's cello version. Alexander Courage Collection, "Original Main Title (Revised)," SC 1995.10, Box 39, Folder 8, Ruth T. Watanabe Special Collections, Sibley Music Library, Eastman School of Music, Rochester, NY; *Star Trek: The Original Series Soundtrack Collection*; Courage, interview by Fred Steiner, transcript; Robert Raff, interview by Fred Steiner, transcript, 15 April 1982, Fred Steiner Papers, 1975–1981, MSS 2193, "Star Trek Interviews," L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT. The series's end title cue employs only the second section of the main title cue, the beguine.

¹⁰ Lerner, "Hearing the Boldly Goings."

¹¹ Gene Roddenberry, "Letter to Alexander Courage," March 5, 1965, Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 35, Folder 10, Performing Arts Special Collections, University of California, Los Angeles, CA.

society, hefty statements in a country suffering through a volatile Civil Rights Movement. Female actresses held recurring roles, and several of the guest actresses portrayed women in high-profile intellectual careers, an important tenet in the Women's Movement of this period. Plot points gave opportunities for liberalist commentary on Cold War anxieties and international politics, illuminating lingering World War Two wounds, Communist fear, and the Vietnam War's unpopularity. The series seemed particularly preoccupied with the potential of scientific advancement to unify humanity, optimistic of the greater social and intellectual heights that could be reached through initiatives like the Kennedy-inspired "space race." In short, *Star Trek* enthusiastically tore through the contested cultural boundaries of its time by presenting fictional stories with real-world morality claims (a specialty of the science fiction genre). Its positive social vision developed a significant cult following, during the late sixties and especially during syndication in the 1970s, leading to the franchise's later reboot in sequel television shows and films, and fueling its continued influence on United States identity. As Roddenberry hoped, *Star Trek* succeeded in "saying something," challenging its audience's view of U.S. society.

On the other hand, *Star Trek* simultaneously re-inscribed problematic patriarchal and race-based social hierarchies. The series demonstrated an insistence on traditional white, male leadership that was acceptable and expected from a television series of its time, but which in hindsight illuminates the contrary forces at play in U.S. media culture of the second half of the sixties. The liberal humanism to which Roddenberry ascribed encouraged both the celebration of difference and the assimilation of that difference into current norms, creating an inherent tension in his—and in the show's—progressive agenda.¹² *Star Trek*, as media scholar and sociologist Daniel Leonard Bernardi has demonstrated, set forth "a universe where whites are morally, politically, and innately

¹² Daniel Leonard Bernardi, *Star Trek and History: Race-ing Toward a White Future* (New Brunswick, NJ: Rutgers University Press, 1998), 21.

superior, and both colored humans and colored aliens are either servants, threats, or objects of exotic desire.”¹³ This manifests primarily through the unyielding centrality of Captain James T. Kirk, the series’ white, hyper-masculine protagonist, who maintained continuous and almost exclusive agency throughout the series. As the leader within the *Star Trek* narrative, he exemplified what was “considered good, desirable, preferable, or normal” in 1960s society.¹⁴ Kirk provided a positive and socially sanctioned role-model for the series’ primarily young, male audience, demonstrating how an enlightened white male might use his privilege for the good of disadvantaged minorities.¹⁵ At the same time, however, his prominence within the series, coupled with his moral, intellectual, and physical superiority, set up the *Star Trek* story as problematically conservative in a series intent on egalitarianism. *Star Trek* is therefore best understood as operating in the strained area between two conflicting forces: one of progressive social reform, and another of status quo maintenance—the maintenance of white, heterosexual, male social power. The series thus emerges as a document of rupture, a text that enacts the discontinuities in American society in the late 1960s while at the same time replicating the ideological structures that endured across the divide.¹⁶

The 1960s was a period of volatile paradigm shifts fueled by promising but difficult social and political events, and *Star Trek*, conceived as an example of how those shifts could be mediated,

¹³ Ibid., 68.

¹⁴ Allan G. Johnson, *The Gender Knot: Unraveling Our Patriarchal Legacy* (Philadelphia: Temple University Press, 1997), 6.

¹⁵ In its first year, *Star Trek* ranked second in its time slot and 33rd out of 94 series in the Nielsen ratings; in its second year, it was 52nd among programs ranked by Nielsen. Its popularity among male teens and twenty-somethings was high, however, and this demographic comprised 43% of the show’s total viewership in its third and final year. “The Numbers Game, Part One,” *Broadcasting*, September 19, 1966; Jack Gould, “How Does Your Favorite Rate? Maybe Higher Than You Think,” *New York Times*, October 16, 1966; “TV’s Vast Grey Belt,” *Television Magazine*, August 1967; “What Young Adults Are Viewing This Year,” *Television Magazine*, January 1967; Gene Roddenberry *Star Trek Television Series Collection*, Box 30, Folder 7.

¹⁶ “Historical breaks always include some ‘overlapping interaction and echoes’ between the old and the new.” Steven Best and Douglas Kellner, *Postmodern Theory: Critical Interrogations* (New York: Guilford Press, 1991), 44; Michel Foucault and Colin Gordon, *Power/Knowledge: Selected Interviews and Other Writings, 1972–1977* (New York: Pantheon Books, 1980), 149.

wrestled with change in all its creative dimensions, including its title cue. This chapter presents the history of the cue's composition and discusses the varied but cohesive meanings that can be located within its musical codes and its structural narrative of mythic romance. It then explores the cue's various uses as both framing and connotative material within the series' soundtrack and its leitmotivic connection to Kirk, ultimately revealing *Star Trek's* progressive ideologies to be, nevertheless, both white- and male-centered.

MEANING AND IDEOLOGY IN MUSIC FOR THE SCREEN

One of the primary ways in which the title cue communicates the series' ideologies is through its musical codes. Though instrumental music lacks the communicative specificity of written or spoken language, it nevertheless expresses important information, in fact often packing it in more densely.¹⁷ Music often only signifies ideas *related* to an object, such as the songs of the birds that rest within a tree (through musical onomatopoeia) or the peaceful reverence of the forest in which it stands (by indicating ideas of spirituality or emotional rest through, for instance, hymnic textures); this is “extroversive” signification, in which objects or ideas outside of the music itself are referenced through the use of musical codes. When a listener describes a piece of music as militaristic, as a hunting call, as sexually provocative, as “Asian,” or as joyful, she interprets its code, acknowledging the various, sometimes endless, and possibly conflicting meanings one musical statement can carry.¹⁸ Such meaning is socially constructed, and the degree to which the listener ascribes these adjectives to the statement depends on her “competence,” her ability to recognize the

¹⁷ Anahid Kassabian, *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music* (New York: Routledge, 2001), 27; Jean Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music* (Princeton, NJ: Princeton University Press, 1990), 33.

¹⁸ V. Kofi Agawu, *Playing With Signs: A Semiotic Interpretation of Classic Music* (Princeton, NJ: Princeton University Press, 1991), 26–50; Ronald W. Rodman, *Tuning in: American Narrative Television Music* (Oxford: Oxford University Press, 2010), 22.

socially agreed-upon meanings inferred by the code, taught to her by experience and repetition.¹⁹ At the same time, however, her interpretation will be unique; she shares a mutual understanding of the meanings of musical codes with those in her society but also ascribes to those codes readings exclusively her own. This process, the attribution of meaning to musical statements, is essential to film and television, in which the musical soundtrack prompts spectator interpretation of the images on the screen, using musical codes to indicate mood, setting, genre, and character identity.²⁰

In aurally influencing spectator interpretation, the soundtrack works in concert with the visual sequence, forging a relationship between what the spectator sees on the screen and what he hears, through which both come to mean something different, and something more, than they would alone.²¹ Film editor and sound designer Walter Murch summarizes: “Despite all appearances, we do not *see* and *hear* a film, we *hear/see* it.”²² In other words, spectators draw meaning from a film or television series not from its aural codes or its visual codes separately, but from how these codes work together; if one of these codes changes, the meaning can be thoroughly altered. Whatever codes a visual sequence may present, they resonate with the codes in the soundtrack to create a meaning specific to that pairing. Spectators depend upon this process when interpreting what they see on the screen and over time develop competence in reading not only aural codes, but also audio-visual codes.

Beyond helping the spectator read what is happening *on* the screen, audio-visual codes communicate to him the show’s ideas, narrative and ideological, prompting an awareness and acceptance of the identity constructions and power relations the story presents. Because works for the screen tend to be influenced by aspects of the society that has created them, the ideologies found

¹⁹ Agawu, *Playing With Signs*, 49.

²⁰ James Eugene Wierzbicki, *Film Music: A History* (New York: Routledge, 2009), 140–43.

²¹ Michel Chion, *Audio-Vision: Sound on Screen*, trans. Claudia Gorbman (New York: Columbia University Press, 1994), 5.

²² Chion, *Audio-Vision*, xxi. Quote by Murch, emphasis original.

in U.S. films and television series, and in their music, tend to hold vestiges of the patriarchal, heterosexist, and racist legacies ingrained in our culture.²³ Orientalist and exoticist codes—for example, those using “ethnic” scales or non-Western instrumentation—objectify the other (often female, but usually feminized regardless²⁴) and mark her as abnormal, telling the spectator against whom he should identify. Musical codes that identify the hero, on the other hand, such as those that employ the physical strength of the Western orchestral brass section and the ordered objectivity of major-key tonicism, are generally reserved for the lead character, male and white, and inform the listener with whom he *should* identify. The soundtrack distributes power in a way that communicates the story’s fundamental ideologies.²⁵

Through its musical codes, *Star Trek*’s title cue demonstrates the series’ basic tenets, most of which revolve around the superiority of American values. The title cue, two-part in structure, consists of three themes. The A section includes the space theme, suspenseful and pointillistic, and the fanfare, pensive but heroic (see Figures 2.1 and 2.2). The B section presents the beguine, with its distinctive timbral mix (see Figure 2.3). Two intervallic motives form the bedrock of these musical statements: the perfect fourth, lending the cue its openness; and the minor seventh, built from two stacked fourths, creating the cue’s sense of reach and its movement towards its figurative (ideological) and literal (tonal) goals. These basic motives convey ideas and aesthetics fundamental to the series: exploration, progress, and heroism.

²³ Kassabian, *Hearing Film*, 33.

²⁴ Teresa De Lauretis, *Alice Doesn’t: Feminism, Semiotics, Cinema* (Bloomington, IN: Indiana University Press, 1984), 121.

²⁵ This paragraph provides a very simple explanation of a highly complex concept. In many films and series the spectator identifies to a point with the antagonist or the othered characters, or rejects the hero until he proves himself worthy; both producers and spectators challenge longstanding power structures in filmic narrative. In addition, musical codes, beyond commenting on power relationships between *characters*, set up hierarchies of ideas, objects, goals, and cultures.

READING THE CODES: THE SPACE THEME AND THE FANFARE

The title cue's first section, with its space theme and fanfare, places an ideal United States and its values at the center of *Star Trek's* ideological world, referencing Americanist codes that had become popular in Hollywood scoring over the previous two-and-a-half decades.²⁶ (Though the *Enterprise* crew is nominally multinational, it is better understood as a representation of united humanity under U.S.-brand democracy and social structure.) Emphasizing the series' focus on exploration, heroism, and morality, the U.S.-centric musical statements composer Alexander Courage stitched into *Star Trek's* title cue mark the nation's goals and self-image as positive, promising, and deeply rooted in political and social rightness.

The space theme, with its static but expansive multi-octave pedal tones and its broad, slowly unfolding ninth chords, provides an aural image of wide, uncharted territory.

The musical score for "The Space Theme" is presented in 4/4 time with a tempo marking of [♩ = c. 70] and a "no vibrato" instruction. The score is divided into six staves: flute/clarinet, oboe, flute, clarinet, harp/vibraphone, and organ. The flute and clarinet parts are marked with a piano (*p*) dynamic and feature a multi-octave pedal line with a downward perfect fourth ($\downarrow P4$) interval. The oboe part is marked with a piano (*p*) dynamic and features an upward minor third ($\uparrow m3$) interval. The flute part is marked with a piano (*p*) dynamic and features a downward minor sixth ($\downarrow m6$) interval. The harp/vibraphone part is marked with a piano (*p*) dynamic and features a multi-octave pedal line. The organ part is marked with a pianissimo (*pp*) dynamic and features a multi-octave pedal line. The score includes a key signature change from G major to A major (omitting the third) and a time signature change from 4/4 to 2/4.

Figure 2.5: The Space Theme

²⁶ Lerner, in "Copland's Music of Wide Open Spaces," reproduces several quotes by film music critics and composers that remark on the unmistakable influence of Copland's pastoral style on U.S. film scoring. Neil Lerner, "Copland's Music of Wide Open Spaces: Surveying the Pastoral Trope in Hollywood," *Musical Quarterly* 85, no. 3 (Fall 2001): 479–81.

Its construction references the pastoral styles of composers Virgil Thomson and Aaron Copland, who in their film scores, ballets, and orchestral pieces employed a similar open scoring, with an emphasis on characteristics Lerner identifies as key to the aesthetic: “pedal tones,” “rustic” and “disjunct melodies,” “wind and brass timbres,” “homophonic textures,” “slow to moderate tempi,” “a fondness for fourths and fifths,” and the “repetition of rhythmic and melodic motives.”²⁷ Their pieces in this style tend to accompany visual works that evoke a nostalgic appreciation of the United States’ idealized, untrammelled rural communities.²⁸

In *Star Trek*’s title cue, in which the space theme accompanies visuals of imaginary planets, vast fields of stars, and the *Enterprise* flying through them, this musical language contributes to the sense of heroic exploration and collaborative accomplishment attributed to the *Enterprise* crew as they travel across the galaxy. In turn, this coding reflects back to remark on the United States, painting it as both a land of opportunity and a unified nation in its prime, continually reaching beyond its technological and social boundaries, conquering not only the problems of this world, but those beyond it as well. Appearing in a decade that saw some of the most significant achievements of the space race, this series figuratively placed the U.S. flag on the moon, an act the United States literally performed just after *Star Trek* went off air in 1969. The space theme of the series’ title cue

²⁷ Copland’s aesthetic was highly influenced by Thomson’s. Ibid., 482–83, 485.

²⁸ Examples are Thomson’s film scores for *The Plow that Broke the Plains* (1936) and *The River* (1937), as well as Copland’s scores for *The City* (1939), *Of Mice and Men* (1939), *Our Town* (1940), and *Appalachian Spring* (ballet, 1944). Lerner, too, locates the influence of Copland in the first section of *Star Trek*’s title cue, with its use of the A pedal point and falling fourths emulating the “optimism of limitless horizons (both literal and metaphorical) found in [Copland’s] *Appalachian Spring*.” He further connects this section with the beginning of Mahler’s first symphony, a relationship to be discussed in more detail below.

Lerner, “Hearing the Boldly Goings,” 56; Lerner, “Copland’s Music of Wide Open Spaces: Surveying the Pastoral Trope in Hollywood,” 502–503.

put to music the sense of anticipation felt by the U.S. public during this time, as NASA sent an increasing number of astronauts past the Earth's atmosphere to what lay beyond.²⁹

The cue's fanfare, in a series which exalts scientific progress and U.S.-style peace-keeping and democratizing efforts, goes further to highlight the nation's presumed "nobility and heroism," its moral superiority, governmental strength, and progressive vision.³⁰ Brass signals such as the one found in this cue have been employed militaristically, aristocratically, or as announcements for the post (mail), and have come to indicate strict institutional organization and efficiency, the celebration of sovereign individuals or groups, the commencement of official events, the initiation of adventure, and tenacious masculinity.³¹ In some instances the structure and scoring of a fanfare can carry a bucolic quality as well—as when it imitates the echoing calls of hunting horns—referencing, in the Romantic tradition, the forest, magic, and the sublime.³² In the case of *Star Trek's* fanfare, the short, declarative structure of the signal combines with the timbre of the horns' initial statement and the

²⁹ Both Philip Hayward and Neil Lerner have commented on the influence of the United States/Russian space race on science fiction television. Philip Hayward, ed., "Sci-Fidelity: Music, Sound and Genre History," in *Off the Planet: Music, Sound and Science Fiction Cinema* (London: John Libbey Publishing, 2004), 12–13; Lerner, "Hearing the Boldly Goings," 54.

³⁰ Lerner, "Hearing the Boldly Goings," 57. "Strictly speaking, the military trumpet signal should not be called 'fanfare', though eighteenth-century writers are as guilty in this matter as modern. The real fanfare 'originally signified in France a small musical piece of brilliant character for trumpets and drums, meant for military use, which can also be imitated on other instruments used by the military.'" Raymond Monelle, *The Sense of Music: Semiotic Essays* (Princeton, NJ: Princeton University Press, 2000), 34. Though the term "signal" is a more accurate moniker than "fanfare" in the case of this brass line, I will continue to use the latter term, as it was the term preferred by the series's composers and has been a term regularly used in film and television parlance as a synonym for title cue.

³¹ Byron Almén, "The Sacrificed Hero: Creative Mythopoesis in Mahler's *Wunderhorn* Symphonies," in *Approaches to Meaning in Music*, ed. Byron Almén and Edward Pearsall (Bloomington, IN: Indiana University Press, 2006), 143; Monelle, *The Sense of Music: Semiotic Essays*, 34, 38; Philip Tagg and Robert Clarida, *Ten Little Title Tunes: Towards a Musicology of the Mass Media* (New York: Mass Media Music Scholars' Press, 2003), 375, 624–25; Edward H. Tarr, "Fanfare," *Fanfare*, Grove Music Online, accessed May 19, 2014, <http://www.oxfordmusiconline.com>.

³² Monelle, *The Sense of Music*, 40.

trumpets' echo, creating a hybrid of the military and magical that evokes the potential of the noble adventurer in the face of unknown frontiers and fantastic quests.

The fanfare is also goal oriented, not only in its reference to heroic adventure, but within its musical structure. As with Aaron Copland's *Fanfare for the Common Man* (1942), which begins with a similar rising line in the brass, stacking a perfect fourth and a fifth, the *Star Trek* fanfare aims for the octave and arrives (see Figure 2.7). In *Star Trek*, however, the goal is at first postponed at the minor seventh (with two stacked fourths), but then achieved at the octave and exceeded as the melody stretches to the upper major third. This theme also outlines a dominant seventh chord on A (in its first iteration), and then on C# (in its second). Together with the space theme, the fanfare forms a string of unresolved dominant ninth chords, each moving up a major third, refusing to travel to the implied tonic chord (first D, and then F#), providing a sense of direction but never actually arriving where the listener expects (see Figure 2.8). This enhances the feeling of stasis suggested by the space theme—its openness and timelessness—while simultaneously creating a desire to move to resolution.

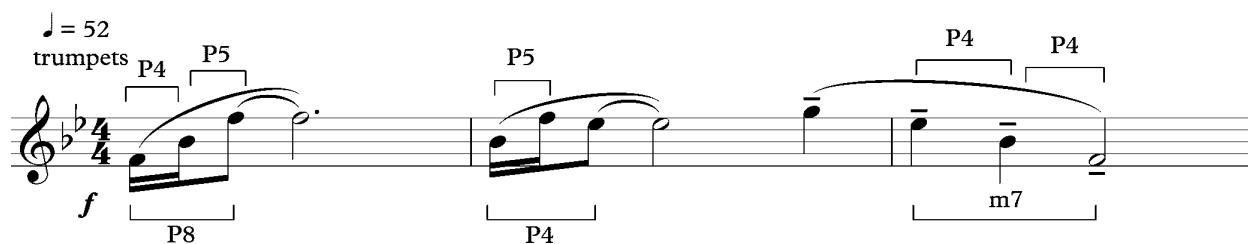


Figure 2.6: Initial Trumpet Statement from *Fanfare for the Common Man* (1942), by Aaron Copland³³

³³ Aaron Copland, “Fanfare for the Common Man,” notated music, accessed May 19, 2014, <http://www.loc.gov/item/ihas.100010473>.

[♩ = c. 70]
 horns

The score for horns is in 4/4 time with a tempo of approximately 70 beats per minute. It features a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. A bracket labeled 'P4' spans from G4 to C5. A bracket labeled 'm7' spans from G4 to E5. A triplet of quarter notes (F5, G5, A5) is marked with a '3'. Another bracket labeled 'P4' spans from G5 to B5. The piece concludes with a half note G5. Dynamics include *mf* at the start and *mf mp* at the end.

Figure 2.7: Significant Intervals in the *Star Trek* Fanfare Theme

[♩ = c. 70]

The score is for the first section of the *Star Trek* title cue, in 4/4 time with a tempo of approximately 70 beats per minute. It is divided into several parts:
 - **Horns:** Labeled 'fanfare horns', it plays the main melodic line with dynamics *mf*.
 - **Woodwinds and Vibraphone:** Labeled 'space theme woodwinds, vibraphone', they play sustained chords with dynamics *p*.
 - **Organ:** Labeled 'organ', it plays sustained chords with dynamics *pp*.
 - **Trumpets:** Labeled 'trumpets', they play a melodic line with dynamics *mp*.
 - **Horns and Trombones:** Labeled 'horns, trombones', they play sustained chords with dynamics *mf* and *f*.
 The score includes various musical notations such as triplets, slurs, and dynamic markings.

Figure 2.8: The First Section of the *Star Trek* Title Cue

Many of these ideas are reinforced by William Shatner's voiceover, which describes the crew's mission (the exploration of the unknown galaxy), and identifies the *Enterprise* as what makes the mission possible:

Space, the final frontier. These are the voyages of the starship *Enterprise*. Its five-year mission: to explore strange new worlds, to seek out new life and new civilizations, to boldly go where no man has gone before.

This quote summarizes much of what can be read within the space theme and fanfare. When paired with the sequence's visuals and Shatner's voiceover, this section of the title cue can be heard as highlighting the crew's courage as they set out into the unknown, their innate ability to overcome, their everyman heroism, and the constructive potentiality of their democratic system and scientifically-focused society. Together, the first section's themes declare the series' fundamental concern with exploration and progress, expressing the show's optimism and belief in human potential.

READING THE CODES: THE BEGUINE

The second half of the title cue, the beguine, takes this optimism and potential and transforms it into forward movement. A jazzy tune along the lines of *I Love Lucy*'s title theme (a television series also produced by Desilu Studios [1951–57], *Star Trek*'s original production company), the beguine consists of a wide, rolling melody that plays off the minor-seventh interval introduced in the fanfare, but which is in contrast highly directional and propulsive.³⁴ The promised adventure has begun.

³⁴ Rebecca Leydon has identified in the music of Juan Garcia Esquivel, who wrote and performed band arrangements in the fifties and sixties, what she calls a "space-age bachelor-pad" aesthetic. Many of this style's characteristics resonate in the *Star Trek* beguine, as noted by Lerner. Rebecca Leydon, "'Ces Nymphes, Je Les Veux Perpétuer': The Post-War Pastoral in Space-Age Bachelor-Pad Music," *Popular Music* 22, no. 2 (May 2003): 159–72; Lerner, "Hearing the Boldly Goings," 59.

Part of the beguine's energy comes from the contours of its melody and countermelody, creating a "yearning and striving" that Lerner associates with songs like "Somewhere" from *West Side Story* (1957) and "Over the Rainbow" from *The Wizard of Oz* (1939).³⁵ Unlike the fanfare's use of the minor seventh, which draws listeners up and leaves them hanging, waiting for resolution, the beguine provides expansive hills, pulling listeners up and dropping them back down, only to be tossed skyward again by the countermelody.

³⁵ Lerner, "Hearing the Boldly Goings," 59.

[♩ = c. 75]

a

melody (flute, oboe, organ, soprano)

countermelody (horns)

m7

leap up

step-wise fall

P8

m9

leap up

arpeggiated rise (with leap)

step-wise fall

a'

P8

leap up

step-wise fall

P8

M7

leap up

step-wise rise (with leap)

b

m7

step-wise rise

play out

(leap)

P8

m7

leap down

leap up

Figure 2.9: Melodic Contour and Common Intervals in the Beguine Theme

This leaping action propels the melody higher and higher (first up to Eb₅ and then to F₅). Even in the second half of the B section (starting at **b**), which in contrast starts low, moves up by step, and

ends high, the line is drawn up to Ab₅ before settling on Bb₄ (and then jumping an octave to Bb₃) at the play out. The beguine contrasts greatly, in this way, with the space theme and the fanfare, communicating not only the *potential* for progress, but progress itself.

The theme's harmonic and rhythmic drive parallels the exuberance of its melodies. The drum set in this short section plays a quick, square, bass-snare eighth-note alteration, upbeat and relentless. The trombones and clarinets counter this with syncopated chordal bursts just before beats two, three, and one of every measure. This leads the piece purposefully into the second half of each measure, propelling the ensemble forward.

[♩ = c. 75]

clarinets Bb^6 Gb^9

low clarinets

trombones *mf* *f* *mf* *f*

tuba *mf*

bass *pizz. f*

drums *mf* 4

bongos *mp < f* 4

Bb⁶ Eb7(#11) D⁷

8

Eb Ab⁷ Dm⁷ G⁷(⁹) G⁷(⁹)

12

Cm¹¹ F¹¹ F7(b9) B^bma⁷7 Cm/B^b A^b7/B^b B^b

Figure 2.10: Rhythm and Harmony in the Beguine

Alexander Courage claimed that this sense of movement is exactly what he had intended when writing this section of the cue—a forward momentum created by stretching a long, arching melody over a driving accompaniment.

When I was a little kid, and I used to listen to the radio, there was a song by Richard Whiting called “Beyond the Blue Horizon.” And it had a *long* tune. And underneath this tune they used to have, usually, an accordion player or something like that, going digga-digga-digga-digga, digga-digga-digga-digga, you see. About triple time. So, with this long tune and all of this digga-digga-digga-digga underneath it...you know, the train, the train, the train...I thought, well, I should have a long theme that goes out into space, and it keeps going out into space. Everything’s going to be long, long, long. And, it goes, lyrically as it were (without lyrics), over a fast-moving accompaniment.³⁶

³⁶ Alexander Courage, interview by Jon Burlingame, video, February 8, 2000, Archive of American Television, accessed May 19, 2014, <http://www.emmytvlegends.org/interviews/people/alexander-courage>.

“Beyond the Blue Horizon,” with music by Richard Whiting and lyrics by Leo Robin, premiered in 1930 as part of the score for the musical film *Monte Carlo*.³⁷ The melody of this song’s chorus does indeed feel quite broad, with sixteen bars divided into phrases four measures long, and the second and the fourth phrases elided in the middle to give the impression of greater length. The melody’s note lengths are extended and its intervals are wide, with a distinctive, upward-soaring major sixth at its start and ever-widening leaps throughout. Its lyrics, too, express the forward movement and sense of travel with which Courage intended to imbue *Star Trek*’s title cue—“Beyond the blue horizon lies a rising sun.” In imitating “Beyond the Blue Horizon,” he took its reference to travel by train and transferred it to travel by starship.³⁸ For Courage, the combination of the beguine’s expansive melody and driving rhythm signaled the *Enterprise*’s long trek, its five-year mission into outer space.

The beguine achieves this momentum harmonically as well (see Figure 2.10). In the key of Bb, it employs what Courage called “shoulder chords” (showy ninth chords), changing between them regularly and decisively, initially at the start of every two measures, and then with each consecutive measure.³⁹ There is a strong sense of tension and release, of pulling away and returning, in the way the harmony leaves the tonic chord and returns. Most compelling is the beguine’s rush to the end through a descending circle of fifths, each chord serving as a dominant (or modal dominant) to the next, propelling the theme forward into the last two measures, with the powerful rising arpeggios creating a finishing stroke—an arrival—that strongly affirms the tonic. The beguine’s

³⁷ Philip Furia and Michael L. Lasser, *America’s Songs: The Stories Behind the Songs of Broadway, Hollywood, and Tin Pan Alley* (New York: Routledge, 2006), 83; Jeanette MacDonald, *Beyond the Blue Horizon*, Victor 22514-A, 1930; George Olsen, *Beyond the Blue Horizon*, Victor 22530-A, 1930.

³⁸ Courage also claimed the influence of “an old Hebredean tune from the outer islands of Scotland,” which had a similar sense of length. Jeff Bond, *The Music of Star Trek* (Los Angeles: Lone Eagle Publishing Co., 1998), 66.

³⁹ *Ibid.* Courage borrowed the term “shoulder chord” from his friend Bronislau Kaper.

harmonic energy, driving rhythms, and expansive melodic leaps take the spectator from the title sequence into the episode, expressing the American hero's energetic quest.⁴⁰

The second section of the title cue designates the United States as a nation making headway with social change. Fred Steiner, in calling this section of the cue a beguine, highlights its intercultural references and underlying sexuality.⁴¹ As a musical form, the orchestral beguine is a combination of the drum *bigin*, drawn from West African fertility rituals, and French ballroom dance.⁴² In the early twentieth century, it became popular in the U.S. by Cole Porter's tune "Begin the Beguine," premiered in 1935 in the musical theater show *Jubilee*.⁴³ Porter's song, the lyrics of which recall love in the tropics, became a hit after Artie Shaw covered it in 1938, and was kept within the popular consciousness by the continued performances of Frank Sinatra and Ella Fitzgerald, among others.⁴⁴ In short, the term beguine, by the mid-1960s, had the potential to connote Creole culture, popular vocal jazz, and romance.

Star Trek's beguine as a musical piece, however, is only tangentially in this form. Though it retains a syncopated chordal accompaniment, works in some Latin flavor through the bongos, and builds its sensuous and expansive melodic layers over a straight rhythm section (as do many versions of Porter's beguine), it is quite a bit faster and does not employ an actual beguine rhythm.⁴⁵ It would

⁴⁰ Other scholars have also noted the beguine's sense of "adventure and speed." Markus Heuger and Christopher Reuter, "Zukunftsmusik? Science Fiction-Soundtracks Und Die Vorstellungen Vom Zukünftigen Musikleben: Das Beispiel *Star Trek*," in *Musik Im Virtuellen Raum: KlangArt-Kongreß*, ed. Bernd Enders (Osnabrück, Germany: Universitätsverlag Rasch, 2000), 210; Lerner, "Hearing the Boldly Goings," 58.

⁴¹ Lerner mentions the "exotic and sexual" in this section of the cue as well. Lerner, "Hearing the Boldly Goings," 59.

⁴² Dale Olsen and Daniel E. Sheehy, eds., "Martinique," *Garland Encyclopedia of World Music Volume 2 - South America, Mexico, Central America, and the Caribbean* (New York: Routledge, 1998), <http://glnl.alexanderstreet.com>.

⁴³ Furia and Lasser, *America's Songs*, 83.

⁴⁴ Ella Fitzgerald, *Ella Fitzgerald Sings the Cole Porter Song Book*, Verve MG V-4001-2, 1956; Frank Sinatra, *The Best of the Columbia Years: 1943-1952*, Legacy C4K-64681 (4 CDs), 1995.

⁴⁵ The beguine rhythm can be found in the "Martinique" entry of the *Garland Encyclopedia of World Music*. Olsen and Sheehy, "Martinique," 934.

be more proper to label the theme “jazzy” in the sense that so many other television title themes of the 1960s merit the term: obviously referencing the kick of Latin jazz, but essentializing it to the point that a more specific assignment, as a particular dance or rhythmic form, is impossible. Steiner likely connected the title cue’s B section with Porter’s beguine simply because of the theme’s straight percussion accompaniment and its broad, reaching melody. Still, his interpretation is important because it highlights meanings that can be attributed to the piece in reception: cultural hybridity and heterosexual romance.

In fact, the back-and-forth between the soprano’s vocalese and the horns’ answering countermelody can be read as a duet between an amorous couple, with the soprano, of course, as the woman, and the horns, brassy and insistent, already connected through the fanfare with ideas of heroism and power, as the man. This coupling emerges, too, from within the theme’s form. Courage divided each of the first two periods into an antecedent and consequent phrase, with the woman reaching for the tonic and “coming down” by step to rest on an open cadence. The man responds in kind but ends, instead, with a stronger closed cadence. In this way, the beguine’s basic form draws on musical discourses of gender. In fact, it can be read as flirtation or love-making between the man and the woman, an interpretation suggested even more strongly by the construction of the third period and the play out: if the man has been wooing the woman in the beguine’s first two periods, in the third he has convinced her, and their two, alternating melodies become one. The final arpeggio, with its thrusting quarter notes on the tonic chord and its supertonic (over a tonic bass), suggests that sexual satisfaction is reached on the climactic final chord; the soprano’s octave jump in the last measure represents the orgasm. (*Carmina Burana*’s “Dulcissime” employs a similar gesture.⁴⁶)

⁴⁶ Carl Orff, *Carmina Burana: Cantiones Profanae* (Mainz: B. Schott’s Sohne, 1967).

Further, the beguine's lyrics add an undeniable romantic and sexual sheen. Roddenberry made use of a rider in the composer's contract that allowed him to add lyrics to the melody, thereby securing for himself half of Courage's royalties from any performance, recording, or sheet music printing of the main title cue. These lyrics, widely regarded as artistically disappointing, color the *Star Trek* title cue, and the series with it, in a particularly gendered and romantically-fused light.

Beyond the rim of the star light, / My love is wandering in star flight. / I know he'll
find in star clustered reaches, / Love, strange love, a star woman teaches.

I know his journey ends never. / His star trek will go on forever. / But tell him while
he wanders his galaxy, / Remember, remember me.⁴⁷

This gendered approach to the series and its music is further exemplified in the language the series' producers used to describe what they wanted from the scores. Roddenberry asked Courage for "something that had some balls and drive to it," and Justman instructed Steiner, "Don't forget, Fred, balls on the men and tits on the women."⁴⁸ The beguine, in all of the above ways, can be read as heteronormative and sexual: the man pursues the woman and succeeds. Thus, several sub-themes—romance, progress, and social diversity—exist within the beguine, and do, in fact, prove fundamental to the series as a whole.

The title cue, through the topics expressed in its three themes, presents an optimistic view of the United States as successful in its goals, progressive in its politics, and heroic in its pursuit of morality. At the same time, however, that success is attributed to a nationalistic U.S. strongly rooted in social tradition and militaristic strength. Through musical codes that connote heroism,

⁴⁷ Gene Roddenberry, "Letter to Ed Perlstein," letter, (December 9, 1966), Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 35, Folder 10, Performing Arts Special Collections, University of California, Los Angeles, CA. For more on the tension between Roddenberry and Courage regarding the title cue's lyrics, see Lerner, "Hearing the Boldly Goings," 57–58. Further source material can be found in Roddenberry's UCLA collection, Box 35, Folder 10.

⁴⁸ Burlingame, *TV's Biggest Hits*, 116; Robert Justman, interview by Fred Steiner, transcript, April 28, 1982, Fred Steiner Papers, 1975–1981, MSS 2193, Box 55, Case 1, L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.

exploration, bravery, progress, diversity, and romance, the cue supports the series' progressive social agenda, but through codes that link these things specifically to traditional America, its military, and heteronormativity, it mitigates the intended reform, grounding the series in traditional power structures. The cue's music represents Roddenberry's vision for the show—a vision of a socially transcendent humanity, with U.S. values—but it also reveals a conservative resistance to that change.

THE TITLE CUE AS NARRATIVE

Star Trek's title cue, through the codes discussed above, announces its Hero, one that consists of a number of individuals, groups, and ideas that all rise to prominence at different times and in different ways within the program. While Roddenberry may have consciously intended humanity and Captain Kirk to serve as the series' primary heroes (see the epigraph at the beginning of this essay, Shatner's voiceover, and Roddenberry's lyrics to the title cue), the Hero's identity is in reality more abundant.⁴⁹ As a science fiction story which provides a variety of metaphors and allegories for real life situations, *Star Trek's* multivalent Hero can be read as real life groups or communities—such as humanity as a whole or the United States in particular—or as ideas fundamental to the series' make-up: racial and gender equality, U.S.-brand democracy and colonialist expansion, and scientific progress. These off-screen objects are often represented by a number of separate but related heroes that appear *within* the series, such as the Federation of Planets, the *Enterprise*, the ship's multiethnic and multi-gendered crew, the captaincy, and, of course, Kirk. At any point in time, the series may reference or bring into play any number of these heroes, all of whom act as *Star Trek's* Hero, both separately and simultaneously.

⁴⁹ I have chosen to capitalize “Hero” when referring to *Star Trek's* collective Hero, and to leave “hero” in lower case when referring to *Star Trek's* specific heroes.

In presenting this collective Hero, and in highlighting his adventure, the title cue establishes *Star Trek's* narrative as a mythic romance. This series follows the story of its Hero from his initial calling, through his struggle and ultimate victory as he stands as a defense against disaster.⁵⁰ Literary theorist Northrop Frye identifies in the structure of the “romance mythos” several phases, including the birth of the hero and the youthful innocence he experiences in his uncomplicated society, the hero’s adventure in which he sets out to destroy the monster (the threatening force) that endangers his society, and the successful resistance of the hero and his society to the change put into play by the monster.⁵¹ This is *Star Trek's* narrative structure, a series focused on its Hero and his society, with the latter worthy of defense and the former capable of providing it.

Within the first few measures of the series’ title theme, *Star Trek* instigates this narrative framework and beckons its audience to follow along in the current episode’s imagined adventure. Draped over the first half of the title cue, paired with the space theme and the fanfare, Shatner’s voiceover brings into being the Hero and the quest: the ship and its crew, with Kirk as their captain, set out into the galaxy to “explore strange new worlds” and “seek out new life and new civilizations.” Each episode of *Star Trek*, after sounding this call to adventure, presents an obstacle that the Hero must overcome, one which often overwhelms him morally, intellectually, or physically before he turns the tide and prevails.⁵² In “Tomorrow Is Yesterday” (1:21), for example, the

⁵⁰ Almén, “The Sacrificed Hero: Creative Mythopoesis in Mahler’s *Wunderhorn* Symphonies,” 137–53.

⁵¹ Northrop Frye, *Anatomy of Criticism: Four Essays* (Princeton, NJ: Princeton University Press, 2000), 173–92.

⁵² Ron Rodman, too, locates within *Star Trek* a mythic narrative: “The original series *Star Trek* varies somewhat from a typical Proppian structure but nonetheless displays certain traits: the program has a hero (Kirk), villains (usually aliens of unexplained supernatural forces), and often a princess, that is, a female lead character with a romantic interest. Helpers include members of the crew, most notably the main co-stars: Spock (Leonard Nimoy), Dr. McCoy (DeForest Kelley), Scottie (James Doohan), and often the starship *Enterprise* itself. Further, Kirk and crew go out on a quest (a trek) each week to explore a new part of the galaxy. Their return home is usually back to the *Enterprise* and the routine of running the ship.” Rodman identifies Kirk as the series’ hero, and while I have chosen to view *Star Trek's* Hero as multivalent, consisting of a number of individuals and ideas, I agree with

Enterprise crew, displaced in time, must carefully ensure that their presence on 1960s Earth does not adversely affect the future of their society. In “Who Mourns for Adonais” (2:33), Kirk must resist Apollo’s command to worship him, because humanity has evolved beyond the need for gods (save the “one God,” referenced briefly by Kirk as a nod to the Judeo-Christian viewing majority). “The Tholian Web” (3:64) places the *Enterprise* in the clutches of an artifact left by advanced aliens, one that threatens to tear them apart mentally and physically. The crew must work together to save their captain, who has been lost, out of phase, in an “interdimensional rift.” In each of these episodes, though the crew and their social structure is threatened, the Hero ultimately prevails.

This kind of mythic architecture exists in the structure of a number of late-Romantic-era musical compositions, and applies to *Star Trek*’s title cue both because of the tradition of referencing this style of music in film and television (certainly practiced by this series’ composers, who were influenced by Wagner, Mahler, Strauss, Stravinsky, and the like), and because Courage alludes specifically to Gustav Mahler’s first symphony (1889)—a piece firmly established in the romantic narrative structure. The texture of *Star Trek*’s space theme, with cascading open intervals over a pedal point on A, and the layering of the fanfare on top of it, seems a deliberate reference to the opening of Mahler’s “Titan” (see Figures 2.11 and 2.12).⁵³

Rodman that Kirk serves as the series’ primary hero, a situation to be discussed as this essay progresses. Rodman, *Tuning In*, 140.

⁵³ Gustav Mahler, *Symphony no. 1, D major* (London: Boosey & Hawkes Ltd., 1943); Lerner, “Hearing the Boldly Goings,” 56.

Langsam. Schleppend.

m. 6

fanfare clarinets

pp

falling fourths oboe, bassoons

M7

strings *pp*

pedal tone

P4

P4

M3

strings

pp

Figure 2.11: Measures 6–11 of *Symphony No. 1* (1889), First Movement, by Gustav Mahler⁵⁴

[♩ = c. 70]

fanfare horns

mf

falling fourths (modified) flutes, oboe, clarinets, harp, vibraphone

m7

p

P4

m6

P4

pedal tone

flute, clarinet, organ

pp

Figure 2.12: Measures 1–5 of *Star Trek's* Main Title Cue

To music theorist Byron Almén, the initial falling fourths in Mahler's symphony (the “theme of fourths”) “can stand for the undifferentiated source from which the hero, the society, the world

⁵⁴ Mahler, *Symphony no. 1, D major*.

emerge,” the “first constructive element of culture, dividing the empty octaves into their most fundamental components, the fourth and fifth.”⁵⁵ “Titan’s” narrative creates its hero from raw potential—potential expressed at first through a simple but powerful musical motive. The symphony’s atmospheric beginning represents the hero’s birth and youthful innocence, and its fanfare calls him to action. Its second movement, sprightly and subtitled “set with full sails,” launches the hero on his epic journey. As the symphony continues, Mahler’s hero engages in his quest, experiences his final battle, and emerges victorious.⁵⁶

In referencing the first few measures of Mahler’s symphony, as well as key features of the symphony’s first two movements, the *Star Trek* title cue conveys the initiation of the Hero’s trial. The space theme, similar to Mahler’s falling fourths, provides the original substance from which the *Star Trek* Hero emerges, and the fanfare beckons the Hero into the unknown. The cue’s beguine, dynamic and purposeful, has a similar effect as the second movement of Mahler’s symphony, sending the Hero on his way. The narrative present in *Star Trek*’s main title cue anticipates the narrative structure of the entire series: the Hero comes into being, his quest is announced, and he sets forth on his journey, “with full sails.”

The narrative present in *Star Trek*’s main title cue, then, supports the narrative structure of the entire series. Much about this musical narrative, and the way Courage creates it, underscores the whiteness and patriarchal bias at the heart of the series—a white, male Hero must save the day. Even the beguine supports this reading, as it exhibits an exoticism that objectifies both women and racial others. The series’ title cue thus plays an important part in establishing the conservatism within *Star Trek* at the same time that it furthers the series’ progressive agenda. It then carries this activity into the heart of the show as its themes recur strategically throughout the series’ seventy-nine

⁵⁵ Almén, “The Sacrificed Hero: Creative Mythopoesis in Mahler’s *Wunderhorn* Symphonies,” 140.

⁵⁶ *Ibid.*, 138–53.

episodes. The fanfare, in particular, surfaces often in various ways throughout the underscore, drawing the spectator's attention back to the series' foundational mythic structure.⁵⁷ The fanfare has become *Star Trek's* calling card in this regard, a persistent musical statement that facilitates the soundtrack's key framing and connotative tasks, while concurrently highlighting the series' narrative structure.

THE FANFARE AS FRAMING MATERIAL

Star Trek's title cue carries its narrative and ideological activity into the show proper as its themes are employed strategically within the underscore. In his book *Tuning In* (2010), Ron Rodman classifies the television title cue as a framing tool, part of the network of signifiers that helps spectators grasp the structure of the series and of each episode.⁵⁸ The fanfare was particularly useful in this regard, being both distinctive and malleable, and divisible into smaller motivic cells like the perfect fourth and minor seventh. As such, it became the statement most employed as a framing device within the series, helping the spectator transition into and out of the show's story, negotiating the move between non-program and program space in commercial returns, and bridging between scenes.⁵⁹ In the main title cue and at returns from commercial breaks, the fanfare acts as the primary sonic statement by which the audience recognizes the show's return. As bridge material, it assists in changes between scenes, often accompanied visually by a shot of the *Enterprise* moving through space, or paired, aurally, with a voiceover by the captain. In all of these situations, the fanfare does double duty by simultaneously signifying the series and its Hero.

⁵⁷ The series' soundtrack also employed the beguine in this regard, but much less regularly. Series composer Joseph Mullendore wrote several library cues for Season One on this theme, including LM1 "Impension," LM2 "Lonely to Dramatic," and LM3 "Romantic Scene," among others. Other composers did the same in Seasons Two and Three. *Star Trek: The Original Series Soundtrack Collection*; Mullendore, interview by Fred Steiner, transcript.

⁵⁸ Rodman, *Tuning In*, 50.

⁵⁹ *Ibid.*, 53–55.

Several cues from Sol Kaplan’s music for the first-season episode “The Enemy Within” (1:5) demonstrate the framing roles discussed above and the importance of the fanfare within them. Kaplan employed the fanfare in fifteen of the episode’s twenty-six music cues, using this theme (and an abbreviation of the space theme with it) to negotiate commercial returns and inter-scene transitions through “fly-ins” and “captain’s logs.”⁶⁰

The *Star Trek* fly-in sequence sonically and visually indicates the show’s beginning, a return from commercial break, or a change in scene. These transitions pair the fanfare with a shot of the *Enterprise* moving through outer space, essentially “flying in.”⁶¹ There are several such musical cues in “The Enemy Within,” with the episode’s initial fly-in occurring at the start of the first cue, M11 “The Rock Slide.” This cue quotes the horn statement of the fanfare, in its original key, preceded by a quick performance of the space theme and an added pentatonic glissando in the piccolo, flute, and celesta.

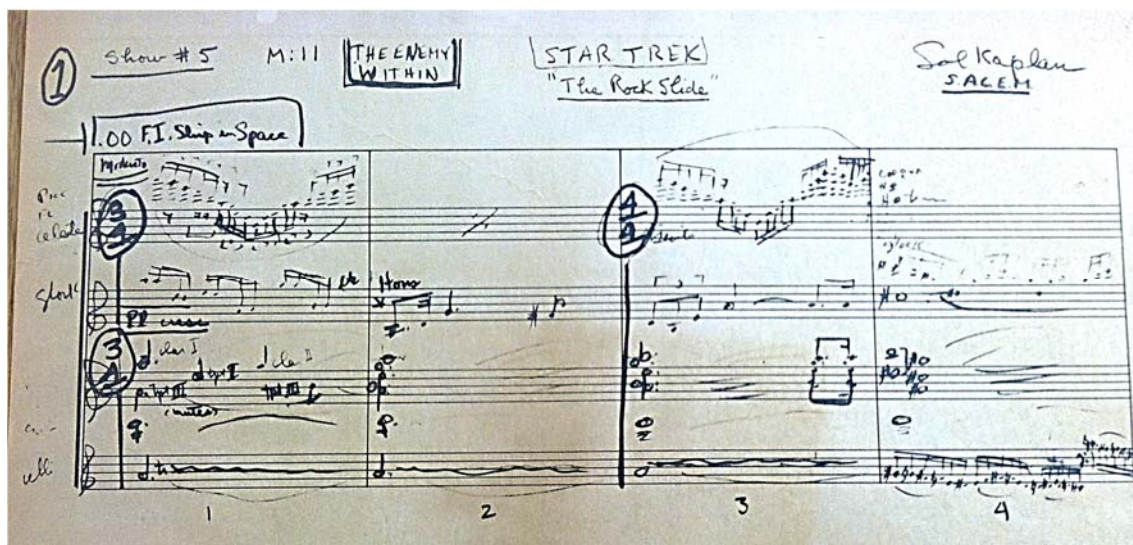


Figure 2.13: Fly-in Sequence from M11 “The Rock Slide,” from “The Enemy Within,” by Sol Kaplan⁶²

⁶⁰ Paramount Television Music Department, “Music Cue Sheets for Filmed Programs: Season One,” 1967, digital copies, obtained from BMI through Jeff Bond, in author’s personal collection.

⁶¹ These sequences were marked in shorthand in the composers’ sketch scores as “F.I.”

⁶² All examples from “The Enemy Within” have been taken from materials found in the Sol Kaplan collection at the American Heritage Center. Sol Kaplan Papers, 1948–1994, MSS 09853, Box 30.

The cue occurs before the main title sequence, and is the first moment in which the spectator is aurally cued to the start of the episode. Short, a mere four measures long (twelve seconds) and with the horns providing the fanfare, this cue allows for a quick transition into the events that instigate the episode's main conflict (a transporter accident that physically splits Kirk into two versions of himself).

Fly-in transitions such as this occur throughout the episode, and sometimes preface and underscore voiceovers by Captain Kirk, presented under the guise of aurally-recorded captain's logs. (These "logs" echo a similar device found in police dramas, in which episode introductions occur in voiceover narrations.)⁶³ In these narrations, the captain overlays the cue with his perspective on the current crisis. The cue M24 "Kirk's Log," from "Enemy Within," provides an example:

⁶³ Rodman, "'Coperattas,' 'Detecterns,' and Space Operas: Music and Genre Hybridization in American Television," 49.



"Captain's Log, stardate 1672.1. Specimen-gathering mission on planet Alpha 177. Unknown to any of us during this time, a duplicate of me, some strange alter ego, had been created by the transporter malfunction."

Figure 2.14: Fanfare Accompaniment to Captain's Log Voiceover from M24 "Kirk's Log"

These voiceovers are usually performed by Kirk, but other crewmembers do so in his stead when circumstances require, such as in the cue M52 "Spock Takes Over." In this particular case, Spock has taken on some of the responsibilities of captain due to Kirk's affliction, and makes note of it for Starfleet records:



"Captain's Log, stardate 1673.1. Entry made by Second Officer Spock. Captain Kirk retains command of this vessel, but his force of will rapidly fading. Condition of landing party critical. Transporter unit still under repair."

Figure 2.15: Voiceover Sequence from M52 "Spock Takes Over"

Therefore, though the fly-in-plus-captain's-log sequence usually highlights Kirk, it also, therefore, seems to reference more generally the position of captain and any character who takes on that role in Kirk's stead (though it continues to reference Kirk despite his absence).

These sequences, the fly-in and the captain's log, were employed several times per episode throughout the series' three seasons, and it became regular practice to pair the image of the ship with a statement of the fanfare. The series' cue sheets indicate that Sol Kaplan's fly-in cues from this

episode alone were used a total of thirty-eight times in the first season.⁶⁴ Music editor Jim Henrikson remarked that using the fanfare in fly-ins and captain's-logs was, indeed, standard practice, and was done on instruction from the show's producers:

Yep. That was a dictum. That was a—well, a Bob Justman-passed-on dictum. I don't know that it originated with Bob [Roddenberry's assistant producer], but that when we went—they wanted a signature when they were on the exterior of the *Enterprise*, in most cases. Unless you're in the middle of a fire fight or something, when the cuts were very quick. But if it's a traveling shot of this thing that's going into—going through space, and we're inside on the bridge, or something, and we're playing suspense because they're going—and then we go to the outside, they want some *statement* or variation of that *Star Trek* theme; and we can't just play through it and ignore it folks. ... So all of the bridges and all of the traveling shots. There was a standard thematic thing based on Sandy's [Courage's] theme, which played under the reading of the *Star Trek* log, which was a plot device that was used in almost every show, where Kirk reads the *Star Trek* date.⁶⁵

This type of audio-visual sequence occurs often enough in the original series, and in future *Star Trek* series, to be considered a fundamental framing device within the *Star Trek* franchise. As the series progressed, its composers and music editors also employed fly-in and captain's log sequences in the same *style* as the fanfare, not always using that theme, instead employing, for instance, the separate theme Steiner composed for the ship, which inverts the fanfare melody so that the perfect fourths *falls* to create a minor seventh.⁶⁶ The fly-in highlights the ship and her multinational crew as a representation of *Star Trek's* Hero, while the captain's log marks Kirk as the series' primary male

⁶⁴ Paramount Television Music Department, "Music Cue Sheets for Filmed Programs: Season One." According to the series' first-season cue sheets, "Alter Ego" was used eleven times that season, "Kirk's Log" was used twenty-one times, "The Rock Slide" was used twice, and "Spock Takes Over" was used four times. Although cue sheets may contain errors, in this case the statistics they provide underline the important influence of Kaplan's fly-in and captain's-log cues on the rest of the series' first-season soundtrack.

⁶⁵ Jim Henrikson, interview by Fred Steiner, transcript, May 7, 1982, "Star Trek Interviews"; Jim Henrikson, interview by Fred Steiner, cassette recording, May 7, 1982, "Star Trek Interviews"; Fred Steiner, interview by Donald Nemitz, transcript, July 7, 1976, Fred Steiner Papers, 1975–1981, MSS 2193, Box 14, Folder "Nemitz Interview and Others / Misc. Biogr. Materials, Articles," L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.

⁶⁶ Fred Steiner Papers, 1975–1981, MSS 2193, "M11 'Ship of Stars'" (sketch score), Box 28, "Who Mourns for Adonais" [2:33], L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.

lead, thus enacting both the series' message of social inclusivity and its foundation in white, male leadership.

THE FANFARE AS REFERENTIAL THEME

The fanfare does not, however, need to work as a framing tool in order to act referentially. The ship and the captain's role, for instance, are also highlighted by the fanfare outside of fly-ins and captain's logs. In the episode "The Omega Glory" (2:54), for instance, the fanfare accompanies Lieutenant Hikaru Sulu and his command of the bridge—sans fly-in sequence or log—while Kirk, Spock, and McCoy are quarantined on a planet below the ship. Another example occurs in "The Enterprise Incident" (3:59), with the fanfare sonically reinforcing Lieutenant Montgomery Scott's brief command while Kirk and Spock are held on a Romulan ship under suspicion of espionage. The theme further identifies others of the series' heroes outside of the captain's chair, including *Star Trek's* Americanist ideals. In "Omega Glory," for instance, the fanfare appears in the underscore as Kirk waxes philosophical about the Constitution of the United States, imploring the Yangs (the episode's white aliens, who practice a democratic political system) to share their enlightenment with the Kohms (the episode's "Asiatic" aliens, who practice a Communist political system):

[The Constitution] was not written for the chiefs or the kings or the warriors or the rich and powerful, but for all the people! ... "We, the people of the United States, in order to form a more perfect union, establish justice, ensure domestic tranquility, provide for the common defense, promote the general welfare, and secure the blessings of liberty to ourselves and our posterity, do ordain and establish this constitution." These words and the words that follow were not written only for the Yangs, but for the Kohms as well! ... They must apply to everyone or they mean nothing!

While Kirk speaks, a cue based on the fanfare builds underneath (M32 "Kirk's Philosophy"), reflecting the heroism of Kirk, but also of the United States democracy upon which the series' Federation of Planets was conceived. In this episode, as in others, the white group carries the

redemptive philosophy, and the fanfare, in this way, reveals some of the series' U.S.-biased ideas. In the end, however, the hero that the fanfare most strongly affirms is Kirk.

CENTERING KIRK

It is not surprising that *Star Trek's* primary musical theme most strongly highlights its main character. Kirk's centrality within the story comes with a long history of traditional power structures in Western literature and art, in which the white, male hero dominates the story and all within it. As the leader and primary focus of the series, Kirk is the individual with whom the spectator is most meant to identify. He possesses continuous and superior agency, demonstrating many of the characteristics through which men, according to gender scholar Allan G. Johnson, justify their privilege:

Men [especially white men] are assumed (and expected) to be in control at all times, to be unemotional (except for anger and rage), to present themselves as invulnerable, autonomous, independent, strong, rational, logical, dispassionate, knowledgeable, always right, and in command of every situation, especially those involving women. These qualities, it is assumed, mark them as superior and justify their privilege.⁶⁷

Star Trek justifies Kirk's position as leader and hero in this manner. Even when he displays weakness, such as emotional or physical injury, this struggle becomes part of his narrative of overcoming, his growth as the hero.

Kirk's centrality is especially clear when considering his personal agency in connection to the characters who surround him. Most of his colleagues are humans (or half-humans) that are othered through race or gender. Spock is a half-Vulcan, half-human hybrid who, because he isn't entirely human, presents as almost fully alien (see Chapter Five). Chief Engineer Montgomery Scott is Scottish, Lieutenant Hikaru Sulu is Japanese, Ensign Pavel Chekov is Russian, Yeoman Janice Rand and Nurse Christine Chapel are female, and Lieutenant Uhura is African *and* a woman. The only

⁶⁷ Johnson, *The Gender Knot*, 14.

other white male in the regular crew is secondary lead character Doctor Leonard McCoy, who negatively contrasts Kirk's personality and upbringing: McCoy is a cantankerous southern boy from Georgia, and Kirk is a reasonable man from Iowa, the heartland of America. McCoy is "southerned" enough that Kirk emerges as the only character on the ship who truly represents the U.S. ideal.⁶⁸ Kirk thus emerges as the head of a group of almost fully othered characters, satisfying white viewers with an image of themselves as benevolent leaders and not oppressors.⁶⁹

Even when the series focuses on the personal development of one of its other characters, it does so in order to explore *Kirk's* relationship with that character's situation. In "Amok Time" (2:34), for instance, the plot of which almost fully focuses on Spock's struggle against his instinctive need to mate, the narrative ultimately allows Kirk to outwit the mentally superior Vulcans and protect his first officer's life: as always, Kirk saves the day. Likewise, in "The Paradise Syndrome" (3:58), in which Kirk lives for a while with a displaced Native American society (a plot move that allows the series an opportunity to comment on the negative impact of Western expansion on Native American culture) the story does not actually center on these people at all; it focuses on Kirk's situation.⁷⁰ Daniel Leonard Bernardi, in his book on race in the *Star Trek* franchise, notes that:

[Kirk's centrality] emphasizes the mythical structure of the story [in this episode], that of the so-called paradise syndrome, which typically involves a white man escaping civilization or getting lost in the wild, befriending a wise but simple tribe of natives, falling in love with a submissive and often scantily clad native girl, and, after saving the natives from an event or person bent on destroying them, eventually

⁶⁸ The series' original pilot, "The Cage," also emphasizes the friendship between the captain and the chief medical officer, in that episode through the relationship between Captain Pike and Doctor Boyce, both white and male. This captain-doctor pairing, with the two relating as equals and confidants, extends into the series proper, between Kirk and McCoy.

⁶⁹ Hernan Vera and Andrew Gordon, "The Beautiful American: Sincere Fictions of the White Messiah in Hollywood Movies," in *White Out: The Continuing Significance of Racism*, ed. Ashley W. Doane and Eduardo Bonilla-Silva (New York: Routledge, 2003), 116.

⁷⁰ Even though Spock, in this instance, determines how to save the natives through a device left by ancient, more advanced aliens, Kirk takes credit. By encouraging Spock through the process of implementing the device at the end of the episode, he maintains his superiority. Either way, the culture must be assisted by a colonizing force.

determining that living among them is not his life's mission. The white man, not the native, has evolved, and he must accept his role as a complex, civilized human.⁷¹

Kirk often takes on this role of “white messiah,” the character who rushes in to save the weak and oppressed, and who then receives all the credit: “this is presented as to be expected, no less than he deserves.”⁷² As media scholars Hernan Vera and Andrew Gordon claim of white messiah characters in American film, Kirk:

... triumphs despite impossible odds against arch villains and saves the city, the nation, or the world [or whoever is under his care]. Often he defeats evil megalomaniac “others”: foreigners, Nazis, or extraterrestrials who want to rule the world. This is a reflection of American civic religion, which transforms collective endeavors into the battle of a lone individual against the forces of organized evil.⁷³

In *Star Trek*, which tells the story of a multiethnic, multi-gendered crew, represented by an ensemble cast, Kirk disproportionately receives credit for winning their battles. Through Kirk, the series' three seasons consistently promote a patriarchal, racially conservative stance, demonstrating that though Roddenberry and his team visibly supported progressive liberal social change in terms of gender and race, they were in fact also resisting that change.⁷⁴

THE FANFARE AS KIRK'S LEITMOTIVE

Through its use of the fanfare as leitmotif, the series' underscore further marks Kirk as the primary hero and, through him, the series as white, male-centric.⁷⁵ “The Enemy Within” provides a

⁷¹ Bernardi, *Star Trek and History*, 44.

⁷² Vera and Gordon, “The Beautiful American,” 115.

⁷³ *Ibid.*, 115–16.

⁷⁴ Bernardi, *Star Trek and History*, 34. “To summarize our argument [about the white messiah in action film]: first, the ideal white self is constructed as powerful, handsome, brave, cordial, kind, firm, and generous: a natural-born leader. Other races exist as dependent faithful followers to bolster the grandiose white self-image. And second...there is a split in the white self that can be resolved only through violence. The sincere fictions encoded in these movies enable the white self to live with itself and to absolve the guilt of racism by portraying the white as noble and self-sacrificing on behalf of other races.” Vera and Gordon, “The Beautiful American,” 116.

⁷⁵ Lerner has also noted the tendency for the fanfare to act as Kirk's leitmotif, and this notion is supported by the fact that was used as such for Captain Pike, as well, in “The Cage.” Lerner,

compelling example of the theme's use in this manner. In this story, a transporter malfunction physically splits Kirk into two separate versions of himself: one driven by aggression and animal instinct, and the other struggling with timidity and indecision.



Figure 2.16: “Evil” Kirk and “Good” Kirk

This gives rise to a physical battle between the two sides of Kirk's psyche: what a number of series documents call the “Evil Kirk,” who cannot control his passions, and the “Good Kirk,” who, though beset by serious doubts regarding his own command ability, works in tandem with the ship's doctor and first officer for the good of several crew members stranded on an icy planet below the

“Hearing the Boldly Goings,” 59; Tim Summers, “*Star Trek* and the Musical Depiction of the Alien Other,” *Music, Sound, and the Moving Image* 7, no. 1 (Summer 2013): 22. Though the series' composers did transform the fanfare to indicate mood or condition in relation to the ship or crew more generally, pairing, for example, a rising perfect fourth and tritone to indicate danger through the creation of a major seventh instead of a minor seventh, the use of the fanfare as leitmotif was often connected specifically to Kirk's circumstances and development. Series music editor Robert Raff stated that he most commonly used the fanfare to accompany the ship (especially in fly-ins and voice-overs), but a number of the series' composers, including Courage, Kaplan, and Fried, and one of the series' music editors, Jack Hunsaker, indicated that they used the fanfare specifically for Kirk. Fred Steiner, on the other hand, wrote a separate theme for Kirk (as he did for the ship) which also became a favorite of the music editors. Courage, interview by Fred Steiner, transcript; Gerald Fried, interview by Fred Steiner, transcript, April 16, 1982, Fred Steiner Papers, 1975–1981, MSS 2193, “Star Trek Interviews,” L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT; Jack Hunsaker, interview by Fred Steiner, cassette recording, April 27, 1982, Fred Steiner Papers, 1975–1981, MSS 2193, Box 55, Case 1, L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT; Sol Kaplan, interview by Fred Steiner, cassette recording, May 17, 1982, Fred Steiner Papers, Box 55, Case 1, “Sol Kaplan,” L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.

ship.⁷⁶ The need to communicate Kirk's struggle (an inner conflict made external) led composer Sol Kaplan to employ the fanfare as a leitmotif. More than just a musical signifier of Kirk's presence, the fanfare in this case reflects Kirk's development, manipulated when necessary to comment on his physical and emotional condition. As the events of the episode challenge and transform his inner self (or, at this point, selves), the fanfare transforms with him, giving the spectator further access to the Captain's psyche. The fanfare, traditionally considered heroic, strong, and masculine, indicates Kirk's moral, intellectual, and physical superiority; as Kirk struggles in these areas, the fanfare is modified to match.

The fanfare in this case becomes a motivic manifestation of Kirk's inner conflict, modified to reinforce the spectator's understanding of Kirk's two separate personalities. Kaplan transforms the fanfare into several versions that represent Good Kirk and Evil Kirk. Evil Kirk has two themes: an angry rhythmic explosion based on the fanfare's initial rising minor seventh figure (Evil Kirk "A"), and an ominous chromatic theme based on the general contour of the fanfare melody (Evil Kirk "B"). The first Evil Kirk theme is a one-beat, four-sixteenth-note motivic cell, and closer inspection reveals that it is a modified inversion of the fanfare's initial rising fourths; now, the intervals descend, with the first widened to a tritone (traditionally referred to as "the devil's interval," and often used as a signifier of evil, strangeness, or deviance in classical Romantic music and film scoring⁷⁷), transforming the minor seventh figure to a major seventh and enhancing the line's dissonance.

⁷⁶ These two versions of Kirk are referred to as "Good" and "Evil" within Kaplan's score. These terms are not meant to imply that one Kirk is intrinsically good and the other evil. Rather, they help to distinguish between one Kirk who is listless, introspective, and emotionally sensitive ("Good Kirk"), and another who is passionate, uninhibited, and more immediately dangerous ("Evil Kirk").

⁷⁷ Examples of this use of the tritone appear, for instance, in Wagner's *Götterdämmerung* (1876) and Bernard Herrmann's *The Day the Earth Stood Still* (1951).

Allegro maestoso

large tam tam
pp *poco cresc.*

timpani with soft mallets
timpani + piano

celli bass
pp *ff*

trombones tuba

woodwinds, trumpet, 2 horns
ff *fp*

fp

fp

fp

Figure 2.17: Evil Kirk “A” from M13 “The Evil Kirk”

timpani and piano

A4 P4

M7 M7

Figure 2.18: Motivic Cell from Evil Kirk “A”

Percussive and performed in the lower ranges of the timpani and piano, it provides an aggressive sonic burst that echoes Evil Kirk’s volatile temper. Kaplan easily inserts this statement, brief and full of the kinetic fury that drives the character, at precise moments in the score.

The second Evil Kirk theme is much longer and more melodic. The tune reaches at first for the fanfare’s initial minor seventh, but falls short, landing on the tritone instead.

Figure 2.19 is a musical score for horns. It begins with a tempo marking of [♩ = c. 70]. The key signature has one sharp (F#). The score is written in 4/4 time. The melody starts with a dynamic of *mf*. Intervals are marked with brackets: P4 (Perfect Fourth), m7 (minor Seventh), P8 (Perfect Eighth), P4 (Perfect Fourth), m7 (minor Seventh), P4 (Perfect Fourth), P4 (Perfect Fourth), and *mf mp* (mezzo-forte mezzo-piano). There is a trill marked with a '3' over a note. The score ends with a dynamic of *mf mp*.

Figure 2.19: The Fanfare Melody from the Series’ Main Title Cue

Figure 2.20 is a musical score for bass clarinet solo. It begins with a tempo marking of [♩ = 70]. The key signature has two flats (Bb, Eb). The score is written in 3/4 time. The melody starts with a dynamic of *f*. Intervals are marked with brackets: P8 (Perfect Eighth), P4 (Perfect Fourth), D5 (Dominant Fifth), M7 (Major Seventh), M7 (Major Seventh), M7 (Major Seventh), P4 (Perfect Fourth), and P4 (Perfect Fourth).

Figure 2.20: Evil Kirk “B” from M14 “Alter Ego”

As the theme progresses, it continues to deviate from the original fanfare, at first at least attempting its contour, but then diverging fully in a winding tumble of eighth notes. Though this theme lacks the force of the first Evil Kirk theme, its failed imitation of the original fanfare, with occasional tritones and major sevenths, connote the character’s twisted nature. It is a dysphoric fanfare written for the dark woodiness of the bass clarinet, its chromatically altered intervals sounding “out of tune.”⁷⁸ These two themes for Evil Kirk, one kinetic and hostile, and the other sinister and dark,

⁷⁸ Monelle, *The Sense of Music*, 43.

each in their own way emphasize Evil Kirk’s deviance from the Captain’s normally whole and balanced character.

Kaplan’s theme for Good Kirk, on the other hand, affirms the Captain’s more sensitive nature and his current vulnerability. This version of Kirk, who demonstrates good will, cooperation, and care for others, though without the drive and determination he possesses when whole, is more in line with the best of humanity that *Star Trek* was attempting to portray. The Good Kirk theme reflects this stance, remaining more closely aligned with the original fanfare through its fidelity to the fanfare’s perfect-fourth and minor-seventh intervals.

The image shows a musical score for a solo cello. The tempo is marked as $\text{♩} = c. 65$. The score is in 4/4 time and consists of two staves. The first staff begins with a *p* (piano) dynamic and features a dotted-quarter note followed by an eighth note, with a bracket labeled 'm7' underneath. This is followed by a half note, another dotted-quarter note with an eighth note (bracketed 'm7'), and a half note. The melody then moves to a higher register with a dotted-quarter note and eighth note (bracketed 'P4'), followed by a half note (bracketed 'P4'). The next measure contains a dotted-quarter note and eighth note (bracketed 'P4'), followed by a half note (bracketed 'P4'). The final measure of the first staff is a dotted-quarter note and eighth note (bracketed '(sigh figure)') followed by a half note (bracketed '(sigh)'). The second staff begins with a triplet of eighth notes (bracketed '3') over a half note (bracketed 'P4'). This is followed by two more measures of eighth notes (bracketed 'P4') over a half note (bracketed 'P4'). The final measure of the second staff is a half note (bracketed 'P4') followed by a half note (bracketed 'ff').

Figure 2.21: Good Kirk Theme from M53 “Help Me”

Though rhythms and pitches are altered as the melody progresses, the Good Kirk theme copies the original fanfare’s contour more fully and avoids the tritones and major sevenths found in either of the other themes. Performed by a solo cello, it is slow, thoughtful, soft, and tender. The dotted-eighth-double-thirty-second-note rhythm that follows the fanfare acts as a sigh figure—an ornamented *pianto*, or falling minor second, traditionally associated with sadness and lamentation—punctuating Good Kirk’s sense of loss.

As Evil Kirk and Good Kirk struggle with each other, with Good Kirk slowly gaining moral strength and Evil Kirk ultimately succumbing to his fears, their respective themes evolve with them.

The Good Kirk theme, transferred to the brass, attains force, and the Evil Kirk themes are deprived of their hostility, assigned to higher-pitched instruments—the soprano clarinet instead of the bass clarinet, for example. In fact, once the two Kirks are reunited through a bit of ingenious transporter manipulation, the original fanfare is proclaimed loudly in a celebratory trumpet call (M63 “One Captain Kirk”).

Kaplan’s use of the fanfare as a leitmotif for the captain gives the spectator privileged access to the emotional state of the two Kirks as they struggle internally and with each other. Kaplan is not the only *Star Trek* composer to employ the fanfare in this way when scoring Kirk. Gerald Fried, in his score for “The Paradise Syndrome,” a third-season episode in which Kirk loses his memory, uses the fanfare to indicate the captain’s bewilderment as he reaches for memories he can no longer access. This version of the fanfare enters quietly, faint and insecure in the moments of Kirk’s reflection, and the spectator, who of course knows Kirk’s true identity, becomes aware that the captain’s memories are resting just beyond reach. This use of the fanfare as leitmotif for Kirk is not uncommon within the series, with composers retooling the theme to connote the emotional struggles of the show’s leading man.⁷⁹

This leitmotivic treatment marks Kirk as the *Star Trek* hero with the most depth. The transformation of the fanfare theme as Kirk encounters new physical and emotional challenges encourages the spectator to pay particular attention to his personal development above all others’, a tendency compounded by the series’ hierarchy of power and agency, which already places Kirk at the top. Through Kirk and his musical portrayal, the series’ three seasons consistently promote this

⁷⁹ Just as Steiner wrote a separate theme for the *Enterprise*, he wrote a separate theme for the captain. “I feel that Captain Kirk is the personification of a[n] übermensch. He’s Superman, American style. He needed a very heroic theme. I wrote a theme for him, which we call a leitmotif, which I used in many different ways. It’s usually given to the French horns in a kind of a Wagnerian way. I think what I tried to do is to get kind of a Wagnerian color to the score, using a lot of French horns and using a mellow string sound.” Steiner, interview by Donald Nemitz.

patriarchal, racially conservative stance, demonstrating that though Roddenberry and his team ostensibly supported progressive liberal social change in terms of gender and race, they were in fact also resisting that change and its consequences.

A SERIES ON THE EDGE

Kirk's centrality, musical and otherwise, is a manifestation of the tension in the series between its progressive intentions and its conservative architecture. Neither stance, however, negates the other; *Star Trek* mobilized its progressive agenda even while maintaining the conservative status quo. The inclusion of African, Japanese, Scottish, Irish, and Brazilian crewmembers is, perhaps, the most visually progressive statement within the series, though its stories demonstrate rather blatant moralizing as well. "Let That Be Your Last Battlefield" (3:70), for instance, denounces racial segregation by telling the story of two male aliens, both of the same species, who distinguish between themselves by color. Both have a face that is half white and half black, but on one, the white is on the right side—on the other, it is on the left. Their respective societies have been warring for tens of thousands of years, and by the end of the episode, it is revealed that their world has been destroyed in the struggle and that these two will continue their personal battle until they, and their species, are extinct. Through it all, it is made clear that their hatred is based purely on difference of skin color, allowing the show to actively censure discrimination and violence based on such superficial distinctions. One of the series' aesthetic charms is that the spectator does not often need to do a lot of work in order to understand an episode's message. In this case, Roddenberry and his team were clearly remarking on the destructive nature and futility of race-based conflict.

Star Trek's title cue evinces this progressive stance as well. The cue's codes and narrative beckon both the show's characters and its audience into humanity's "final frontier," into a future

where lines of difference no longer divide humanity and where humans have become united in their mission to explore outer space and discover new civilizations. As framing and referential material, the fanfare reflects the show's deeply embedded heroism, simultaneously representing a broad collection of ideas and characters to whom this heroism is attributed, including humanity in general, U.S. ideals of exploration and progress, the *Enterprise* as a vessel for traveling into the unknown, and its multi-ethnic and multi-gendered crew. Through the title cue and this extracted theme, the series celebrates human potential, found in all its disparate forms.

As much as *Star Trek* pressed these reformative images, however, it also remained firmly committed to conservative power structures. The series embodied the contradictory thinking of its decade, a liberal humanist doctrine that encouraged both the celebration of racial difference *and* the assimilation of that difference into the norm, erring towards the latter.⁸⁰ As a raced and gendered project, *Star Trek* interpreted for its viewers contemporary dynamics of identity construction and power distribution while simultaneously attempting to affect change within those dynamics.⁸¹ Though it demonstrated special regard for racial diversity, *Star Trek* concurrently relied on a hierarchy that placed “whites on top and all Others on the bottom.”⁸² I argue that female characters experienced this marginalization as well: though their careers as military personnel and as intellectuals within the series were notable, these characters in fact rarely ventured beyond socially acceptable positions within these spheres. Further, their presence primarily served romantic ends; (humanoid) women in *Star Trek* were never featured without acting also as love interests, marked as such by their scoring (see Chapter Four). *Star Trek*'s social hierarchy, with white men in power over women and racial minorities, resulted in a silent but none-the-less powerful support of America's

⁸⁰ Bernardi, *Star Trek and History*, 21.

⁸¹ *Ibid.*, 19; Michael Omi and Howard Winant, *Racial Formation in the United States: From the 1960s to the 1980s* (New York: Routledge, 1986), 56.

⁸² Bernardi, *Star Trek and History*, 23, 68.

longstanding foundation in traditional power structures. *Star Trek* thus created a fantasy world in which intergalactic politics, starships, alien worlds, outer space itself, and the biology of the galaxy (especially in regards to the series' concept of parallel development⁸³) placed the white male in the dominant position. The series, in this way, exhibits a whiteness in the text, and a maleness in the text, that *maintained* deeply-rooted social norms.

⁸³ Ibid., 91–92. *Star Trek* employed the concepts of “parallel development” and “similar worlds” in order to save time, money, and resources in creating alien species, and to produce aliens with which the audience could connect. Together, these notions assume that if life evolves on worlds similar to our own, such life will likely develop as humans have—into sentient species in a general humanoid shape with similar social needs. Unfortunately, as Bernardi claims, “the notion of parallel evolution facilitated the depiction of a Eurocentric universe that privileged and lionized the evolution of whiteness.” Ibid., 56–57.

CHAPTER 3
SOUNDING DIFFERENT:
MUSIC, RACE, AND ALIENS IN *STAR TREK*

Actress and singer Nichelle Nichols called it one of the most significant moments in her career, the highlight of an evening spent at an NAACP event as her first year with *Star Trek* came to a close. She had just informed the show's creator and producer, Gene Roddenberry, that she would not be returning to the television series for a second year; she wanted to pursue her original artistic interest, musical theater.¹ A chance meeting, however, changed her mind:

I was told that a fan wanted to meet me, and I turned and looked into the face of Dr. Martin Luther King. I was breathless. He [said], "Yes, I'm a Trekker; I'm a *Star Trek* fan." And he told me that *Star Trek* was one of the only shows that his wife Coretta and he would allow their little children to stay up and watch. [I] thanked him, and I told him that I was leaving the show.

All the smile came off his face, and he said, "You can't do that." He said, "Don't you understand that for the first time we are seen as we should be seen? You don't have a black role. You have an equal role." And then I went back to work on Monday morning. I went to Gene's office and I told him what had happened over the weekend. And he [said], "Welcome home. We've got a lot of work to do."²

As it turns out, Lieutenant Uhura became for Nichols an iconic role. The only character of African descent on the *Enterprise's* bridge, she provided a diversity of which Roddenberry was notably proud: in Uhura, he "not only had a black [cast member], but a black woman and a black officer."³

¹ Richard Huff, "'Star Trek' Actress Nichelle Nichols: Martin Luther King Jr. Impacted Decision to Stay On Enterprise," *NYDailyNews.com*, accessed September 13, 2012, http://articles.nydailynews.com/2011-01-17/entertainment/27087605_1_lieutenant-uhura-nichols-today-gene-roddenberry. Nichelle Nichols had a background in musical theater and jazz performance; before her iconic performance as Lieutenant Uhura in *Star Trek*, she had performed in a production of *Porgy and Bess* in New York, on tour with Duke Ellington and Lionel Hampton, and for Hugh Hefner's Playboy club in Chicago.

² Scott Colthorp, *Trek Nation*, DVD (MPI Home Video, 2013).

³ *Ibid.*

Star Trek was, as shown in previous chapters, an argument for diversity and difference in an era of racial strife. It highlighted the relationships between people and cultures as the fundamental stuff of humanity. And because it was science fiction, it had the potential—and some felt, the responsibility—to emphasize difference as a means to comment on United States society. Sometimes the show accomplished this through the inclusion of racial minorities: African, Asian, Native American, and Latin American. Other times, it carefully constructed humanoid aliens as simulacra of real world differences. By employing a fantastical racial imagination in pursuit of the series’ social agenda, Roddenberry gave the *Star Trek* creative team a mission and the means to accomplish it.

To be sure, Nichols’ role in *Star Trek* was hardly “equal”; she was highly sexualized and marginalized as a black female officer. Her character, however, facilitated a number of firsts along the path to racial equality in television, including what is widely regarded as the first televised interracial kiss (“Plato’s Stepchildren” [3:65]). Her inclusion as a core member of the crew was a means to this end, and her scoring emphasized the novelty of a capable black officer on the bridge of a (mostly) white military vessel. Her voice is highlighted through her musical performances of “Oh, On the Starship *Enterprise*” (based on “Charlie is My Darling,” see below) in “Charlie X” (1:8), and “Beyond Antares” in “The Conscience of the King” (1:13), reprised in “The Changeling” (2:38).

The soundtrack is an important tool for indicating difference in science fiction, racial and otherwise. Ethnomusicologists Philip Bohlman and Ron Radano point out the fluctuating discourse of difference in Western society associated with body type and color, asserting that race is constructed through an ever shifting “matrix of ideological constructions.”⁴ Music, in this system, is a way of knowing and representing race according to such shifting discourses. Racial differences are

⁴ Ronald Michael Radano and Philip V. Bohlman, eds., *Music and the Racial Imagination* (Chicago: University of Chicago Press, 2000), 5.

made to *sound* different, and this difference allows for white appropriation of and domination over (historically and/or presently) subjugated people according to the racial formation currently at work in their social world.⁵ *Star Trek* imagined, constructed, and defined Uhura's racial difference, and that of other characters and character groups in the series, through music.

One of the most poignant demonstrations of this practice occurs in Uhura's musical performance during the "Charlie X." The scene takes place in the ship's lounge, a section of the ship where off-duty crewmembers can relax. Spock demonstrates an affinity for music by plucking and strumming on a harp-like instrument (later to be dubbed the Vulcan lute or lyre, see Chapter Five) for the enjoyment of his colleagues. Uhura sings along with his music, and they eventually begin to improvise together:

⁵ Ibid., 7–8; 16.

[♩ = ca. 72]

The image shows a musical score for the song "Charlie Is My Darling" from "Charlie X". It consists of six staves of music in 4/4 time, with a tempo of approximately 72 beats per minute. The score includes guitar chords (e.g., A5(add2), G5(add2), F5(add2), E, Am, F, C, E, F#, Bm, G, D, Bb, Gb, F, Bb) and Roman numerals (e.g., i, VII, VI, V, i, V, i, b, V, i, V, VI, III, i, VI, III, I, bVI, V, I, I, bVI, I, bVI, V, I). The lyrics are: "a: i's VII's VI's V Oh, on the star-ship En-ter-prise there's some-one who's in Sa-tan's guise, whose de-vil ears and de-vil eyes could rip your heart from you. At first his look could hyp-no-tize and then his touch would bar-bar-ize. His a-lien love could vic-tim-ize and rip your heart from you. And that's why fe-male as-tro-nauts, oh ver-y fe-male as-tro-nauts, wait ter-ri-fied and o-ver-wrought to find what he will do. Oh, girls in space be wa-ry, be wa-ry, be wa-ry. Girls in space be wa-ry: we know not what he'll do!"

Figure 3.1: “Charlie Is My Darling” from “Charlie X,” Arranged by Fred Steiner⁶

Through their duet—a haunting, strophic piece with wandering key and improvised lyrics—and Uhura’s apparent inability to withhold from physically participating in the music, Uhura performs several stereotypes associated with black women. Riffing on the Scottish tune “Charlie Is My Darling,” she evokes a twenty-third-century Aretha Franklin, with her low, edgy voice, improvised lyrics and melody, and emotive stage presence. However jokingly, she embodies the stereotype of the Jezebel, the seductive “bad-black-girl” who exploits the weaknesses of the white males who

⁶ Star Trek: *The Original Series Soundtrack Collection* (Burbank, CA: La-La Land Records, 2012). This transcription is by author at pitch from soundtrack.

watch her performance.⁷ Uhura doesn't keep this caricature to herself, however, but projects it onto Spock, painting him, through her performance, as the seductive "bad-alien-man." She teases him as she sings, insinuating that, despite all his attempts to remain emotionally controlled and logical, he is a potent lover and a probable heart-breaker: "Oh girls in space, be wary...we know not what he'll do." Spock, for his part, displays a rare moment of embarrassment (or sly enjoyment—one can't be sure with a Vulcan), his usually stoic face pulled back in an uncomfortable grimace.

As the scene unfolds, both the crewmembers on screen and the television viewers at home enjoy an exotic spectacle. Lieutenant Uhura becomes a seductive black woman entertainer, and Spock becomes an exotically sexual alien. Through their music, they become the focus of the gaze, and in doing so helps to define the space in which they reside: social performances like this "provide the means by which the hierarchies of place are negotiated and transformed."⁸ This musical performance by Uhura and Spock presents the *Enterprise* as a racially diverse space, but one in which racial others, human and alien alike, are marked as different for reasons of comfort and spectacle. This scene demonstrates, on the one hand, that Roddenberry and the other *Star Trek* creators valued diversity, foregrounding the presence of racial others on the ship in order to make a social statement. At the same time, it reinforces the fact that these others have been safely assimilated into the dominant culture of the *Enterprise* crew. Again, as demonstrated in Chapter Two, *Star Trek* straddles the boundary between promoting racial equality and reinforcing a white-dominated world.

Binary coding that places a strong distinction between self and other—white and black, human and alien—remains a common trope in science fiction, but can be used to expose, question,

⁷ Carolyn M. West, "Mammy, Sapphire, and Jezebel: Historical Images of Black Women and Their Implications for Psychotherapy," *Psychotherapy* 32, no. 3 (Fall 1995): 462.

⁸ Martin Stokes, ed., *Ethnicity, Identity and Music: The Musical Construction of Place* (Oxford: Berg Publishers, 1997), 4; Adilifu Nama, *Black Space: Imagining Race in Science Fiction Film* (Austin, TX: University of Texas Press, 2008), 11.

and combat racism at the same time that it reinforces it.⁹ “Science fiction often talks about race by not talking about race, makes real aliens, has hidden race dialogues.”¹⁰ In other words, science fiction often employs non-white characters—or alien characters acting as allegories for non-white races—in order to address charged topics in contemporaneous discourses on race. Racial others, whether human or alien, serve as mirrors, the stories they inspire reflecting human truths back to the spectator.¹¹ In *Star Trek*, the non-white human or alien act as a looking glass that reveals not only the series’ belief in white humanity’s (or white America’s) best qualities, but also the inherent violence of such a power system. Music, in this design, helps the spectator identify and define race, as well as the cultures and ideas from which such notions of difference have emerged.

Tim Summers has noted that *Star Trek* presents a spectrum of difference, as early as within its initial pilot, “The Cage.”

Music delineates different levels of alterity in the episode, both of species and environment. These levels are, in order of increasing alterity: the Enterprise/Captain Pike; the surface of the planet Talos; the human/alien hybrid Vina; and the Talosian aliens, who, in stereotypical fashion, are mind-controlling aliens.¹²

Summers acknowledges here *Star Trek*’s tendency to present others with differing degrees of separation from the human self—from the series’ lead (Pike, in the first 1965 pilot, and Kirk thereafter)—placing the human (Pike) against the alien (the Talosians), and the alien-altered human (Vina) between them. Othered characters and environments contrast the human “norm” and are coded musically through various forms of orientalism, exoticism, and primitivism. This chapter takes

⁹ Isaiah Lavender III, *Race in American Science Fiction* (Bloomington, IN: Indiana University Press, 2011), 8, 14.

¹⁰ *Ibid.*, 7.

¹¹ George Slusser and Eric S. Rabkin, eds., *Shadows of the Magic Lamp: Fantasy and Science Fiction in Film* (Carbondale, IL: Southern Illinois University Press, 1985), vii, 29.

¹² Tim Summers, “*Star Trek* and the Musical Depiction of the Alien Other,” *Music, Sound, and the Moving Image* 7, no. 1 (Summer 2013): 22.

Summers' observation a step farther to distinguish between the ways in which *Star Trek* scores varying *types* of others—human and alien alike.

A TYPOLOGY OF RACIAL OTHERS IN *STAR TREK*

Star Trek presents three primary forms of racial others: the human racial other, the humanoid alien, and the non-humanoid alien. Human racial others are literal representations of human racial groups—Native American, Asian, and African—and their situations speak directly to racial issues in U.S. culture. The scoring for such characters and groups in *Star Trek* tends towards diegetic performance and blatant stereotype, drawing upon well-known musical topics and carefully chosen pre-existing (or, sometimes, originally composed) popular songs. Humanoid aliens are iconic others, analogous to human sub-groups (racial groups and nationalities among them), and their stories serve as metaphors for social, political, and international struggles. The scoring for these characters relies on late Romantic, Classical Hollywood orchestral tropes, using either musical signifiers of danger or the exotic to mark their otherness. Finally, non-humanoid aliens signify and provide general danger, a general evil against which humans must fight. This group is most often signified aurally not through the written score, but by sound effects.

SCIENCE FICTION AND THE NON-WHITE BODY

Though *Star Trek* challenged racial discrimination, it remained a white-centric show (see Chapter Two). This stance is not uncommon in science fiction, in which race remains “always in the background of this historically ‘white’ genre,” a genre that “enshrines white masculinity.”¹³ Racist and non-racist attitudes alike can be masked through the science and wonder of the genre, but this

¹³ Lavender III, *Race in American Science Fiction*, 19, 31.

allows for more powerful claims on both sides: authors can get away with stronger statements because offensive characters, belief systems, and power structures can be claimed “not real” or “scientific.”¹⁴ Though many have viewed science fiction as a genre that can erase color lines—and science fiction certainly has been effective in demonstrating this—race has always been in play. Color lines never fully disappear.

Because of this, the non-white body—and the alien body that allegorizes it—becomes hyper-politicized, *always* a statement. This is especially true of the black body and “black” aliens, through the minstrel and street caricatures that twentieth- and twenty-first-century science fiction stories employ. Black actors and actresses “are chronically cast as villains, bumbling sidekicks, and overall ‘bad guys/gals,’” whether they play human others or alien others.¹⁵ American science fiction regularly references the struggle of racial groups in the United States even when no non-white characters are present, through further use of metaphor and allegory.¹⁶ No matter the story, the non-white body in science fiction is always present and never benign.

In *Star Trek*, non-white human characters, and the alien characters they serve as allegories for non-white races—are spectacles and statements with little ability to effect real change in their own stories. This power, as discussed in Chapter Two, is most fully allotted to the lead white male, Kirk.

Those who are different are objectified and are denied the capacity to be active agents in the creation of their own subjectivity; in taking on a sense of their own otherness, they are disempowered.¹⁷

As non-white characters perform their otherness through naming, costuming, speech patterns, and song, they become mirrors for the spectator, reflecting back to the viewer ideologies central to his or

¹⁴ Ibid., 31.

¹⁵ Nama, *Black Space: Imagining Race in Science Fiction Film*, 15–28, 72. Examples given by Nama include *The Time Machine* (1960), *Robinson Crusoe on Mars* (1964), and *Logan’s Run* (1976).

¹⁶ Ibid., 14.

¹⁷ Jenny Wolmark, *Aliens and Others: Science Fiction, Feminism, and Postmodernism* (Hertfordshire, UK: Harvester Wheatsheaf, 1994), 27.

her society. These others draw boundaries of social identity, and in doing so allow for commentary on these boundaries. In *Star Trek*, the emphasis on and spectacularization of human racial others highlighted their presence—an important statement within itself—and facilitated blatant ideological stances. Alien others, on the other hand, acted as allegories for human racial others (and stood in for other identity markers as well, such as nationality and political stance), and the series used them to make statements that were subtler and yet more charged. Spock was a special case, walking the line between the human and the alien (see Chapter Five). *Star Trek*'s racial and alien others were active loci for commentary on U.S. racial tensions in the sixties. The resemblance between Vulcans and Romulans noted in “Balance of Terror” (1:9), for instance, made Spock the locus of a very clear argument against racism as Kirk chastises a bridge officer: “Well, here's one thing you can be sure of, Mister [Stiles]. Leave any bigotry in your quarters. There's no room for it on the bridge. Do I make myself clear?” Non-white and alien characters in *Star Trek* may have been disempowered, but their presence allowed the series to make some very bold statements regarding race and racial discourse in the United States.

MUSIC AND RACE

Race is a socio-historical phenomenon, a form of social structure based on politics and physical difference. Racial formations are “unstable and ‘decentered’ complex[es] of social meanings constantly being transformed by political struggle.”¹⁸ Race, in this model, is “an element of social structure,” a “system of meanings that shift and change with time and space, with social organization, political movements, cultural tradition, and identity.”¹⁹ Music, as Bohlman and Radano

¹⁸ Michael Omi and Howard Winant, *Racial Formation in the United States: From the 1960s to the 1980s* (New York: Routledge, 1986), 55.

¹⁹ Daniel Leonard Bernardi, *Star Trek and History: Race-Ing Toward a White Future* (New Brunswick, NJ: Rutgers University Press, 1998), 15–16.

attest, can be a tool for defining and negotiating these formations, imagining relationships between people based on identity assumptions made according to skin color and body type.

Music's various roles in screen media, based on its ability to provide referentialist meaning, allows it to represent and comment upon race, acting as an effective tool in the creation of what Georgina Born identifies as musically-imagined communities. Imagined racial constructs allow for the creation of racial communities signaled by musical representation. Some of these communities correspond, for the most part, with reality, while others are much farther removed—the fictional races of science fiction and *Star Trek* are, of course, more fully imagined. Music, too, may relate to race in primarily imaginary ways, or it may be “driven by sociocultural identities that are *ontologically and sociologically prior*” (emphasis by Born); that is, there may be an element of truth in the connection between a musical statement and the aspect of race it represents. Such musical constructions of race manifest in several ways: purely imaginary musical identities; *real* forms of identity prefigured, potentialized, or crystalized by the musical imaginary; extant identities reproduced, reinforced, or memorialized by the musical imaginary; and identities reinterpreted or reinserted into the mainstream by means of the musical imaginary.²⁰ The use of music in this manner, to invoke an imagined racial community in one of these ways, allows distinctions to be made according to racial difference and can be a tool for both sociocultural integration and exclusion, sometimes simultaneously.²¹

²⁰ Georgina Born and David Hesmondhalgh, eds., *Western Music and Its Others: Difference, Representation, and Appropriation in Music* (Los Angeles: University of California Press, 2000), 35–37. Born's theory is based on the work of Benedict Anderson, who coined the term “imagined communities” to reference nationalism's tendency toward an imagined sense of community within the finite yet sovereign nation—it is considered imaginary because no person within any nation can actually know their fellow countrymen, “yet in the minds of each lives the image of their communion.” This speaks to the constructed nature of communities and, therefore, identities. Benedict R. Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 2006), 5–7.

²¹ Born and Hesmondhalgh, *Western Music and Its Others: Difference, Representation, and Appropriation in Music*, 37.

Born hears purely imaginary musical identities as those present in “collective or individual fantasy.”²² This is the most prolific manner in which music forms imaginary communities in *Star Trek*; *Star Trek* is, after all, fiction. Her other categories by which music can represent racial identity—creating real identities, memorializing past identities, or reinterpreting identities—play a role in the series as well. Though *Star Trek*’s music, due to the show’s fantastical and futuristic nature, remains always ensconced in the first category (the purely imaginary), the score simultaneously enacts the last three categories as it employs music to connect what is on the screen with racial constructions within the U.S. In this way, it helps the spectator to identify racial others in the story, and to distinguish between the character(s) with and against whom she or he is meant to identify, while it simultaneously comments on the distinction between racial groups in the spectator’s world, on the differences that help us construct our own identities.

THE HUMAN OTHER

The most consistently screened group of others in *Star Trek* is the *Enterprise* crew. This mixed-race, primarily human group provides transparent commentary on the state of race and culture relations in the United States of the late 1960s, including demonstrations of what the series’ creators believed those relations *should* look like. One of the simplest and boldest ways for Roddenberry and his colleagues to support racial equality was to diversify the show’s cast, highlighting these racial differences through musical stereotype. The lounge scene from “Charlie X,” discussed above, for instance, highlights Lieutenant Uhura’s racial identity through musemes that emphasize her identity as a black woman and that foregrounds the crew’s (and the show’s) acceptance of her difference.

²² Ibid., 35.

Alexander Courage's score for "The Naked Time" (1:7) also demonstrates this musical stereotyping. In this episode, several members of the *Enterprise* crew become infected with a water-born pathogen that lowers inhibitions, creating an effect in humans similar to that caused by alcohol. Under the pathogen's influence, Nurse Chapel declares her love for Spock, Spock in turn weeps at his inability to declare friendship and love, Kirk becomes overly paranoid about whether he is fit to command, and Lieutenant Joe Tormolen, most tragically, dies, having simply lost the will to live. The reactions of two other infected crewmembers, however, stand out, especially in light of their scoring: Lieutenant Kevin Riley and Lieutenant Hikaru Sulu.

While these two characters add a comedic flair to the episode (their antics are whimsical, though dangerous), and the music accompanying them reflects this, the soundtrack simultaneously remarks upon their racial identities. Riley's reaction to the toxin brings out his Irishness, a racial construct that, for decades in the nineteenth and twentieth centuries in the U.S., was akin to blackness; even into the twentieth century Irishness was considered in a racial category separate from whiteness.²³ Under the pathogen's influence, Riley dubs himself "Captain O'Riley" and wrests command of the *Enterprise* by directing operations from the engineering deck. In true "Irish" manner, he romances women, orders a party, and croons the widely known song "I'll Take You Home Again, Kathleen" over the ship's intercom. This song, though a popular ballad in early- and mid-twentieth century U.S., is not a true Irish work; it was written in Indiana in 1875 by Thomas P. Westendorf, as an answer song to "Barney, Take Me Home Again" (George W. Persley).²⁴ "I'll Take You Home Again, Kathleen," a loving parody of the Irish ballad style, gained popularity quickly and has been recorded and released numerous times in the twentieth century, often in conjunction with

²³ As with Black Americans in the nineteenth century, caricatures of Irish Americans often depicted them as ape-like, simple, and brutish. An example can be found in the following image: Thomas Nast, "The Ignorant Vote," *Harper's Weekly: A Journal of Civilization* 20, no. 1011 (December 9, 1876).

²⁴ Richard S. Hill, "Getting Kathleen Home Again," *Notes* 5, no. 3 (June 1948): 338–53.

other Irish ballads and Irish tributes.²⁵ Riley's performance, therefore, not only references his Irishness—his difference—but also illuminates the layers of social relationships at work in the performance of race in the United States in the mid-1900s. *Star Trek's* parody of a parody echoes and reinforces Irish stereotypes of the past half-century.

Hikaru Sulu, however, receives a different treatment, one that breaks the rule of human others in *Star Trek* being represented by musical stereotype, proving it by exception. Instead of acting out his Japaneseness through stereotype, he behaves instead like a musketeer, a seventeenth-century French swashbuckler. Sulu fancies himself D'Artagnan—and Kirk, Richlieu—thus pitting them against each other.

George Takei, Sulu's actor, already brought racial discourse to the show through his history as a victim of U.S. internment during the Second World War. In 1942, he and his family moved from Los Angeles to the Rowher War Relocation Center in Arkansas, and then to the Tule Lake War Relocation Center at the northern border of California, remaining there until 1946. As a Japanese-American man of Japanese-American parents, who had suffered racial discrimination at the hands of his fellow Americans, his presence on the *Enterprise* bridge as a recurring character encouraged a collective memory of internment in living rooms across the nation, especially when the show went into syndication in the 1970s and Takei became much more publicly outspoken on the issue. Racial awareness and equality were, and remain, important issues for Takei.²⁶

²⁵ Thomas P. Westendorf, *I'll Take You Home Again, Kathleen* (Cincinnati: John Church & Co., 1876). The famous Irish tenor Josef Locke released a recording of the song in his 1947 album for EMI Columbia, and Slim Whitman recorded a version for Imperial in 1957: Josef Locke, *Josef Locke with Orchestra*, LP (EMI Columbia D.B. 2351, 1947); Slim Whitman, *Lovesick Blues*, LP (Imperial 8310, 1957).

²⁶ George Takei, *To the Stars: The Autobiography of George Takei* (New York: Pocket Books, 1994), 11–64, 281–304.

Takei brought this civil interest into his role as Sulu, striving to imbue the character with depth Asian characters on stage and screen often lacked.

Throughout our theatrical history, Asians had been visible on American stages and screens from the time immigrants first began arriving from Asia over a hundred and fifty years ago. In times of prosperity, the depiction of Asians had been benign—usually as quaintly charming or romantically exotic. In times of stress—of economic hard times and social tensions—Asians and other minorities became scapegoats. The images became darker, depraved, dangerous. Chinatowns were transformed from quarters of captivating exotica to ominous places of white slavery and opium dens. Quiet, servile Japanese became inscrutable and shifty. At times of war, with Japan, in Korea, or in China, Asians were transformed into deadly, omnipotent foes—the personification of evil. The images of Asians were reduced to politically incited, media-manipulated stereotypes.²⁷

With Sulu, Takei hoped to change this. An opportunity to do so came in “The Naked Time,” when he was approached by *Star Trek* associate producer and writer John Black, who asked whether he would prefer to perform either samurai swordsmanship or fencing.

“By all means, it should be fencing,” I [Takei] recommended. “Samurai sword fighting is too obvious. It’s too ethnically consistent. Sulu is a multi-interested twenty-third-century man, and his sense of heritage should be much broader than just ethnic. His sense of his culture should be of the greater human heritage. I’m a twentieth-century Japanese American, and although I saw samurai movies as a kid, I actually grew up with more swashbucklers and westerns. I think it’d be more interesting to see a fencing foil in Sulu’s hand.”²⁸

So Takei took agency over his role, and Sulu fenced.

The scoring for this character, instead of highlighting his character through Japanese stereotype, echoes the adventure tropes of the Hollywood swashbuckler score.

²⁷ Ibid., 282–83.

²⁸ Ibid., 238–39.

[♩. = ca. 116]

woodwinds
trumpets
horns
low strings and brass
pizz.
basses
pizz.
woodwinds
horns
mp
trombones
pp cresc.

Figure 3.2: M33 “D’Artagnan-san” from “The Naked Time,” by Alexander Courage²⁹

This fanfare, with horn and woodwind echo, accompanies Sulu’s challenge to Kirk. The cue’s open-interval scoring and traditional Hollywood sound links it with the overtures of earlier swashbuckling scores by well-known composers, such as Erich Korngold, Max Steiner, and Alfred Newman.³⁰ This theme has some surprising similarities, in fact, to Korngold’s theme for *The Sea Hawk* (1940), in which Errol Flynn stars as the English privateer Geoffery Thorpe.

²⁹ Star Trek: *The Original Series Soundtrack Collection*. Transcription by author from soundtrack recording.

³⁰ Takei recalled engaging in a conversation about Errol Flynn with the choreographer of the episode, who happened to be the choreographer of *The Adventures of Robin Hood*, also scored by Korngold. Takei, *To the Stars: The Autobiography of George Takei*, 240.

Allo Impetuoso

The musical score consists of six staves. The top two staves are for Horns 1, 2 and Horns 3, 4. The next two staves are for Trumpets 1, 2 and Trumpet 3. The bottom two staves are for Trombones and Tuba. The music is in 4/4 time and has a key signature of two flats. The tempo is marked 'Allo Impetuoso'. The score shows a fanfare with parallel movement and snappy rhythms, including a move to the supertonic in the second measure of each iteration.

Figure 3.3: Fanfare from *The Sea Hawk* (1940), by Erich Korngold³¹

Though these two themes, by Courage and Korngold, are disparate in meter, they share characteristics that give them a strikingly similar sound: parallel movement, snappy rhythms, and, most compellingly, the move to the supertonic (the A in Courage’s fanfare) in the second measure of their iterations. Courage seems to have been specifically associating Sulu’s pathogenic hallucination with Classical Hollywood stories of musketeers, sword-wielding outlaws, and pirates.

Takei thus sidestepped the stereotyping often applied to characters of Asian background, although the argument can be made that this episode simply subsumes Sulu’s Japaneseness under another signifier of difference. Even though Sulu wields a fencing foil instead of a samurai sword, the connection between the character’s interest in fencing and Japanese martial practice can be easily drawn, despite Takei’s intent. Romping through the ship’s corridors bare-chested and with wild eyes,

³¹ Erich Korngold, “The Sea Hawk Suite,” http://imslp.org/wiki/The_Sea_Hawk_%28Korngold,_Erich_Wolfgang%29.

Sulu remains an objectified character whose non-white racedness gives his scenes in this episode a political tinge that a white character could not have provided.

In this case, then, Sulu becomes the exception that proves the rule. While the show's creators play the racial differences of characters like Uhura and Riley directly, through musical stereotype, Sulu's racial identity is played obliquely. By avoiding direct caricature, Sulu's race is a present but deniable topic, and his re-characterization as a man unfettered by his racial designation bolstered Takei in his quest for Sulu to transcend the social boundaries of the time.

SCORING RACIAL DIFFERENCE IN "PALEFACE"

Non-crew human others were also musically characterized through stereotype, a trend particularly noticeable in *Star Trek's* third season. Though Roddenberry washed his hands of *Star Trek* during this period, the series aired under the direction of assistant producer Robert Justman into 1969 (see Chapter One).³² With episode topics covering overpopulation, hippie culture, the treatment of the criminally insane, and disability, the show presented issues as yet unaddressed by its writers. One of these was the sanctity of Native American culture. In "The Paradise Syndrome" (3:58), *Star Trek* addressed an ongoing and ever-adapting U.S. social project: the protection and preservation of Native American cultures and lands. In addition, the episode noted that advanced knowledge and technology can often seem like magic to the ignorant—modern Western medicine would be unfathomably advanced to cultures never exposed to such ideas. Finally, the episode

³² Gene Roddenberry, interview by Fred Steiner, transcript, June 30, 1982, Fred Steiner Papers, 1975–1981, MSS 2193, "Star Trek Interviews," L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT; Robert Justman, interview by Fred Steiner, transcript, April 28, 1982, Fred Steiner Papers, "Star Trek Interviews," L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.

touched on the captain's struggle with command, his loneliness, and his repressed desire for a simpler, family-driven life.

In this episode, Kirk disappears on a paradise planet, hits his head, and suffers from amnesia, unable to remember his identity as Captain James T. Kirk of the starship *Enterprise*. He finds a place for himself among the nearby people of that planet, a Native American tribe that had been removed from Earth and relocated several centuries prior by an unknown advanced alien race in order to preserve the society in the face of Western colonial expansion. The tribe's current planet, however, is in danger of being destroyed by an incoming asteroid. Because of Kirk's advanced knowledge (he saves a boy's life by performing mouth-to-mouth resuscitation, but can't remember where he learned it), the tribe assumes that he is a god sent to save them from the impending destruction. They give him the position of medicine man, and he earns a wife in the process—Miramane, whom he comes to love. He is not a god, however; he does not know how to work the device left by the advanced alien race that can destroy the comet before it strikes the planet. The tribe, when they realize this, stones Kirk and his now-pregnant wife. Unfortunately, while Spock and McCoy locate Kirk in time to save his life, they cannot save his wife and child. Spock, who has discovered that the language of the alien's device is musical, translates and activates the device, destroying the asteroid before it strikes the planet.

"Paleface," the working title for this episode, refers to Kirk's outsider status in this society while reinforcing his centrality in the story.³³ The title was changed to "The Paradise Syndrome" before it aired, referencing the "Tahiti Syndrome" (which McCoy comments is "particularly common to over-pressured leader-types like starship captains") and, with it, Kirk's desire to escape

³³ Thomas A. Brackey to Gerald Fried and Fred Steiner, "Fred Steiner and Gerald Fried Star Trek Agreements," November 22, 2004, Fred Steiner Papers, 1975–1981, MSS 2193, Box 14, "*Star Trek*," L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.

into this place untouched by modern cares—a place that, to him, is paradise (see Chapter Two). This story is not about the Native American group on screen, but, as we have come to expect, about Kirk.

The episode marks the Native American tribe with musical stereotype. Composer Gerald Fried scored them pastorally, orientalizing their connection with nature. As a culture often symbolized by “tribal” drumming patterns and dances, Fried’s themes for them are supported by the quarter-note pattern stereotypically ascribed to Native American groups in radio, film, and television.

[♩ = 48]

Flute

Oboe

Clarinet

Bassoon

Percussion

Guitar

espr

non espr

p

solì

mp

pp

Amer. Ind. Hand Tom Toms

maracas and rattle*

* Handwriting indistinct

2

Fl.

Ob.

Cl.

Bsn.

Perc.

Gtr.

Figure 3.4: Amerind Theme from M12 “The Amerinds,” from “The Paradise Syndrome,” by Gerald Fried³⁴

³⁴ Gerald Fried Papers, 1956–1980, MSS 02883, Box 7, American Heritage Center, University of Wyoming, Laramie, WY.

In the Amerind theme, woodwind-focused and led by the flute, parallel quarter-note movement in the oboe and clarinet create a Thomson-esque soundscape evocative of open American plains (see Chapter Two). The flute melody is based on a Dorian scale, with the lowered seventh stressed on the first beat of each measure; its triplet and quintuplet ornaments give an air of improvisation. “Amerind” percussion—hand drums and maracas—accompany the theme. As the episode progresses, and as the tribe turns on Kirk and stones him, the score’s parallelism becomes more pronounced and the pounding of the percussion more furious.³⁵

The Tahiti Syndrome theme, performed by the string section alone, is similar, with its parallel major-third movement, though its chromaticism hints at the danger this planet poses to the captain (and, through him, white authority).

³⁵ This particular cue is not present in the Gerald Fried Papers. It is, however, listed in the music cue sheets for the episode submitted to BMI and ASCAP. Paramount Television Music Department, “*Star Trek*, Music Cue Sheets for Filmed Programs: Seasons One through Three,” 1969, author’s personal library, acquired digitally from Jeff Bond.

Figure 3.5: Tahiti Syndrome Theme from M12 “The Amerinds”

The growing relationship between Kirk and Mirimanee, the captain’s love interest for this episode, is signified by a theme they share: simple, modal (E Dorian), and usually performed by a solo oboe or flute without ornamentation. It also evinces the pastoral, ornamented style evident in the Amerinds theme, associated here with the Western-imagined simplicity of the Native American way of life.

Figure 3.6: “Kirk/Mirimanee Love” Theme from M23 “Mirimanee”³⁶

³⁶ This theme appears in cues labeled for both Kirk and Mirimanee, and is a leitmotiv shared by both of them, representative of their romantic bond.

The musical themes in this episode overflow with this sort of Native American stereotyping—parallelism, modalism, and pastoral instrumentation—leaving the spectator with no doubt regarding the symbolic identity of the episode’s token others.

Kirk, as the audience has come to expect, is represented musically in this episode by the *Enterprise* fanfare; in this case, it highlights his uncertain identity, arrested by amnesia. When he tries to remember his name, his origin, or why he has knowledge unknown to the tribe, the fanfare weaves into the underscore. Modified slightly so that it fits into the topical style of the Native American scoring, it returns when he tries to remember who he is, what his name is, or where he gained his knowledge. Kirk may not remember who he is, but the score reminds us that he is Captain Kirk all the same. Like the episode’s original title, “Paleface,” his scoring tells the spectator that the story revolves, ultimately, around him and *his* relationship with this tribe. He is the white male who has assimilated temporarily into the simpler life of the tribe but who, ultimately, overcomes and regains his original, superior status.³⁷

The music in this episode successfully identifies the iconic Native American tribe as the primary racial other within “The Paradise Syndrome” while simultaneously reinforcing Kirk’s central position. Though this tribe’s uniqueness is celebrated, they are depicted as noble primitives, ignorant to the knowledge and values of the West. Kirk, however much he may forget, retains his superiority, the very essence of who he is.

THE HUMANOID ALIEN IN *STAR TREK*

The humanoid alien, resembling the human while remaining categorically different, is often used in science fiction to personify humanity’s hopes and fears; such an alien iconically represents

³⁷ “The text seems to say: while you can take the white man out of civilization, you can’t take civilization out of the white man.” Bernardi, *Star Trek and History*, 49.

human characteristics both valued and despised. As literary theorist and science fiction scholar John Huntington theorizes in his article on the “friendly alien,” the benevolence or the malevolence of the science fiction alien speaks directly to our current society’s values. The hostile alien is “a projection onto ‘the other’ of qualities of ourselves that we wish to deny.”³⁸ The friendly alien, however exotic or imaginary, “becomes an oxymoron...achieving its benignity by approaching the familiar and conventionally valued, that is, by not being truly alien.”³⁹ The friendly alien, therefore, is an extension of qualities we admire.

Whether the alien is friendly or hostile, however, it is never fully other. “In writing about the very strange, we must always gesture towards the known.”⁴⁰ Though the alien in science fiction is fundamentally defined by its difference from humanity, writers and readers must be able to relate to it in some way, whether that be positively or negatively, or both. (Good science fiction creates complex and challenging characters.) The assumption of parallel development in *Star Trek*, which allows for an abundance of humanoid aliens within the series’ universe, not only helped *Star Trek*’s creators remain within budget when creating other sentient species (as masks for humans are cheaper and easier to fashion than entirely non-human-shaped aliens), but to also provide the show’s audience with aliens familiar enough to accept and understand.⁴¹ The humanoid alien is valuable in

³⁸ John Huntington, “Discriminating Among Friends: The Social Dynamics of the Friendly Alien,” in *Aliens: An Anthropology of Science Fiction*, ed. George Edgar Slusser (Carbondale, IL: Southern Illinois University Press, 1987), 69. Gloria Anzaldúa deals with this phenomenon from the point of view of the female racial other; the white man places upon her that which he doesn’t want to accept in himself. “Your dual consciousness splits off parts of yourself, transferring the ‘negative’ parts onto us.” Gloria Anzaldúa, *Borderlands / La Frontera: The New Mestiza* (San Francisco: Aunt Lute Books, 1999), 108.

³⁹ Huntington, “Discriminating Among Friends: The Social Dynamics of the Friendly Alien,” 69.

⁴⁰ Gregory Benford, “Effing the Ineffable,” in *Aliens: An Anthropology of Science Fiction*, ed. George Edgar Slusser (Carbondale, IL: Southern Illinois University Press, 1987), 15.

⁴¹ Hodgkins’ law of Parallel Planetary Development is a fictional biological and social theory found in the *Star Trek* universe. It explains to the spectator why so many alien species in the series are humanoid and why so many planets look just like earth. The theory postulates that planets with similar physical environments and similar populations tend to evolve and develop along roughly the

socially minded science fiction like *Star Trek* because its physical and social construction leaves it open for commentary on the self as much as the other.

TRACKING KLINGONS

In contrast to human others, who in general represent the real life people groups with which they identify, humanoid aliens in *Star Trek* exist as metaphors for real racial groups (as well as for other human constructs of community and identity). The Klingons and the Romulans, for instance, can both be read as representing Communist cultures of the 1960s (Russia and China, respectively). The Klingons, one of *Star Trek*'s most memorable and long-lived alien groups, demonstrate how the series uses dangerous aliens to comment on real-world issues. Analogous to the Russians of the mid-twentieth century, the Klingons are cast against the “American” Kirk and his crew—represented as reluctant warriors—through their cruelty and love of war. Referencing the Cold War anxieties, *Star Trek* stretches a potentially explosive tension between the Federation and the Klingons. These aliens are marked as almost fully other, so far as to be considered truly evil, but their presence allows the series to address humanity's tendency towards violence, as well as political struggles specific to America. The music allotted to them facilitates this. Tim Summers has shown that the original series' soundtrack marked them as deviant and martial, either by scoring them with musical cues previously ascribed to dangerous aliens, as in the first season; by basing their theme on a twelve-tone row, as in season two; or by creating for them a theme on a whole-tone scale, as in season three.⁴² The Klingons are consistently scored as a dangerous other, raced (or, as Summers puns, “alien-ated”) through timbre, register, and melodic structure.

same trajectory both biologically and socially. This is addressed specifically in the *Star Trek* episode “Bread and Circuses” (3:54).

⁴² Summers, “*Star Trek* and the Musical Depiction of the Alien Other,” 33–35.

The Klingons first appear in the episode “Errand of Mercy” (1:27), in which Kirk and his crew attempt to save the presumably naïve and peaceful people of Organia from the Klingons’ brutal military governance. Though this episode is fully tracked, the music editor, Jim Henrikson, scored the Klingons with cues previously ascribed to “evil” characters or dangerous situations. He uses M55 “Big Ruk” and M43a “Ruk Attacks” from “What Are Little Girls Made Of” (1:10), which originally accompanied a large and powerful android named Ruk; M25 “Romulan Theme” from “Balance of Terror,” written by Steiner for the Romulans (discussed below); and several other similarly “evil” cues from other episodes, including those based on the Evil Kirk theme from “Enemy Within” (1:5), discussed in Chapter Two. All of these cues tend towards the low and powerful, using brass, bass strings and winds, and percussion. As Summers claims, the soundtrack for “Errand of Mercy” indeed paints the Klingons as generically evil aliens.

In season two, however, the Klingon presence increases, warranting original music for these aliens. Gerald Fried composed the score for “Friday’s Child” (2:32), in which the Klingon trader Kras attempts to usurp the Federation’s trade with the people of Capella IV. Fried wrote several themes for this episode: for the Klingons, the Capellans, and the female romantic interest Eleen. Like his Vulcan theme for “Amok Time” (2:34) (which mimics “Rondes printanières” from Igor Stravinsky’s *Le Sacre du printemps* (1913), and which will be discussed in Chapter Five), Fried’s Klingon theme became a go-to cue for the series’ music editors when tracking future episodes. This theme is angular, chromatic, and built on a twelve-tone row, marking the Klingons as deviant and dangerous.

bassoon, piano, violoncello, contrabass

marcato

♩ = ca. 60

Figure 3.7: Klingon Theme from M13 “Captain’s Log,” from “Friday’s Child,”
by Gerald Fried⁴³

Fried’s tone row pairs falling chromatic figures with angular leaps, often (though not always) switching registers between pitches a semitone apart. It is first heard in the low strings, winds, and piano; later, it is traded between this group and the brass section.⁴⁴ Fried’s choice in using a tone row destabilizes the melody and helps to make it “evil,” Summers notes, too, the “masculine” voice

⁴³ Tim Summers provides a pared-down transcription of this theme, a half a step up from the example above; in this particular cue, however, the first pitch for this theme at A440 is G. Transcribed at pitch by author. *Star Trek: The Original Series Soundtrack Collection*; Summers, “*Star Trek* and the Musical Depiction of the Alien Other,” 34.

⁴⁴ When the theme is first performed in M14, the low winds, strings, and piano play the falling chromatic scale; subsequent iterations employ the wide leaps between pitch classes 0 and 11, and 10 and 9.

range and the “visceral gestures enhanced by *marcato*, dry timbres.”⁴⁵ The atonal, percussive nature of this theme marks the Klingons as violent, though Fried maintains a strong sense of tonality by modifying the tone row in the theme’s second phrase; instead of finishing the phrase a tritone away from the initial pitch, as in the first phrase, the second phrase modifies the row to end a perfect fifth above G.⁴⁶ Fried also works other “danger” motives from the episode into this theme, including the timpani’s rising-tritone motive, and the falling, winding triplet statement at the end (see the Capellan theme in Figure 3.7). He weaves these themes together throughout the score, but it is the Klingon theme that consistently catches the ear, forceful and sinister. It occurs in several of the episode’s cues, either in this form or in some modified but still recognizable version, as when the piano performs it an octave higher and with a varied rhythm.

Star Trek’s music editors (especially Jim Henrikson) were attracted to this theme, employing it in several other second-season episodes, some of which included Klingon characters and some which did not.⁴⁷ According to the series’ cue sheets, cues that included the Klingon theme were used in “The Apple” (2:38, five times); “A Private Little War” (2:45, seven times); and “Assignment Earth” (2:55, five times). Other episodes were “Wolf in the Fold” (2:36), “Bread and Circuses” (2:43); “A Piece of the Action” (2:49); and “Omega Glory” (2:54).⁴⁸ Only one of these episodes cast Klingon characters (“A Private Little War”); in the rest, the tracked cues accompanied “evil” others. Just as the music editors employed cues associated with “danger” and “alien” to the Klingons in the first season, they applied Fried’s Klingon theme to other dangerous aliens as the series progressed.

⁴⁵ Summers, “*Star Trek* and the Musical Depiction of the Alien Other,” 34.

⁴⁶ Jerry Goldsmith, in *The Planet of the Apes* (1968), also used serialism as a signifier of difference and danger. Michael W. Harris, “Serial Apes: Jerry Goldsmith’s Twelve-Tone Techniques in *Planet of the Apes* (1968)” (Paper Presentation, Society for American Music, Sacramento, CA, March 5, 2015).

⁴⁷ Summers, “*Star Trek* and the Musical Depiction of the Alien Other,” 34.

⁴⁸ Paramount Television Music Department, “*Star Trek*, Music Cue Sheets for Filmed Programs: Seasons One through Three.”

In season three, Fred Steiner composed his own Klingon theme for “Elaan of Troyius” (3:57)—a low, brassy fanfare on a rising whole-tone scale, a theme Summers describes as “distinctly elusive,” “aggressive,” and “unpredictable.”⁴⁹ This feel is exacerbated by parallel tritone movement in the upper winds and horns.

Figure 3.8: Klingon Theme from M25 “Klingon Warship” from “Elaan of Troyius,” by Fred Steiner⁵⁰

Steiner’s theme, like Fried’s, put the Klingons’ threat to music, though music editor Richard Lapham seems to have preferred Fried’s theme. The music department re-recorded two cues that included it for use in season three, resulting in the library cues LM118 “Down the Throat” and LM119 “Arrows.” Lapham used LM118 “Down the Throat” extensively: nine times in “The Tholian Web” (3:64) and three times in “Day of the Dove” (3:66).

Both composers scored the Klingons with martial, powerful, low-register melodies based on modernist scalar techniques, demonstrating the series’ tendency to identify its “dangerous” alien

⁴⁹ Summers, “*Star Trek* and the Musical Depiction of the Alien Other,” 34–35.

⁵⁰ Fred Steiner Papers, 1975–1981, MSS 2193, Box 27, L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.

others through musical structure. Marking the Klingons as inherently evil and war-mongering allowed the original series to censure humanity's tendencies towards violence while at the same time giving the U.S. the moral high ground in the Cold War. At the same time, however, *Star Trek* worked to demonstrate that differences between nations and cultures are only skin-deep. The soundtrack can also communicate to the viewer that though the alien other may be dangerous, it can also be sensible and not very different after all.

FINDING THE BALANCE IN “BALANCE OF TERROR”

Fred Steiner's score for the season one episode “Balance of Terror” introduces spectators to the Romulans, using the score to emphasize messages about race, nationality, and war, as well as the weakness of balance of power politics. The episode includes an argument against racial bigotry: when the crew discovers that Romulans and Vulcans have similar physical characteristics, they must resist the urge to suspect their resident Vulcan, Spock, of treason. The narrative also suggests, however, that both sides of any disagreement, in this case based on racial and ideological conflict, share more similarities than they might otherwise admit. By the end of the episode, Kirk and the Romulan Commander, with whom the *Enterprise* has been sparring, have come to respect each other, admitting that in any other situation, they might have been friends.

The episode's score supports this lesson. When the spectator first sees the Romulan Commander, an ominous rising motive is heard—it is a traditional Hollywood late-Romantic type of theme, based not on appropriations or stereotypes, but on the musical signification of danger. As the camera spans the faces of the bridge crew, however, this melody is inverted.

[♩ = ca. 52]

(interior Enterprise)

CLS - BN

(switch to Romulans)

VC

mf B.T.

mf

B. HAT*
BC
S-ORG. PEDAL (TIED THRU)

*Handwriting indistinct.

5

(close up on Romulan face)

(close up on Kirk's face, then to other crewmembers)

8^{va}

ORGAN "EERIE" MIX

ADD F - O - >

CLS

WW - MARIMBA
TPTS

2 TPTS

HNS

HN I

CLS - BN - HN III
etc w/VC

TRBS - VC

TRB. MUTE

TIMP

Musical score for the Romulan Theme from M22 "Romulan Theme," from "Balance of Terror," by Fred Steiner. The score includes parts for CL - BN HN III, VC HN I, TRBS, and TIMP. It features various musical notations such as notes, rests, and dynamic markings like "poco ten.", "sf", and "f marc."

Figure 3.9: Romulan Theme from M22 "Romulan Theme," from "Balance of Terror," by Fred Steiner

The sense of danger this cue engenders is a result of its melodic and harmonic dissonance coupled with its low-pitched drone. Its minor-second and tritone intervals snap back to the tonic as soon as they are sounded, creating a siren-like oscillation, an aural warning. While this theme was meant to mark the Romulans as dangerous, the additive value of score with on-screen visual shots, in this case, remarks upon the relationship between the *Enterprise* crew and their enemy. Steiner's sketch score indicates that he did not originally intend for this; both inversions of the melody were meant to accompany only the Romulans. However, by the time the scene made it through video and sound editing, the falling version of the motive had been paired with shots of the *Enterprise* bridge, accompanying the human crew, leaving only the rising version to accompany the Romulan commander. What this creates is a musical moment in which both the human and the alien are scored with the same material, inverted. In this short sequence, human and alien are sonically depicted as both opposite and the same.

Though the inversion of the motive in this theme could be read as a sonic signifier of binary opposites, it can also suggest that the alien other may be simply another version of humanity, a reading supported by the story itself. Just as this episode highlights the error of assuming something about Spock's identity because of his physical appearance, it highlights the error of assuming that any person is fundamentally different from another at all. The Romulans represent a human characteristic—its tendency towards violence and war—that is socially feared; they are considered hostile because they depict the worst of humanity. The music, echoing this stance, depicts neither group—neither the Romulans nor the *Enterprise* crew—as ultimately more dangerous or more virtuous than the other.

THE NON-HUMANOID ALIEN

If humanoid aliens act as metaphors for existing human others—including racial others—non-humanoid aliens enjoy no such distinction. These life forms drift much closer to “other” in the true sense—beings that are almost completely inhuman. Though a fictional alien can never be truly alien (as discussed above), the non-humanoid pushes that boundary. In *Star Trek*, such life forms represent general danger, the hazards of the unknown, and the frighteningly inexplicable nature of the universe.

Star Trek does not usually provide original music for these aliens; their episodes are either tracked, or the aliens are not scored musically at all and are instead aurally signified with sound effects. In “The Naked Time,” for instance, the water-based pathogen (a dangerous, non-sentient, alien virus) is signaled by the sound of a rattle (MX4 “Virus Sound”).⁵¹ Similarly, in “Operation: Annihilate” (1:29), the antagonist aliens, flying string-ray-like creatures, produce cries like demonic seagulls. These creatures, unlike the pathogen from “The Naked Time,” are intelligent and driven by a common goal; parasitically, they embed themselves in the nervous systems of any race they meet and control their actions by meting out torturous pain. This is one alien race in *Star Trek* that is nefarious, fatal, and almost completely unfathomable by the humans who encounter it, and yet it does not receive original scoring.

Because understanding between the human and the non-human cannot exist (how can one understand something that does not look, think, or act as one expects?), there is little chance that the two can work in concert. One exception to this is found in the series’ Horta. Introduced in the episode “Devil in the Dark” (1:25), this alien is silicone-based—not carbon-based like life on Earth. Because life-sign detectors cannot locate it, and because it is initially encountered through its

⁵¹ *Star Trek: The Original Series Soundtrack Collection*.

murderous attacks on humans in a mining compound, it starts as a fearsome monster—unknown and dangerous. As the episode continues, however, Spock and Kirk discover that the monster is, in fact, an intelligent being, albeit one that understands them just as little as they understand it. Its attacks against the humans are an attempt to protect eggs that the humans have been unknowingly destroying. Spock’s ability to mind meld with the Horta allows the captain and first officer to communicate with it and to humanize it, reconceiving it as a mother protecting her young. To the delight of the mining crew, she does not mind sharing the mineral-rich planet with humans as long as her children remain safe; she will go so far as to help them in their efforts.⁵² Even in this case, however, in which the alien crosses the boundary between inhuman and human, the non-humanoid alien does not receive special scoring. As in “Operation: Annihilate,” the episode is entirely tracked, and, further, the Horta receives no musical leitmotiv. Instead, as Kirk begins to understand her, the Horta is accompanied by a heartbeat-like sound effect, using a timbre not unlike the deep pulsing of the heart monitor on the *Enterprise*’s sickbay. This humanizes the previously incomprehensible Horta.

Non-humanoid aliens are fairly rare in *Star Trek*. Given the social and political agenda of the series, human and humanoid aliens prove much more useful, allowing for easy parallels between the fictional racial other and the non-fictional racial other. Still, the occasional appearance of the entirely non-human allows the show to examine general attitudes about difference and to entertain by playing upon the human fear of the unknown.

⁵² One wonders what her fate, and that of her children, might have been if she had denied the miners access to the planet’s materials.

CONCLUSION

Racial otherness is consistently emphasized in *Star Trek* in all its creative dimensions, including its soundtrack. Spock's performance on the harp alongside Uhura in "Charlie X" early in the series' first season highlights an important and consistent theme within the series: diversity and interracial acceptance. Musical stereotyping like this reinforces racial boundaries in order to further Roddenberry's agenda, using sonic signals of race that television audiences would understand. In order to break down the social stigma of an integrated cast, the series highlighted the value and acceptance of difference.

The music of *Star Trek*, as it emphasizes race and difference, demonstrates the contradictory rhetoric of its time and of its creator, Gene Roddenberry. The liberal-humanistic values at work in the series advocated both the assimilation of racial others and the celebration of their difference, a balance that assuages white guilt and fear by advocating diversity while maintaining the privileged power structure. The series' soundtrack consistently places Kirk in the role of the white male victor, setting racial and alien others—human, humanoid, or non-humanoid—as his contrast. These groups are imagined musically in a way that allows them to comment upon and act as metaphors for U.S. culture. Though these imagined communities are, without a doubt, purely fantastical, they are based in existing social construction and the music the series employs indicates this. Especially in scorings that employ musical stereotype and orientalist gestures, the communities referenced on the screen are being created, reproduced, and reinterpreted. These communities are thus musically imagined both within the show and without, making *Star Trek's* social message that much more effective and persuasive.

Recognizing the role of music in social projects like *Star Trek* allows us to perceive the tensions at play in calling attention to and dismantling racial boundaries. Through various forms of exoticism, music illuminates, and often helps to create, racial formations within the fictional

universe, going on to tie these formations to existing racial constructs and their inherent social conflicts. Music can act not only as a means for social commentary but also as a lens through which social transformation can be observed. Much like the view screen on the bridge of the *Enterprise*, it can provide a map of the tensions of race, and a close-up on the face of difference.

CHAPTER 4
THE VENUS DRUG:
GENDER IN THE MUSIC OF *STAR TREK*

Well, what it does is give you more of whatever you have. Well, with men, it makes them more muscular; women, rounder; men, more aggressive; women, more feminine....

Harcourt Fenton Mudd, "Mudd's Women" (1:4)

The *Star Trek* episode "Mudd's Women" introduces the Venus Drug, a little red pill that makes women appear irresistibly lovely. Its use by the women in this episode—guest characters Ruth Bonaventure, Magda Kovacs, and Eve McHuron—allows them to conform to social norms regarding beauty and marriage. Lonely on account of their perceived plainness, relegated to working at home and taking care of their fathers and brothers because they have not been able to find husbands, they have thrown in their lot with Harcourt Fenton Mudd, an entrepreneurial con man who offers the drug as a solution to their problem. For these women, the Venus Drug promises to be a miracle cure that will allow them to fulfill social expectations they have been unable to achieve on their own.

The Venus Drug, as the quote above attests, emphasizes characters' gender traits; for women this is an array of feminine qualities, and for men, masculine. On screen, the drug "transforms" the women through changes in make-up, hair, posture, and lighting. Their faces become smooth, their skin glows, their hair is precisely coiffed, and their eyes sensually beckon. In the soundtrack, a series of musical cues indicate the women's metamorphosis and subsequent allure; harp glissandos, suggestive woodwind melodies, and lush string scoring leave little doubt that these women have transformed become sexually irresistible. These visual and aural cues, in a very real way, *are* the Venus Drug: they not only accentuate but amplify the feminine in these women, manipulating the characters and the audience together into accepting the ladies as highly desirable romantic partners.

As with its stances on race, *Star Trek*'s views on gender roles are complex, socially progressive in many ways, but not free of patriarchal bias. As a series that dispensed social commentary in the late 1960s, *Star Trek* did not avoid issues of women's rights coming into public debate at the time. Marriage, economic freedom, workplace roles, sexuality, child bearing, beauty standards, and the complexities of female desire were addressed in a number of ways, sometimes in accord with the various avenues of feminist thought of the time, and sometimes against them. The women on the *Enterprise* achieved a sort of economic and personal freedom, serving aboard a military starship—and even on the bridge—but their positions remained safely within the bounds of socially acceptable women's careers: they served as nurses (Nurse Christine Chapel), executive assistants (Yeoman Janice Rand), and switchboard operators (Communications Officer Uhura). The series sometimes allowed female guest characters a larger degree of self-determination, and they worked as diplomats (Nancy Hedford), intellectuals (Doctor Miranda Jones), and ship commanders (the unnamed Romulan Commander), though their proven capabilities ultimately became, within their given episodes, secondary to their emotional dependency and need for male companionship.

The series addresses more than economic and workplace autonomy, but even when progressive regarding other women's rights concerns—such as beauty and body standards, marriage roles, and behavioral expectations—it tends to err conservatively. *Star Trek* thrusts women into traditional roles following long-standing generic tropes: the damsel in distress, the femme fatale, the caregiver, the sacrificed woman, the good wife/girlfriend, and the evil seductress, among others.¹

¹ Several of these feminine tropes have been explored by Anita Sarkeesian in *The Feminist Frequency*, a series of online videos that deconstruct feminine and masculine roles in popular media. She notes the preponderance of the “damsel in distress” trope in early video games, the “women in refrigerator” trope (that I have here called the “sacrificed woman”) in comic book series, and the “evil demon seductress” in science fiction and fantasy film and television. Her analyses focus on the devaluing of the woman for the benefit of the male, a trend that occurs even when the female characters have a place of prominence or power in a story. Anita Sarkeesian, “Feminist Frequency,” accessed May 13, 2014, <http://www.feministfrequency.com/>.

Several of these tropes appear in “Mudd’s Women”; others arise as the series progresses. Though Roddenberry indicated, through his writings and interviews, and even through executive decisions regarding *Star Trek*, that he intended to include women’s rights under the series’ ideological purview, the series reveals a paradoxical devaluing of women. Women’s costuming, for example—irrationally short skirts, carefully styled hair, and calf-high boots—makes it difficult for the audience to read them as anything more than visually stimulating space fillers, love interests, and attractive stepping stones for male progress. The series’ scoring, in this regard, does no better.

This chapter explores the musical representation of gender in *Star Trek* as the series marks characters according to degrees of masculinity and femininity. In emphasizing the “male gaze,” in which women are made objects of desire on screen, the series’ soundtrack comments forcibly on female characters, asserting their primarily relational and romantic roles. Laura Mulvey explains this phenomenon as one in which woman acts as the image, and man as the “bearer of the look.” Thus, the man on screen controls the identity of the woman.

In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy on to the female figure which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote *to-be-looked-at-ness*. Woman displayed as sexual object is the leitmotif of erotic spectacle: from pin-ups to strip-tease, from Ziegfeld to Busby Berkeley, she holds the look, plays to and signifies male desire.²

Following Mulvey, Theresa De Lauretis further remarks that the male gaze is tightly bound up in character agency; the woman is present only to facilitate the man’s story and has no power of her own.³ Even when she is the protagonist, her actions are directed and controlled for the good of the male. The male gaze reinforces this construct, making the female something to be appropriated by

² Laura Mulvey, “Visual Pleasure and Narrative Cinema,” *Screen* 16, no. 3 (1975): 11.

³ Teresa De Lauretis, *Alice Doesn’t: Feminism, Semiotics, Cinema* (Bloomington, IN: Indiana University Press, 1984), 141.

the male. *Star Trek's* soundtrack is part and parcel of this phenomenon, romanticizing and devaluing women through time-worn musical codes, aurally enforcing the male gaze.

In “Mudd’s Women,” musical treatment of this sort is especially acute as Ruth, Magda, and Eve strive to meet the social standards of beauty, sexuality, and relationality imposed by the male gaze. This aural gender-typing, an essentializing activity that occurs in concert with the narrative and the visuals, robs objectified characters of agency. It extends not only to the episode’s women, however, but to its men as well; the music assigned to Harry Mudd, for instance, marks him as queer and deviant, also an object of the gaze and an obstacle to the *Enterprise* and to Kirk. This reinforcing of the gaze through the underscore was hardly unique to *Star Trek*, as it has had a long history in musico-dramatic media, but its presence here illuminates the series’ feminist perspectives on women’s changing roles in the late sixties. *Star Trek* offered for viewers a safe, conservative feminism, and its soundtrack encouraged spectators to accept all the series’ women, as career-focused and presumably self-actualized as they might have been, as primarily relational characters, objects to be possessed. Though the series nominally supported women’s rights and other liberal (though still heteronormative) stances regarding sex and romantic coupling, its musical treatment of both femininity *and* masculinity remained highly patriarchal.

MUSIC, WOMEN, AND FEMININITY IN FILM AND TELEVISION

Within the Classical Hollywood tradition from which *Star Trek* takes much of its aesthetic, women on screen tend to fill supporting roles, secondary to white, male characters. Especially in science fiction, fantasy, and adventure stories, women serve as caretakers, domestic figures, love interests, damsels in distress, social deviants, and sexual temptations. They provide, or are themselves, goals, obstacles, and rewards *for* male characters, rarely having any narrative agency of

their own.⁴ When women *do* play main characters, they demonstrate the social consequences meted out to women who live against accepted gender norms. Women on the Classical Hollywood screen generally acted either as helpers for male leads, prizes for male leads, or as morality lessons, defining the boundaries of acceptable female behavior in society. While this tradition has been slowly dismantled over the last half-century due to feminist lobbying and changing cultural standards, most filmic and televisual genres still present women as domestic figures, romantic interests, or obstacles and transgressors.⁵ *Star Trek* is certainly heavily influenced by this tradition.

The film's score plays an important role in reinforcing the spectator's acceptance and implementation of the male gaze and its inherent narrative structure, communicating the female character's gender position and encouraging the spectator to objectify her. Several feminist film scholars and musicologists have remarked upon the gendered scoring of women in Classical Hollywood film, including Heather Laing, who makes note of film's tendency to emotionalize the female character as part of this gendered positioning:

It seems that both cultural ideas of women and their dramatic representation share a common preoccupation with 'over-investing' the female with qualities of the feminine. Women are defined according to their emotions and the effect of the

⁴ Ibid., 109. Examples of the subjugation of women in film can be found in numerous Classical Hollywood works, and the tradition persists today, though challenged (sometimes more successfully than others) by various films and television series, such as *Alien* (1979), *Terminator 2: Judgment Day* (1991), *X-Files* (1993–2002), *Star Trek: Deep Space Nine* (1993–99), *Star Trek: Voyager* (1995–2001), and *Brave* (2012).

⁵ In 1985, Alison Bechdel included in her comic strip *Dykes to Watch Out For* a 3-point test for whether a film treats its females as more than romantic interests; this test has over time come to be called the Bechdel Test. Its requirements are that the movie must have: a) at least two women, who b) talk to each other about c) something other than men. Though this is not an adequate test for whether women have agency in a film, it at least tells the tester whether the women in the film have the possibility to be something more than romantic interests. A surprising number of films do not pass this test. Alison Bechdel, *Dykes to Watch Out for* (Ithaca, N.Y: Firebrand Books, 1986), 22; Alison Bechdel, "The Rule," blog, *Dykestowatchoutfor.com*, accessed July 27, 2014, <http://dykestowatchoutfor.com/the-rule>.

expression of these emotions on themselves, as well as on men and patriarchal society.⁶

Caryl Flinn notices this connection between music and excess as well: “But whether encouraged or feared, music has been repeatedly and compulsively tied to the idea of some kind of social surfeit or excess.”⁷ Claudia Gorbman, along the same vein, identifies the archetypal “romantic Good Object” as a socially acceptable, desirable woman, a character who exists primarily as the romantic interest for the story’s male hero. This woman tends to be scored in such a way that the spectator automatically recognizes her position as love interest: “It is as if the *emotional excess* of this presence must find its outlet in the euphony of a string orchestra.”⁸ Rebecca Fülöp describes in more detail some of the musical conventions used to mark such characters: unhurried and lilting melodies, extended note values, slow tempos, and soft, tender instrumentation.⁹ She labels this musical stereotyping in Classical Hollywood practice—the pairing of this specifically gendered music with the female love interest and the love story—the “Feminine Romantic Cliché”:

The Feminine Romantic Cliché must be understood not simply as any music that accompanies a love scene, but rather as a special kind of music that represents the female love interest and the love story simultaneously, thereby reducing the woman’s role to that of a love object. It is defined not solely by its musical qualities, but also contextually by this narrative function. The FRC spotlights the woman’s role as a love object and suggests that femininity and romantic potential are practically equivalent with her character (a conflation of “female” and “feminine”). It also reduces the character’s subjectivity by purporting to represent her while at the same time reflecting the male hero’s own point of view—her feminine essence becomes the male character’s desire.¹⁰

⁶ Heather Laing, “Wandering Minds and Anchored Bodies: Music, Gender and Emotion in Melodrama and the Woman’s Film” (Ph.D. Dissertation, University of Warwick, 2005), 41.

⁷ Caryl Flinn, *Strains of Utopia: Gender, Nostalgia, and Hollywood Film Music* (Princeton: Princeton University Press, 1992), 9.

⁸ Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (Bloomington, IN: Indiana University Press, 1987), 80. Emphasis mine.

⁹ Rebecca Fülöp, “Heroes, Dames, and Damsels in Distress: Constructing Gender Types in Classical Hollywood Film Music” (Ph.D. Dissertation, University of Michigan, Ann Arbor, 2012), 55.

¹⁰ *Ibid.*, 35–36.

The FRC, this method of musically marking and objectifying the female love interest through narrative structure and scoring, works in tandem with the male gaze. Through it, the woman becomes the object of male desire.

But this objectification occurs even when the woman is something other than the “romantic Good Object”—after all, a character can be essentialized and stereotyped, made entirely susceptible to the agency of another, whether he or she is considered “good,” “bad,” or somewhere in between. The temptress, another prominent female archetype, is just one such example. This woman, instead of serving as a reward for the male hero, acts as an obstacle, and her scoring tends to emphasize this. Kathryn Kalinak explains this character’s position and scoring as a manifestation of the fear of female social deviance:

Like the Hollywood film itself which created an image of woman as the projection of its own (male) fear and desire, the classical Hollywood film score collaborated in the dominant ideology which punished women for their sexuality. Visual displays of female sexuality were accompanied by a nucleus of musical practices which carried implications of indecency and promiscuity through their association with so-called decadent forms such as jazz, the blues, and ragtime. These included a predilection for woodwind and brass instrumentation, particularly saxophones and muted horns; a dependence upon unusual harmonies, including chromaticism and dissonance; the use of dotted rhythms and syncopation; and the incorporation of portamento, a style of playing in which the instrument slides between notes, and blue notes, shifting intonation of the lowered third and seventh degrees of the scale.¹¹

Film and television scores often mark the temptress, and the sexually or otherwise socially deviant woman, in this way, telling the spectator whom they should suspect or fear as they follow the hero’s journey. She thus remains an object of the male gaze, on screen to be looked at and to provide the male hero with a steppingstone to success.

The scoring of women often aligns with the above conventions, and though the strongest example of this practice exists in Classical Hollywood film, it continues today. One has only to

¹¹Kathryn Kalinak, *Settling the Score Music and the Classical Hollywood Film* (Madison, WI: University of Wisconsin Press, 1992), 120–21.

consider the short melody that plays as Jake Sully meets Neytiri, the female romantic interest in James Horner's score for *Avatar* (2009), to find a modern-day example of the FRC; when the two meet, and Neytiri remarks that Jake has a "strong heart," a short, lush string melody, slowly rising and falling, accompanies her declaration, automatically marking her as his romantic goal. Joel Goldsmith's scoring of the alien villainess Hathor in *Stargate: SG-1* (1997–2007; "Hathor," 1:13), as she seduces one of the series' male leads, likewise demonstrates a contemporary treatment of the temptress; her music is exotic, with a breathy flute and quiet strings performing a winding melody on the double harmonic major scale (with augmented steps between the lowered second and major third, and the lowered sixth and the major seventh). Whatever archetype a woman represents, she continues to be coded musically in a manner that reinforces her status as the bearer of the male look.

SCORING WOMEN IN *STAR TREK*

The male gaze, related notions of femininity and masculinity, and the performance of gender dominate *Star Trek*, most glaringly at the expense of the female character's agency and depth. Though the series goes out of its way to foreground independent and successful women—doctors, diplomats, military officers, scientists, and engineers—in a society that welcomes their intellectual contributions, it does so in a way that challenges traditional patriarchal structure as little as possible. These women, while nominally self-actualized and self-governing, are sexualized and marginalized to the point that their stories are not actually their own, but rather depend entirely upon the series' men and *their* journeys.¹² *Star Trek's* women never serve as a story's main character, and when they do

¹² Roddenberry justified this approach in his 1966 writer's guide: "During ship's operations [women] are treated as complete equals. At other times, like females. Again, we would like to avoid dehumanizing our people and hope to retain some of that pleasant conflict which presently exists between the two genders." Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, "Writer-Director Information" (August 30, 1966), Performing Arts Special Collections. University of California, Los Angeles. Los Angeles, CA.

have a prominent role, that role almost always requires them to act as a romantic interest.¹³ Their costuming consistently marks them as feminine and as sexual, inviting the male gaze. The series' cinematography increases this effect, using soft focus, close-up facial shots, and glow lighting to further encourage the audience to perceive the series' female romantic interests as objects of desire; the series' soundtrack does the same, aurally objectifying these characters through many of the techniques listed above. Fred Steiner recalled that Robert Justman, Roddenberry's assistant producer, sent him a telling note: "Don't forget, Fred, balls on the men and tits on the women."¹⁴ *Star Trek*, though providing its women with a semblance of freedom, trapped them in traditionally accepted gender roles.

Much of this approach reflected tensions in the nascent feminist movement of the sixties, and though the series' creators certainly constructed *Star Trek's* approach to gender relations in response to their own beliefs and habitus, they were also in dialogue with the discourses of the time. Liberal feminism, as put forth by Betty Friedan in her book *The Feminine Mystique* (1963), sought to change, through legislation, "the set of customary and legal constraints that blocks women's entrance to and success in the so-called public world."¹⁵ But not all feminists fully agreed with the liberal approach, what it aimed for and how it planned to succeed. Radical feminists believed that patriarchy could not be solved through political reform, but that it needed to be eradicated fully through social revolution; for them, the liberal approach left the feminist agenda "prone to co-

¹³ Examples of this include, but are not limited to, Kirk's old girlfriend Ruth in "Shore Leave" (1:17), Lieutenant Carolyn Palamas in "Who Mourns for Adonais?" (2:33), the Romulan Commander in "The Enterprise Incident" (3:59), Dr. Miranda Jones from "The Empath" (3:63), and Dr. Janice Lester from "The Turnabout Intruder" (3:79).

¹⁴ Robert Justman, interview by Fred Steiner, transcript, April 28, 1982, Fred Steiner Papers, "Star Trek Interviews," L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.

¹⁵ Rosemarie Tong, *Feminist Thought: A Comprehensive Introduction* (New York: Routledge, 2013), 2.; Betty Friedan, *The Feminine Mystique* (New York: W. W. Norton & Company, 2013).

optation by the ‘male establishment.’”¹⁶ On the other hand, conservative feminists felt that liberals, who lobbied for women’s inclusion in the fairly inaccessible public sphere, didn’t meet the needs of women who continued to be interested in the private sphere—marriage and motherhood.¹⁷

Feminists in the 1960s, therefore, hardly shared one single vision, and feminists, both female and male, chose their preferred strategy. Roddenberry, though an outspoken humanist and progressive thinker who was open to sexual freedom and to women moving up the career ladder, two important tenets of liberal feminism, imbued *Star Trek* with a conservative feminism that welcomed female contribution in the public sphere, but that assumed that what women really wanted, above all, was romance and family.¹⁸ This was a patriarchally safe, male-focused feminism that represented a version of what the movement aimed for, but that, by foregrounding female desire for family and community, kept women subordinate to male sexual desire, ultimately defined by their relationships rather than their individual accomplishments.

This tension between presenting women as equal partners to men on the *Enterprise* while simultaneously restricting them to romantic positions is evidenced in an entry on women’s roles in the series’ 1966 writers’ guide:

What is the role of female crew members aboard our vessel?

During ship’s operations they are treated as complete equals. At other times, like females. Again, we would like to avoid dehumanizing our people and hope to retain some of that pleasant conflict which presently exists between the two genders. Marriage, love, and general hanky-panky? We’ll assume (and hope) all will still exist. We will undoubtedly have romance aboard the vessel, but whether or not it becomes full stories or merely parts of stories is up to the writer and the entertainment value he finds in it.¹⁹

¹⁶ Tong, *Feminist Thought*, 27.

¹⁷ Ibid.

¹⁸ In “Who Mourns for Adonais?” (2:33), McCoy observes about Lieutenant Carolyn Palamas, the episode’s romantic interest, “On the other hand, she’s a woman. All woman. One day she’ll find the right man and off she’ll go, out of the service.”

¹⁹ Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 31, Folder 16.

Perhaps this determination to romanticize women even as they were portrayed working alongside men was a reflection of Roddenberry's personal form of feminism, as he encouraged women to rise up the ranks in Hollywood—D.C. (Dorothy Catherine) Fontana wrote several of the series' scripts and served as its story editor—but simultaneously related to them, in his personal life, as sex objects.²⁰ Perhaps this was a careful effort to present a liberal perspective without offending members of an ideologically diverse audience. In any case, *Star Trek* scarcely challenged the media traditions that made women recipients of the male gaze, consistently marking them as romantic objects for the male crew.

Star Trek's original pilot, "The Cage" (1965), demonstrates the sexualization and marginalization imposed upon the series' women. The episode highlights three female characters, two of whom are crewmembers (discussed below), and the third of whom is Vina—the story's primary romantic interest, an eighteen-year-old survivor of a long-forgotten spaceship wreck on the surface of the planet Talos. In this episode, the planet's native telepathic aliens (the Talosians) imprison Captain Pike (the series' original captain) and attempt, by manipulating his senses and placing him in imaginary, provocative situations, to mate him with Vina. The girl, instructed by the Talosians to deceive Pike so that he will remain with her willingly, serves as a femme fatale, as one of Pike's primary obstacles. As the story unfolds, the aliens present Vina to him as a variety of additional female romantic archetypes: the damsel in distress, with whom he forms an emotional bond as he rescues her from a monster; the good wife, who entices him with a stable, peaceful home

²⁰ There are many reports that Gene Roddenberry was a womanizer, and that the *Star Trek* creative team was aware of it. Scott Colthorp, *Trek Nation*, DVD (MPI Home Video, 2013); Alexander Courage, interview by Fred Steiner, transcript, April 1, 1982, Fred Steiner Papers, 1975–1981, MSS 2193, "Star Trek Interviews," L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.

life; and the temptress, after whom he lusts as she dances for him seductively. In the end, Pike prevails by rejecting her and overcoming the Talosians, obtaining freedom for himself and his crew.

The episode's soundtrack follows Vina's changing identities. The music that accompanies her first appearance on screen, with its unsettling melody, played by alto flutes, built on falling minor seconds and major sixths, clues the audience in to the danger she poses (see Figure 4.1).²¹ As the Talosians repeatedly present Vina to Pike in varying guises, the episode's score colludes with them to convince the audience to accept her in these roles. When Vina portrays the damsel in distress, for example, her theme plays over a steady, quarter-note bass drum strike, the foregrounding of which conveys the peril she and Pike are in. When she plays the good wife, setting out a picnic for Pike in a picturesque field of grass, a folk-like tune played by guitar and woodwinds accompanies the scene (see Figure 4.2). Most striking of all, Vina's scoring as she portrays the Orion slave girl exoticizes and eroticizes her, giving her a primitive sexuality as she dances lewdly. Parallel fourths played by double reeds and flutes accompany her, pretend-performed by the on-screen band, darker-skinned men with a collection of instruments visually similar to wind and lute instruments of the Middle East and India (see Figures 4.3 and 4.4).²² Finger cymbals (not marked in Courage's score) and sleigh bells complete the spectacle, further magnifying the cue's orientalist flavor.

²¹ The theme continues while the camera moves from the exchange between the ship's crew and the survivors, including Pike and Vina, to the aliens under the surface of the planet, thus connecting Vina's deception with that of the Talosians. As the episode continues, however, the theme remains connected with Vina. Tim Summers discusses Vina's theme as well, noting how it marks Vina as only slightly other, somewhere between human and Talosian. Tim Summers, "Star Trek and the Musical Depiction of the Alien Other," *Music, Sound, and the Moving Image* 7, no. 1 (Summer 2013): 24.

²² These instruments look similar to the Middle-Eastern zurna, or the Indian śahnāī and nāgasvaram. Ursula Reinhard, "Turkey: An Overview," *Garland Encyclopedia of World Music* (Alexandria, VA: Alexander Street Press, LLC), accessed July 27, 2014, gnd.alexanderstreet.com; Allyn Miner, "Musical Instruments: Northern Area," *Garland Encyclopedia of World Music* (Alexandria, VA: Alexander Street Press, LLC), accessed July 27, 2014, gnd.alexanderstreet.com; David B. Reck, "Musical Instruments: Southern Area," *Garland Encyclopedia of World Music* (Alexandria, VA: Alexander Street Press, LLC), accessed July 27, 2014, gnd.alexanderstreet.com. Summers hears in

[♩ = ca. 74]
A BIT FASTER
 a3

3 ALT. FLS *mp*

3 TBNS *p*

VIBRA
 CUT TO VENA
 SOFT STICKS
 MOTOR ON!
 Pizz. *p*

BS.

HP. LIGHTLY *p*

ORGAN
 CELESTE

BELLS *pp*

LIGHT BRUSH ON CYMB. L.R. BONGO *p*

MARIMBA MED. SOFT STICKS *mp*

Figure 4.1: Vina's Theme from M21 "Survivors," from "The Cage,"
 by Alexander Courage²³

this Orion dance music a connection to Strauss's *Salome* (1905). Summers, "Star Trek and the Musical Depiction of the Alien Other," 26.

²³ Alexander Courage Collection, SC 1995.10, Box 39, Folder 9, Ruth T. Watanabe Special Collections, Sibley Music Library, Eastman School of Music, Rochester, NY. Courage consistently misspells "Vina" as "Vena" in his scores.

[♩ = 50]

Ob. *mp* simply solo

Cl.

Regular Guitar *mp* solo

The musical score is written for three instruments: Oboe (Ob.), Clarinet (Cl.), and Regular Guitar. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked as [♩ = 50].

The score is divided into four systems. The first system shows the beginning of the piece, with the Regular Guitar playing a solo line starting with a *mp* dynamic. The Oboe and Clarinet parts are mostly silent in this section, with the Oboe having a *mp* solo marked in the fourth measure.

The second system features more active parts. The Clarinet and Regular Guitar play together, with the Clarinet marked *mp* and the guitar *mp*. The Oboe has a *p* dynamic marking. There are accents and slurs throughout. The guitar part includes a *4* marking under a double bar line.

The third system continues the musical development, with the Regular Guitar playing a consistent bass line. The Clarinet and Oboe parts have various melodic lines with slurs and accents.

The fourth system concludes the piece, with the Regular Guitar playing a final bass line and the Clarinet and Oboe parts ending with slurs and accents.

Figure 4.2: M53 “The Picnic”



Figure 4.4: Vina and Her Band

In each of these instances, the soundtrack identifies Vina as a specific type of archetypal romantic interest, inviting both Pike and the audience to make her the object of their desire, representing their fantasies and dreams. In this she has no power over her own life. The Talosians do not give it to her, and she makes very little attempt to obtain it—she performs each role faithfully. As the episode concludes, when it becomes clear that Vina is as much of a mirage as the rest of what Pike has experienced (having been malformed after the crash so long ago, she has been psychically made to look and feel beautiful by the Talosians), she completes her surrender to fantasy and powerlessness, walking away, in her false form, to begin a relationship with a version of Pike that she must surely know is imaginary. This ending redeems Vina, excusing her behavior and

turning her from someone to be feared into someone to be pitied, someone who simply desires a caring romantic partner. The underscore echoes this change in position, transforming her theme from dangerous to sentimental (see Figure 4.5). While the minor-second interval remains, the melody opens up from a major-sixth to a minor-seventh fall, and the harmony clears, transforming from extended thirteenth chords to more stable sevenths. The instrumentation, too, alters slightly to effect Vina's change in status, now including warm brass, a fuller harp accompaniment, and rich strings. Courage's score, in fact, encourages the instrumentalists with these instructions: "soft and lush," "warm!" and "pretty!"

CUT TO REVITALIZED
[♩ = ca. 60] VENA + CAPT. IMAGE

3 FLS. LUSH

Flute *mp*

Oboe Hecklephone

2 Clarinets SOFT + LUSH *p*

2 Bass Clarinets C. Bass Clarinet SOFT + LUSH *p*

3 Horns 1° P.B.M.T. *pp*

3 Trumpets

3 Trombones TIGHT CUP 1° VIBRATO PRETTY! *pp*

Vibraphone

Soprano HUM! WARM! col FLTS *p*

Regular Guitar *p* Pizz.

Bass *p*

Harp *p*

Percussion Small Triangle *pp*

The image displays a page of a musical score for the theme 'Vina's Theme from M81 "Max's Factor"'. The score is written for a full orchestra and includes the following parts and markings:

- Flute (Fl.):** Part of a woodwind quintet. Dynamics range from *mp* to *pp*.
- Oboe (Ob.):** Part of a woodwind quintet. Includes the instruction "HECKLE". Dynamics range from *mp* to *pp*.
- Clarinet (Cl.):** Part of a woodwind quintet.
- Bass Clarinet (B. Cl.):** Part of a woodwind quintet.
- Horn (Hn.):** Solo part. Dynamics range from *mp* to *pp*. Includes a triplet marking.
- Trumpet (Tpt.):** Part of a brass section. Includes the instruction "1+2 CUPS". Dynamics range from *mp* to *pp*.
- Tuba (Tbn.):** Part of a brass section.
- Vibraphone (Vib.):** Part of the percussion section. Includes the instruction "WITH HORN". Dynamics range from *mp* to *pp*. Includes a triplet marking.
- Saxophone (S.):** Part of the woodwind section. Dynamics range from *mp* to *pp*.
- Acoustic Guitar (A. Gtr.):** Part of the rhythm section.
- Contra Bass (Cb.):** Part of the rhythm section.
- Harpsichord (Hp.):** Part of the keyboard section.
- Percussion (Perc.):** Part of the percussion section. Includes the instruction "WIRE BRUSHES ON CYMB." and dynamics range from *ppp* to *pp*.

The score is in 3/4 time and features a key signature of one sharp (F#). It consists of five measures, with the first measure containing the main melodic theme. The dynamics are generally soft, with a crescendo leading to a *pp* dynamic in the final measure.

Figure 4.5: Vina's Theme from M81 "Max's Factor"

As the pilot episode's leading romantic interest and Pike's most immediate obstacle, Vina commands much of the episode's soundtrack. Two other women, however, play important roles in

Pike's story as well, both stationed on the *Enterprise*: Number One (the Executive Officer) and Yeoman J.M. Colt. Their costuming (pants suits) and serious demeanors indicate that the series originally meant to de-sexualize its female officers to a degree—something not attempted in the series proper, where the women wear miniskirts and tall leather boots. In addition, Number One and Colt, unlike Vina, receive no special musical treatment; the soundtrack does not mark them as romantic interests (though they momentarily fill that role within the episode as the Talosians beam them down to the planet to act as additional options for Pike).

Number One, nameless and severe, serves as the ship's first officer, commanding its crew when the captain is elsewhere (such as on the planet with Vina). The original *Star Trek* guide, written by Roddenberry for use by the series' creative team, describes Number One as:

almost mysteriously female...slim and dark in a Nile Valley way, age uncertain, one of those women who will always look the same between years twenty and fifty. An extraordinarily efficient space officer, "Number One" enjoys playing it expressionless, cool—is probably Robert April's [the doctor's] superior in detailed knowledge of the equipment, departments, and personnel aboard the vessel.²⁴

The Talosians in the series' pilot go on to describe her to Pike as a woman with a "superior mind and [who] would produce highly intelligent children. Although she seems to lack emotion, this is largely a pretense. She has often had fantasies involving you." Number One thus embodies a personal tension assumed of career women at the end of the sixties, that in leadership a woman can be as serious, efficient, and effective as a male, but in doing so she gives up her womanhood—her emotions, personal connections, and chances at romance. Test audiences, in fact, found her difficult to accept in this role, uncomfortable with a woman holding an important leadership position on a

²⁴ There are several versions of this guide available, with important differences between the original guide (c. 1965) and the guide created to serve from the second pilot forward (1966, a third, revised guide appeared in 1967). Stephen E Whitfield and Gene Roddenberry, *The Making of Star Trek* (New York: Ballantine Books, 1968), 29; Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62.

military ship, and resenting that she would try.²⁵ Neither Number One nor Colt returned to the series when Desilu Productions and NBC ordered the second pilot. Colt, diminutive and red-headed, was replaced by the tall, leggy, and blond Yeoman Janice Rand; Number One's personality was folded into Spock's, with her actress, Majel Barrett, returning to voice to the ship's computer and then performing the role of Nurse Chapel. Thereafter, female crewmembers in *Star Trek* played a more marginal role, usually coming to the foreground only when acting as an episode's romantic interest.

Musically, because they come to the fore intermittently and do not dominate any episode's plot, female crew members on the *Enterprise* receive less attention. The one exception is Uhura, who, because of her racial status, enjoys specific support by the soundtrack; as a human racial other, her music occurs diegetically, with personal performances serving to mark her racial identity, and thus the diversity of the show (see Chapter Three).²⁶ Arguably, had she not been the series' representative black character, she, too, would have been relegated more fully to the sidelines. When they did act as romantic interests (Rand with Kirk, Chapel with Spock, and Uhura with Kirk and Sulu), these women were scored as such, inspiring beautiful melodies and lush string accompaniments from the underscore. Chapel's initial overtures to Spock in "The Naked Time" (1:7), for example, are accompanied by passionate strings, and Chapel and Uhura, when brought into a theater to play Spock and Kirk's romantic partners in "Plato's Stepchildren" (3:67), initiate a light and winding flute melody. Usually, the women are given their own romantic themes, though in several instances, the melodies employed are connected to the *man* in question, evoking musical

²⁵ Ibid., 128; Samuel A. Peeples to Gene Roddenberry, "'Star Trek' – Thoughts and Suggestions," April 6, 1965, Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 29, Folder 14, Performing Arts Special Collections, University of California, Los Angeles, CA.

²⁶ See, for example, the episodes "Charlie X" (1:2), "The Conscience of the King" (1:13), and "The Changeling" (2:37).

themes that have already been attached to him in previous episodes' underscores. Kirk's desire for Rand in "The Enemy Within" (1:5), for instance, conjures melodies based on the series' fanfare, a theme connected specifically with Kirk in this and previous episodes (see Chapter Two). When Chapel and Spock share an emotional moment in "Amok Time" (2:34), they do it to the tune composer Gerald Fried composed specifically for Spock (see Chapter Five). Still, the series' women remained in the background, visually and musically, unless employed romantically to encourage the personal development of male characters.

Even the women with more noticeable drive and independence, women who have achieved career prestige and autonomy, are subject to the show's gender-typing. The series depicts Nancy Hedford ("Metamorphosis," [2:31]), an accomplished diplomat, as a frigid woman with no interest in love; the episode "fixes" her by assuaging her assumed loneliness when her body and mind are merged with The Companion, a non-corporeal being who has developed love for a human man. In doing so, however, she loses her career, the part of herself of which she is most proud. Doctor Miranda Jones, in "Is There in Truth No Beauty?" (3:62), a serious and standoffish woman who has been trained to link telepathically with a non-corporeal ambassador in her care, rejects both Kirk's romantic advances and those of another human male, but is plagued by an intense attraction to and jealousy for the ambassador. Even the Romulan Commander, who appears in "The Enterprise Incident" (3:59), lets her burgeoning love for Spock ruin her mission. In all of these instances, there is a moment in which the woman is recognized as beautiful and desirable, treated with a close-up and soft focus. The music, adding emphasis to the gendering created visually, undermines her progressive and independent nature: the romantic strings that accompany Nancy Hedford wax and wane seductively; an alluring, swung string melody crescendos as Kirk questions Dr. Jones about her romantic life; and a winding, low flute melody builds, accompanied by exotic percussion, as the Romulan Commander hints at the "other inducements" she can offer Spock. Though these are

strong and intelligent women—in many ways the modern woman championed by liberal feminists of the time—the underscore emphasizes their emotional fragility and need for male companionship. In cases like these, the series suggests that the women are admirable for their professional abilities and independence, but are still fundamentally deficient. The show—and its music—highlights their lack and expects them to want to rectify it.

“MUDD’S WOMEN”

Examples of this type of conservative gender commentary in the underscore can be found throughout *Star Trek*, but the episode “Mudd’s Women” is highly suitable for illustrating the gendering that can occur at a layered, multi-motivic level—at a level beneath what was likely perceived by the spectator. This is a compositional gendering less noticeable than the Feminine Romantic Cliché approach applied liberally throughout the series, or even the overt orientalism and chromaticism applied to Vina. Written by Stephen Kandel and Gene Roddenberry, “Mudd’s Women” tells the story of the *Enterprise’s* run-in with con artist Harcourt Fenton Mudd, a devious cad who has lured three lonely women into a dishonest scheme with the promise of husbands. He’s pushing the Venus Drug, a jewel-shaped pill that makes any woman instantly beautiful and desirable. These women, considered unattractive and thus miserable as a result, accept the pill and travel with Mudd to meet their new husbands, essentially participating in a mail-order bride service (and Mudd essentially acting as their pimp).²⁷ The episode draws on marriage culture and on social expectations of beauty, charged topics in the late sixties. The women’s movement had been critical of such concepts for quite a while; Betty Friedan attacked just these issues—the social significance of

²⁷ The Venus Drug may have also been meant to reference current social interest and fears regarding the new birth control pill, as well as the growing drug culture in general.

marriage and family, the cultural infatuation with beauty, and the stigma of singleness.²⁸

Roddenberry, however, seemed much more inclined to present traditional attitudes, and beauty and marriage remain, in this episode, a woman's ultimate goal. By the episode's end, Eve McHuron, one of Mudd's women, has been successfully paired for marriage with Ben Childress, a wealthy miner. To reach this point, she has to admit that she has been relying on the Venus Drug for her beauty, and then realize that she does not need the drug to be attractive—all she needs to do is believe in herself. Kirk and Mudd neatly sum up the episode's moral: "There's only one kind of woman, or man, for that matter: you either believe in yourself or you don't." According to them, self-worth is based not on one's ability to live up to society's standards, but rather on the confidence a person has in her- or himself.

This statement seems refreshingly egalitarian (if naïve), and, indeed, one can read this episode as a praiseworthy challenge to the tyranny of a heteronormative, beauty-obsessed culture. Despite its stated moral, however, the episode demonstrates a proprietary attitude towards women that undermines the social expectations the series as a whole claims to promote. From the moment Eve, Ruth, and Magda appear on the *Enterprise* transporter pad, the episode presents them as objects of desire through their dress, their hair, their gait, and their subsequent effect on the ship's male crew. On top of this, the women have given up all they know in order to fit into a more socially acceptable role: they are following Mudd and taking his drug so that they can find husbands and achieve traditional female positions as wives and homemakers. Eve, though her drug use is revealed and condemned, still obtains her end goal—marriage—through beauty. Just minutes before her "true" beauty is revealed, Ben cruelly rejects her because he sees her as she appears without the drug.

²⁸ Friedan, *The Feminine Mystique*.

Despite this, Eve chooses to stay with him once he says he will still have her—once he realizes that she can be beautiful on her own.

SCORING MUDD'S WOMEN

This episode blatantly makes its women objects of male desire; Eve, Magda, and Ruth are even made to fill this role as part consciously, using their pharmaceutically-enhanced beauty for their own ends. The underscore, too, marks these ladies as objects to be looked at and coveted, enacting an aural male gaze that enforces their position. From the moment the spectators (and, diegetically, the ship's crew) first view the women, the soundtrack emphasizes their sexual appeal. As they materialize onto the *Enterprise's* transporter pad, they are accompanied by harp and celesta glissandos on double harmonic and modified augmented scales, exotic and glistening. A leisurely melody follows, based on rising minor thirds, and a winding and slippery chromatic tune plays as the women eye Spock, Scotty, and McCoy seductively. This cue (M15 "Three Venuses") presents for the spectator the main musical themes and motives assigned to the women (and by their association with it, the Venus Drug) by composer Fred Steiner: the Venus motive (the rising minor third), the Venus theme (based on the Venus motive), the Temptress theme (a winding chromatic line), the half-diminished-seventh chord and its occasional oscillation with the augmented-major-seventh chord, and shimmery glissandos performed by harp, vibraphone, and celeste.²⁹ The music accentuates the visual techniques used in the scene to objectify the women—close-ups, soft focus, glow lighting, and a shot/countershot sequence that shows the women smiling knowingly at the men, and the men leering back.

²⁹ The melodic themes in this episode—such as the Venus theme and the Temptress theme—have been named by me for identification purposes.

The Venus melody acts as the women's primary leitmotive. Based on the Venus motive (the minor third), rising thrice and falling once, it has a dancing or sweeping quality that exudes feminine softness. Though the specific rhythm of the melody changes in each iteration, it always employs a short-long figure that presses into the first beat of each measure and pulls back immediately (see Figures 4.6 and 4.7). The theme's instrumentation—at times high winds, at others warm, mid-range horns and strings—highlights the sweetness of the minor third in this usage, transferring that code to the women.³⁰ Steiner specifically used this theme to remark on the women's beauty, including the moment when their allure disappears as the Venus Drug's effects wear off (in cue M44 "The Venus Drug"). At this point, as the women's faces turn pale and haggard, the theme turns dark—low, brassy, and foreboding in the horns—underscoring the women's horror; after they take the drug and regain their beauty it returns to its lighter, more feminine version, this time with glissandos within each minor third, shimmering to emphasize the façade of beauty that falls over them.

The rising minor third motive appears in several other guises throughout the episode as well, including as a short triplet statement used to quickly emphasize the women, and as a repeated sixteenth-note figure that creates a sense of anxious waiting (see Figures 4.8 and 4.9). Steiner also inverts the motive, using major thirds instead of minor thirds, and includes a glissando so that the melody tumbles gracefully, providing a pleasing contrast for the Venus theme proper (see Figure 4.10). The Venus motive permeates the score, representing first and foremost the women and their

³⁰ The theme appears when men first meet the ladies—the crew, Kirk, and the miners—and again during two of Kirk's captain's logs, first as Kirk announces Mudd's judicial hearing, at which the women are present and visually seducing the male crew, and then as Kirk remarks, "These women have a mysterious magnetic effect on the male members of my crew, including myself. Explanation unknown at present." The Venus theme also appears when the women attempt to seduce individual marks, such as when Eve tries to manipulate Kirk into giving her information on the ship's destination.

beauty, emphasizing their position as objects of the male gaze. (See Appendix D for a critical edition of M22 “Venus Aboard.”)

Viola and Violoncello
[♩. = 48]
mf

Figure 4.6: Venus Theme from M22 “Venus Aboard,” from “Mudd’s Women,” by Fred Steiner³¹

Oboe, Clarinet, Vibraphone
poco f

Flute, Vibraphone
mp

Figure 4.7: Alternate Rhythms for the Venus Theme from M15 “Three Venuses” and M33 “Hello Ruth”

Oboe, Clarinet, Vibraphone
mf 3 *p*

Figure 4.8: Venus Motive in Triplets from M15 “Three Venuses”

Alto Flute
solo with flute and marimba
poco f

Figure 4.9: Venus Motive in Sixteenth Notes from M44 “The Venus Drug”

³¹ Fred Steiner Papers, 1975–1981, MSS 2193, Box 27, L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.



Figure 4.10: Inverted Venus Theme from M22 “Venus Aboard”

The second important theme assigned to Eve, Magda, and Ruth by Steiner is the Temptress theme, which contrasts the soft femininity of the Venus theme with its winding chromaticism, evoking the ladies’ more sinister attributes. The theme often follows on the heels of the Venus theme, but can also be used alone, as when Ruth tricks information out of an obviously smitten and confused McCoy, and when Childress puts an unconscious Eve to bed after having saved her from the sandstorm on Rigel Seven.



Figure 4.11: Temptress Theme from M15 “Three Venuses”

The Temptress theme conflates two separate motives: a stepwise chromatic line in eighth-note triplets, and a falling leap of a tritone (though the first two leaps are less dissonant intervals). Its register tends to be high, in the woodwinds or in the upper ranges of the violas and cellos, sometimes including a glissando at each downward leap. It also doubles the melody at the minor third, evoking the Venus motive. The Temptress theme—slithering and chromatic—suggests female artifice, the deceitfulness of the Venus drug and the women taking it. It accompanies Eve as she takes the drug for the last time, chastising Ben for desiring only her outward beauty:

Is this the kind of wife you want, Ben? Not someone to help you, not a wife to cook and sew and cry and need, but this kind. Selfish, vain, useless. Is this what you really want? All right, then. Here it is.

The Temptress theme seems to represent just the type of woman Eve condemns: vain and selfish. Together, these two melodic themes, Venus and Temptress, along with the basic Venus motive and the chromatic motive from which they are constructed, encourage the spectator to view Mudd's women as sex objects mired in deception; these women are both romantic interests *and* obstacles for the episode's male characters.

Steiner's music for the women employs a recurring harmonic motive as well: the half-diminished seventh chord. Highly compatible as an accompaniment to the minor-third melodic motive in the Venus theme, with its basic triad comprising two minor thirds, the half-diminished seventh chord permeates the women's cues. This chord has a rich tradition as a signifier of tragic romance, treachery, and betrayal.³² Perhaps its best known instance is in Richard Wagner's *Tristan und Isolde* (1859), as what scholars have dubbed the 'Tristan chord'. In this particular context, the chord (a half-diminished F seventh chord) receives attention for its enharmonic spelling (see Figures 4.12 and 4.13) and its lack of resolution: instead of moving to a dominant seventh and then to a tonic chord (as a musician would expect of the half-diminished seventh, usually built on the subtonic), it does not resolve, but simply transforms through chromatic movement into an E dominant seventh chord a half-step below.

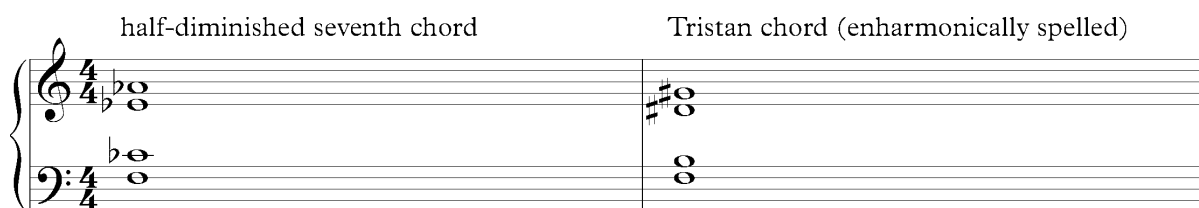


Figure 4.12: The Tristan Chord is an Enharmonic Spelling of a Half-diminished Seventh Chord

³² Mark DeVoto, "The Strategic Half-Diminished Seventh Chord and the Emblematic Tristan Chord: A Survey from Beethoven to Berg," *International Journal of Musicology* 4 (1995): 143.

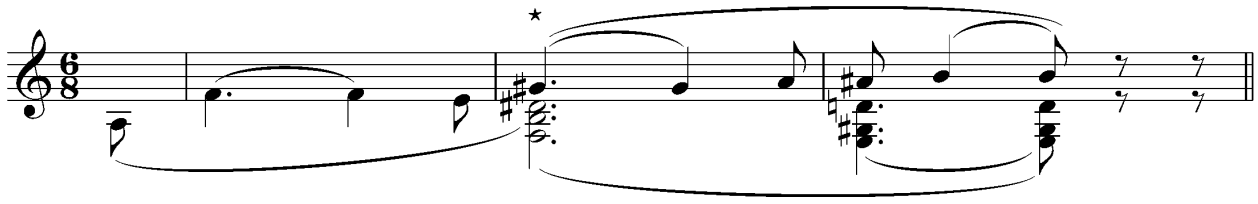


Figure 4.13: The Tristan chord (*) from *Tristan und Isolde* (1865), by Richard Wagner³³

In *Tristan und Isolde*, the chord carries special significance, invoking love and death as the titular characters fall prey to a love potion that ultimately kills them.³⁴

The half-diminished seventh, from the point of Wagner’s opera to now, has continued to appear as a symbol of tragic love in Western art music. Composers such as Debussy, Stravinsky, Holst, de Falla, and Berg employed it often (whether enharmonically spelled or not) in programmatic works to signify a similar sense of love and loss.³⁵ This use of the chord has transferred to scoring for the screen. It is no surprise, then, that the half-diminished seventh chord shows up prominently in Steiner’s score for “Mudd’s Women,” and Steiner may have employed it purposefully to evoke its long-held symbolism; after all, Mudd and the women, evoking *Tristan*, employ a love potion of their own. Not only does the half-diminished seventh occur often in the women’s cues, but Steiner also comes near to Wagner’s use of it in cue M33 “Hello Ruth.” A two-measure section at the center of the cue is constructed of this chord, with the same pitches and spacing as Wagner’s Tristan chord, though without its enharmonic spelling. The half-diminished seventh chord’s accented attack in “Hello Ruth,” in the strings and horns, encourage its foregrounding, as Ruth seduces McCoy to obtain information on Kirk’s plans.

³³ Ibid., 139.

³⁴ Ibid., 142.

³⁵ DeVoto, “The Strategic Half-Diminished Seventh Chord and the Emblematic Tristan Chord.”

Muted

Horns 1 & 2

f \rightarrow *mf*

Horns 3 & 4

f

Figure 4.14: F Half-diminished Seventh Chord from M33 “Hello Ruth”

Unlike Wagner’s use of the chord, however, the F half-diminished seventh does not transform into an E dominant seventh chord, but, rather, oscillates with an Ab augmented-major seventh chord, creating a sense of unresolved longing (see Figure 4.15). This oscillation between half-diminished seventh and augmented-major seventh occurs in M15 “Three Venuses,” as well.

[♩ = ca. 70]

Fø7 *Abm(maj7)* *Fø7* *Abm(maj7)* *Fø7* *Eb5(b13)/F*

Arco

Viola

mf \rightarrow *fz* \rightarrow *mf*

Violoncello

arco *mf* \rightarrow *fz* \rightarrow *mf*

Violoncello

mf \rightarrow *fz* \rightarrow *mf*

Figure 4.15: Half-diminished Seventh and Minor-major Seventh Chords from M33 “Hello Ruth”

M22 “Venus Aboard,” further, includes an almost unbroken string of half-diminished seventh chords (see Figure 4.16 and Appendix D).

Figure 4.16: Half-diminished Seventh Sequence from M22 “Venus Aboard”

While Steiner may not have resolved his half-diminished seventh chords in the same manner as Wagner, the prominence of the chord throughout the score when referencing the women or the drug indicates that he was influenced by its history in classical and film music. Whether or not he meant to *specifically* reference the Tristan chord, he was certainly drawing from a long tradition that has marked the half-diminished seventh as a signifier of tragic romance. Its harmonic ambiguity, completely unresolved in Steiner’s score, gives it an instability that imparts unease and foreboding, even if the audience does not consciously recognize the chord as a signifier of doomed love.

Just as Steiner identifies and comments on Eve, Magda, and Ruth through harmonic motives such as the half-diminished seventh, and melodic themes, as discussed above, he also employs more general musical techniques. One is the glissando, which appears both as an ornament in the women’s melodies and as a separate statement by the harp, celesta, and vibraphone. Another is oscillation between pitches or chords in general. The back-and-forth movement between the half-diminished sevenths and augmented-major chords of M33 “Hello Ruth” is an example of this, but Steiner also expands this motive to stepwise, melodic chromatic movement in accompanying parts:

in layers of repetitive chromatic meandering in M22 “Venus Aboard,” and as a countermelody by the flute, oboe, and organ in M44 “The Venus Drug.”

Figure 4.17: Chromatic Lines from M22 “Venus Aboard”

Figure 4.18: Chromatic Line from M44 “The Venus Drug”

Steiner’s use of oscillation, harmonic and melodic, undermines the tonal stability of these sections of the soundtrack, encouraging a troubled uncertainty in the listener. This music not only works to express the women’s unnatural beauty and encourage the spectator to objectify them, but also warns the viewer not to trust them.

Fred Steiner’s music for “Mudd’s Women” enhances the episode’s themes of romance, tragic love, sexual attraction, and female deviance, its motives and themes highlighting the women and their deception. Post-production, however, took Steiner’s initiative further. At two points in the episode, in which the camera focuses on the women’s backsides as they walk, a cue sounds that

emphasizes their intense sexual appeal (see Figure 4.19). Steiner, however, did not write it. In fact, he was stunned when he first watched the episode on air:

There was one shot, as the women leave the scene, where the camera pans down to the fanny of one of the blondes. I didn't think any musical comment was needed, I thought the message was quite explicit. So I just kept my Venus drug theme going right straight through. I had been at the dubbing session and everything was fine. I saw the show on the air because I liked it very much. I thought the story was kind of cute. You can imagine I absolutely jumped out of my chair when on the shot of the fanny of this woman, all of a sudden trombones and drums were playing a stripper theme. I was absolutely furious, I thought it was in the worst taste.³⁶



Figure 4.19: Venus Walking Theme from Episode Trailer for “Mudd’s Women”³⁷

The rest of the creative team must not have agreed. This cue was taken from the episode’s trailer and cut into the episode, though the specifics that prompted this change remain unclear.³⁸ Whatever the history and intent, this instance provides further proof that the *Star Trek* creators very purposefully marked women as objects of male desire, and used the soundtrack to do so. In “Mudd’s Women,” Eve, Magda, and Ruth cannot escape this character typing. In Eve’s case, however, this is not the end of her story.

³⁶ Fred Steiner, interview by Donald Nemitz, transcript, July 7, 1976, Fred Steiner Papers, 1975–1981, MSS 2193, Box 14, Folder “Nemitz Interview and Others / Misc. Biogr. Materials, Articles,” L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.

³⁷ Transcribed aurally by author.

³⁸ This cue originally appeared in the episode’s trailer, included in the 2004 DVD box set. The composer is not credited, either in the episode’s cue sheets or elsewhere. Gene Roddenberry, *Star Trek* (Hollywood, CA: Paramount, 2004), DVD.

REDEEMING EVE

The episode fetishizes all three women, presenting them as over-valued objects of beauty. It requires more from Eve, however, devaluing, punishing, and correcting her in order that she (and by extension the other women) can be made safe for patriarchy. As the lead female, her lack—her inability to meet the expectations her society holds for her—must be acknowledged narratively, and she must ultimately be redeemed or discarded. Though Eve’s story is on the surface one in which she gets what she wants, her transformation from temptress to good wife occurs at the hands of the male for the good of the male.

At the beginning of “Mudd’s Women,” Eve flees the damaging consequences of the social expectations placed upon her: caring unhappily for her brothers and her father because she does not have a husband and children of her own. Mudd gives her a tactic for obtaining what she needs from society—the Venus Drug—but this tactic places her in danger (on Mudd’s ship) and leaves her scrambling for a protector, a position filled temporarily by Kirk. Clearly unhappy with the situation, she fights to maintain her high principles (refusing to seduce Kirk) and vocalizes her consternation regarding their manipulation of the *Enterprise* men several times. Still, she cannot break free of Mudd’s control, even though she throws herself into a deadly sandstorm to do so. As the episode moves towards its climax, however, it directs Eve towards redemption: first through a demonstration that she can be a dutiful and useful housewife, cooking for Ben after he saves her; and then as she chastises Ben for seeking only beauty in a wife, indicating that she recognizes the value of marriage and the traditional female role within it. Following this, Kirk, as her protector, completes her reclamation by uncovering the true manipulation—the Venus Drug—and revealing that her beauty is not actually a result of this device, but of Eve’s own self-confidence. Though she has felt unable to realize her social role as nurturer and desirable wife, she suddenly learns that the ability has been within her all along. Ben, who had originally spurned her when he learned of her

ugliness and deceit, now considers her as a prospective wife, providing Eve with her happy ending. This story is a patriarchal fantasy, claiming that the social expectations of beauty and marriage placed on women are not unreasonable, and that every woman has the means to live up to them—and that they of course desire to do so. The episode redeems Eve by having her renounce her transgression and by having Kirk provide the means for her transformation, as she ultimately submits to that patriarchal system that had originally hurt her. Patriarchal society can feel safe and be satisfied with her, without fear of loss, because she fits snugly back into the role given to her by the patriarchal power structure.

The episode's soundtrack announces when Eve's redemption begins, after Ben has rescued her from the sandstorm and wakes to find her cooking for him. The cue at this moment, M55 "Eve Cooks," takes both of the women's melodic themes and transforms them as a commentary on the positive value of Eve's domesticity (see Figures 4.20 and 4.21). The Venus Drug theme expands from sets of two pitches, rising a minor third, to sets of three pitches in two voices. In the first measure, these voices fall a minor second and then rise a minor third; in the second measure they fall a total of a major sixth or minor sixth (the inversion of a minor third or major third), depending on the voice. Harmonically, too, the theme opens into a brighter sound, with the intervals between the two voices expanding in the first measure from a minor third to major thirds, and then in the second measure back from major thirds to a minor third. Steiner modifies the Temptress theme as well, its tempo slowed and its content simplified in a solo clarinet line that retains the melody's exoticism while lessening the impact of its chromaticism. These changes work with the action on the screen to present an Eve less threatening and more domestic, as Ben witnesses her for the first time in the role she was (literally) created to fill.

Flute, Oboe

Viola, Violoncello

$\text{♩} = \text{ca. } 60$

mf

mf

m3

M3

M6

m3

m3

m6

Figure 4.20: Modified Venus Theme from M55 “Eve Cooks”

Clarinet

Andante
solo

mf < poco

f

3

tt

tt

Figure 4.21: Modified Temptress Theme from M55 “Eve Cooks”

Steiner also employs in this cue an alternative to the half-diminished seventh chord, and the augmented-major seventh chord often paired with it, in order to mark Eve’s transformation: a minor-major seventh chord, which includes, in its top triad, an augmented fifth.

Harp

Gm(maj7)

Figure 4.22: G Minor-major Seventh Chord from M55 “Eve Cooks”

This chord appears twice at important moments: when Ben first sees Eve cooking, and later, in M62 “Pretty Eve,” when Kirk reveals to Eve that her beauty is natural and not fake. This particular device highlights the change in the show’s judgment of Eve—signifying that at these moments, she

is saved. The absence of the half-diminished seventh and its substitution with the minor-major seventh indicates that she has fulfilled society's expectations for her.

Music in "Mudd's Women," through its emphasis on Eve, Magda, and Ruth's position as fetishized objects, and on Eve as a damaged woman redeemed, makes aural the male gaze and reinforces a number of patriarchal tenets contested at the time. In this episode, *Star Trek* addresses social tensions regarding family values and singleness, and provides an answer assumed adequate: women want and can easily fulfill, on their own, their assigned gender roles. But the ideal that this episode provides is a patriarchal fantasy, one that privileges a power structure that limits women's choices and value. Eve presents a socially acceptable woman, for whom beauty is accessible and marriage remains the satisfying end goal, ultimately reassuring men and teaching women.

The soundtrack for this episode, however, comments not only on expectations of femininity, but also quite actively on masculinity and male behavior. The *Enterprise's* male crew, for instance, stare at these ladies, pause in their work, lose concentration, drop their tools, and give up ship's secrets at their behest; their masculinity emerges from their strong attraction to these women, a point the music emphasizes by objectifying and vilifying the women. Though the men behave abominably (their weakness is certainly frowned upon in the episode), the series assumes that the proper masculine response to female sexuality is to subject the women to a particularly possessive look. Even Kirk, disturbed greatly by his crew's response, cannot help but admire the ladies and would likely have acquiesced to Eve's seduction had she followed through. (He certainly didn't push her away, though he, more than the others, seemed to resist her.) Even if this behavior seems unacceptable to those who find the leering distasteful, however, the episode absolves the men when the spectator learns of the Venus Drug: the men have been tricked and therefore hold little responsibility for what has ensued. The episode thus presents sexual attraction to women as inherent to masculinity, and excuses men when they have trouble controlling their reactions. In addition to

lionizing this version of masculinity, however, the episode also portrays *deviant* masculinity—through Harcourt Fenton Mudd.

QUEER MASCULINITY AND MUSIC FOR THE SCREEN

The treatment of women as objects responding to the expectations of patriarchal society points to the performative nature of gender. Judith Butler defines gender as something people *do* rather than something they *are*, a performance repeated so often as to become expected and seemingly natural.³⁹ U.S. media, in reinforcing this performativity, helps to train women to *act like* women, to perform socially-constructed femininity. Feminine performatives, on screen and off, tend toward (though are not restricted to) the visible, being imposed from without and focusing on appearance—clothing, hair, makeup, figure, smile, laugh, emotional response.⁴⁰ These performatives are, as discussed, prevalent in *Star Trek* and in the episode “Mudd’s Women.”

This activity, however, extends to masculinity as well, as men also enact the expectations placed on them by society. *Star Trek*, too, remarks on masculine performativity. In Chapter Two, I analyzed Kirk’s position as the lead male hero, responsible for depicting socially sanctioned masculinity: he is rational and stoic, though inclined to action, firmly heterosexual, physically strong, and benevolent. Men, too, are taught how to act like men.⁴¹ In filmic narratives, however, not all male characters achieve the pinnacle of masculinity acted out by male heroic leads; secondary male characters, for instance, most often display weaknesses in order to emphasize the strengths of the

³⁹ Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (London: Taylor & Francis, 1999), 45; Fülöp, “Heroes, Dames, and Damsels in Distress,” 266.

⁴⁰ Fülöp, “Heroes, Dames, and Damsels in Distress,” 258–59.

⁴¹ *Ibid.*, 258.

lead male.⁴² Sidekicks, comedic characters, adversaries, and “red shirts”⁴³ enhance the hero’s image by *not* living up to social expectations of masculinity: stories often depict them as effeminate or homosexual, emotionally or mentally weak, morally questionable, or otherwise queer.⁴⁴

The use of queered males on screen has very little to do with homosexuality (other than equating of gayness with otherness), but, rather, with twisting the masculinity of secondary male characters in order to shore up the straight and powerful masculinity of the male hero. Queerness as a term can refer to difference in general *or* to differences of gender, sex, or sexual preference. Sometimes, queer codes are purposefully campy (what Susan Sontag calls “camping” instead of pure, unplanned camp), glorifying in excess, artifice, and self-love, being playful and frivolous about the serious—generous, joyful, and appreciative about the “awkward intensities” of human nature.⁴⁵ Fülöp notices that queered male characters are often “spectacularized” and “emotionalized” in order to mark their deviance, weakness, or flightiness.⁴⁶ This form of queering serves as a way of delineating between character types, marking out secondary male characters and antagonists against the fully masculine male.

Music, as an imposed performative in screen media, can help to gender male characters. *Star Trek*, for instance, often pairs Kirk with active, heroic music, such as his horn-heavy fanfares. John Williams’s theme for *Superman* (1978) shares similar characteristics. Queered males receive a different

⁴² Ibid., 196.

⁴³ The term “red shirt” refers to a disposable character included solely in order to advance the hero’s story forward through the character’s injury or death. The term originated from fans watching the original series of *Star Trek*, in which the security personnel, clad in red shirts, were often fatally injured on away missions in order to express the extreme danger the crew was currently in.

⁴⁴ Homosexuality on the screen often has little to do with whether the affected character actually engages in same-sex sexual relations. Rather, its codes act to mark deviance within the character, to make him suspect. Fülöp, “Heroes, Dames, and Damsels in Distress,” 315.

⁴⁵ Susan Sontag, “Notes on ‘Camp,’” 1964, accessed July 26, 2014, <http://faculty.georgetown.edu/irvinem/theory/Sontag-NotesOnCamp-1964.html>.

⁴⁶ Fülöp, “Heroes, Dames, and Damsels in Distress,” 179–87.

type of scoring, their *excesses* emerging through their music.⁴⁷ Soundtracks use musical codes similar to those ascribed to women (sensual melodies and chromaticism, for instance) or codes of danger (low instrumentation, dissonant harmonies) to tell the audience that they should suspect the character's masculinity, and thus the character in general. In the second pilot to *Lost in Space* ("The Reluctant Stowaway," 1965), for instance, the soundtrack produces highly chromatic, dark, and dissonant music when first introducing the audience to the series' queered antagonist, Dr. Zachary Smith. Various forms of masculinity, then, like femininity, can be encoded musically, performed on the character to enhance his particular purpose in the story, and, from there, the identities ascribed to the characters who surround him.

QUEER AS MUDD

Harry Mudd, a somewhat well meaning and seemingly harmless con man—a puckish character—serves as the episode's antagonist. The episode queers him by making him visually distinctive: tall and slightly overweight, with a rather ridiculous handlebar mustache, ill-fitting old west attire complete with cowboy hat, calf-high boots, loose calf-length pants, and an earring. It emotionalizes him through his excessive joviality, ridiculous wide-eyed deviousness, and magnetic personality. Mudd "flirts" with Kirk, teasing him and manipulating him, throwing innocent, wide-eyed smiles at him, and deceiving him with half-truths and sneaky maneuvers.⁴⁸ Mudd remains

⁴⁷ Laing, "Wandering Minds and Anchored Bodies," 176–77. Rebecca Fülöp summarizes Laing's argument: "[It] hinges upon the assertion that music represents emotion, and that excessive emotionality is understood as a characteristic of women and femininity. Men, on the other hand, have a more limited association with music, which 'becomes a means of reinforcing the behaviour that society expects and considers "natural" to a man'—in other words, men are expected to distinguish themselves from women by demonstrating control over their emotions, and their music along with them." Fülöp, "Heroes, Dames, and Damsels in Distress," 17–18.

⁴⁸ Fülöp, "Heroes, Dames, and Damsels in Distress," 318–19. This is similar to the behavior of Waldo in *Laura* (1944), who Fülöp reads as queered through his attempts to catch the eye of

unmoved by the women's beauty, which has so fully distracted the male members of the *Enterprise* crew, a trait that makes him even further suspect (though, as discussed earlier, any non-straight codes ascribed to him have little to do with the character's actual sexual preference but, rather, with the need to objectify him). His gestures and attire, exaggerated, campy, and colorful, invite the look, and his questionable morality makes him a threat. The episode thus makes Mudd the focus of the gaze, objectified and judged against contemporary standards of masculinity. It uses him to facilitate the heroism of Kirk and his crew, both by presenting them with obstacles to overcome and by acting as a foil against which they appear more acceptably, and fully, masculine.

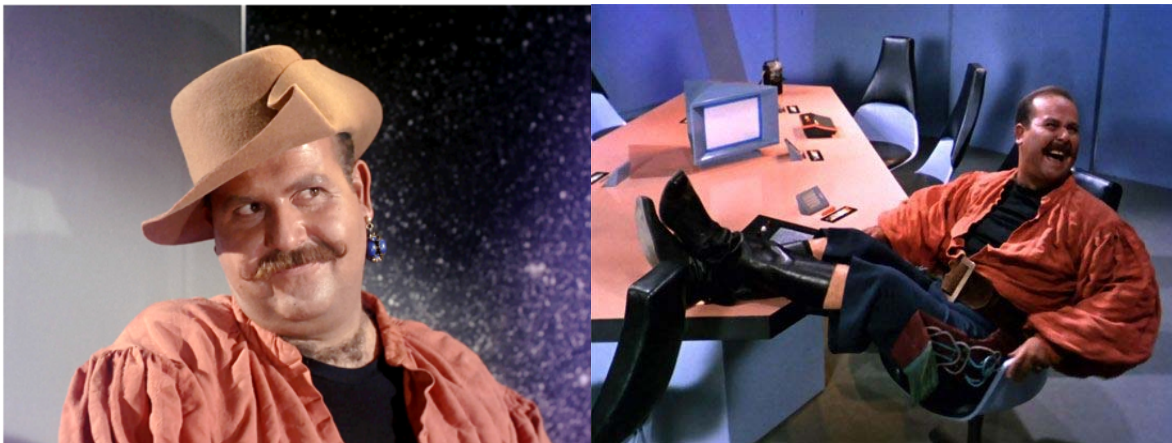


Figure 4.23: Harcourt Fenton Mudd from “Mudd’s Women”

Unlike the women in this episode, however, whose stories ultimately rely on action taken by male characters, Mudd has agency. He has wrangled ownership of a small starship, concocted and enacted the lucrative plan to employ the Venus Drug in his matchmaking schemes, and convinced the women to travel far in his care. In addition, when things go wrong, he devises an alternate, actually successful plan to pair the women with wealthy miners. As a man, Mudd remains in many

Detective McPherson by teasing him coquettishly and conversing with him while in the bathtub and while dressing.

ways superior to “his” women—he dictates where they go, what they do, to whom they talk, and what they say. His masculinity, however, remains secondary to Kirk’s and his crew’s—even his name demotes him.

The musical motives and themes created for Mudd by Steiner highlight his deviant masculinity. Mudd’s fanfare and the three melodies associated with his “laughing” mark him as a queer, though humorous, troublemaker.

[♩ = ca. 120]

1. solo marc.

Horns *mf*

Figure 4.24: Mudd’s Fanfare from M14 “Meet Mr. Mudd”

Laughing theme

Chromatic theme

Inverted chromatic theme

Flute *f*

Oboe

Marimba

Viola

Figure 4.25: Mudd Laughing Theme, Chromatic Theme, and Inverted Chromatic Theme from M14 “Meet Mr. Mudd”

Mudd’s fanfare (see Figure 4.24), much like the *Star Trek* fanfare already connected to Kirk (see Chapter Two), announces the character through timbre and melodic structure. Marcato and

performed initially by horns, and later by a collection of lower-pitched strings and winds, this fanfare, too, mixes straight eighths, dotted eighths, and triplets, making use of the perfect fourth interval—though falling this time instead of rising. This theme differs from the *Star Trek* fanfare in its chromaticism—its primary pitches construct a short, descending chromatic line. The minor third, too, reappears in this theme, as the distance between its initial and final pitches. The fanfare, a musical topic socially connected to masculinity and power, is in Mudd’s case feminized through chromaticism and the Venus motive, marking him as a spectacle, as feminine, and as suspicious.

The soundtrack also accompanies and comments on Mudd through a group of melodic themes that combine into one cohesive musical statement (see Figure 4.25). The primary melody, the “laughing” theme, is a disjunct one, mixing large leaps with stepwise chromatic movement. Like Mudd’s fanfare, its structure depends on a falling chromatic line, from a high bb_5 to a d_5 below, though its leaps are more dissonant, including tritones, minor sevenths, and augmented fifths. The cartoonish line, with its exaggerated leaps and staccato performance, recalls mickey-mousing and musical shtick, coding the melody as an aural gag and Mudd as a jolly trickster.

Two other melodies accompany this theme, though they do, at times, appear on their own: the “chromatic” theme and the “inverted chromatic” theme. The first, usually performed by higher wind or melodic percussion instruments, follows the falling chromatic line of the laughing theme, emphasizing its structural pitches, but repeating them quickly and pointedly so as to create a chattering effect. The second is a rising line often performed in the middle ranges with tremolo by violas and marimba, comprising three separate rising chromatic statements of three or four pitches each, falling a fourth between each statement. This line provides movement counter to the other two themes, while concurrently reinforcing their primary trait—their chromaticism.

Mudd’s themes spectacularize and emotionalize him, further objectifying him through the distinctiveness of his themes and the emphasis on his humorous nature. His music overdetermines

him and camps him, not merely accompanying and providing the spectator with information on him, but also increasing his presence in the narrative and feminizing him. Though the episode does not romanticize him as it does the women, it marks him as humorous, deviant, suspect, and, ultimately, impotent (especially in the shadow of Kirk). His affable, safe queerness, however, made him memorable and likeable, and he was the only *Star Trek* guest character to return for a second episode within the original series (in “I, Mudd” [2:41]).

CONCLUSION

Like Harry Mudd’s Venus Drug, music manipulates gender assignments on screen, enhancing a character’s femininity or masculinity as the story requires. In *Star Trek*, the underscore emphasizes the male gaze, objectifying women and camping queered men in order to strengthen the masculinity of the male hero. Through codes of romance, sexuality, danger, and deviance, the series informs the spectator how he or she should relate to the character on screen. It helps to neutralize and redeem the fallen woman, and to make the queer man impotent instead of threatening. It keeps agency, and the look, firmly in the control of the straight male hero and the straight male lens. Though *Star Trek* touted a remarkably progressive social agenda, even in regards to women’s roles in the public sphere, its aesthetics and plots relied so heavily on Classical Hollywood tropes of masculinity and femininity that it undermined its own message.

Though women’s roles in 1960s media remained strongly in this “to-be-looked-at” category—and one can easily argue that troubling vestiges of this objectification remain in play in the 2010s—U.S. culture took small steps in the mid-twentieth century towards gender equality. Today, a number of series have not only put women in the role of protagonist, but have made them

the bearer of the look.⁴⁹ With *Star Trek*, however, they were early days, and many of the practices of Classical Hollywood cinema remained carefully in place, with audiences well-trained (or in the process of being trained) to recognize visual and aural codes of gender. Still, *Star Trek* provided for a rapidly liberalizing fan base—in both the late sixties and when the series was in syndication in the seventies—enough codical leeway to resist traditional patriarchal and heteronormative readings and transform *Star Trek* into a powerful inspiration for increasingly progressive causes. The character Spock was the locus for much of this activity.

⁴⁹ Examples include the female homosocial series *Rizzoli and Isles* (2010–) and *2 Broke Girls* (2011–).

CHAPTER 5
“CONSTANTLY AT WAR”:
SPOCK IN THE MIDDLE

*Being split in two halves is no theory with me, Doctor. I have a human half, you see, as well as an alien half, submerged, constantly at war with each other. Personal experience, Doctor: I survive it because my intelligence wins out over both, makes them live together.*¹

Spock, “The Enemy Within” (1:5)

In “The Enemy Within,” a *Star Trek* episode primarily focused on Kirk’s struggle between his “good” side and his “evil” side (see Chapter Two), the narrative takes a moment to consider Spock. As both Kirks begin to deteriorate mentally, “good” Kirk has to decide whether to subject himself to a dangerous procedure in order to mend himself. Unfortunately, it carries a high risk of death, and an alien animal died during a preliminary test. Spock believes Kirk would survive the attempt, but McCoy doesn’t think Kirk should put himself in any further danger, urging him not to “risk [his] life on a theory.” Spock’s response, above, becomes one of the most significant moments of the episode, with the camera highlighting this glimpse into Spock’s head through a close-up on his face. This scene, early in the first season, overtly identifies the tension at Spock’s core—his struggle as an individual caught between two worlds, between Vulcan and Earth.

The intersection of the human and the Vulcan in Spock affects him throughout the series (and, indeed, throughout the franchise). An ambassador’s son, with a Vulcan father and a human mother, he grew up on Vulcan and habituated to that culture, thus prizing logic over emotion, pragmatism over friendship, and tradition over desire. But despite his determination to adhere to

¹ This quote, created for Spock by *Star Trek* writer Richard Matheson, bears a striking resemblance to W.E.B. DuBois’ definition of “double consciousness” and indicates a response to prominent racial discourses through the Spock character. W.E.B. DuBois, *The Souls of Black Folk: Essays and Sketches* (Chicago: A.C. McClurg & Co., 1903), 3.

Vulcan ways of life, failure to completely purge himself of his humanity—and, conversely, to fully *experience* his humanity—plagues the character. Several times he laments his inability to form deep emotional attachments to his colleagues, while at other times he extols the interpersonal distance Vulcans cultivate. His friendship with Kirk is presented as one of his greatest joys but also as one of the primary challenges to his identity. Spock is a character in the middle, both a human other *and* an alien other. He resides between them, in a constantly transitioning and often painful space.

An alien of mixed heritage, Spock is a fantastical, allegorical version of a mixed-race person—he is a member of two worlds and of neither, forced to negotiate the space in between, both physically (in outer space) and conceptually (in his mental, emotional, and social space).² He is a subversive text used by the *Star Trek* producers to make a variety of liberal humanistic statements, a canvas through which Roddenberry and his creative team could work through their progressive ideas and explore the very real tensions—cultural and familial—felt by those with multiple and conflicting identities. Through Spock, *Star Trek* condemned racial bigotry and challenged the unspoken belief that the racial other is fundamentally dangerous to the dominant, white way of life.³ Spock’s struggle with his racial identity also made him a site for subversive speculation by the rapidly growing and extremely active *Star Trek* fandom of the mid-twentieth century. Fans, drawn to the tension in Spock’s character, began writing alternate treatises on Vulcan physiology, psychology, culture, astrology, and religion. They wrote, too, about Spock himself, his human-Vulcan mixedness

² Spock’s mixedness and the ways in which the series’ has him navigate that aspect of his identity seems particularly resonant with border theory, which focuses on identities at the U.S.-Mexico border, but which discusses the border person as “the prohibited and forbidden,” someone who as “crossed over” or gone “through the confines of the ‘normal,’” “the squint-eyed, the perverse, the queer, the troublesome, the mongrel, the mulato, the half-breed, the half dead.” Gloria Anzaldúa, *Borderlands / La Frontera: The New Mestiza* (San Francisco: Aunt Lute Books, 1999), 25–26; Scott Michaelsen and David E. Johnson, *Border Theory: The Limits of Cultural Politics* (Minneapolis: University of Minnesota Press, 1997), 22.

³ Kimberle Crenshaw, “Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color,” *Stanford Law Review* 43, no. 6 (July 1991): 1241–99.

prompting speculation about his family dynamics, personal physiology and psychology, romantic relationships, and his friendship with Kirk.⁴

Spock's identity is tied to his relationship to music—both the source music that *he* performs on screen and the underscore that represents him. The tension he feels between his human side and his Vulcan side emanates from the series' soundtrack, from his performances on the Vulcan lyre to the themes written for him by Gerald Fried and Fred Steiner. Fans responded to Spock's struggles with his hybrid identity, using his musicality as part of a growing tradition of resistant and subversive creative fan works. Spock's musicality reinforced his position as a creative text for both the series' creators and for fans, who used the contested space of difference in which he resides as a space for social commentary. This chapter explores the ways in which Spock's tensions are expressed through music, and considers why and how this made him a fruitful site of labor for both the series and its fans. Spock's mixedness, the middleness that affected various layers of his identity, resonated with the series' creators and with viewers.

THE VULCAN ALLEGORY

The *Star Trek* world, as this dissertation has established, was a primarily white one, in which Kirk stood as the model hero. Because he was a white, American, and heterosexual man, his race needed no mention (though he was certainly the center of the story). In the sixties, this was as expected; white actors on television could play any role—protagonist, antagonist, or support—because whiteness was neutral. Non-white actors, however, were usually only appeared as secondary characters—sidekicks, antagonists, or servants. This tradition was only slowly being challenged in the sixties, with Bill Cosby, for instance, landing a strong but secondary role as Robert Culp's

⁴ Sherna Comerford and Devra Michele Langsam, eds., *Spockanalia*, vol. 1 (Brooklyn, NY: Poison Pen Press, 1967).

sidekick in *I Spy* (1965–68) (see Introduction). Whiteness on screen was expected; non-whiteness, on the other hand, was always noticed and therefore automatically laden with meaning.

Star Trek allegorized this real-world racial structure in its human/alien divide. As mentioned in Chapter Three, humanoid aliens stand as metaphors for real-world racial and political groups: Klingons can be read as Russian, Romulans as Chinese, and Vulcans as a less-specific Asian-based culture. All three were sites of post-World War II, Cold War anxiety and thus productive material for a sixties science fiction television series. Humans, however, in *Star Trek*'s construct, represent U.S. culture, and most strongly white, U.S. citizens, and are therefore treated within the series as normal and neutral. Thus, *Star Trek* functions upon a human/non-human distinction that translates loosely to white/non-white. In other words, humans become an allegory for whiteness and aliens represent non-whiteness.⁵

It is significant that there are very few black characters in *Star Trek*; the exceptions are Uhura, whose identity is made less threatening through her status as a woman, and several black, male guest stars who appear briefly as doctors and scientists (i.e., Dr. Richard Daystrom and Dr. M'Benga). No alien groups serve as clear representations of people of African descent in this series. Instead, the series chose to allegorize Asian and Slavic groups through its aliens, races considered less “other” and thus less threatening for white viewers and the white Hollywood system (though Cold War anxiety still made them uncomfortable for viewers).⁶

Unlike Klingons and Romulans, who more clearly represented specific nationalities, Vulcans served as a counterpart for a broader bunch, a general East Asian and Eurasian culture that remains easily exoticized and contrasted with whiteness despite its vagaries. The shape of Vulcans' eyebrows (slanted), their hairstyles (dark and bowl-cut), their skin tone (“yellow” or “olive”), their traditional

⁵ Lewis R. Gordon, *Her Majesty's Other Children: Sketches of Racism from a Neocolonial Age* (Lanham, MD: Rowman & Littlefield Publishers, 1997), 56.

⁶ *Ibid.*, 63.

clothing (similar to the Japanese kimono or the Chinese hanfu), and their preference for logic and decorum over free expression give this impression. Vulcans are also connected to Jewishness, particularly through the appropriation of the Kohanim hand gesture, introduced by Spock's actor, Leonard Nimoy, and used as Spock intones "Live long and prosper."⁷ Thus, Vulcans represent a more general cache of difference that provides *Star Trek's* creators with ample room to address various racial relationships. Despite the highly civilized demeanor they portray to the outside world, however, the series also highlighted their underlying primitive nature.

In the second-season episode "Amok Time" (2:34), Spock is forced by biological imperative—the *pon farr*—to return to his home planet to mate with T'Pol, his betrothed. His Vulcan biology overwhelms his ability to control his instincts and his emotions, revealing something significant and previously unknown about the Vulcan race: they are not emotionless, but are, rather, plagued by volatile passion while executing greater mental control. After Spock, Kirk, and McCoy beam down to Vulcan for Spock's marriage, a processional (M34/40 "Processional") introduces his family's matriarch, T'Pol. This music emphasizes both Vulcan logic and Vulcan savagery through orientalist instrumentation—rhythmic bells, kettledrums, and gongs—and through primitivistic musical gestures. Its metrical structure and accent patterns are particularly exoticist, bringing to mind Ravel's *Bolero*, with its repetitive, infectious rhythms, or Japanese *gagaku*, with its shimmering, dissonant high winds and strings.⁸ In an interview with Jeff Bond, Fried commented that "[the

⁷ Leonard Nimoy, *I Am Not Spock* (Cutchogue, N.Y.: Buccaneer Books, 1977), 104. Leonard Nimoy invented the Vulcan salute for the second-season episode, "Amok Time." "At this point I felt that there was an opportunity to establish something a little special in the way of a Vulcan greeting. The greeting that I chose came from my Orthodox Jewish background. The hand symbol is that used by the Kohanim, who are the priests of the Hebrews, who bless the congregation during the High Holiday services. Saying, 'May the Lord turn his countenance unto you and give you peace, etc.' While doing so they extend both hands out toward the congregation in the configuration that I [adopted]."

⁸ Tim Summers also hears in this music similarities with Aram Katchaturian's "Sabre Dance" from his ballet *Gayane* (1942). Tim Summers, "Star Trek and the Musical Depiction of the Alien Other," *Music, Sound, and the Moving Image* 7, no. 1 (Summer 2013): 31.

Vulcans] went back to their primal roots, so that made it easy; I was able to write a kind of ethnic aboriginal ceremony.”⁹ Further, he contends that he was specifically quoting the percussive orchestration, forceful ostinati, and horn clusters of Stravinsky’s *Rite of Spring* (1913), and the processional’s articulation does indeed have a similar kinesthetic physicality.¹⁰

⁹ Jeff Bond, *The Music of Star Trek* (Los Angeles: Lone Eagle Publishing Co., 1998), 78. Quoted in Summers, “*Star Trek* and the Musical Depiction of the Alien Other,” 31.

¹⁰ Jeff Bond, notes to *Star Trek: The Original Series Soundtrack Collection* (Burbank, CA: La-La Land Records, 2012); Gerald Fried, interview by Jessica Getman, January 3, 2013, Santa Fe, NM.

Fl. 1 *f*
 Ob. 1 *f*
 Cl. 1 *f*
 Bsn. 1 *f*
 Hn. 1 *f* soli *fff* brassy
 Tpt. 1 *f*
 Tpt. 2 *f*
 Tbn. 1 *f*
 Timp. *p* hands on timp. soli
 Perc. 1 *p* tambourine
 Perc. 2 *p* low cym. high cym. gong
 Bass *p* choked sounds
 Vc. *p* pizz.
 Cb. *p* pizz.

Figure 5.1: Measures 10–13 from M34/40 “Processional,” from “Amok Time,” by Gerald Fried¹¹

This cue relies on pervasive tritones, relentless ostinati, and dissonant pitch clusters, facilitating a forceful but rather static melody. These same motives and themes are exaggerated as Spock, Kirk, and McCoy's adventure continues on Vulcan, in cues like M43 "Ritual" and M51 "Ancient Combat," which play as Spock's wedding is challenged and Kirk is forced to fight Spock to the death. Dissonance increases in these later cues, as the Vulcan theme is doubled at the major second, moving to parallel major triads at the line's climaxes.¹² As the pieces progress, the wind section performs overwrought, overlapping hunting calls, and the bassline ostinato transforms from falling tritones to brisk rising seconds, creating a sense of fearful anticipation.¹³

¹¹ Gerald Fried Papers, 1956–1980, MSS 02883, Box 7, American Heritage Center, University of Wyoming, Laramie, WY.

¹² Summers, "Star Trek and the Musical Depiction of the Alien Other," 31.

¹³ Ibid., 32.

Though Fried's Vulcan music in "Amok Time" exudes a primitivism evocative of Stravinsky's Russian ballets, marking the Vulcan race as fundamentally primitive, no matter how intellectually superior to the human race they may be, his score simultaneously fits the other side of the Vulcan psyche, their highly cultivated logic. Vulcans are presented as savage *and* highly cultured, both more passionate and intellectual than humans, and for all these reasons slightly, but not completely, suspect.

VULCAN AND HUMAN

Spock is a child of a Vulcan father and human mother, raised on Vulcan as a Vulcan. In "Journey to Babel" (2:44), the series explores the rift between Spock and his father, Sarek, the result of Spock having chosen to enter Starfleet instead of the Vulcan Science Academy. While this rift, by the end of the episode, begins to heal—ironically due to the "human" compassion the series has Spock show his father—"Journey to Babel" emphasizes the tensions Spock feels as a half-Vulcan/half-Human hybrid. It does this by highlighting the estrangement between father and son, and by emphasizing the differences between Sarek and Spock's mother, Amanda, one of whom clearly values logic above all else, and the other of whom can't help but be emotional. (Amanda's outburst "Logic! Logic! I'm sick to death of logic!" stands as evidence.) These tensions were represented as difficult for Spock, and the series benefitted greatly from his mixed ethnicity, primarily because his otherness could be mitigated by his claim to humanity. This makes him more relatable than a fully alien character would have been, since he is less dangerous the closer to human he gets.¹⁴

¹⁴ Gordon, *Her Majesty's Other Children*, 61. Lewis Gordon points out that "one is more of a human being to the extent to which one is less black."

Spock has, for the most part, embraced the Vulcan way of life, viewing the lack of emotion as a strength. He is often presented as fully Vulcan, usually relating to his human colleagues as though he is not human at all (especially when bickering with McCoy about the benefits and drawbacks of both). When his family's matriarch, T'Pol, questions his Vulcan identity in "Amok Time" ("It is said thee Vulcan blood is thin—are thee Vulcan or are thee human?"), Spock responds by asserting that his physiology is Vulcan ("I burn!") and by invoking his Vulcan lineage ("In the name of my fathers!"). By emphasizing his Vulcanity, the series can employ him as a clear point of difference among *Star Trek's* cast.¹⁵

There is in Spock, however, a mirrored racial otherness, in which *he*, as a fictional character, understands his own identity through the social architecture of the Vulcan society, in which Vulcans are white and humans are not-white and he must always see himself through Vulcan eyes; and the *series* understands his identity through human social architecture, in which humans are white and Vulcans are not-white, and he is judged through human eyes.¹⁶ Neither perspective permits him racial "wholeness." Sometimes, Spock fails at maintaining the balance between his warring ideals, as in "The Naked Time" (1:7) when his ability to control his emotions is compromised by the water-born pathogen that mimics inebriation in other members of the crew. Overcome by sorrow, he weeps over his inability to express and accept camaraderie and love. But for the most part, and especially in light of the epigraph at the beginning of this chapter, the spectator understands that

¹⁵ Gene Roddenberry, "Star Trek: Writer-Director Information," August 30, 1966, Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 31, Folder 16, Performing Arts Special Collections, University of California, Los Angeles, CA. "Finally, the very fact Mister Spock does look 'alien' helps our audience keep constantly in mind, even during stories wholly aboard the starship, that we are in another century and that the galaxy is full of wonderfully strange and unexplored places and inhabitants."

¹⁶ Gene Roddenberry, "Character Analysis Mister Spock," May 6, 1966, Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 31, Folder 16, Performing Arts Special Collections, University of California, Los Angeles, CA. "On his home planet he was half-Earthman, on Earth he was half-alien—uncomfortable in either place."

Spock maintains his racial balance—precarious though it may be—by managing the conflict intellectually and primarily self-identifying as one ethnicity: Vulcan.¹⁷

Composer Gerald Fried, when creating the score for “Amok Time,” was asked to write a theme specifically for Spock—a theme that demonstrated this tension at the heart of the character.

Fried explained the theme to Fred Steiner in an interview:

Fred Steiner (FS): Was there any conscious effort, then, to create special sounds—you know, a little something offbeat, different, individual?

Gerald Fried (GF): Well, I was asked to write a Mister Spock Theme. And that could have been the most interesting project I had on the STAR TREK show. I chose to write a very tender solo, played on one of the most untender [*sic*] instruments I could imagine, which is the bass guitar. I don’t mean the Fender 4-string bass, I mean the 6-string bass guitar—

FS: Right—yes.

GF: —which *you* know, but it requires explanation [chuckles].

FS: Yes, okay. You said it was a *warm* theme?

GF: I tried to write a warm theme but on such an instrument and in such a register that it couldn’t possibly really sound traditionally warm. ...

FS: Now, can you remember who asked you to write a theme [specifically]? Was it one of the—

GF: Probably Justman. I’m guessing, because he—

FS: Not the music editor?

GF: I’m sure not. [FS: Okay.] I can’t say I’m sure not—I *think* not.

FS: Okay. So probably Bob Justman said we need a Spock theme—What was the story content of that episode? That required a Spock—

¹⁷ Tim Summers reads Spock as “striving to become more human through integrating emotional expression into his personality and behaviour.” Spock, however, rarely makes an effort to actually express emotion, but is, rather, forced to do so in extreme circumstances and often hides these emotions as quickly as possible, reverting to his Vulcan stoicism (as in “Amok Time” when Spock realizes that he has not, in fact, killed Kirk). Summers, “*Star Trek* and the Musical Depiction of the Alien Other,” 29.

GF: I think it was “Amok Time.” And Spock, for some genetic reason, every few years went into heat [chuckles], pardon the expression.

FS: Oh yes! He had to go upstream to *spawn* every seven years—

GF: He had to go upstream, back to Vulcan or wherever—that’s right; and the theme was written for the bass guitar. We happened to have Barney Kessel on the date, the famous jazz guitarist [FS: Yes.], and he played it with as much emotion as he could possibly play it on that instrument, which doesn’t sustain, the vibrato doesn’t really work. It’s almost a percussion instrument, and I thought it was just perfect.

FS: Was it really low? How far down in the register was it?

GF: Oh, fairly low. But on that instrument, which is two octaves below [where] it’s written, it came out low, and it was *trying* to be *espressivo*, as indeed Spock sometimes tries, and is of course genetically unable to.¹⁸

Note, here, Fried’s misinterpretation of Spock as “genetically unable” to have or express emotion.

Many characters in *Star Trek* developed as the series moved forward, their backstories fleshed out in stages. With Spock, this was especially true, and prior to “Amok Time,” there was no reason to think that Vulcans experienced the depths of passion portrayed in this episode. Still, Fried correctly identified the tension between Spock’s “two halves,” and put it to music. Spock’s theme is in C minor, though the preponderance of the Db hints, at least once, at C Phrygian, a mode often used to signify otherness. Underneath, strings hold an extended C₆ harmonic, and the brass perform muted, undulating cluster chords. The melody centers on the tonic and is ornamented with quick mordents; the last few measures of the theme slowly outline a descending C-minor scale. The theme lends itself to its *espressivo* marking, providing ample opportunity for rubato and lush, expressive vibrato. Indeed,

¹⁸ Gerald Fried, interview by Fred Steiner, transcript, April 16, 1982, Fred Steiner Papers, 1975–1981, MSS 2193, “*Star Trek* Interviews,” L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT. Tim Summers hears in the “Amok Time” score a second Spock theme, one that he connects with moments in which “Spock is seen to be violent or irrational.” While this may be true, Fried did not refer in interview to this theme as a Spock theme, and it does not show up in the second-season episode “The Paradise Syndrome” when Fried employs his Spock theme a second time. Summers, “*Star Trek* and the Musical Depiction of the Alien Other,” 28.

when the melody is transferred to the cello section, to serve as a love theme between Mister Spock and Nurse Chapel, it becomes even more tender, its jagged edges smoothed through the velvety timbre of the cello.

The image shows a musical score for Bass and Guitar in 4/4 time. The tempo is marked as [♩ = ca. 42]. The score is divided into three systems. The first system includes the instruction 'Solo *espr.*' and two 'tt' (tutti) markings. The second system features a 'Bb' (flat) marking. The third system includes chord markings: G, F, Eb, D, and C, followed by another 'tt' marking. There are two asterisks (*) marking specific notes in the first and second systems, which correspond to the legend '* mordents' at the bottom left. The notation includes various rhythmic values, including dotted eighth and sixteenth notes, and rests.

Figure 5.3: Spock’s Theme from M23 “Message from T’Pring”

As Fried mentions, however, drawing such expression out of the bass guitar was a trying task. Session bassist Barney Kessel, who recorded this solo for the series, employed quite a bit of rubato and took some freedom with the melody, drawing out some of the thirty-second notes into sixteenth notes.¹⁹ The result, though imbued with feeling, remained stilted and thin. In the end, the theme successfully expressed Spock’s precarious position at the boundary between two worlds: the emotional human and the stoic Vulcan.²⁰

¹⁹ *Star Trek: The Original Series Soundtrack Collection*. Summers provides a partial aural transcription of this theme, as performed by Kessel, which demonstrates some of Kessel’s changes. This example is taken from Fried’s sketches at the American Heritage Center. Summers, “*Star Trek* and the Musical Depiction of the Alien Other,” 28.

²⁰ Summers interpreted the Spock theme as expressing Spock’s humanity, a correct reading, but nuanced as explained by Fried’s stated intentions and Kessel’s performance. Summers, “*Star Trek* and the Musical Depiction of the Alien Other,” 29–30.

MASCULINE AND FEMININE

Like many labeled as other by the male- and white-dominated Western world, Spock is at times exoticized and, indeed, feminized. The male/female distinction has become a fundamental binary in the human understanding of difference, with men traditionally representing the powerful and rational, and women representing the subjugated and emotional (see Chapter Four).²¹

Transferred to a Western/non-Western binary, this places the Western self as masculine and the non-Western other as feminine, the latter made submissive to the dominant power of the West.²² As discussed in previous chapters, this has the effect of bolstering the dominant identity—that of the white male—and ensuring that his identity is received by the audience as ideal.

Spock's mixed-race status complicates his performance of gender. As the center of difference within the ship, he is feminized; as the voice of reason among the crew, he is masculinized. Early in the first season, in the episode "Charlie X" (1:8), his exotic appeal becomes the primary concern of the show for several minutes as Lieutenant Uhura jokingly warns female astronauts to beware of the man in "Satan's guise," likely to steal their hearts. She describes Spock as a male siren, dangerous but utterly irresistible, and he allows it. Spock submits and becomes the object of the exotic-erotic gaze—a queered male that, unlike Harry Mudd in "Mudd's Women" (1:4), is emotionalized and spectacularized by his sexual allure (as opposed to his comedic role).

The musical instrument that Spock plays—the Vulcan lyre—feminizes him further. Placed in the lap, embraced in the arms, and strummed lightly, with its slanted neck and strings reaching past the back of the head, the Vulcan lyre is a sensual instrument that highlights Spock's arms, hands, neck, and ears.

²¹ Georgina Born and David Hesmondhalgh, eds., *Western Music and Its Others: Difference, Representation, and Appropriation in Music* (Los Angeles: University of California Press, 2000), 8.

²² Heather Laing, "Wandering Minds and Anchored Bodies: Music, Gender and Emotion in Melodrama and the Woman's Film" (Ph.D. Dissertation, University of Warwick, 2005), 32, 57.



Figure 5.4: Spock with the Vulcan Lyre in “Charlie X”

It is not only Uhura’s teasing song that makes Spock the focus of the exotic gaze (see Chapter Three), therefore, but also the instrument he holds, its light timbre, the physical stance it requires, and its similarity to the harp, a “feminine” instrument in Western culture. Further, Spock’s position *as a musician* feminizes him, since through it he is seen to express (contrary to his Vulcan nature) a “subjective, emotional...experience of the world.”²³ This moment in “Charlie X,” with Uhura’s suggestive lyrics and Spock’s performance on the lyre, is fundamental in marking Spock’s difference, his otherness, through sexualization and feminization.

At the same time that music feminizes Spock, however, it allows room for the opposite. The lyre, for instance, can also be read as a symbol for Apollo, the (male) Greek god of knowledge,

²³ Ibid., 13.

poetry, music, and medicine. Further, the third-season episode “The Paradise Syndrome” (3:58) (discussed in Chapters Two and Three) demonstrates Spock’s genius mind *through* music; it explores musical linguistics in order to highlight Spock’s superior intellect. In this episode, Spock deciphers the “alphabet” of an alien musical language, allowing him to rescue a planet from destruction (though it should be noted that Kirk ultimately takes credit for this by cutting Spock’s explanation of the language short and urging him to “get on with it”). Spock’s control *over* music takes his previously feminized proclivity for it and turns that proclivity into a signifier of the masculine, using it to emphasize Spock’s intelligence.²⁴ Spock’s relationship to music, therefore, leaves room for his character to be depicted as masculine *and* feminine, one or both as needed.

MIND AND BODY

Star Trek’s producers also imbued Spock with a third point of tension: the fraught relationship between his mind and his body. In “The Enemy Within,” of course, he alludes to this tension when he asserts that his intellect maintains the balance between his human and alien sides—a conflict thrust upon him by genetics. Though the series indicates that Spock can usually control his body’s urges, they become, at times, unmanageable, as in “Amok Time.” His body is, in this way, equated with his passions—the passions that he rejects, but that nevertheless remain within him.

The third-season episode “Spock’s Brain” (3:61) highlights this mind/body tension when it separates the two, suggesting that though Spock’s mind can survive without his body, the opposite is not true. In this episode, an alien woman appears on the bridge of the *Enterprise* and steals Spock’s brain. The Vulcan in his physiology means that his brainless body can continue its autonomic functions for about a day, giving Kirk time to track down the alien woman. He finds her, McCoy places a remote controller on Spock’s body so that he can direct its movements, and Kirk, McCoy,

²⁴ Ibid., 309.

and Spock's body transport down to the planet on which the woman resides. There, they find an underground colony of women whose habitat is maintained by a mysterious "controller," into which Spock's brain has been transplanted. Eventually, Kirk and his team overpower the women and rescue the brain. McCoy learns how to re-transplant Spock's brain into his body, and the operation is done there on the planet. Spock's body and brain are reunited.

Composer Fred Steiner put Spock's mind-body relationship to music in this episode, highlighting the role of his brain in regulating the stresses of his mixed identity. He wrote, for Spock, a fugue (M64 "Spock's Fugue"), a highly formulaic musical piece based on a succinct but recognizable subject (a melodic theme), layered in multiple voices at several pitch levels (in this case, the home pitch A, the fifth, the minor third, and, again, the home pitch). This is a simple fugue, built from several smaller motives: a rising minor seventh, relating the subject to the rising fourths of the series' fanfare; minor-second movement; and syncopated rhythms. The subject and each of its entrances weave together in stretto, with only the first and second voices allowed to finish the full two-measure statement before moving to countersubjects (or counter melodies). By the end of the six-measure fuguette, there are only two countersubjects moving in contrary motion, each doubled at the third.

Figure 5.5: M64 “Spock’s Fugue” from “Spock’s Brain,” by Fred Steiner²⁵

A fugue such as this, though admittedly simple (as is necessary in a short cue), highlights Spock’s intelligence, since pieces in this form have long been treated by composers as intellectual exercises (Johann Sebastian Bach’s *Well-Tempered Clavier* fugues (1722) and his *Art of Fugue* project (c. 1740) are popular examples). “Spock’s Fugue” appears at the end of the episode, after Spock’s brain and body have been reunited, connoting the healthy cooperation between the two that allows Spock to function despite his identity struggles.

²⁵ Fred Steiner Papers, 1975–1981, MSS 2193, Box 27, L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.

In most of the episode, however, this mental and somatic balance is lost because the brain and the body have been separated. Steiner demonstrates this aurally by increasing the role of the minor second, by transforming the fugue subject into a melody more dissonant, and by removing the stretto. These characteristics can be located in M49/50 “Spock Walks,” which plays as McCoy uses his remote controller to make Spock’s body move.

Figure 5.6: First Section of M49/50 “Spock Walks”

The minor second is foregrounded at the beginning of the cue in the low melody played by the bass clarinets, cello, and bass, and in the quick falling-minor-second sighs played by the rest of the woodwinds and the violas. The music is extremely slow and aptly unsettling: Spock’s body is the walking (brain-)dead.

The second section of “Spock Walks” also relies on the minor-second motive, particularly in the contour of the melody’s upper pitches and in the oscillating movement of the countermelodies. The cue is, however, a distant cousin of “Spock’s Fugue.” Its subject begins with a rising minor ninth, constructed of a tritone and a perfect fifth, a variation of the rising minor seventh in “Spock’s Fugue.” It is atonal, including all twelve pitches of the chromatic scale (though it is not strictly serial).

$\text{♩} = \text{ca. } 44$
 subject
 Viola, Cello, Bass
 muted τ $p5$
 mp \rightarrow mf
 C# G D D \flat A \flat E \flat E C C \flat D E \flat B \flat A E A \flat F G \flat E \flat
 E
 B. Clar., Bassoon, Horn, Mar.
 mp
 countersubject \rightarrow
 C#
 Viola, Cello, Bass
 $m2$
 G
 Alto Flute, English Horn, Clarinet, Horn
 mp
 E
 B. Clar., Bassoon, Horn, Mar.
 \rightarrow
 D \flat
 Viola, Cello, Bass
 3 3 3 3
 B \flat

Figure 5.7: Second Section of M49/50 “Spock Walks”

Though “Spock Walks” is a fugue, and though it is related to “Spock’s Fugue,” it does not employ stretto; each iteration of the melody waits until the prior is finished before it begins. The voices in this case enter on the pitches of a diminished triad (C#, E, and G), and the entire cue ends on a B \flat diminished chord. The countersubject in this case is also more defined, basically a minor-second oscillation. The transformation of Spock’s fugal subject into something atonal, and the reliance on dissonance and narrow minor-second movement, reflects Spock’s brokenness. Steiner’s rejection of stretto, for instance—the fact that the subject’s iterations don’t overlap—highlights the disassociation of brain and body. In short, “Spock Walks” presents a fragmented Spock. A schism has been ripped between his mind and his body, the healing of which is represented later in “Spock’s Fugue.”

The episode “Spock’s Brain,” and the music Steiner wrote for it, emphasizes the important relationship between Spock’s body and his mind, the biology in which his tensions reside and the intellect that keeps them in balance. The character’s fluid position between masculinity and

femininity, between the logic of his mind and the sensuality of his body, highlights his position between the human and the alien. The ways in which *Star Trek* connects Spock with music emphasize this uncomfortable space. In his racial identity, his gender identity, and the careful relationship he maintains between his mind and his body, he inhabits a precarious position in the middle.

QUEER SPOCK

Spock's racial mixedness, his gender ambiguity and sexualization, his peculiar sexual cycle, and the unstable relationship between his mind and his body mark him as a somewhat queer character. As mentioned in Chapter Four, though the term "queer" often refers to difference in sexual preference or gender performance, queered characters in film and television are not *necessarily* homosexual or non-gender-binary; queerness can simply act as a code for difference. In addition, queerness itself is not at all restricted to homosexuality, but can, rather, indicate "a wide-ranging spectrum of 'nonnormative' sexual notions."²⁶ Katherine Gantz, drawing from Alexander Doty's work, affirms that "'queer' does not stand in opposition to 'heterosexual' but instead to 'straight,' a term that by contrast, suggests all that is restrictive about 'normative' sexuality, a category that excludes what is deemed undesirable, deviant, dangerous, unnatural, unproductive."²⁷ This description fits Spock in many ways. While he seems to prefer female companionship when sex is necessary, his relationship with the carnal—and, indeed, with physical desire—is very different than that of his fully human colleagues. On one hand, Spock rejects sex unless it is absolutely necessary, acting in opposition to normative heterosexual male expectations. On the other hand, on the spare

²⁶ Katherine Gantz, "Not That There's Anything Wrong with That': Reading the Queer in *Seinfeld*," in *Straight with a Twist: Queer Theory and the Subject of Heterosexuality*, ed. Calvin Thomas (Urbana: University of Illinois Press, 1999), 168.

²⁷ *Ibid.*; Alexander Doty, *Making Things Perfectly Queer: Interpreting Mass Culture* (Minneapolis: University of Minnesota Press, 1993), 3.

occasions when his powerful sex drive kicks in, attempts to control his passions will kill him—also unacceptable in normative heterosexual masculinity, which applauds sexual accomplishment but also requires the man to keep his proclivities in check. Spock, though presented as heterosexual, is not quite straight.

Eve Kosovsky Sedgwick has commented that “queerness involves ‘the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning [that occur] when the constituent elements of anyone’s gender, of anyone’s sexuality aren’t made (or *can’t be* made) to signify monolithically.”²⁸ While Spock is depicted, technically, as a heterosexual male within the *Star Trek* universe, he wears a number of queer markers. *Star Trek* highlights Spock’s fluid position between Vulcan and human, masculine and feminine, and mind and body in many ways, including through its soundtrack. This queerness makes him an “open mesh of possibilities,” useful for the series as its creators addressed, for instance, racism and bigotry (“Balance of Terror”), familial tensions over clashing cultures (“Journey to Babel”), and the stresses of living as a mixed-raced person (“The Naked Time” [1:7]). Eventually, as the *Star Trek* fandom grew and fan creations (written and otherwise) proliferated, Spock’s queerness made him especially useful to the fan community in exploring a number of social possibilities connected to ethnicity, race, nationality, gender, sexuality, body identity, and more.

GROKING SPOCK

Fans of *Star Trek*, many of whom often felt marginalized in their own lives, found an ally in Spock. Fan and media discussions surrounding the recent passing of Leonard Nimoy affirm the

²⁸ Eve Kosovsky Sedgwick, *Tendencies* (Durham: Duke University Press Books, 1993), 8; Calvin Thomas, “Straight with a Twist: Queer Theory and the Subject of Heterosexuality,” in *Straight with a Twist: Queer Theory and the Subject of Heterosexuality*, ed. Calvin Thomas (Urbana: University of Illinois Press, 1999), 14.

effect that his *Star Trek* character had on viewers of all ages, both while the series was first aired and in the decades following. One powerful moment occurred in 1968, when a young, racially mixed girl sent a letter to Spock expressing her struggles as a half-black, half-white child: “The Negroes don’t like me because I don’t look like them. The white kids don’t like me because I don’t exactly look like one of them either. I guess I’ll never have any friends.” Nimoy called on Spock’s struggles to encourage her: “Spock decided he would live up to his own personal value and uniqueness. . . . He said to himself: ‘Not everyone will like me. But there will be those who will accept me just for what I am.’”²⁹ This general message seems to have resonated with many viewers who felt as though they did not fit in, unable to live up to social expectations. Fans, many of whom regarded themselves as outsiders, remarked that they “grokked” Spock—a term, taken from Robert Heinlein’s 1961 novel *Stranger in a Strange Land*, that implies a profoundly deep understanding of another individual. “Grok means to understand so thoroughly that the observer becomes a part of the observed—to merge, blend, intermarry, lose identity in group experience.”³⁰ Fans of science fiction, of *Star Trek*, and of Spock felt a sincere connection with the character and his struggles.

Spock’s tensions and his queerness made him a fruitful site of creative labor for the rapidly growing and extremely active *Star Trek* fandom of the mid-twentieth century. As media scholar Henry Jenkins has noted, fans have a predilection for poaching—for appropriating stories, characters, and settings, and using them to produce their own creative works.³¹ Their interest in Spock, and then with the series as a whole, gained popularity, and by the mid-seventies, *Star Trek*

²⁹ Demby, “Leonard Nimoy’s Advice to A Biracial Girl In 1968,” NPR.com, accessed 10 March 2015, <http://www.npr.org/blogs/codeswitch/2015/02/27/389589676/leonard-nimoys-advice-to-a-biracial-girl-in-1968>.

³⁰ Robert A. Heinlein, *Stranger in a Strange Land* (New York: Ace, 1961). The phrase “I Grok Spock” became widely attached to *Star Trek* fandom through a 1986 *Saturday Night Live* sketch, in which William Shatner castigated fans as immature and ridiculous. Henry Jenkins, *Textual Poachers: Television Fans and Participatory Culture* (New York: Routledge, 1992), 9.

³¹ Jenkins, *Textual Poachers*, 24–28.

conventions ballooned, with the 1974 New York convention hosting fifteen thousand registrants, forced to turn away six thousand at the door.³² Such fervor produced a wide variety of fan works on Spock, including fan fiction, philosophy and speculation, poetry, parody, artwork, and music.

The sheer number of Spock-centric fan works produced over the last half-century, or even in the late sixties and early seventies, makes it impossible to provide an adequate representation of all the ways in which Spock has been appropriated and imagined by fans. Several examples of Spock's special place in the fan oeuvre, however, stand out. The first *Star Trek* fanzine (a fan-published newsletter or magazine, also referred to as a "zine") appeared in January 1967 (*Vulcanalia*).³³ Closely following that publication was *Spockanalia*, which began in September 1967 and ran for five issues over four years, filled with humor, criticism, art, and fictional stories ranging from serious conjecture to hyperbolic silliness.

³² Henry Jenkins and John Tulloch, *Science Fiction Audiences: Watching Star Trek and Doctor Who* (London: Routledge, 1995), 11.

³³ Dana L. Friese and Elyse Pines, eds., *Vulcanalia* (Vulcanian Enterprises, 1967), http://fanlore.org/wiki/Vulcanalia_%28Star_Trek:_TOS_newsletter%29.



Figure 5.8: Drawing of Spock from the Cover of *Spockanalia* 1 (September 1967, reprinted 1989), by Kathy Bushman³⁴

The first issue of this zine focused primarily on Spock and the Vulcan race. Writers speculated on Spock's biology, psychology, and culture, and two of their works catch the eye: "Physiologica Vulcanensis," by Sherna Comerford, Juanita Coulson, and Kay Anderson, and "Vulcan Psychology: A Brief Survey of Personality Development and Life Adjustment in a Human/Vulcan Hybrid," by Juanita Coulson.³⁵ Both are written in the guise of a scientific report, and the second is a somewhat thorough speculative psychoanalysis of the effect of being half-Vulcan and half-human on Spock's identity, actions, and relationships. Written before the second season aired, Coulson could not draw from the information provided by "Amok Time" and "Journey to Babel," and yet her analysis seems remarkably in line with the direction the series writers went with the character. She identifies in Spock a conflicted masochism that stems from being torn between his mother's need for human

³⁴ Comerford and Langsam, *Spockanalia*, 1967.

³⁵ *Ibid.*, 14–20, 28–37.

affection, which he has rejected and cannot provide her, and his inability to fully “reach the ideal of ‘Vulcanism’ he so admires in his father.”³⁶ The early *Star Trek* zines carried several entries of this type, exploring Spock’s identity from a critical perspective.

As zine culture and *Star Trek* fandom grew, so did the amount of fan fiction in these publications. Romance, and especially romance between Spock and original female characters, had a particularly strong presence. (Precedence for this existed within the series, as Spock, like Kirk, was paired with a number of female guest characters.) One of the first romantic fan fictions was *Time Enough* (1969) by Lelamarie Kredler, which told the story of a female human-Vulcan officer on the *Enterprise* who helped Spock through another occurrence of *pon farr*.³⁷ More followed, including the novel-length piece *The Daneswoman* by Laura Basta, printed in the zine *The Tholian Web* (1972), in which the first female Federation starship captain and Spock shared a casual affair.³⁸ A number of fan works used romance to push sexual, feminist, and racial boundaries; they were written overwhelmingly by women, often Spock- or Vulcan-centric, and explored such topics as the rise of women in the workplace and the challenging of sexual mores.³⁹ Doris Beetem, in her essay “The Vulcan Love Story: Or, Being in *Pon Farr* Means Never Having to Say You’re Sorry,” suggested a number of reasons that women were attracted to Spock, identifying him as a gothic hero: “His admiration and love are both worth the winning, but not easily won. He will never readily succumb to feminine wiles, and he will remain strong and [*sic*] to the end—always the master.”⁴⁰ Spock’s strange Vulcan ways compound his racial mixedness and gender ambiguity, and these characteristics,

³⁶ Ibid., 30.

³⁷ Sherna Burley and Devra Michele Langsam, eds., *Spockanalia*, vol. 4 (Brooklyn, NY: Garlic Press Publication, 1969), 12–25.

³⁸ Laura T. Basta, “The Daneswoman,” in *Tholian Web*, ed. Jo-Anne Bonesteel and Sylvia Stanczyk, vol. 3 (Erie, PA: Schlatt Press, 1972).

³⁹ Joan Marie Verba, *Boldly Writing: A Trekker Fan and Zine History 1967–1987*, second edition (Minnetonka, MN: FTL Publications, 1996).

⁴⁰ Doris Beetam, “The Vulcan Love Story,” in *Eridani Triad*, ed. Gail Barton and Doris Beetem (n.p.: Judith Brownlee, 1971), 57–62.

along with his mental mastery over his body, made him a highly attractive romantic interest for straight female fans and writers.

MUSICAL SPOCK

In addition to Spock's erotic allure and the curiosities he stoked as half-human and half-alien, his relationship with music was popular among fans. Few fan works center explicitly on his musical abilities, though some stand out. The *first* fan work in *Spockanalia* was, in fact, lyrics for a song imagined to have been written *by* Spock.

THE TERRITORY OF RIGEL

(A *ni var* to be performed by two voices and Vulcan harp)

First Voice	Second Voice
Rigel in the scanner, blue-white and crystalline, shining. Light born in the corona pours into space.	Dark and silent is the field of space.
The instruments whisper, the panel lights flicker. The stars are still and clear.	The bridge is empty. The time, three hundred.
Their song is deliberate, long years to a cadence.	The instruments tell little. The computer absorbs in silence trivial patterns meaning nothing.
Dust in their paths moves in their wake like water, and Rigel shines.	Three-twenty. The night is very long.
The stars like ancient trees, heavy with planets, blazing with life.	In the dark gulf is the ship, in the sleeping ship is the bridge, on the bridge am I, silence upon silence,
I wander the bright roads: whom no planet claims: live in the open Galaxy.	as quiet as memory, and dark as death.
I have clarity before me, and Rigel full of light.	I am far from my beginning and my end.
	Four hundred and the watch is changed. I leave the bridge and go from darkness into darkness.

Figure 5.9: “Territory of Rigel,” a *ni var* by Dorothy Jones (1967)⁴¹

Fan author Dorothy Jones included with the lyrics an explanation of Spock’s motivation for writing the song, commenting on his dismay after having written something so sentimental. She also explained the cultural background of the song form, one that she created herself: “‘The Territory of Rigel’ is in the Vulcan form of *ni var*, an artistic structure that ‘compares and contrasts two different things or two aspects of the same thing.’” This form naturally lends itself to the expression of

⁴¹ Dorothy Jones, “The Territory of Rigel,” ed. Sherna Comerford and Devra Michele Langsam, *Spockanalia* 1 (September 1, 1967): 8–9. Reprinted by permission of Dorothy J. Heydt.

Spock's tensions, and Jones remarked that his decision to write the song in English exacerbated this stress:

This was perhaps his undoing; Terran languages are by their nature more personal and less objective than Vulcan, and he found himself writing not only about the physical surroundings which he set out to describe, but also about himself—a totally unVulcan thing to do.⁴²

“The Territory of Rigel” is thus a multi-layered study in Spock's mixedness and the struggle it creates within him. The *ni var* form recurred repeatedly in zines, over time appearing more as a visual and literary form than a musical one.

“The Territory of Rigel” is an example of a type of fan creative work called filk: folk music written and performed by the science fiction and fantasy fan community. *Star Trek* was a popular subject for such songs, and many appeared in zines alongside the stories and drawings within. There were, in fact, several zines dedicated explicitly to *Star Trek* filk, including *Star Trek Songs and Ballads* (1976), *Sing a Song of Trekkin'* (1979), and Roberta Rogow's *Rec-Room Rhymes*, a *Star Trek* filk zine that ran from 1982 to 2007.⁴³ *The Star Trek Songbook* (1971–1976, three issues), printed transcriptions to music from the series itself, as well.⁴⁴ It would be a mistake to say that most *Star Trek* filk is about Spock, or that his affinity for music was a common topic within the songs that *do* address him. There are, however, examples of songs that shed light into fan interpretations and appropriations of Spock, expressing sexual attraction (“More Illogical Verses” by Kathy Bushman, see Figure 5.10), joking about *pon farr* (“Every Seven Years” [n.a.] and “Vulcan Logical Time Bomb” by Joel

⁴² Ibid.

⁴³ Roberta Rogow, *Rec-Room Rhymes*, vol. 1 (n.p.: Pegasus Publications, 1978); Teri Howard, *Star Trek Songs and Ballads* (Teri Howard, 1976); Pat Hayden, ed., *If I Had a Filksong...* (Pennsylvania: Unicorn Press, 1994).

⁴⁴ Ruth Berman, ed., *The Star Trek Songbook*, 1971.

Polowin), or waxing philosophical about the planet Vulcan (“Take Me Home, Starry Roads,” by Jane Snyder, see Figure 5.11).⁴⁵

MORE ILLOGICAL VERSES

The image shows five staves of musical notation in treble clef, each with lyrics underneath. The lyrics are humorous and nonsensical, playing on the name 'Spock' and other Star Trek-related terms. The first staff has the lyrics 'I wish there real-ly was a Mis - ter Spock'. The second staff has 'I wish there real-ly was a Mis - ter Spock--'. The third staff has 'If there real-ly was a Spock - Gene'. The fourth staff has 'Rod-den-ber-ry'd be in shock - I'. The fifth staff has 'wish there real - ly was a Mis - ter Spock.' Below the staves, there are two attributions: 'Devra Michele Langsam' and 'Kathy Bushman'. Below these attributions, there is a block of text: 'I wish I was a girl with pointed ears, I wish I was a girl with pointed ears -- I wish that I had pointed ears. Especially every seven years; I wish I was a girl with pointed ears.'

I wish there real-ly was a Mis - ter Spock

I wish there real-ly was a Mis - ter Spock--

If there real-ly was a Spock - Gene

Rod-den-ber-ry'd be in shock - I

wish there real - ly was a Mis - ter Spock.

Devra Michele Langsam

I wish I was a girl with pointed ears,
I wish I was a girl with pointed ears --
I wish that I had pointed ears.
Especially every seven years;
I wish I was a girl with pointed ears.

Kathy Bushman

Figure 5.10: “More Illogical Verses,” by Kathy Bushman (1968)⁴⁶

⁴⁵ Jed Hartman, “SWIL Filkbook #1,” n.d., <http://www.sccs.swarthmore.edu/org/swil/FILKS/filkbook1.html>; Sherna Comerford and Devra Michele Langsam, eds., *Spockanalia*, vol. 2 (Brooklyn, NY: Garlic Press Publication, 1968), 44; Joel Polowin, “Vulcan Logical Time Bomb,” accessed March 11, 2015, <http://www3.sympatico.ca/jpolowin/filkstuf/vulcnlog.htm>.

⁴⁶ Comerford and Langsam, *Spockanalia*, 1968, 44.

Take Me Home, Starry Roads

To the tune of: "Country Roads"

by John Denver (1971)

Almost heaven, planet Vulcan,
H'livin' grey, peace of D'Rhiset.
Life is old there, older than the Tree,
Younger than the Mountain
Where my soul is free.

CHORUS:

Starry roads, take me home
To the place where I belong,
Peaceful dwelling, planet Vulcan.
Take me home, starry roads.

All my mem'ries gather 'round her;
Ancient castle, well of living water.
Bright and burning ruby in the sky,
Misty scent of Blooming,
Teardrops in my eyes.

CHORUS

BRIDGE:

I hear her voice; in my waking hours she calls me.
Pon farr's pain reminds me that my home is far away.
Cruising at Warp 8, I get the feeling that I should
have been home yesterday.
Yesterday...

FINAL CHORUS:

Starry roads, take me home
To the place I belong.
Peaceful dwelling, with Tsaichrani.
Take me home, starry roads.
Take me home, down starry roads.

Figure 5.11: "Take Me Home, Starry Roads," by Jan Snyder (1971)⁴⁷

Fan art, too, demonstrates the central place Spock held in the fandom, and fan-drawn images of him abound in zines. Most germane to this study, however, are images of him with the Vulcan lyre, which highlight his musicianship and, as discussed above, his feminine qualities. A drawing of Spock and his harp by Juanita Coulson was printed, for instance, alongside Jones's "Territory of Rigel." This type of image was popular in filk zines especially, which also drew upon Uhura as a symbol of musicality.

⁴⁷ Jed Hartman, "SWIL Filkbook #1," n.d., <http://www.sccs.swarthmore.edu/org/swil/FILKS/filkbook1.html>.



Figure 5.12: Spock with His Lyre, by Juanita Coulson (1967)⁴⁸



Figures 5.13 and 5.14:
(Left) The Back Cover of *Rec Room Rhymes #1* by Barbara Roberts (1982)
(Right) The Cover of *Star Trek Songs and Ballads*
by Susan Young and Charlene Terry (1976)⁴⁹

⁴⁸ Comerford and Langsam, *Spockanalia*, 1967. Reprinted with permission of Juanita Coulson.

⁴⁹ Rogow, *Rec-Room Rhymes*; Howard, *Star Trek Songs and Ballads*.

The iconic status of Spock's lyre emphasized the association fans made between the character and music. The fact that Uhura can be seen with the instrument underlines its feminine standing. (The connection of Uhura with the Vulcan lyre stems from a rejected portion of script from "Elaan of Troyius," referred to by Nichelle Nichols when explaining her personal take on Spock and Uhura's relationship—he was her mentor, and he taught her to play the lyre.⁵⁰) Fans related to, imagined, and appropriated Spock in a number of ways, but his connection to the Vulcan harp remained prominent in the fan oeuvre.

Though the above examples are far from exhaustive, what they demonstrate is that much of the fan interest in *Star Trek* centered—as it still does—on Spock and the tensions in his identity. His queerness encouraged fans to appropriate him in explorations of sexual freedom, women's rights, racial politics, intellectual speculation, and their own nonnormative identities. Spock suffered as an outsider but consistently overcame his pain, an example that a number of young fans in the late sixties could relate to and be encouraged by. He was, in a very real way, the catalyst for the *Star Trek* "phenomenon," and thus the character that reinforced the rise of fandom and supported the wide variety of fan works that we see today. Fans latched on to Spock's internal struggles as well as the role of music in his identity, extending his versatility as a site of social commentary in *Star Trek* into their interpretations of the character.

SLASHING SPOCK

Such versatility made Spock a useful figure in fandom for expressing resistant readings and exploratory statements regarding not only race, culture, and sexuality, but also queer sexuality. Even

⁵⁰ Fiona Pendlebury, "Bold Move," *Bournemouth Echo*, accessed March 11, 2015, http://www.bournemouthecho.co.uk/news/2041327.Bold_move/; "Deleted Scenes," *Star Trek History*, accessed March 11, 2015, <http://www.startrekhistory.com/DS1.html>.

Spockanalia wasn't without a bit of erotica concerning Spock, and this trend grew as the fandom and their publications multiplied. By the mid-seventies, the first romances between Kirk and Spock were being written and entire fanzines began to be dedicated to Kirk/Spock slash (K/S) fiction, stories about same-sex romantic and sexual relationships between these two men. Spock's centrality in the fandom, his queer position, his status as a sex-symbol, and his well-established friendship with Kirk—a relationship that already challenged his Vulcan sensibilities—made Spock a locus for subversive homoerotic works that challenged heteronormative culture and the rigidity of the *Star Trek* canon.

K/S evolved out of the Kirk-Spock friendship (K&S) stories popular in the fandom, imagined by fans—usually women—who saw in the men's relationship something more intimate. Since 1976, when the fan debates on this pairing erupted, slash has grown into a robust cultural phenomenon that covers numerous male homosexual pairings.⁵¹ Fan author Carolyn Spencer explains,

[Slash] is written primarily, but not exclusively, by and for women, the majority of whom are heterosexual. The men in these stories are recognizable media heroes with a plethora of admirable traits, usually larger than life, and certainly capable of the intimacy most women want in their own relationships. ... Good slash does far more than titillate, far more than serve prurient purposes, however. It is also about how we relate to each other; it's about emotion and closeness and acceptance and the redeeming power of love.⁵²

Slash is about both intimacy *and* lust for these female writers, and feminist scholar Constance Penley remarks that these authors tend to simultaneously imbue Kirk and Spock, even as they write about their *homosexual* pairing, with a *heterosexuality* that “allows a much greater range of identification and desire for the women: in the fantasy one can *be* Kirk or Spock...and also *have* (as sexual objects)

⁵¹ Verba, *Boldly Writing: A Trekker Fan and Zine History 1967–1987*, 24, 30, 43; Constance Penley, “Feminism, Psychoanalysis, and the Study of Popular Culture,” in *Cultural Studies*, ed. Lawrence Grossberg, Cary Nelson, and Paula Treichler (New York: Routledge, 1992), 438.

⁵² Carolyn Spencer, “The K/S Zine: The Time of the Beginning 1976–1985,” in *Legacy*, ed. Jenna Sinclair, vol. 1 (Beyond Dreams Press, 2007), 18–31.

either or both of them since, as heterosexuals, they are not *unavailable* to women.”⁵³ Further increasing the resonance of slash within heterosexual female fandom is the balanced power dynamic between these two male lovers: imagining romantic intimacy between two men like Kirk and Spock allows female fans to imagine an intimacy between gender equals.⁵⁴

But these stories didn’t just come from fans’ desire to write erotic fiction about two men. Writers of K/S were responding to codes within the series that marked the homosociality between Kirk and Spock as something more. The Western genre (among others) had already laid the groundwork for such readings, pairing men (either buddies or adversaries) in intimate relationships.

At the heart of most Westerns are male friendships and rivalries, both of which constitute complex love-hate relationships. The association between a white man, who represents ‘civilization,’ and a black man or American Indian, who represents ‘savagery,’ serves as the model for same-sex relationships. . . . Together, the white man and his seducer, the outlaw, enjoy a same-sex relationship, a potentially dangerous transgressive love, outside the realms of society.⁵⁵

I have already discussed that *Star Trek* was, essentially, a Western in outer space, and Blake Allmendinger’s statement, above, comfortably maps onto the relationship between Spock and Kirk. Though Spock, the savage other in this construct, is Kirk’s friend instead of his enemy, his position as an “outlaw”—an outsider and rule-breaker—fits. Further, Spock’s stoicism means that any character, male or female, for whom he shows emotion more readily becomes his romantic interest. Because Kirk is the person for whom Spock seems to care the most, a fact emphasized in the

⁵³ Penley, “Feminism, Psychoanalysis, and the Study of Popular Culture,” 488. Emphasis original.

⁵⁴ *Ibid.*, 490. Penley discusses an essay by Patricia Lamb and Diana Veith “that puts forth the most persuasive argument for K/S as renovated romance, a renovation that takes care of what fans and feminist critics have seen as some of the more troubling aspects of the romance formula. Lamb and Veith argue that the characters of Kirk and Spock offer the possibility of a transcendent mystical union, but this time based on a relationship of radical equality, not the usual erotics of dominance and submission found in the typical romance formula, in which dominance and submission are invariably the respective roles of male and female.” Patricia Frazer Lamb and Diane Veith, “Romantic Myth, Transcendence, and *Star Trek* Zines,” in *Erotic Universe: Sexuality and Fantastic Literature*, ed. Donald Palumbo (Westport, CT: Greenwood Press, 1986), 236–55.

⁵⁵ Blake Allmendinger, “The Queer Frontier,” in *The Queer Sixties*, ed. Patricia Juliana Smith (New York: Routledge, 1999), 224.

original series as well as in the many *Star Trek* films (especially *Star Trek II: The Wrath of Khan* [1982]), and because he is the series' main hero, emotionally strong but lonely (see Chapter Two), Kirk becomes Spock's natural partner in slash writings. (William Shatner's over-the-top, campy performances make him an easy target as well.)

K/S does not seem to directly draw upon Spock and music, at least not beyond the queerness that the series' soundtrack emphasizes in the character through the themes ascribed to him and the music he performs on screen. Still, K/S filk exists and has even been recorded and published: *The Colors of Love*, an album-plus-sheet-music-booklet that appeared in 1977, contained sixteen songs through which the authors explored Kirk and Spock's friendship and romance.⁵⁶

Slash fiction is certainly subversive, and K/S was a genre of fan writing that many—including other fans and the show's production company, Paramount—rejected. But the fans who wrote it engaged in active rebellion against “the restrictive boundaries men have placed on women's behavior.”⁵⁷ Still, though slash is definitely a movement in support of same-sex and untraditional relationships, it has not been a prominent mover in the LGBT movement. The Kirk/Spock *relationship*, however, was a significant pairing in the Gay Pride movement, and particularly in the efforts of the Gaylaxian Network, a fan community that coalesced in the late eighties and that campaigned for the *Star Trek* franchise to include gay and lesbian characters in its stories—something that *Star Trek* has still not overtly done.⁵⁸ Because of Spock's mixed and queer identity, as well as the sexual instability that *Star Trek* mapped onto him, he became a site of fan appropriation and subversion, an activity that extended into fan readings of his relationship with Kirk.⁵⁹

⁵⁶ April Valentine, Beverly Volker, and Kathy Burns, *The Colors of Love*, 1977.

⁵⁷ Camille Bacon-Smith, *Enterprising Women: Television Fandom and the Creation of Popular Myth* (Philadelphia: University of Pennsylvania Press, 1991), 3.

⁵⁸ Henry Jenkins, “‘Out of the Closet and into the Universe’: Queers and *Star Trek*,” in *Science Fiction Audiences: Watching Star Trek and Doctor Who* (London: Routledge, 1995), 237–65.

⁵⁹ Gantz, “‘Not That There's Anything Wrong with That’: Reading the Queer in *Seinfeld*,” 169. “The intense tensions and pleasures generated by the woman-woman and man-man aspects within the

CONCLUSION

Star Trek is a liberal utopian fantasy, in which, supposedly, all races have equal rights, all individuals have equivalent economic standing, all genders are allowed the same opportunities, and all political powers are administered through a “true” democracy, the United Federation of Planets. The series’ most effective assertions, however, did not come from its utopian characteristics, which are partial and flawed, but from its willingness to risk the exploration of social borders. Though *Star Trek* provides for viewers a vision of what a perfect human society might look like, its greatest and most long-lived statements have come from the open spaces it created inside of this structure, in the liminal spaces hidden in its primarily white and patriarchal architecture. These are the spaces of “politically exciting hybridity, intellectual creativity, and moral possibility”—*these* are where humanity’s hopes for a better world reside.⁶⁰ Spock was important as one of these spaces.

The Spock we have come to know through the original series of *Star Trek*, however, was unplanned. Originally imagined as a frightening character, with “a face so heavy-lidded and satanic you might almost expect him to have a forked tail,” he had a reddish complexion, was “probably half Martian,” and was much more prone to emotional outbursts than his later behavior demonstrated.⁶¹ When he took on the personality of the series’ original first officer, the female Number One, he gained what became his Vulcan predilection for stoicism. His identity as half-human and half-Vulcan was firmly in place by the series’ second pilot, and both his deep friendship with Kirk and the Vulcan capacity for deep passions were fleshed out by the beginning of the

narratives...create a space of sexual instability that already queerly positioned viewers can connect in various ways, and within which straights might be likely to recognize and express their queer impulses.”

⁶⁰ Michaelsen and Johnson, *Border Theory*, 3.

⁶¹ Stephen E. Whitfield and Gene Roddenberry, *The Making of Star Trek* (New York: Ballantine Books, 1968), 30.

second season.⁶² An amalgam of characters and characteristics, Spock thus transformed over time into a character with enormous discursive power—a fact that the series’ creators then highlighted and used. Their decision to score Spock through diegetic musical performance *and* through underscore emphasized his position in the space between human and alien, as did the various ways in which the orchestral soundtrack aurally represented his racial tensions, gender ambiguities, and mental and somatic stresses. His relationship with music helped to destabilize his identity, ultimately marking him as a queer character—a person who could not claim straightness either sexually or socially.

All of this opened up Spock as a site of creative labor, allowing both *Star Trek*’s producers and the series’ fans to test, through him, new ways of knowing and experiencing difference. For *Star Trek*, his liminal status provided a manipulable space for tackling difficult social issues; for the fans, it made him the inspiration for numerous explorative, resistant, and subversive works. “Spock was,” as fans have asserted at Nimoy’s passing, “simultaneously an outsider and the member of the inner circle, an alien and the most human of all.”⁶³ As an allegory for raced and mixed-raced individuals, Spock showed us how to go beyond the “normal,” past the safety of our social borders, and thrive.

Dedicated to the memory of Leonard Nimoy (1931–2015)

⁶² Roddenberry, “*Star Trek*: Writer-Director Information”; Gene Roddenberry, “The *Star Trek* Guide,” April 17, 1967, Gene Roddenberry *Star Trek* Television Series Collection, 1966–1969, Collection 62, Box 31, Folder 16, Performing Arts Special Collections, University of California, Los Angeles, CA.

⁶³ ALCATR4Z, “Leonard Nimoy (1931–2015),” *Steam Community*, February 27, 2015, <http://steamcommunity.com/games/9900/announcements/detail/248033797806222360>. This statement draws, in part, from Kirk’s eulogy for Spock in *Star Trek II: The Wrath of Khan*: “Of my friend, I can only say this: of all the souls I have encountered in my travels, his was the most... human.”

**EPILOGUE:
(RE)IMAGINING THE FUTURE**

*I don't write a book so that it will be the final word; I write a book so that other books are possible,
not necessarily written by me.¹*

Michel Foucault

Gene Roddenberry and his creative team used *Star Trek* to wrestle with the charged social issues of the late sixties, seizing their audiences' imaginations and challenging their worldviews. The series demonstrated a number of progressive stances regarding race, gender, and sexuality, putting in front of viewers a mixed-race crew of both men and women who treated each other with respect, and using its episodes to make statements about racism, sexism, religion, and international conflict. The series' soundtrack proved critical in this regard, underscoring the series' idealistic tone, and making its characters and events relatable to all its viewers. Though the creative vision of Roddenberry and *Star Trek*'s post-production team was subject to the burdensome pressures of time, money, union politics, technology, and industry tradition, the resulting project succeeded in pushing social boundaries, providing a hopeful vision of the future in which current social tensions were long-resolved.

Still, persistent conservative biases infiltrated *Star Trek*'s progressive agenda, biases made audible in the soundtrack. The unspoken privileges of Roddenberry and his creative team, mostly white men in a white, male-driven industry, infuse the series' foundations to the detriment of the ideologies the series purported to endorse. The show's multi-ethnic, multi-gendered crew remained subject to a liberal humanism that placed white men in positions of authority, so that *Star Trek*'s

¹ Clare O'Farrell, *Michel Foucault* (London: SAGE, 2005), 9; Michel Foucault, "A Conversation with Michel Foucault by John K. Simon," *Partisan Review* 38, no. 2 (1971): 162.

utopia, though bright and optimistic on the surface, hid a problematic core. The series provides a version of the future in which those currently in power retain their superiority while the complaints of the marginalized are nominally assuaged.²

This tension within *Star Trek* was made aural through its soundtrack. The series' musical representation of otherness, for instance, was fraught with orientalism, helping to maintain long-standing power structures. Racial others, aliens, women, and secondary male characters were consistently disempowered in this way, while normative characters—those who were white, male, straight, and American—were marked as such sonically, especially in the case of Captain James T. Kirk. Though these creative decisions were products of the culture in which the series was produced, and were practical in terms of helping spectators understand the story, *Star Trek's* music was also didactic, and continued to cultivate its underlying conservative ideologies. However positively interpreted and remembered by white popular culture it may be, *Star Trek* has had a less-than-positive impact on the ways in which race relations and gender rights have been discussed and acted upon since.

Because *Star Trek* models a supposed post-racial meritocracy at the same time that it presents whites as central and superior within that system, it enacts an early form of so-called color blind ideology, in which the admittance that race is a constructed social phenomenon allows the segment of the population who does not *see* their own race (whites) to claim that racial distinctions do not really exist.³ The basic social assumption of *Star Trek* resonates with sociologist and race theorist Woody Doane's definition of a color-blind society, where:

² Caryl Flinn, *Strains of Utopia: Gender, Nostalgia, and Hollywood Film Music* (Princeton University Press, 1992), 148, 153. Flinn demonstrates that nostalgia, an impulse for anteriority, is a central drive in the utopian imagination.

³ Margaret Andersen, "Whitewashing Race: A Critical Perspective on Whiteness," in *White Out: The Continuing Significance of Racism*, ed. Ashley W Doane and Eduardo Bonilla-Silva (New York: Routledge, 2003), 22–23. "The prevailing discourse about race in the dominant culture has been marked by an ideology of color blindness, which both silences discussion of persistent racial

...race is no longer viewed as a significant obstacle to social and economic participation and where racism is no longer a structural phenomenon but is limited to hate crimes or other acts of discrimination committed by a small number of prejudiced *individuals* (who may be of any race).⁴

This stance, that racism is not an intrinsic part of our social structure, but is always enacted by *someone else* acting outside of cultural norms, is a fiction, as it rejects the reality of systemic discrimination and the very real struggles of our society's racial minorities, assuming their easy and unquestioned assimilation into roles chosen for them by the dominant group. It ignores the continued racial hierarchies present within American society, and over the decades since the Civil Rights Movement, color blindness has transformed into a conservative ideology that argues against the awarding of dedicated financial and social aid to marginalized groups, criticizing affirmative action laws as, for instance, backwards racism against whites.⁵ Because of this tendency to down-play the struggles experienced by non-whites and their need for compensation, color-blind ideology emerges as a form of racism in itself, a "new racism" that covertly but effectively maintains white hegemony.⁶ The needs of the subjugated are overlooked or assumed to be already addressed because white Americans can claim that race and racial discrimination do not really exist. "This creation of a 'one-dimensional' framework of domination that eliminates opposing discourses—and its routinization in the understandings of everyday life—makes it more difficult to challenge white hegemony."⁷ Color blindness assuages white guilt while allowing whites to remain the privileged

inequality *and* asserts that race no longer matters. Color-blind ideology assumes that society is organized along race-neutral structures."

⁴ Woody Doane, "Rethinking Whiteness Studies," in *White Out: The Continuing Significance of Racism*, ed. Ashley W Doane and Eduardo Bonilla-Silva (New York: Routledge, 2003), 12–13.

⁵ *Ibid.*, 13.

⁶ Eduardo Bonilla-Silva, "New Racism, Color-Blind Racism, and the Future of Whiteness in America," in *White Out: The Continuing Significance of Racism*, ed. Ashley W Doane and Eduardo Bonilla-Silva (New York: Routledge, 2003), 272.

⁷ Doane, "Rethinking Whiteness Studies," 14; Joe R. Feagin, *Systemic Racism: A Theory of Oppression*, 1 edition (New York: Routledge, 2006), 21. "Systemic racism is not just about the construction of racial images, attitudes, and identities. It is even more centrally about the creation, development, and

group, uncontested. *Star Trek*'s claim of full integration and equality, coupled with the underlying whiteness that disenfranchised the series' multi-ethnic cast (a whiteness that marked these characters as less-than-normative through orientalist musical choices), formed part of the social discourse from which this ideology emerged.

Just as white superiority permeated much of the *Star Trek* project by supporting white privilege, so did patriarchy influence the series' power structures, advancing *male* privilege. Though many American men are not aware of the benefits they reap from this long-standing and deeply rooted social order, it exists nonetheless, with heavy consequences for othered groups.⁸ Male dominance (and one can add *white, heteronormative* male dominance) means that "men can claim larger shares of income and wealth. It means they can shape culture in ways that reflect and serve men's collective interests...."⁹ They can benefit from hegemonic masculinity, in which they profit from the social power allotted to them as they fulfill the roles assigned to them by society.¹⁰ In *Star Trek*, female characters experienced just as much marginalization as racial others did, and though their careers as military personnel and as intellectuals were notable, they in fact rarely ventured beyond traditional female positions within these spheres. Further, their presence served primarily romantic ends—an approach emphasized by the series' soundtrack. In this way, by subjecting women to a glass ceiling and relegating them to supporting roles that disempowered them on an intimate level, *Star Trek* continued a form of patriarchal maintenance.

Still, for all of the ways that *Star Trek* sabotaged its progressive messages by reinforcing these power structures, the series was a harbinger of change—the placing of women in high-profile and

maintenance of white privilege, economic wealth, and sociopolitical power over nearly four centuries."

⁸ Conversely, many men *are* aware and critical of the benefits they reap from male privilege, and join their feminist sisters in combating patriarchal structures.

⁹ Allan G Johnson, *The Gender Knot: Unraveling Our Patriarchal Legacy* (Philadelphia: Temple University Press, 1997), 6.

¹⁰ Raewyn Connell, *Masculinities*, 2nd edition (Berkeley: University of California Press, 2005), xviii.

masculine careers, the steps taken to question racial distinctions and tensions, and the consideration of other fraught social issues still managed to have an effect on the industry and on fans, who took up *Star Trek's* challenge. Even in its conservatism, the series left room for social transformation. There were within it important moments where ideological shifts could occur, in which even the score was complicit; examples include the Romulan theme from “Balance of Terror” (1:9), which demonstrated a remarkable equalization of humans and Romulans (see Chapter Three), and the musical treatment of Spock, which helped to make his liminal identity relatable and open to appropriation (see Chapter Five). The series’ creators, actors, and fans responded to these moments, appropriating them and transforming them into social and political statements of their own. The series, in reception, became an important vehicle for solidifying the tradition of science fiction as social commentary in screen media, established by series like *The Twilight Zone* (1959–64) and continued by television shows like *Alien Nation* (1989–90), *Babylon 5* (1993–98), and *Stargate SG-1* (1997–2007).

Star Trek influenced these and other science fiction films and television series from the seventies forward, encouraging in them a heightened engagement with American social discourse. *Battlestar Galactica* (1978–79), *Blake's 7* (1978–81), *Buck Rogers in the 25th Century* (1978–81), *V* (1983), *The X-Files* (1993–2002), and *Firefly* (2002–2003) interrogated and presented possible solutions for international unrest, troubled race relations, and religious tensions. They also imitated *Star Trek's* approach to the ensemble cast, highlighting both a primary white, male character and a second (and sometimes third), othered, alien character. Such aliens include Kerr Avon from *Blake's 7*, George Francisco from *Alien Nation*, and Teal'c from *Stargate SG-1*. *Babylon 5*, in contrast, employed a cast with several secondary, though still central, alien characters, including Delenn, G'Kar, and Londo Mollari; both its primary character, Captain John Sheridan, and the series' security chief, Michael Garibaldi, however, were straight, normatively masculine, white males. *Star Trek's* influences lived on

in these decisions, spurred on by their re-use in the franchise's filmic and televisual spin-offs. (*Star Trek: The Next Generation's* [1987–94] Data and Worf, for instance, were each partial reincarnations of Spock.) Many aspects of the *Star Trek* format continue to persist.

This is true musically as well. Within the franchise, musical choices and characteristics from the original series survive through later films and television shows. As Neil Lerner has demonstrated, the franchise's television title cues evolved from Courage's initial composition, at first retaining significant characteristics like form (*Star Trek: The Animated Series* [1973–74]), the fanfare and the space theme (*Star Trek: The Next Generation*), and mood and style (*Star Trek: Deep Space Nine* [1993–99] and *Star Trek: Voyager* [1995–2001]). The one *Star Trek* series that broke this tradition was *Star Trek: Enterprise* (2001–2005), which employed a rock song ("Where My Heart Will Take Me" performed by Russell Watson) in lieu of a traditional title cue in response to recent trends made popular by series like *Firefly*.¹¹ The franchise also retained and cultivated its approach to scoring various forms of otherness; Tim Summers has shown, for instance, that the franchise's composers, when scoring Klingons, continued the use of the whole-tone scale and the augmented fifth (*Star Trek III: The Search for Spock* [1984] and *Star Trek V: The Final Frontier* [1989]; see Chapter Three), as well as the group's original instrumentation, including "high-pitched drums, unusual woodwind instruments...waterphones...low drums and metallic sound elements...and a tonic-dominant rising brass figure" (*Star Trek VI: The Undiscovered Country* [1991]).¹² Musical choices in the original *Star Trek*

¹¹ Neil Lerner, "Hearing the Boldly Goings: Tracking the Title Themes of the *Star Trek* Television Franchise, 1966–2005," in *Music in Science Fiction Television: Tuned to the Future*, ed. Philip Hayward and K.J. Donnelly (New York: Routledge, 2013), 52–71.

¹² Tim Summers, "Star Trek and the Musical Depiction of the Alien Other," *Music, Sound, and the Moving Image* 7, no. 1 (Summer 2013): 36–39. Summers provides much more detail on this topic, the conclusion to his discussion of *Star Trek's* musical representations of Klingons giving an idea of the breadth of influences, both from within the franchise and without, that affects the group's scoring: "The Klingons have received musical treatment involving tracked and newly written music; scores for film and television; source music and dramatic score; musical traditions created, sustained, revised, developed and ignored; interactions with various different media; direct musical depiction of the alien and a more distanced perspective; musical citation and allusion; and all over a range of

series resonate throughout the franchise, providing a sonic brand for not just that one series, but for the entire *Star Trek* collection.¹³

Other series' title cues and orchestral underscores responded to *Star Trek*'s example as well, employing leitmotivic, gendered, and orientalist adventure scores. *Stargate SG-1*, for example, took *Star Trek*'s example to the extreme, employing militaristic tropes (this series, too, had a military-based setting), and creating highly othered musical themes for various alien groups and female characters. The science fiction title cue tradition was especially affected by *Star Trek*'s choices, with many series taking on *Star Trek*'s signature fanfare topic and the title cue's form. The title cue to *Red Dwarf* (1988), for instance, begins with a brazen trumpet fanfare, and *Battlestar Galactica*, *Alien Nation*, and *Babylon 5* make use of a voiceover to introduce their stories' fundamental plot points. Though science fiction title cues and underscores have employed different post-modern techniques over the years, the ghosts of *Star Trek*'s influence remain. Hybridization with non-Western styles, a return to electronic instrumentation, and the foregrounding of popular music have become more common, as evidenced by series such as *The X-Files* and *Babylon 5*, as well as soundtracks written recently by Bear McCreary. Still, the basic design of the science fiction soundtrack remains: leitmotivic, with orchestral underscoring heavily influenced by Classical Hollywood practice.¹⁴

While this dissertation continues the scholarly exploration of music and sound in *Star Trek*, there are still a number of topics to be pursued. I have shown, for instance, that *Star Trek*'s music participated in discourses of race and gender, but did it—and the series—respond to specific events

musical genres that includes vocal and instrumental music. This music draws influence from in-franchise musical history and out-of-universe music, and is tempered by the contextual demands of the media form for which it was written. It also functions in a variety of ways for the changing purposes and role of the Klingons across the *Star Trek* megatext.”

¹³ The *Star Trek* fanfare, for instance, remains a keystone even in the twenty-first century *Star Trek* reboot (*Star Trek* [2009] and *Star Trek: Into Darkness* [2013]).

¹⁴ Ronald W Rodman, *Tuning in: American Narrative Television Music* (Oxford: Oxford University Press, 2010), 258–89.

or prominent social conversations, such as the assassination of Martin Luther King Jr. or the massacre of hundreds of civilians during the Vietnam war? How, specifically, did the series draw from current trends in popular, art, and film music? What were the responses of audiences of different race, gender, and class to *Star Trek* and its soundtrack? How deeply did the series and its music resonate among viewers outside its target demographic of white, teenage males? A fruitful project would be to expand this dissertation's first chapter into an in-depth study of *Star Trek*'s production culture, focusing specifically on the roles of music supervisor and music editor, and examining the aesthetic effect different editors' musical styles and processes had on the series' music. A massive but particularly illuminating exercise would be to consider how music in the franchise—including its many television series and films—transformed over time due to changing discourses of gender and race in the United States, and, further, how the franchise responded to ever-shifting musical trends. What was the effect of technological change on the franchise's approach to music, including composers' choices of instrumentation and style? Because the *Star Trek* franchise spans five decades, it provides us with a robust text by which to unravel the shifting threads of public opinion in American popular media. The study of music in the original series of *Star Trek* is far from complete, and continuing it promises to not only expand our understanding of a highly influential and much-loved science fiction franchise, but to increase our knowledge of television music production, fan reception of television series and their soundtracks, the expression of political and social ideologies through filmic underscores, and more.

The music and musical practices of *Star Trek* continue to influence science fiction media, and this aspect of the series, as Roddenberry stressed, is responsible for a good part of the series' success.¹⁵ Music fills in the story's narrative gaps and provides an important optimistic veneer. But it

¹⁵ "Sound makes it happen, makes it real." Gene Roddenberry, interview by Fred Steiner, cassette recording, June 30, 1982, Fred Steiner Papers, Box 55, Case 1, "Gene Roddenberry," L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT. See Chapter 1.

also reveals discourses within the series that undermine the creator's stated progressive agendas, leaving the viewer to question whether *Star Trek* actually presented the perfect society it claimed. *Star Trek's* reception, however, and its longevity as part of an ever-growing franchise, indicate that its fans *remember* its world as a utopian one, rewriting it in their memories and in their fan works in order to fill in what the series lacked. As film scholar Caryl Flinn asserts, a utopia can actually only fully exist in its reception.¹⁶ In the cracks of this series, the fissures of this social rupture, fans find the room to continually rework its world into their ideal one. *Star Trek* did not provide the utopia it implied, nor was it the final word in socially-conscious science fiction television. American culture, however, holds it in high esteem, and the series provides a blueprint onto which we can look back to reimagine our future.

¹⁶ "But it seems to me that the mechanisms of utopia are not contained or activated within any particular set of textual signs (no matter how abstract or 'excessive' they may be), so much as they are set into play by the interpretive situation." Flinn, *Strains of Utopia*, 155.

APPENDICES

APPENDIX A: AFM Contract Sheet for "Mudd's Women"¹



Personal Service Contract Blank
AMERICAN FEDERATION OF MUSICIANS
 of the United States and Canada

No 192621

For all Motion Picture Films, Television Films, Industrial, Documentary, Newsreel and Miscellaneous

THIS CONTRACT for the personal services of musicians, made this September day of 7th, 1966
 between the undersigned Producer (hereinafter called the Producer) and
24 musicians (hereinafter called
 (Number including leader)
 Employees), represented by the undersigned representative (leader, com-
 poser or orchestra manager).

TYPE OF ENGAGEMENT	
Motion Picture (Theatrical)	<input type="checkbox"/>
Motion Picture (Non-theatrical)	<input type="checkbox"/>
T. V. Film (MPPA Pattern)	<input checked="" type="checkbox"/>
T. V. Film (Network Pattern)	<input type="checkbox"/>
new use	<input type="checkbox"/>
reuse	<input type="checkbox"/>

WITNESSETH, That the Producer employs the personal services of the Employees, as musicians severally and the Employees severally, through their representative, agree to render collectively to the Producer services as musicians in the orchestra under the leadership of

Name and Address of Place of Engagement Desilu Productions Inc., 780 N. Gower, Hollywood 38, Calif.
 Starting Time 1 P.M. Title of Picture STAR TREK #6149-4 "Mudd's Women"
 Recording Side Line Rehearsal
 Hours of Employment VARIOUS

Conditions of Employment shall be in accordance with the provisions contained in the Wage Scales, Hours of Employment and Working Conditions in the basic agreement executed between the A. F. of M. and the Producer.

WAGES AGREED UPON Scale
 To Be Paid within 96 hours
 (Specify when payments are to be made)
 NAME OF EMPLOYER Desilu Productions Inc. Employer Code No. TVF By: Edwin Keltner
 (Office of Company)
 ADDRESS: 780 No. Gower John Lindes
 (Representative of Employees)

CITY: Hollywood STATE: Calif.

EMPLOYEE'S NAME (AS ON SOCIAL SECURITY CARD) LAST FIRST INITIAL	HOME ADDRESS GIVE STREET, CITY AND STATE	LOCAL UNION NO.	SOCIAL SECURITY NUMBER	N'S W'KES	NO. OF D'BLE	SCALE WAGES	PENSION CONTRIBUTION
1. SPEINER, FRED	[REDACTED]			6		257.05	7.71
2. DAVIDSON, JULIAN				6		128.52	3.86
3. RUDERMAN, SYLVIA				6	1	192.78	5.78
4. CRISS, WILLIAM				6	1	192.78	5.78
5. NEUFELD, JOHN				6	1	192.78	5.78
6. NASH, TED				6	1	192.78	5.78
7. LODICE, DAN				6	1	192.78	5.78
8. DECKER, JAMES A.				6		128.52	3.86
9. MAEHE, ARTHUR M.				6		128.52	3.86
10. ROBINSON, ALAN				6		128.52	3.86
11. SHERRY, CLAUDE EUGENE				6		128.52	3.86
12. HARSNMAN, ALLAN				6		128.52	3.86
13. DI FIORE, JOSEPH				6		128.52	3.86
14. GEDER, EDWIN M.				6		128.52	3.86
15. EHNLIICH, JESSE			6		128.52	3.86	
16. STONE, ROBERT K.			6		128.52	3.86	
17. WATSON, KENNETH E.			6	2	218.49	6.55	

Handwritten notes on the left margin:
 w/w
 dm
 cc
 cc
 cc
 cc
 cc
 cc

Total Pension Contributions cont. page 2
 Make check payable in this amount to "AFM & EPW Fund"

OR FUND USE ONLY:
 Date pay't rec'd _____ Amt. paid _____ Date posted _____ By _____
 See reverse side for additional terms and conditions of this contract.

Handwritten number: 5812

¹ American Federation of Musicians, "Personal Service Contracts, Star Trek," 1966-69, author's personal library, acquired digitally from Jeff Bond.

APPENDIX B: Cue Sheet for "Dagger of the Mind"²

DESILU MUSIC DEPARTMENT
Music Cue Sheet for Filmed Program

SERIES TITLE: STAR TREK PRODUCTION NO: 6149-11
EPISODE TITLE: "THE DAGGER OF THE MIND"

Title of Composition Or Cue	Composer		Publisher	Time
M10-5 What To Do	Sol Kaplan	BMI	Bruin Music Co.	:39
M10a-5 Two Into One	"	"	"	:45
M10b-5 The Evil Kirk	"	"	"	:08
Main Title	Alexander Courage	"	"	:53
M11-8 Charlie's Gift	Fred Steiner	ASCAP	Addax Music Co.	:25
M12-8 Zap Janice	"	"	"	:28
M12a Zap Sam	"	"	"	:39
M13-7 Lurch Time	A. Courage	BMI	Bruin	:20
M14-5 Evil Triumphs	S. Kaplan	"	"	:46
M14a-8 Charlies Mystery	F. Steiner	ASCAP	Addax	:35
M14b-8 Zap The Antares	"	"	"	:17
M21-9 Romulan Agit.	"	"	"	:15
M22-5 Beam Up	S. Kaplan	BMI	Bruin	:19
M23-7 It Spreads	A. Courage	"	"	:13
M24-2 Epilogue	"	"	"	:22
M25-4 Hello Girls	F. Steiner	ASCAP	ADDAX	:12
M26-7 Breaking Planet	A. Courage	BMI	Bruin	:33
M27-6 Monitor Liz.	"	"	"	:08
M31-8 Kirk's Command	F. Steiner	ASCAP	Addax	:07
M31a-10 Enter Andrea	"	"	"	1:09
M32-4 Meet Andrea	"	"	"	:20
M33-4 Hello Ruth	"	"	"	:37
M35-6 Down Again	A. Courage	BMI	Bruin	:12
M35-6 Genuine Affection	"	"	"	:18
M41 Hot Sun	"	"	"	:13
M42-4 Hello Ruth	F. Steiner	ASCAP	Addax	:16
M43-2 Instant Paradise	A. Courage	BMI	Bruin	:39
M44-1 Bottled	"	"	"	1:06
M44b-1 Probing	"	"	"	:35
M44b-7 Sweaty Palm	"	"	"	:21
M51-10 Android Kirk	F. Steiner	ASCAP	Addax	:27
M52-4 Three Venuses	"	"	"	:59
M52a-9 Brandy	S. Kaplan	BMI	Bruin	:10
M53-5 Romulan T.	F. Steiner	ASCAP	Addax	:13
M54-4 Eve Is Out	"	"	"	:33
M54a-4 Eve To Magda	"	"	"	:36
M54b-4 Venus Walks	"	"	"	:32
M55-4 Mudd Plan	"	"	"	:13
M56-7 Party Time	A. Courage	BMI	Bruin	:55
M61-5 Hot Capt.	S. Kaplan	"	"	1:05
M62-4 Pace Radio	F. Steiner	ASCAP	Addax	:59
M63-4 Mudd's Farewell	"	"	"	:28
M63a-7 Solo Finks Out	A. Courage	BMI	Bruin	:28
M64-7 It Spreads	"	"	"	:23
M64a-8 Space Orbit	"	"	"	:30
M65-2 End It	"	"	"	:20
End Title Theme	"	"	"	:45
Desilu I.D.	W. Hatch	"	"	:04

Note: All music is instrumental background

² Paramount Television Music Department, "Star Trek, Music Cue Sheets for Filmed Programs: Seasons One through Three," 1966-69, author's personal library, acquired digitally from Jeff Bond.

APPENDIX C: Timing Sheet for M52 "Come On Spock" in "The Trouble with Tribbles"³

DESILU MUSIC DEPARTMENT
TIMING SHEET

Hold OFF.

SERIES STAR TREK

SHOW # 42 TITLE _____

CUE # M-52 FTG. IN REEL 261

SEC.

	KIRK IS BURNED UP... He wants all the tribbles off the ship.. Scott comes in with a load.. Spock says "They are in everything" Kirk "and I guess in the storage compartment"
00	START MUSIC as kirk with his tray of tribbles hurries over ^{to} the communication device
2.2/3	He switches on as he hands the plate of tribbles to one of the crew.. Behind we see Scott ^{with} handful of tribbles ... tribbles on the walls
3.½	Kirk "This is Kirk" dial pause
5.½	Kirk "Have so and so and Baris meet us down at the storage compartments at once we are beaming down"
10.½	End dial
11	Kirk starts to hurriedly exit "Come on Spock"
12.1/3	The doors open and as they exit
12/2/3	CUT Crewman at console which is covered with tribbles ... he is fondling one
15.1/3	Doors open
16.½	Kirk and Spock enter the energizing room ... make their way through hundreds of tribbles on floor to the energizing platform which is also covered with tribbles
23	Kirk picks one up starts to hand it to Spock and looks around in helpless angier
25.½	He motions to the control panel with a tribble in his hand "energize"
26.½	MUSIC SEGUES TO TRACK CUE M-53 WHICH IS A SHOT OF THE TWO SHIPS IN FLIGHT
	<u>STARTS ON Ab</u>
	Ab Db Gb

³ "Desilu Music Department Timing Sheet, "The Trouble with Tribbles,"" Jerry Fielding Collection, MSS 2116, Box 85, Folder 1, L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.

APPENDIX D: Critical Edition of M22 “Venus Aboard” from “Mudd’s Women”

This brief edition demonstrates the *Star Trek* composition process—the steps composer Fred Steiner and the *Star Trek* music team took in realizing this underscore, and the changes they made along the way. It wasn’t uncommon for cues to be manipulated from orchestrated score to recorded track, either by the composer or by direction of the music editor on the scoring stage. In the case of M22 “Venus Aboard,” such manipulations were small but significant. Changes between Steiner’s sketch score and Gus Levine’s orchestration were often simply the elimination of non-musical details—timing and visual cues, for example. Changes made on the scoring stage, on the other hand, revolved around the addition or subtraction of articulations, or the addition or subtraction of instruments to melodic or accompanimental lines. In the dubbing process, where the recorded cues were edited into the episode’s soundtrack, changes were made to volume level (i.e., it was strategically lowered to make aural room for dialogue), though cues were also shortened at the beginning and the end to fit the scene better. In the case of M22, the first four measures were dropped in favor of the series’ traditional fly-in material, which employed a statement of the series’ fanfare in the soundtrack. These changes, though small, were significant, and demonstrate the dynamic process of creating the series’ musical soundtrack.

PRIMARY SOURCES

“Mudd’s Women” has several extant sources, four of which are employed in this edition. These sources are as follows, ordered chronologically:

A: Steiner’s sketch scores for “Mudd’s Women” are located in the music library of the CBS licensing department in Los Angeles, CA.⁴ A photocopy of these sketches is held in the L. Tom Perry Special Collections library of Brigham Young University, Provo, UT.⁵ They exist on several types of music paper, with different system groupings; M22, for instance, has been sketched on a large sheet of music paper with four-staff systems. Each system is divided, in printed ink, into four measures, and bracketed together at the system’s top. These sketch scores include the cue’s music in economical shorthand, with little material repeated if it can be notated with a repeat sign or other symbol. This source contains time notation, indicating how long the cue has been running at the beginning of each measure, as well as tempo markings. Also included are dialogue and visual cues (i.e., “F.I. ‘Enterprise’ In Space”).

B: Steiner’s sketches were realized into full score by orchestrator Gus Levine with very few changes.⁶ It was written on pre-printed orchestral music paper (MGM Music Form 14) with 22 staves, each designated to an instrument or instrument group, and because the score does not include all of the instrument groups marked on the paper, several staves are either left blank or assigned new

⁴ Star Trek Music Collection, “Mudd’s Women,” Music Licensing Department, CBS, Los Angeles, CA.

⁵ Fred Steiner Papers, 1975–1981, MSS 2193, Folder “Unused,” L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Orem, UT.

⁶ Star Trek Music Collection, “Mudd’s Women,” CBS.

instrument groups by Levine (organ, for instance, taking the piano staves). This score, located at the CBS music library, is a transposed one, and includes basic tempo, dynamics, and expression markings. It does not, however, provide the timing, dialogue, or visual notes included on the sketch.

C: The series' 1960s' session recordings, taken from the scoring stage, were released in 2012 through La-La Land Records (Los Angeles, CA).⁷ These are the original recordings, before they were manipulated on the dubbing stage and inserted into their respective episodes. In this release, they were taken from 1/4-inch mono tape, pitch corrected, and digitized. All of *Star Trek's* recorded music, as currently existing in CBS's music library, are included in this CD set. Many tracks include multiple cues, and so M22 was extracted from its track (21) in the season 1 disc set, disc 3.

D: The fourth source for this edition is the 2004 DVD release of the series' episodes by CBS Paramount International Television.⁸ These DVDs were digitized from the original tapes, with minimal remastering of their sound or video (the visual effects and title theme, for instance, were not updated as they were in the 2008 release). "Mudd's Women" is the second track of the DVD set for the series' first season, disc 2.

Because this edition is concerned with the development of the two cues in question from sketch to episode, these four sources are given equal weight in the final product.

OTHER SOURCES

E: A photocopy of source B exists at BYU, with mark-ups made in red, blue, and grey pen or pencil by Steiner.⁹ These mark-ups indicate changes Steiner made to the episode's score for a re-recording of select cues in 1986 for release on CD. Because this edition is interested in illuminating the process of creating the series' *original* soundtrack, this source is not included in the final copy.

F: This source is the recorded 1986 soundtrack, based on Steiner's compositions, changes, and re-recordings, released by Varese Sarabande.¹⁰ This edition also ignores this source, as it emerged a significant amount of time after the episode's score was dubbed into the 1966 version of "Mudd's Women" and includes musical changes made by Steiner that do not apply to this edition's goal.

Instrumental parts for this episode's score are located at BYU. However, a visit to this archive for the purpose of this edition was not possible. There is a chance that these parts are for Steiner's 1986 recording of selected tracks to "Mudd's Women," and not for the original session recordings in 1966.

⁷ *Star Trek: The Original Series Soundtrack Collection*, La-La Land Records LLLCD-1701, 2012, 15 CDs.

⁸ *Star Trek*, Gene Roddenberry, executive producer, 1966–1969 (Los Angeles, CA: CBS Paramount International Television, 2004), 22 DVDs.

⁹ Fred Steiner Papers, Folder "Mudd's Women."

¹⁰ Fred Steiner, *Star Trek: Newly Recorded Music from Selected Episodes of the Paramount TV Series*, CD (Varese Sarabande Records VSD 47235, 1990)..

EDITORIAL METHODS

Because this edition attempts to demonstrate the development of this cue through its four versions (sources A through D), it is presented both as a parallel edition and an eclectic edition. Each page of the edition contains the text in two forms: as a diplomatic edition from source A (the sketch, presented at the bottom of each page with the title “Sketch Score”), and as a conflated edition from sources B through D (presented above the sketch; score order is according to source B).

Source A has been reproduced as faithfully as possible, with the location, case, and spelling of musical and text-based notes reproduced exactly as found on the sketch. Accidentals and expressive markings are presented in the same manner—without editorial emendations.

In order to demonstrate changes in the musical cues between the orchestrated score (B), the session recording (C), and the cues as dubbed into the episode proper (D), all three are presented simultaneously in the top portion of the edition score. Where all three sources agree, the score is printed in black. If a reading occurs only in B, that reading is presented in **blue**. If a reading is only in C, it is in **red**. If only in D, it is in **green**.

In addition, source D is employed in this edition as a temporal and visual source. Though source B does not include notes on cue timing, character dialogue, or visual cues, this information is added from sources C and D in order to allow the reader to compare these versions to source A.

Emendations, beyond those written or recorded in these three sources, and beyond those considered silent, are added by the editor in brackets and explained in the critical notes. Unmarked emendations in the top portion of each score include: the removal of unnecessary accidentals and repeated instructions, the removal of circles from around terms, the standardization of tremolo, repeat, and “*col* [instrument]” notation, and the standardization of more general style choices. Though most differences between sources B and D, as well as editorial changes, are marked in the edition by the method described above, critical notes are provided below in instances where this system inadequately expresses variants or editor choices.

CRITICAL NOTES

M. 1, Sketch Score Staff 4, Source A: the editor has added a flat in front of the A-flat.

Mm. 1–10, Hn. 1, Source C: this part was either not recorded on the scoring stage, or was removed from the mix in the scoring process.

Mm. 1–10, Vibr., Source C: this part was either not recorded on the scoring stage, or was removed from the mix in the scoring process.

Mm. 1–4, full orch., Source D: these measures were cut on the dubbing stage.

M. 4, Fl. 2, bt. 3–4, Source B: a possible slur connects the melodic line to the dotted-eighth of the following measure. However, since Fl. 2 copies Fl. 1 in m. 5, and because Fl. 1 articulates the first note of that measure, the possible slur has been ignored.

Mm. 5–8, Bells and Organ, Source C: these measures are inaudible in the session recording. However, the first beat of m. 8 is partially audible.

M. 8, Organ, bt. 1, Source C: though the three grace notes leading up to the B-flat are not present in B, they are audible in C.

M. 10, full orch., bt. 2, Source C: though unmarked in B, there is a *ritardando* in the recording (C).

Composed by Fred Steiner
Orchestrated by Gus Levine
Edited by Jessica Getman

M22 "Venus Aboard"



Fly-in with voiceover

09:11:10

Kirk Narr.: "We've taken aboard..."

0:00:00 $\text{♩} = 48$

Flute *mf*

Flute *mf*

English Horn *mf*

Clarinet I *mf*

Clarinet II *mf*

Bassoon *mf*

Horn I *mf*

Horns II-IV *mf*

Bells *mf* (soft sticks)

Vibraphone *mf* (soft sticks)

Organ *mf*

Harp *mf*

Viola *mf*

Violoncello *mf*

String Bass *mf*

Sketch Score

INTWO [$\text{♩} = 48$]

0 2.5 5 7.5 10 12

FLS STAGGERED ORGAN etc.

FLS UNIS

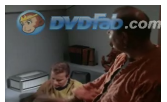
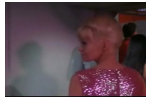
Vib Glock etc.

STR. HN I *mf*

Hp etc.

3 HNS WW

BS etc.



"...three unusual females."

"...mysterious magnetic effect..."

"Explanation unknown at present."

Fl. ① ⑦ ⑧ ⑨ ⑩

Eng. Hn.

Cl.

Cl.

Bsn. 4

Hn. *dim.*

Hn. *dim.*

Bells

Vib.

Org.

Hp. 8

Vla. *rit.*

Vc. *rit.*

S. Bass 8

15 17.5 20 Poco Rit. 25.4

END NARR MR MUDD DIALOG

HN I DIM.

STR

2 3

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