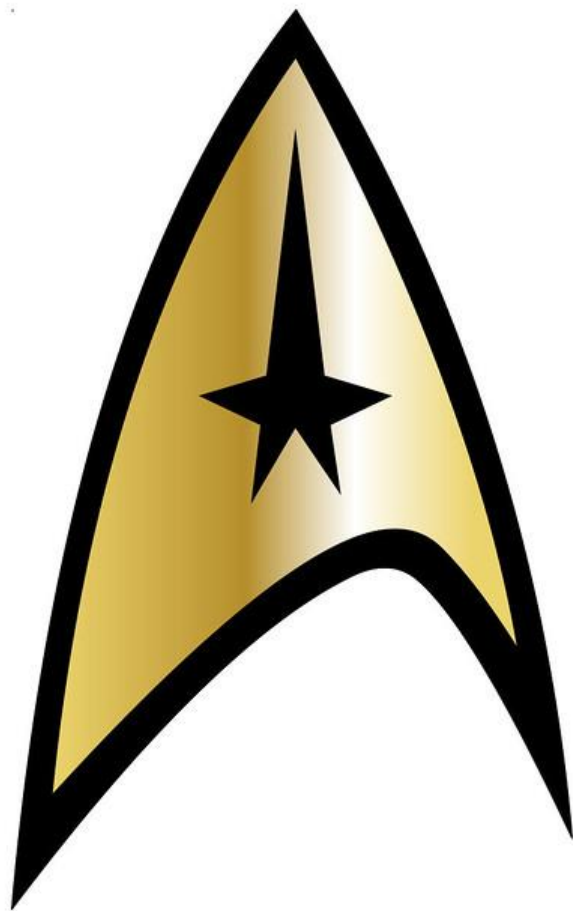


STAR TREK



Concise Episode Guide

Version 3.4

Last Update September 30, 2025

STAR TREK Episode Guide

How to Interpret the Font Color and Episode Numbers:

Font Color:

Black Text - Alpha Canon (Prime & Mirror Universe)

Blue Text - Alpha Canon (Kelvin Universe)

Red Text - Beta Canon (Prime & Mirror Universe)

Green Text - Online Gaming

Abbreviations:

Ang: Star Trek: USS Angeles

AvU - Star Trek: Avalon Universe

CI STOSS - Certifiably Ingame's Star Trek Online Story Series

DISCO - Star Trek Discovery

DrD - Star Trek: Dreadnaught Dominion

DS9 - Deep Space Nine

ENT - Star Trek: Enterprise

EXT - Star Trek: Starship Exeter

FGT - Star Trek: Starship Farragut

Fd1 - Star Trek: Federation One

HeC - Star Trek: The Helena Chronicles

HdF - Star Trek: Hidden Frontier

Int - Star Trek: Starship Intrepid

KHA - Star Trek Khan (Audio Drama)

LDS - Star Trek: Lower Decks

Ody - Star Trek: Odyssey

Ph2 - Star Trek: Phase 2 / New Voyages

PIC - Star Trek: Picard

PROD - Star Trek: Prodigy

S31 - Star Trek Section 31

SNW - Star Trek: Strange New Worlds

STC - Star Trek Continues

TAS - Star Trek: the Animated Series

TNG - Star Trek: the Next Generation

TNZ - Star Trek: Tales from the Neutral Zone

TOS - Star Trek: the Original Series

VAL - Star Trek: Starship Valiant

VOY - Star Trek: Voyager

The numbers in parenthesis following “cannon” episodes: (black or blue text) represents the release order in numerical sequence. Thus TOS 6: The Man Trap is numbers “(1)”, because it was the first episode every broadcast, even though it wasn’t the first episode produced or even the first episode in chronological sequence. The numbers in brackets indicate the runtime of a given episode, only used when it deviates from the standard length or is a streaming episode (where standard lengths aren’t required).¹

Non canonical episodes (in red or green) are not so numbered, because they’re noncanonical, and some of the episodes in these various series aren’t included in this guide due to exceptionally poor quality, such as much of the Dreadnaught Dominion series, which has very poor production quality and generally substandard acting, in my opinion.

¹ The list of these isn’t (yet) comprehensive, therefore some nonstandard length episodes aren’t yet completely catalogued.

STAR TREK Episode Guide

22nd Century

2151-52 AD (Enterprise, Season 1)

1. ENT 1: Broken Bow (629)
2. ENT 2: Fight or Flight (630)
3. ENT 3: Strange New World (631)
4. ENT 4: Unexpected (632)
5. ENT 5: Terra Nova (633)
6. ENT 6: The Andorian Incident (634)
7. ENT 7: Breaking the Ice (635)
8. ENT 8: Civilization (636)
9. ENT 9: Fortunate Son (637)
10. ENT 10: Cold Front (638)
11. ENT 11: Silent Enemy (639)
12. ENT 12: Dear Doctor (640)
13. ENT 13: Sleeping Dogs (641)
14. ENT 14: Shadows of P'Jem (642)
15. ENT 15: Shuttlepod One (643)
16. ENT 16: Fusion (644)
17. ENT 17: Rogue Planet (645)
18. ENT 18: Acquisition (646)
19. ENT 19: Oasis (647)
20. ENT 20: Detained (648)
21. ENT 21: Vox Sola (649)
22. ENT 22: Fallen Hero (650)
23. ENT 23: Desert Crossing (651)
24. ENT 24: Two Days and Two Nights (652)
25. ENT 25: Shockwave, Part 1 (653)

2152-53 AD (Enterprise, Season 2)

26. ENT 26: Shockwave, Part 2 (654)
27. ENT 27: Carbon Creek (655)
28. ENT 28: Minefield (656)
29. ENT 29: Dead Stop (657)
30. ENT 30: A Night in Sickbay (658)
31. ENT 31: Marauders (659)
32. ENT 32: The Seventh (660)
33. ENT 33: The Communicator (661)
34. ENT 34: Singularity (662)
35. ENT 35: Vanishing Point (663)
36. ENT 36: Precious Cargo (664)
37. ENT 37: The Catwalk (666)
38. ENT 38: Dawn (667)
39. ENT 39: Stigma (668)
40. ENT 40: Cease Fire (669)
41. ENT 41: Future Tense (670)

42. ENT 42: Canamar (671)
43. ENT 43: The Crossing (672)
44. ENT 44: Judgment (673)
45. ENT 45: Horizon (674)
46. ENT 46: The Breach (675)
47. ENT 47: Cogenitor (676)
48. ENT 48: Regeneration (677)
49. ENT 49: First Flight (678)
50. ENT 50: Bounty (679)
51. ENT 51: The Expanse (680)

2153-54 AD (Enterprise, Season 3)

52. ENT 52: The Xindi (681)
53. ENT 53: Anomaly (682)
54. ENT 54: Extinction (683)
55. ENT 55: Rajiin (684)
56. ENT 56: Impulse (685)
57. ENT 57: Exile (686)
58. ENT 58: The Shipment (687)
59. ENT 59: Twilight (688)
60. ENT 60: North Star (689)
61. ENT 61: Similitude (690)
62. ENT 62: Carpenter Street (691)
63. ENT 63: Chosen Realm (692)
64. ENT 64: Proving Ground (693)
65. ENT 65: Stratagem (694)
66. ENT 66: Harbinger (695)
67. ENT 67: Doctor's Orders (696)
68. ENT 68: Hatchery (697)
69. ENT 69: Azati Prime (698)
70. ENT 70: Damage (699)
71. ENT 71: The Forgotten (700)
72. ENT 72: E² (701)
73. ENT 73: The Council (702)
74. ENT 74: Countdown (703)
75. ENT 75: Zero Hour (704)

2155-56 AD (Enterprise, Season 4)

76. ENT 76: Storm Front, Part 1 (705)
77. ENT 77: Storm Front, Part 2 (706)
78. ENT 78: Home (707)
79. ENT 79: Borderland (Part 1) (708)
80. ENT 80: Cold Station 12 (Part 2) (709)
81. ENT 81: The Augments (Part 3) (710)

STAR TREK Episode Guide

- 82. ENT 82: The Forge (Part 1) (711)
- 83. ENT 83: Awakening (Part 2) (712)
- 84. ENT 84: Kir'Shara (Part 3) (713)
- 85. ENT 85: Daedalus (714)
- 86. ENT 86: Observer Effect (715)
- 87. ENT 87: Babel One (Part 1) (716)
- 88. ENT 88: United (Part 2) (717)
- 89. ENT 89: The Aenar (Part 3) (718)
- 90. ENT 90: Affliction (Part 1) (719)
- 91. ENT 91: Divergence (Part 2) (720)
- 92. ENT 92: Bound (721)
- 93. ENT 93: In a Mirror, Darkly, Part 1 (722)
- 94. ENT 94: In a Mirror, Darkly, Part 2 (723)
- 95. ENT 95: Demons (Part 1) (724)
- 96. ENT 96: Terra Prime (Part 2) (725)²

2156-60 AD (The Earth-Romulan War)

- 97. The Romulan War 1: Preamble to War
- 98. The Romulan War 2: Election 2158
- 99. The Romulan War 3: The Romulan War, Part 1
- 100. The Romulan War 4: They Want Us Dead

- 101. The Romulan War 5: Hunting Grounds (The Battle of Terra Nova)
- 102. The Romulan War 6: The Fighting Fourth
- 103. The Romulan War 7: Sleep is Hard to Find, Part 1
- 104. The Romulan War 8: Sleep is Hard to Find, Part 2
- 105. The Romulan War 9: Ships of the Line
- 106. The Romulan War 10: Final Flight
- 107. The Romulan War 11: The Romulan War, Part 2 (unreleased)
- 108. Star Trek Horizons
- 109. CertIngame: First Months of the Romulan War
- 110. CertIngame: Second Year of the Earth-Romulan War
- 111. CertIngame: Andoria, Tellar and Vulcan in the Romulan War
- 112. CertIngame: Final Year of the Earth-Romulan War
- 113. CertIngame The Battle of Cheron

2200 AD

- 114. Pacific 201, Part 1
- 115. Pacific 201, Part 2

² Insert episode ENT 97: *These are the Voyages* within TNG XX *The Pegasus*.

STAR TREK Episode Guide

23rd Century

ca. 2230 AD

116. ShortTrek 9: The Girl Who Made the Stars (767)

2239 AD

117. ShortTrek 3: The Brightest Star (747)

ca 2250s AD

118. ShortTrek 6: The Trouble with Edward (764)

2253 AD

119. ShortTrek 5: Q&A (763)
120. TOS 1: The Cage (131)³
121. ShortTrek 7: Ask Not (765)

2256-57 AD (Discovery, Season 1)

122. DISCO 1: The Vulcan Hello (730)
123. DISCO 2: The Battle at the Binary Stars (731)
124. DISCO 3: Context is for Kings (732)
125. DISCO 4: The Butcher's Knife Cares Not for the Lamb's Cry (733)
126. DISCO 5: Choose Your Pain (734)
127. DISCO 6: Lethe (735)
128. DISCO 7: Magic to Make the Sanest Man Go Mad (736)
129. DISCO 8: Si Vis Pacem, Para Bellum (737)
130. DISCO 9: Into the Forest I Go (738)
131. DISCO 10: Despite Yourself (739)
132. DISCO 11: The Wolf Inside (740)
133. DISCO 12: Vaulting Ambition (741)
134. DISCO 13: What's Past is Prologue (742)
135. DISCO 14: The War Without, The War Within (743)
136. DISCO 15: Will You Take My Hand? (744)

2257-58 AD (Discovery, Season 1)

137. DISCO 16: Brother (749)
138. Short Trek 1: Runaway (745)
139. DISCO 17: New Eden (750)
140. DISCO 18: Point of Light (751)
141. DISCO 19: An Obol for Charon (752)
142. DISCO 20: Saints of Imperfection (753)

143. DISCO 21: The Sound of Thunder (754)
144. DISCO 22: Light and Shadows (755)
145. DISCO 23: If Memory Serves (756)
146. DISCO 24: Project Daedalus (757)
147. DISCO 25: The Red Angel (758)
148. DISCO 26: Perpetual Infinity (759)
149. DISCO 27: Through the Valley of Shadows (760)
150. DISCO 28: Such Sweet Sorrow, Part 1 (761)
151. DISCO 29: Such Sweet Sorrow, Part 2 (762)

2258-59 AD (Strange New Worlds, Season 1)

152. SNW 1: Strange New Worlds (844)
153. SNW 2: Children of the Comet (845)
154. SNW 3: Ghosts of Illurya (846)
155. SNW 4: Mento Mori (847)
156. SNW 5: Spock Amok (848)
157. SNW 6: Lift Us Up Where Suffering Cannot Reach (849)
158. SNW 7: The Serene Squall (850)
159. SNW 8: The Elysian Kingdom (851)
160. SNW 9: All Those Who Wander (852)
161. SNW 10: A Quality of Mercy (853)

2259-2260 AD (Strange New Worlds, Season 2)

162. SNW 11: The Broken Circle (884)
163. SNW 12: Ad Astra per Aspera (885)
164. SNW 13: Tomorrow and Tomorrow and Tomorrow (886)
165. SNW 14: Among the Lotus Eaters (887)
166. SNW 15: Charades (888)
167. SNW 16: Lost in Translation (889)
168. SNW 17: Those Old Scientists (890)⁴
169. SNW 18: Under the Mask of War (891)
170. SNW 19: Subspace Rhapsody (892)
171. SNW 20: Hegemony, Part 1 (893)

2260-2261 AD (Strange New Worlds, Season 3)

172. SNW 21 Hegemony, Part 2 (950)
173. SNW 22. Wedding Bell Blues (951)
174. SNW 23. Shuttle to Kenfori (952)
175. SNW 24. A Space Adventure Hour (953)

³ This was the very first produced episode of the entire franchise, but it was released 131st in order.

⁴ This episode could also be watched immediately following LDS 26: *Hear All Trust Nothing* (according to the stardate Brad Boimler recites at the episode's inception).

STAR TREK Episode Guide

- 176. SNW 25. Through the Lense of Time (954)
- 177. SNW 26. The Sehlat Who Ate Its Tail (955)
- 178. SNW 27. What Is Starfleet? (956)
- 179. SNW 28. Four-and-a-Half Vulcans (957)
- 180. SNW 29. Terrarium (958)
- 181. SNW 30. New Life and New Civilizations (959) (55m)

STAR TREK Episode Guide

Star Trek the Original Series was more revolutionary than you think...

THIS MODERN WORLD

BY TOM TOMORROW

CAPTAIN'S LOG: THE ENTERPRISE HAS TRAVELED BACK IN TIME TO A PRIMITIVE AND BARBARIC ERA IN EARTH'S HISTORY--THE YEAR 2020! OUR MISSION--**HISTORICAL RESEARCH!**

CAPTAIN, I'VE LINKED THE SHIP'S COMPUTERS TO THE PLANETARY DATA NETWORK--

--BUT IT'S CLOGGED WITH VITRIOL, SOPHISTRY, AND MISOGYNY! I'M HAVING TROUBLE LOCATING ANY USEFUL **INFORMATION!**

SPOCK?

I AM MONITORING A COMMUNICATIONS PLATFORM KNOWN AS "TWITTER"--WHERE I HAVE INADVERTENTLY BECOME INVOLVED IN A DISPUTE CONCERNING THE RIGHT TO OWN **FIREARMS!**

COMPUTER--TRANSLATE THE 21ST CENTURY COLLOQUIALISM, "LIBTARD."

PRO-CESS-ING.

CAPTAIN--SOMEONE ON THE PLANET'S SURFACE IS TRYIN' TO HACK INTO OUR **MEMORY BANKS!**

LOCK THEM OUT--BEFORE THEY CHANGE ...**HISTORY!**

AYE, SIR--BUT I DINNA THINK YOU NEED TO WORRY! THEY SEEM TO BE SEARCHING FOR--WELL--PICTURES OF NAKED WOMEN, SIR.

JIM, WHAT IN BLAZES WAS **WRONG** WITH THESE PEOPLE?

THEIR...**TECHNOLOGY**...OUTSTRIPPED THEIR...**MATURITY**. THEY BECAME **ADDICTED**...TO CONSTANT **STIMULATION** AND POINTLESS **DISTRACTION!**

IT'S A WONDER THEY **SURVIVED!**

MR. SULU--GET US **OUT** OF HERE!

SURE, CAPTAIN--AS SOON AS I UPLOAD THESE **CAT MEMES** I JUST MADE TO SOMETHING CALLED **FACEBOOK!**

HEH! I MUST ADMIT...THEY **ARE** AMUSING!

NEXT: CAN THE CREW ESCAPE THE INSIDIOUS INFLUENCE OF THE 21ST CENTURY--BEFORE IT'S TOO LATE?

CAPTAIN--WHY IS THERE A **PENIS** ON THE MAIN VIEWSCREEN?

BLASTED TRICORDER! I WAS...**TRYING**...TO TEXT YEOMAN RAND!

TOM TOMORROW © 2020

pres·ent·ism

/ˈprezənˌtɪzəm/

noun

1. uncritical adherence to present-day attitudes, especially the tendency to interpret past events in terms of modern values and concepts.

Warning: the following piece contains spoilers. If you're not intimately familiar with Star Trek TOS, you may want to wait to read this until you've seen every episode.

STAR TREK Episode Guide

It's understandable that many would be tempted to hold *Star Trek TOS* up to contemporary standards on matters of racism, sexism, gender specificity, and more. Certainly, there are many examples that seem quite cringeworthy in 2021, especially as the world struggles to move past the dystopian Trump Administration and others like it. James T Kirk's womanizing, the fact that the BIPOC and/or women cast members generally play subordinate roles, that women in Starfleet were expected to dress in mini skirts and nylons (to say nothing of gender binaries and heteronormativity) are just a few that come to mind. However that is a temptation that I would argue should be avoided. (Granted, I'm a cis-gendered, white, heterosexual dude—albeit a highly sensitive one—so my biases and conditioning filter my judgment, of course!)

That's not to say that those who take issue with these flaws, generated by the evolution of time that they may be, shouldn't. And nobody who is repulsed by the cultural baggage that any fictional work weaves in—intentionally or not—should be judged negatively for feeling angry or repulsed by it. Controlling the reactions of others is never a good idea. People feel what they feel, and that should be respected.

My intent here is not to engage in tone policing or to whitewash the inevitable flaws that were part of *Star Trek TOS*. My only wish is to put it into historical context and provide those who wish to wade through those imperfections with a bit of background. In my opinion, flaws included, *Star Trek TOS* was a mostly good faith effort at providing progressive outlook to humanity's future. Many who watched the series when it aired would heartily agree.

For all of its flaws—created by social evolution and the passage of time—*Star Trek TOS* was far ahead of its time, and it constantly pushed the envelope on social issues, at least as much as it could get away with in the mid-late 1960s when it first aired. In fact, its writers, producers, and principal actors often tried to push it *further*, but were constantly kept in check by the network (NBC, at the time), and occasionally also by *Desilu Studios*.

Times have certainly changed, but the *Original Series* was about as progressive a show one could get away with in those times, even though some of the messages which then were quite subversive don't translate so well today.

There are always people on the left (and don't get me wrong, I consider my political perspective to be libertarian eco-socialist, which is substantially green/left), who take a dour and sanctimonious view of pop culture, particularly dogmatic sectarians. There are some, including Michael Parenti, just to name one example, who'll insist unapologetically that *TOS* was actually quite reactionary, but frankly I think that's ultra-left rubbish. At best, it's an incredibly shallow assessment of the series.

In fact, *Star Trek* frequently pushed back on racism, sexism, fascism, war mongering, religious dogma, superstition, ecological destruction, and even anti/communism throughout its three year run and did more to inspire revolutionary views than any paper pushing sectarians could dream of doing in an entire lifetime.

To begin with, the mid 1960s, when *Star Trek* was conceived by Gene Roddenberry, was not long after the McCarthyist red scares which were a sustained and deliberate attack on the left and the power of organized labor. While Hollywood wasn't actually the primary target, it was certainly the most visible one, and seven years of over-the-top rabid anti-communist witch hunting by the likes of Senator Joe McCarthy, Roy Cohn, J Edgar Hoover, et. al. almost completely drove the US left underground and ushered in a reactionary period in US history. Revolutionary political views could get one fired or even blacklisted, so those with genuinely left leaning perspectives had to tread carefully. For left leaning producers, such as Rod Serling or Gene Roddenberry, one had to acquire a lot of credibility before being able to pitch groundbreaking shows like the *Twilight Zone* or *Star Trek* when the standard yardstick of wholesomeness was *Leave it to Beaver*. Even then, these producers had to fight constantly to prevent their ideas from being chopped to bits. Roddenberry had to face these challenges right from the start.

For example, Roddenberry initially wanted to cast a woman in the role of First Officer. In fact, he actually *did* cast a woman, Majel Barrett, for the role of "Number One", in *The Cage*. Most accounts of *Star Trek* history record that NBC rejected that episode for being "too cerebral" (preferring a more "action-adventure" oriented show), and then made the unprecedented request for a *second* pilot, which became the episode *Where No Man Has Gone Before*, but what's sometimes forgotten is that the Network *also* demanded that Roddenberry write out both the parts of "Number One" (because they were ad-

STAR TREK Episode Guide

verse to women having command or even near command responsibility—a concept that’s mainstream now, but was considered very radical then—and careful viewers will notice that Commander Una actually *does* take command of the *Enterprise* for a significant part of the episode while the Talosians hold Captain Pike captive) and Mr. Spock (because to them he resembled Satan).

The Network had still other bones to pick with Roddenberry:

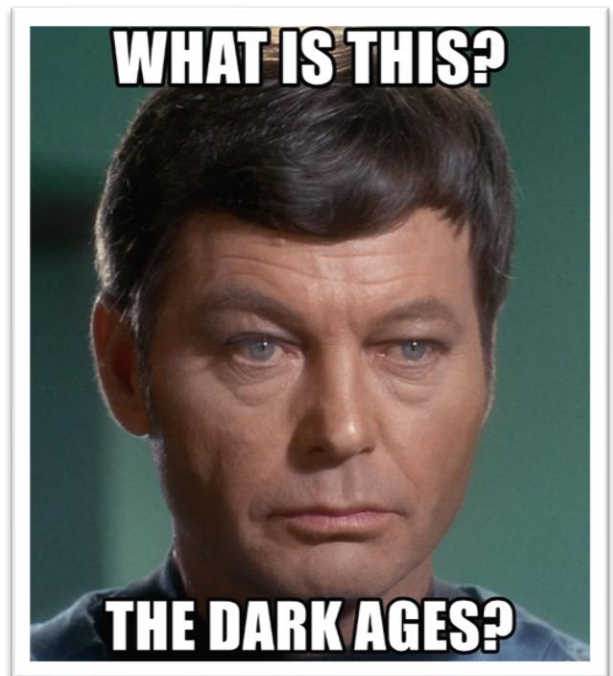
- (1) They found it incredulous that *nobody* in the crew smoked cigarettes during the entire story (a complaint *anybody* would consider ridiculous today);
- (2) They objected to the fact that the women—as well as the men—wore pants (horrors!);
- (3) They worried that the cast was a little too “integrated” (though most of them were nevertheless white dudes; one wonders the levels of apoplexy they’d experience if a visitor from the future described the *ST DISCO* crew!)

The Network wasn’t the only source of consternation. Lucille Ball—who’d presided over the studio executives’ meeting where the decision was made to produce the show, and spoke favorably about it—was none too keen on the fact that Roddenberry had cast his then-mistress (Barrett) in such a prominent role (that they were an item was not a particularly well-kept secret). The socially liberal (though by then economically conservative) Ball probably worried less about Roddenberry’s private affairs (literal as well as figurative) than she did about how it could impact her business (and Lucille Ball was nothing if not a very shrewd business person). Ball decreed that under no circumstance was Barrett to continue in the role of Commander Una, or any others for that matter.

Most productions and/or producers wouldn’t have survived much scrutiny, but Roddenberry had already amassed a great deal of cred, *even before Star Trek* made him the now legendary “Great Bird of the Galaxy”, and he used that to push back as much as he could (and it’s even possible that this was one reason NBC requested a second pilot).

And in the end, Roddenberry got much of what he originally wanted:

- (1) The role of Spock was retained, though altered somewhat by combining his initial character aspects (his logic, sharp mind, and the fact that he was from the mythical planet Vulcan) with many of those initially envisioned for Number One (her lack of emotions, her close platonic bond to the captain, and the role of First Officer), and somehow that assuaged Network’s objections;
- (2) the cast remained multi-ethnic—and even became *more* so with the additions of Uhura and Sulu (plus several minor characters as well, such as Charlene Masters, Dr M’Benga, and Esteban Rodriguez), with men and women of just about every nationality serving together as equals (at least as much as possible within a chain-of-command structure), though for reasons never explained, while it was permissible to have characters of Japanese or Thai descent, Chinese were “right out”;



- (3) Women could hold important roles (not just that of yeomen, nurses, and secretaries, though they did plenty of that as well), but they weren’t allowed to be shown in command (though the *Star Trek* writers’ guide *actually stated* that Uhura was fourth in line in command behind Kirk, Spock, and Scotty; they just couldn’t *show* that on screen), and they had to wear “appropriate” clothing (ie nylons and miniskirts)

STAR TREK Episode Guide

Roddenberry even had the last laugh on Lucille Ball. Though he was technically barred from casting his mistress, Majel Barrett, he'd initially done so in *The Cage* under the pseudonym "M Leigh Hudec"⁵, with her natural hair color (dark brunette). Through a little sleight of hand and some hair dye, Roddenberry not only managed to sneak Barrett back onto the Enterprise *once*, but *twice*.

Majel Barrett played the part of Nurse Christine Chapel in two early episodes (*The Naked Time* and *What Are Little Girls Made Of?*), and did so under assumed hair (dirty blonde—though in some scenes the lighting reveals her natural dark brown, giving her a salt-and-pepper look) and her real name. She also provided the voice of the Enterprise Computer in *Mudd's Women*, a role she'd reprise through much of *TOS* (in monotone), but also in *TNG*, *DS9*, *Voyager*, and even the last episode of *Enterprise* (in her natural voice) *as well*. Indeed, Majel Barrett-Roddenberry has (thus far) had parts in more episodes in the entire *Star Trek* franchise than any other actor, *including Michael Dorn!*

(It's not entirely clear just how Roddenberry was able to get away with sneaking Majel Barrett back onto the show, because the fans quickly recognized that she was the same actor playing all three roles. Indeed, in many Trekkies' early "head" canon, Una was Christine Chapel's older, somewhat estranged sister and had also provided the voiceprint for Starfleet's computers. This latter bit of lore has even possibly been given very subtle fan service in the *ST DISCO* era Short Trek, *Q&A* when Number One identifies the Enterprise food sequencers as the "UnaMatrix", though obviously that's primarily a play on the Borg Collective's network interface!)

The progressive vision that *Star Trek TOS* attempted to present (and often succeeded) was of a united planet Earth, no longer divided by race, creed, or nationality (and they would've likely openly declared it free of class division, too, though the Network would've prevented it, so this was intended, but thoroughly downplayed—at least until the *TNG* series). This was demonstrated by consciously casting characters of all colors and nationalities, and (at least somewhat) casting them as equals. And while it's true that Captain James T Kirk (and before him Robert April and Christopher Pike) where (at least as far as official canon states) cis-gendered, heterosexual

white dudes, Captain Kirk answered to at least one superior officer of color, Commodore Stone (Percy Rodriguez) in the episode *Court Martial*. The writers deliberately cast a Black man in the role, and he was anything but a racist stereotype.

By contemporary standards, the crew of the *USS Enterprise* doesn't seem particularly diverse (especially if one compares it to the crew of the *USS Discovery*, which coalesces ten years prior to *TOS* canonically, though the show is in production a half century later), but by mid 1960s standards, it was. One might take a quick glance at the crew and dismiss it as being predominantly white dudes—heterosexual and heteronormative dudes, at that (with the exceptions of Uhura, Sulu, and a smattering of others)—but the creators and writers went to great lengths to represent as many nationalities as possible (or at least as much as the Network would permit).

Uhura represented a United Africa (and her name translates as "freedom" in her character's native Swahili—and in a lucky coincidence, her first name, though it's not heard onscreen until *Star Trek V*, "Nyota" translates as "Star", i.e. "Star of Freedom"). Indeed, the very notion of a United Africa free of Euro-American colonialism is even by contemporary standards a very radical notion (which is probably why that information was often downplayed on screen).

Hikaru Sulu was of Japanese American origin (and that's fitting considering some of his family was held in US internment camps during World War II).

Scotty was obviously Scottish (though Jimmy Doohan isn't), though at times his character seems a tad caricaturish, he's nevertheless considered an essential part of the crew.

Sometimes overlooked, other nations had representatives as well (though they only had occasional parts in one or two episodes)

Navigation Specialist Kevin Riley (Bruce Hyde) appears in *The Naked Time* and *Conscience of the King* and makes no secret of his Irish heritage.

Navigation Specialist DeSalle (Michael Barrier) appears in three episodes (*Squire of Gothos*, *This Side of Paradise*, and *Catpaw*) and shared Jean Luc Picard's French heritage.

⁵ In actual fact, this was Majel Barrett-Roddenberry's name at birth, however, she is now known by her stage name.

STAR TREK Episode Guide

Meteorologist Carl Jaeger (Richard Carlyle) who appeared in *Squire of Gothos* had German roots.

Transporter Chief Kyle (John Winston), though his first name was never established, appeared in numerous episodes, beginning with *Tomorrow is Yesterday*, and ending with *Star Trek II, the Wrath of Kahn* (by that time serving as the *USS Reliant's* Communications Officer). He was obviously of English descent.

Security Chief Giotto (Barry Russo) who appears in *Devil in the Dark*, and is one of only a handful of characters other than Scotty and McCoy to hold the rank of Lieutenant Commander, likely represented Italy.

These supporting characters weren't just limited to Europeans, either:

Exo-Biologist Esteban Rodriguez (Julio Caesar Lopez) appeared in *Shore Leave*, and is likely of Puerto Rican descent.

Security Officer / Yeoman Tamura (Miko Mayuma), seen in *A Taste of Armageddon*, shares Sulu's Japanese heritage.

Dilithium Specialist / Assistant Engineer Charlene Masters (Janet MacLachlan) who appeared in *The Alternate Factor*, was of African-American heritage.

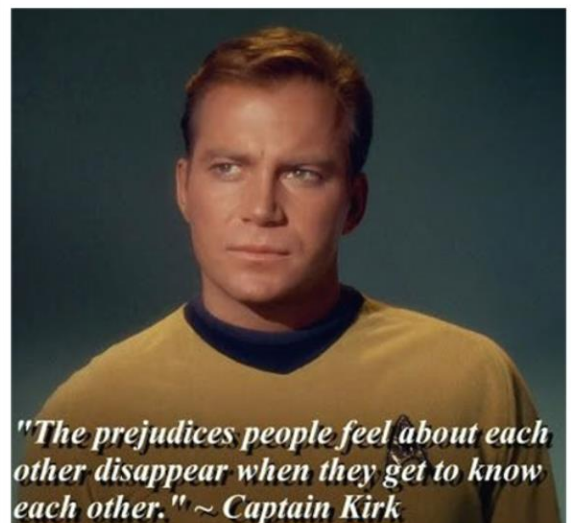
Specialist in Vulcan Medicine and Assistant CMO M'Benga (Booker Bradshaw), a character that deserved far more than the two episodes in which he appeared (*Private Little War* and *That Which Survives*) also had African roots.

There were several other cast members of color, as well, and while we might describe that as tokenism—and to some extent that's true—in the mid 1960s, substantial regions of the US were still racially segregated, and integrated casts were a definite novelty.

Not only did the creators envision a "United Earth", they envisioned a *United Federation of Planets* as well, in which Earth was but one of many equal worlds working together for mutual aid and cooperation. Unfortunately, due to budgetary constraints, actually showing this was extremely difficult, but the second season episode *Journey to Babel*, written by long time Star Trek "Jack-of-all-trades" Dorothy Fontana, showed this vision onscreen in all of its glory. Here, the Federation isn't just Humans and Vulcans, but Andorians, Inthanites, Tellerites, and numerous other species as well (though, granted the Andorian and Tellerite costumes left a lot to be desired and would be vastly improved). The episode is primarily and fondly remembered for the onscreen debut of

Spock's parents (Sarek of Vulcan and Amanda Grayson of Earth), but it's truly remarkable accomplishment is showing what the Federation looked like. Such a concept had been teased in some of the more visionary science-fiction texts, but never on commercial television! (It's also notable that Spock's parents being of different worlds was, itself, a radical concept in the 1960s!)

Indeed, many of *Star Trek TOS's* best episodes were those that pushed back on fear of the unknown and prejudice. In fact, the first episode to feature the full cast, *The Corbomite Maneuver*, is a perfect example of Star Trek urging us to overcome our fear of the unknown. Other excellent examples include *The Menagerie* (though really it's a repackaging of the unaired first pilot, *The Cage*), *Arena*, *Devil in the Dark*, *Day of the Dove*, and *Let That Be Your Last Battlefield*.



Other well regarded episodes challenge the idea of Human arrogance and hubris (and one could argue, by extension, challenge the idea of patriarchy and white supremacy), such as *Arena* and *Errand of Mercy*, in which Captain Kirk is reminded that no matter how good are his intentions, he has no mandate to be the Galaxy's policeman. Such notions in the post-WWII era were substantially left-of-center, politically (though there were a number of episodes, usually involving the Klingons as adversaries that regrettably fell into a Cold War framework, notably *Friday's Child*, *A Private Little War*, and *Elaan of Troyus*, however a good antidote to those is the exceptional antiwar and anti-violence story, *Day of the Dove*).

STAR TREK Episode Guide

Some, particularly anti-authoritarians, have understandably raised the question of how such a utopian society could still be organized around a military hierarchy, but such questions read too much into things. Starfleet—an entirely voluntary organization—has hierarchical rank, but Starfleet doesn’t run the Federation, let alone any of its member planet governments. In fact, later iterations of Star Trek, particularly *DS9* and *Enterprise* feature storylines in which the main characters argue profusely *against* rogue Starfleet brass and/or actual military forces usurping their authority and mandate.

It’s also important to remember that TOS was produced when libertarianism (left and right) and grassroots localism were at something of a nadir. The left-libertarian counter culture of the 1960s really didn’t hit its stride until late 1968, by which point *Star Trek* was in the midst of its disastrous third and final season.

As for right-libertarianism (which, honestly is something of a contradiction in terms, and is particularly prone to degradation into fascism and right-authoritarianism), one of the best episodes of TOS, *Mirror Mirror*—which spawned numerous sequels throughout the franchise and even a good deal of so-called “beta canon”—shows what life in such a universe would look like in its extreme. Clearly, the creators of *Star Trek* were arguing against such dystopian futures.

Yet another progressive idea that pushed the envelope, in the 1960s at least, was the notion that the main hero, the paragon of virtue himself, Captain Kirk could be fallible, or even openly vulnerable. Good examples of these include *The Enemy Within*, *Conscience of the King*, *City on the Edge of Forever*, *Obsession*, and *The Deadly Years*.

In fact, there were a number of episodes (or scenes from particular episodes, at least) that were quite progressive at the time, but don’t translate at all well by contemporary standards, but considering the times, one shouldn’t judge them overly harshly. These include:

Mudd’s Women: This is the first of half a dozen episodes of *ST TOS* and *DISCO* involving the irascible galactic conman Harcourt Fenton (“Harry”) Mudd. In this first installment, Mudd is trafficking in three young women (“wiving settlers”), and has them taking a drug which enhances their attractiveness (to the point that all of the fully human males among the crew of the *Enterprise* are distracted from carrying out their duties). Two

of the trio are entirely invested in the scam, but the third, Eve McHuron, has mixed feelings about the whole operation at best (her ambiguity is complicated by the fact that even though Mudd dispatches her to beguile Captain Kirk, she is genuinely interested in him on an honest level and almost spills the proverbial beans). Meanwhile the *Enterprise*’s dilithium crystals are failing, which works to Mudd’s advantage as the nearest source of dilithium is an isolated mining colony on Rigel XII populated by lonely human male mine workers! In the end, Eve blows the lid on the scam, but the head miner, Ben Childress, winds up marrying her anyway after realizing that she is more desirable as a (near) equal, is a well-rounded individual, and her beauty is more internal than skin deep.

By contemporary standards, this story—involving the selling of women to lonely miners for the purpose of marriage (or even companionship)—is downright cringeworthy, but for its time, it was substantially more progressive in its outlook than one might think. Whatever century *Star Trek* stories unfolded (in this case the mid-23rd), this particular episode was written and produced a full decade before what became known as “Women’s Lib”. The idea of women being independent and having careers, let alone commanding a *Constitution* (or *Intrepid*) Class starship was considered beyond the pale. For all of its flaws and dated values, the idea of a woman being appreciated for her talents and intellect, respected as an individual rather than property, and her internal beauty being recognized as superior to the subjective male dominant standards of largely subjective skin-deep attractiveness pushed the envelope pretty far in 1966.

For that matter, the treatment of women in *Star Trek TOS*, particularly among the *Enterprise* crew, definitely seems dated by today’s standards. Indeed, the costumes alone would seem designed to objectify them as sexual objects. If one applies contemporary values, that’s certainly true, but not so much in the mid-1960s at the dawn of the so-called “Sexual Revolution”. In those days, much of the American public still held substantially Victorian values about heterosexuality (let alone non-heterosexuality), and in that sense, *Star Trek* was striking a blow for liberation.

While the Network prohibited the women from wearing pants, they also had limits on just how “sexually titillating” their costumes could be (for example, while

STAR TREK Episode Guide

bare midribs were allowed, showing the navel was as verboten as exposing women's breasts). This explains, to some extent, *Star Trek's* costume designer William Ware Theiss's designs for some of the women's costumes which pushed back on the limitations. Indeed, the writers, actors, and creative staff were known to refer to the "Theiss Titillation Theory" which amounted to speculation over whether crucial parts of the costume would fall off (they never did).

An example of an episode that wasn't particularly progressive, but has a notably progressive scene that doesn't translate well, is **The Man Trap**: this is often numbered as the first *Star Trek* episode, but that's only true in the sense that it was the very first episode of *Star Trek* ever broadcasted. It wasn't even one of the two pilots, and was, in fact, the *sixth* episode of *Star Trek* in production order. The NBC Network made the choice to run that episode first, because they (foolishly) believed that the audiences would "get" that episode most easily, possibly because the plot involves a malevolent alien salt vampire that disguises itself as humanoid women to prey upon the imagination of the men upon whose salt the "vampire" feeds. The final result is that the crew of the Enterprise have to kill the alien. This was precisely the reactionary message that the creators of *Star Trek* desperately wanted to avoid. That the story also has a sort of tacked on ecological message as an afterthought doesn't soften the blow. Worse still, the fact that the creature is female and the addition of the cringeworthy episode title make it unfortunately sexist, even by mid-1960s standards (the episode's original title was actually *The Unreal McCoy*, for reasons which are obvious—as the creature temporarily disguises itself as the doctor—but since the episode was chosen to lead off the series, and the characters all new, the title was changed...for the worse).

For all of its flaws, though, one scene in particular bears mentioning, because of how easily it can be misinterpreted by contemporary audiences. During the early part of the story, while Kirk and McCoy lead a landing party on the surface of the "Salt Vampire's" planet (M-113), Uhura gets somewhat flirty with Spock and quips about blowing up her console if she has to "open one more hailing frequency". Some have pegged this as "making Uhura into a sex object" (even though the emotionless Spock isn't interested, as evidenced by his "Vulcan has no Moon" line), however that was definitely not the purpose for this exchange.

In fact, this scene serves two purposes for Uhura in particular. First, though this is easy to miss, it sets up the later scene when Uhura encounters the creature, and it appears as an African male crewman, with whom she attempts to converse in Swahili. (After all Uhura is allowed a little romantic interlude if Captain Kirk is!) More importantly, the producers were making a conscious effort to establish that Uhura was not merely a one dimensional token Black character, and there's a somewhat humorous story behind that:

In the *Corbomite Maneuver*, which was actually produced *before* *The Man Trap* (the fact that Uhura wears a gold uniform rather than her familiar red is one of several clues the viewer might miss), and is a far more progressive story than *The Man Trap*, the women, unfortunately, are mostly limited to mundane tasks, such as Rand "hovering over" Captain Kirk serving him "dietary salad" or making hot coffee with a hand phaser. Likewise, Uhura mainly just "opens hailing frequencies" umpteen times (though, in fairness, that is realistically what a head communications officer would do in a First Contact experience as depicted in the story). In an outtake, which was recorded, and is included in some of the bloopers, Nichols turns to the camera and declares, "if I have to open up one more hailing frequency, I'm gonna blow up this goddamn panel!"

Whether that was frustration resulting from a busy production schedule or feelings of being tokenized or both, the producers seemed to have good intentions. They *wanted* Uhura to be a respected member of the crew and not just a one dimensional token. However this wasn't always easy to achieve, and no doubt white progressive producers like Gene Roddenberry and his staff are not immune to systemic racism (to say nothing of the writers), and so Uhura was often underutilized. Indeed, Nichols considered quitting the show, until none other than Martin Luther King Jr convinced her to stick with it due to her being a positive role model for the Black Community.

However, in the case of this *particular* scene, the show's creators were actually attempting to show Nichols (and Uhura) respect.

One other possibility that often slides under people's radars is that it's conceivable that the creators had considered the possibility of an Uhura-Spock romance (there are continued hints of her having an interest during her musical scene in *Charlie X*), but the Network

STAR TREK Episode Guide

probably would've quashed it, no doubt because even though Nimoy was playing a Vulcan, many viewers would've balked at the idea of what they'd perceive as an interracial romance (and if anyone doubts that, one need only look at the racist drivel some of the fans were spewing in the letters section of the comic adaptation of *Star Trek V* when Uhura and Scotty had a brief fling *a full two decades later!*)

The Omega Glory: this is one of four “exactly like Earth” episodes aired during season two, which were designed to save money by using existing sets and costumes. In this case, the *Enterprise* encounters a sister ship, the *USS Exeter*, and discovers that its entire crew, except for its Prime Directive violating captain, have perished from some artificially created pathogen indigenous to the planet where they find the *Exeter*. The pathogen was created in a war between the planet's two main powers, the “Comms”, who turn out to be yellow-skinned humanoids resembling Asians (and “Comms” is short for “Communists”), and the “Yangs”, white skinned humanoids *who have an exact verbatim copy of the US Constitution and American Flag* (and are actually “Yankees”)!

Admittedly this is particularly bad science fiction, and it seems like Cold War propaganda at its worst, but in fact, this isn't quite the case. First of all, this episode was written by Gene Roddenberry, who had socialist leanings, and it was clearly intended to push back against McCarthyism (hence Kirk's line that the holiest of holies, “E Pleb Neesta” (We the People) wasn't written just for the Yangs, “but the Comms as well!”). In fact, the story had even been considered for the pilot, but Roddenberry developed other stories instead, and this particular script was put in the back burner. The fact that it was ultimately used (and probably never revised to write out the more patently ridiculous concepts of exact Earth parallels), was likely due to an attempt to save money (the script wasn't used until the end of Season 2, when NBC came close to cancelling the series, a move they'd eventually make one year later).

Had the NBC Network “Broadcast Standards Department” (yes, their *actual* initials indeed were “B.S.”) not been a constant gatekeeper and self-appointed guard rail against “godless communism”, “Satan's hordes”, and every other perceived threat to America, Mom, and Apple Pie (read: conservative white evangelical Chris-

tian white bread suburbia), *Star Trek* might've pushed the proverbial envelope still further.

For example, DeForest Kelley teased the idea of an episode dealing with the horrors of slavery and racism by having McCoy and Uhura accidentally crash land on a planet with an Apartheid government, except with the dark skinned people being the oppressors. In the story, Uhura would defend McCoy from the natives' prejudicial mindset. The idea wasn't to suggest that “given the chance black people would be just as oppressive as white people”, but that white people have a difficult time truly understanding what it's like to deal with the oppression of systemic racism.

Gene Roddenberry, himself, had wanted to tackle economic issues. For example, he wanted to do at least one story where the people on the planet visited by the *Enterprise* in that instance were all socialists, but had a diversity of differing socialist visions (the intended message being that the authoritarian state capitalism of Stalinism was but one particularly bad (and much caricatured) version of it). He'd also wanted to do one about a planet where labor unions really had gone too far—not as an anti-union story, but rather as a story to show just how overstated the anti-union arguments being made in the 1960s were (Roddenberry was pro union). Such ideas probably would've been too cerebral for most audiences, though.

Even episodes where *Star Trek* broke societal taboos, the circumstances had to be driven by unusual conditions. For instance, the third season episode, *Plato's Stepchildren*, includes the now famous “first interracial kiss...” (between William Shatner and Nichelle Nichols) “...on (American) broadcast TV”, but it was only permissible because Kirk and Uhura were forced to engage in the act “against their wills”, due to the telekinetic abilities of the (absurdly Athenian Greek) aliens holding them hostage (and the two actors actually don't kiss. Shatner's head obscures Nichols' so the viewer doesn't actually see a real kiss. Both Shatner and Nichols have confirmed that the kiss was faked).

Likewise, even though (by Season 2 at least) after the regular cast was fully established, and all of the one-off higher ranking characters, like Security Chief Giotto or Records Officer Ben Finney were quietly forgotten, the *Star Trek Writers' Guide* (a document given to show writers and directors) *actually stipulated* that Uhura was fourth in command (after Kirk, Spock, and Scotty), but

STAR TREK Episode Guide

was never allowed to actually command the *Enterprise* on screen (Lieutenants Sulu and DeSalle each took command on separate occasions (Sulu in *Spock's Brain*, DeSalle in *Catspaw*—and DeSalle was not a regular character, appearing only thrice!), and even Chekov—an ensign—was given “the Conn” in *Journey to Babel*). Evidently the Network wouldn't allow a black woman to actually take command. In fact, it wasn't until the *TAS* episode *The Lorelei Signal* that Uhura was finally given the chance, and even that was dependent on the plot point of all the men being mesmerized by the matriarchal antagonists featured in the episode! It wasn't for lack of trying by the writers and creators!

(In fact, when *TAS* was proposed, Filmation didn't want to hire anyone besides Shatner, Nimoy, Kelley, Doohan, and Barrett-Roddenberry—ostensibly due to budgetary constraints, but were forced to relent when Nimoy refused to voice the part of Spock unless Nichols, Takei (the only actors of color), and Koenig were included. The final result was a compromise. Uhura and Sulu were retained, but Chekov wasn't, hence his absence in the Animated series. However, Koenig was paid to write one episode, *The Infinite Vulcan*, instead).

The Enterprise Incident represents another telling example of how the Network's gatekeeping prevented *Star Trek* from going further than it did. In the broadcast version of that episode an apparently unusually irritable and fatigued Captain Kirk recklessly orders the *Enterprise* to cross the Romulan Neutral Zone, where they're promptly apprehended by three Romulan battle cruisers (two of them designed like Klingon D7s thus signifying that the two longtime enemies have settled their differences just enough to unite against the Federation), led by an unnamed female Romulan commander who's justifiably pissed and suspicious. She suspects a plot, and yet she's charmed to the point of infatuation by Spock and tries to turn him towards the Romulan side. Inexplicably, Spock appears to agree and apparently throws Kirk under the proverbial bus, declaring the captain “insane”. In the presence of Dr McCoy, Spock, and the aforementioned Romulan commander, Kirk appears to fly into a rage, threatening to kill Spock for insubordination and treason, forcing Spock to use the (nonexistent) “Vulcan Death Grip”, thus killing the captain in self-defense.

However, it's all a ruse, and as the Romulan commander suspects, a Federation plot to steal the Cloaking Device (which the very much *not* dead Captain Kirk

pulls off while disguised as a Romulan centurion—complete with pointed ears), and Spock and McCoy were in the know.

As far as cloak-and-dagger stories and/or *Star Trek* episodes involving the Romulans go, it's definitely considered one of the better ones, but, according to David Gerrold, it's not the entire story Dorothy Fontana wanted to tell. Fontana had been inspired by the very real life *Pueblo Incident*, in which the North Koreans had captured an American war ship involved in the Vietnam War. This episode was to end with Kirk questioning the ethics of the Federation (and—had this episode been written more recently—perhaps Section 31?) and feeling used. There was a definite hint of challenging the idea that the Federation (standing in for the US of A in this particular story) was always justified in its actions, a development that would only finally manifest around Season 6 of *ST TNG*. However, in 1968, this was too controversial for the Network, so this angle was written out.

David Gerrold himself, wasn't spared the heavy hand of Network censorship. He is best remembered for having written *The Trouble With Tribbles* (and its Animated series sequel, *More Tribbles, More Troubles*), which was a fairly remarkable feat, considering he was an amateur writer and his *Star Trek* script his first actual sale, and its strong ecological message mixed with light hearted humor resonated well with the fans (understandably, because Gerrold came from the main target demographic, i.e. young, progressive 1960s idealists, thus giving him a proverbial finger on that particular pulse), however he also wrote another *TOS* episode that didn't fare so well.

The third season episode, *The Cloud Minder*s—also written by Gerrold—deals with the plight of exploited laborers and slavery, but according to Gerrold, the original story was actually even more forceful in that the “troglodyte” miners didn't just want to require the well to do Stratos cloud city dwellers to occasionally spend time in the mines; they wanted to dismantle the class system on that planet entirely. However that was far too anti-capitalist a message for the Network, and thus the story was watered down.

In fact, Gerrold experienced a taste of this pro-capitalist gatekeeping as early as his first drafts for *The Trouble With Tribbles*. Initially the antagonists weren't the Klingons, but *rival grain corporations*. However, even the almost-as-progressive-as-Gene Roddenberry

STAR TREK Episode Guide

line producer, Gene L Coon wrote “**big business angle out**” in red ink on the script. In the 1960s, with commercial television still finding its way, suggesting that corporations—even fictional ones—had less than noble intentions (especially given the fact that real ones represented the lion’s share of the sponsorship) was right out (though to be honest, and David Gerrold will heartily agree, the presence of Klingons made it a much better story, because by the time the episode aired, they were a familiar adversary).

To be fair, Gene Coon, perhaps even more than Roddenberry, especially in the matter of fine details, shaped the utopian universe of the 23rd Century (the Federation was his idea, expanding upon Roddenberry’s concept of a “United Earth”), and as such he had secondary considerations, such as leaving it unknown whether or not corporations even still existed in this bright future. However, for all of his progressiveness, Coon was tasked with making sure that *Star Trek* remained on the air, and that sometimes meant having to couch the utopian ideals in order to get by in the less than utopian real world.



That’s not to say Coon didn’t push back hard against the B.S. (Broadcast Standards, that is). David Gerrold recalls hearing Coon slam down the phone after telling them that “(they were) full of shit!” when the Network B.S. Department informed Coon that a humorous scene intended for the teaser of *Wolf in the Fold*, in which Kirk, McCoy, and Scotty were experiencing a range of shifting emotions upon consumption of different layers of a multi-layered beverage in the pub on Argelius. The Network feared this would come across to the viewers as

a narcotic or hallucinogen, and ultimately the scene was cut (whether or not it was ever filmed is a mystery).

Perhaps no greater example of how cultural censorship held *Star Trek* back is the third season episode *The Way to Eden*. In it, a band of five countercultural rebels—which could best be described as “space hippies”—who’ve stolen a Starfleet shuttlecraft are apprehended by the crew of the *USS Enterprise*. Their leader is a mild caricature of Charles Manson (minus the crypto fascist leanings and bloody murders, thankfully), though the principal antagonist is a former Starfleet Academy classmate and love interest of Pavel Chekov’s, Irina Galiulin. The band of “hippies” are in search of a legendary planet called “Eden”, a literal paradise (or so they think). The band takes over the *Enterprise* after lulling the crew with their space hippie music and incapacitating them with ultrahigh sound, and takes the ship and its crew to the planet they assume to be Eden, which is on the wrong side of the Romulan Neutral Zone (though, conveniently, the Romulans don’t even show up). Unfortunately for the space hippies, the planet proves less than “edenic”, because the flora is highly acidic and toxic.

This is often counted among the ten worst episodes of *TOS*, for many good reasons, not the least of which is the fact that the story painted a rude caricature of one of *Star Trek*’s likely core demographics, making the “space hippies” one dimensional strawmen, but worse still, the *Enterprise* crew—with the exception of Spock—play the part of rigid squares. Kirk and Chekov come off as particularly uptight. By 1969, this was an exceptionally tone deaf spin on the countercultural subcultures, many of whom were “into” *Trek*.

The worst thing of all, however, is the fact that the final product was not originally envisioned or intended at all!

The original story concept involved Dr McCoy’s estranged daughter, Joanna (which was also the episode’s original title), visiting the *Enterprise*, bringing up old wounds for the simple country doctor. (Little known is the fact that according to the *Star Trek Writers’ Guide*, Bones is a divorcée, and DeForest Kelley and D.C. Fontana conceived of the character together. Fontana hatched the idea of McCoy having an estranged son, but Kelley suggested, instead, that it should be a daughter). Making matters still worse, the object of the rebellious and angsty Joanna wasn’t Chekov, but Captain Kirk! Topping it off, the feeling was mutual, but Kirk was

STAR TREK Episode Guide

forced into the challenging position of balancing professional ethics, his friendship with McCoy, and true love. And, if wasn't going to be a one-off story. The complicated triangle was considered as a running subplot for the never produced fourth session of *TOS*. According to an episode note on the Memory Alpha fan wiki:

In *The Making of Star Trek* by Stephen E. Whitfield and Gene Roddenberry, which was written before the original series' third season had aired, Gene Roddenberry is quoted as saying "In a future story we will bring McCoy's daughter Joanna aboard. She will be a lovely girl, and Captain Kirk, of course, is going to be involved with her. Dr. McCoy is suddenly going to discover he is a father viewing Kirk from a father's perspective. An interesting and sometimes angry new McCoy-Kirk relationship will be seen."

While the writers and producers never intended to evolve *Star Trek* into "*Peyton Place* in Space", they did want to add complications that tested the characters' resolve, and make it clear that, while problems of bigotry, warfare, and inequality were tough enough to tackle, but ultimately something that humanity could grow past, interpersonal relationships will always be challenging. In McCoy's case, he had to choose between family and career.

However, the Network would have none of it, and the entire idea was quashed. As for the titular Joanna, the only canonical reference to her, outside of the *Writer's Guide*, is an offscreen reference in *TAS* episode *The Survivor*.

For many galling reasons, Season 3 of *TOS* is by far considered the show's worst, and that reputation is well deserved. In contrast to just about every other iteration of the *Star Trek* franchise that seems to struggle to find its identity and hit its stride *until* its third year, *TOS*'s first season is by far considered its best. The first $\frac{3}{4}$ ths of Season 2 is almost as good. However, near the end of Season 2, the series began to noticeably decline, and it became all too obvious at the onset of Season 3, that *Star Trek* had deteriorated in quality considerably.

That's not to suggest that every episode of the third season was subpar. In fact, it includes some of the best episodes of *TOS*, such as *The Enterprise Incident*, *Day of the Dove*, *The Tholian Web*, *The Empath*, and *That*

Which Survives, but these are the exception rather than the rule.

There are likely many reasons for this fall, but most accounts suggest that the main factors leading to it were a combination of the following things:

First, among other battles Roddenberry had to fight over with the NBC Network was the show's time slot. The Network kept offering times that were terrible for the show's primary demographic: older teens and young adults. The Network claimed that the show's ratings were less than stellar, but these claims were highly debated (especially since *Star Trek*'s main audience didn't have a specific category in those days, but also because the show was actually popular with almost every other category, just not as much as the shows that drew peak audiences for them). This would ultimately come to a head at the onset of the third season, but other factors compounded the problem:

In actual fact, while Gene Roddenberry was the visionary, most involved with *TOS* would quickly agree that it was line producer Gene L Coon and associate producer Herbert Justman that actually made that vision a reality (along with all the front line workers, cast, and crew, of course). However, the constant battles with the network, the production's extremely limited budget, and the pressures of producing the high quality product *Star Trek* was (and Coon, Justman, and Dorothy Fontana were all dedicated perfectionists) took their toll, particularly on Coon. Differences with Roddenberry over the tone of the show (Coon preferred more lighthearted comedic stories whereas Roddenberry preferred a more serious tone) was the straw that broke the camel's back.

Coon resigned from the show approximately $\frac{2}{3}$ of the way through the second season (he would pass away a mere five years later). Writer and director John Meredyth Lucas finished out his tenure, and he at least kept the *Starship Enterprise* on course, but he was never considered as a long term replacement. Gene Roddenberry, who'd stepped back from line production duties at the urging of the creative staff at the onset of the series going into regular production and passed it on to Coon in the first place, considered taking up the role once again for the third season, and had he done so, things might've turned out differently.

In fact, Roddenberry produced the final episode of Season 2, *Assignment Earth*, which was also to serve as a pilot for *Star Trek*'s first spinoff series, but it was re-

STAR TREK Episode Guide

jected by the Networks. The story, focusing heavily on the guest characters, Gary 7 and Roberta Lincoln, isn't one of Star Trek's best, but it's hardly one of its worst either, and its anti-nuclear war message was very resonant for its time, being only six years removed from the Cuban Missile Crisis of 1962 which is the closest humanity came to nuclear war by far. However, the episode is well directed and even better produced, and it shows. This is potentially how *Star Trek's* third season should've looked.

And perhaps it wouldn't have been limited to *Star Trek*. *Assignment Earth*, had it spawned a standalone series could've led to others. The recently produced fan series *Starship Exeter* and *Starship Farragut* offer a tantalizing glimpse into that might've been world, but it wasn't to be.

No sooner had Roddenberry verbally agreed to take on production duties when the Network informed him that *Star Trek's* new time slot would be at 10 PM on Sundays. At this point Roddenberry essentially gave up. He hired Fred Freiberger to fill the role of line producer and removed himself from the series in all but name. Worse still, Paramount Studios purchased the Desilu Studios productions and had little interest in keeping *Star Trek* going. The NBC Network poured salt into the wound and cut the show's already anemic budget still further. Many of the show's staff resigned as well. Most of the cast and crew absolve Freiberger of any responsibility for *Star Trek's* agonizing slow death over its final season, but it's fair to say he didn't possess the desire or the ability to push the envelope or maintain the show's quality. Faced with all of these limitations, Freiberger could only go through the proverbial motions.

It's no surprise then, that *TOS* Season 3 is an unmitigated disaster, with the overwhelming majority of the worst episodes having resulted from it. Although not the first episode produced for it, the Season 3 premiere, *Spock's Brain* (ironically written by Gene Coon under a pseudonym), is comically bad, horribly sexist, atrocious science fiction, and generally regarded as the worst episode of the entire series (rumor has it that the horridness was intentional, and that it was meant as a "Fuck You!" to the Network, but as such, it shouldn't have been made. Atrocious is too kind a word for it). It had a good number of contenders:

And the Children Shall Lead, *Specter of the Gun*, *Plato's Stepchildren*, *The Mark of Gideon*, *The Paradise*

Syndrome, *The Lights of Zetar*, *The Cloud Minders*, *The Savage Curtain*, and *All Our Yesterdays* are often included in the "worst ever" lists, with only *The Alternate Factor* from Season 1 and *Gamesters of Tresskellion* from Season 2 ever descending to those gloomy depths. Even though many of the other episodes from the third season aren't nearly as bad, many are quite mediocre, suffering from story flaws that the original producers and creative staff might've been able to fix.

In some ways, then, it's oddly fitting that the very last episode of *TOS*, the *Turnabout Intruder*, is—in my opinion—the absolute worst of the lot (though it's often not included in others' lists). In the episode, an old flame of Captain Kirk's, Janice Lester, is bitter about her inability to achieve the rank of captain, and blames Kirk, because, evidently the good captain doesn't believe women are capable (because they're too emotional, apparently). So Lester uses some alien technology to swap bodies with Kirk and attempts to take his place. However Lester, in Kirk's body, winds up proving his point, and defeats her own attempt by acting so reactionary and draconian (even calling for the execution of the other senior officers who suspect a plot).

Even in the late 1960s, this storyline is unbelievably sexist. To make matters worse, Lester shows all the signs of Borderline Personality Disorder, and some expository dialog uttered by Lester's co-conspirator, Dr Arthur Coleman, indicates that she has struggled with mental issues, thus making the overall story ablist as well. Thus the viewer is left with the notion that Kirk's certainly sexist and ablist views about women in command of starships are entirely justified! (Even William Shatner—who's not known to be the most enlightened individual about this sort of thing—has reportedly expressed regrets about this horrific messaging.)

According an episode note in *Star Trek Memory Alpha*:

Cultural theorist Cassandra Amesley states that this episode is "agreed to be one of the worst *Star Trek* episodes ever shown" by *Star Trek* fans. Brenton J. Malin sees the episode as a reactionary response to the radical feminism of the late 1960s. Dr. Lester is a "caricature and condemnation of the feminism of the late '60s, evoking a fear of powerful, power-hungry women... The message

STAR TREK Episode Guide

seems clear: women want to kill men and take their jobs, but ultimately they can't handle them."

This is quite a fall from Number One being second in command. And for at least three years, this was the sad end to an aborted five year mission that began with such promise.

Fortunately, reports of Star Trek's demise turned out to have been greatly exaggerated. In time, Star Trek would more than atone for the horridness of its final season.

Though unavailable for years since their first broadcast in the early 1970s, the *Animated Series* episodes are generally as good as any of the original live episodes, and while there was some debate over whether they were officially part of *Star Trek* canon (due to the rather presumptive declarations by one of Roddenberry's associates after the latter's death that they weren't), the debate has since been resolved in their favor as being the "fourth season" of *TOS* as well as the fourth (and maybe fifth) year of Captain Kirk's original "five year mission".

That and the syndication of *TOS* led to *Star Trek*'s revival which by the time of this writing now spans eleven series (including three new series that are in production) over a cumulative three dozen "seasons" as well as thirteen feature films, which, with rare exception, have remained as high quality and generally progressive as the best episodes of *the Original Series*. *Star Trek Discovery*, in particular, has pushed those limits much further, including the prominent roles of Black women in leading roles, gay couples, as well as trans and non-binary characters, and while such things wouldn't have been possible in the 1960s, where *TOS* pushed the envelope, the later series could expand upon the earlier series' efforts, and often did (and still does).

In the 1960s nobody could reliably predict the future. Indeed, most science fiction commonly made wildly *inaccurate* prognostications of what the future would look like. Who could've predicted that some technology commonly available in the 2020s, like the smartphone, would make the hand held devices that were predicted to be common in the 23rd Century look like stone knives and bearskins? The social values of the times cannot really be held to a higher standard.

It's natural for those who didn't experience the time in which a fictional series is produced to look upon it

with contemporary eyes and find it wanting. Certainly, were one to try and produce Star Trek *TOS* today, they'd no doubt *not* try to push the envelope of 1960s values; they'd try to push the envelope of /2020s/ values, and that they do, as the currently produced series all demonstrate.

However, it's not especially fair to try and expect *the Original Series* to rewrite itself, and for this reason I absolutely *hated* the *Star Trek* reboot movie (and haven't seen the two sequels), because I felt, personally, that this represented an effort by JJ Abrams et. al. to do exactly that. Certainly, if the characters from *TOS* were contemporary, Captain Kirk *would* be regarded as an arrogant womanizer and a presumptuous jerk as he is in the reboot movie, because times have changed (and perhaps that's the message that's intended by having the reboot series represent an "alternate timeline", and having an elderly prime universe Spock, played one last time by Leonard Nimoy tell the brash young Alt-Kirk that in his universe, "James Kirk is a hero".) For me that just doesn't work (plus, I can't help thinking that the primary motivation was the money). And (in this case at least), I cringe when some critic argues that Abrams & Co "give the franchise a fresh, new look" which, frankly, is a vastly overused trope.

Sometimes you don't mess with a classic, flawed though it may be (though other times one might, for example in the case of the remastered versions of the *TOS* episodes).

But no production, no matter how hard its creators try, is perfect, and there are some flaws that cannot be excused as "just being a product of their time". One particular example that shouldn't be ignored is the horribly unfair treatment of the late Grace Lee Whitney (who played Janice Rand).

For years, the official reason for her being written out of the series a mere dozen episodes into the first season of *TOS* was that the creators "wanted Captain Kirk to have a variety of love interests" for storytelling purposes. The actual reason was a lot more complex and unfortunate:

According to an entry at the Memory Alpha site:

In The Longest Trek: My Tour of the Galaxy, published several years before her death, Grace Lee Whitney admitted to her ghost-writer that she had endured sexual assaults, and that these had awak-

STAR TREK Episode Guide

ened her latent chemical dependencies and behavioral compulsions, which she had needed years to force into remission. They had also led to her dismissal from the cast of *TOS*.



In another account, Grace Lee Whitney states that she was sexually assaulted by an unnamed studio executive. This makes the final scene in the early first season episode *The Enemy Within*, in which Spock (of all characters) teases Rand about almost being raped by the evil half of Captain Kirk especially cringeworthy and painful to watch (no doubt Nimoy would've refused to play it later on).

Kate Mulgrew has stated on multiple accounts that during the making of the first episodes of *Star Trek Voyager* in 1994, studio executives would stand at the edge of the sets waiting for her to fail, because while the *Star Trek* creative staff were fully invested in having a woman as a starship captain, the executives evidently weren't (Mulgrew stubbornly refused to let them. intimidate her, and their presence only steeled her resolve, but she shouldn't have had to go through this in the first place!)

As the #MeToo movement revealed, such incidents were far more common than most realized or cared to admit, and Whitney suffered for acts that really weren't her fault. Fortunately, she was at least given a second chance, and had small parts in *Star Trek the Motion Picture* (as the transporter chief), *The Search for Spock* (she's the woman staring in horror as the battle damaged *Enterprise* returns to space dock), and *The Voyage Home* (as one of the officers at Starfleet Command dealing with the damage induced by the alien cetacean probe). And, above all else, she was a welcome site in the final installment of *TOS* as Sulu's second in command on the *USS Excelsior* in *Star Trek VI, the Undiscovered Country*, but one couldn't be faulted for thinking "too little, too late," especially since Roddenberry had tried for a woman exec from the get go. *Star Trek* did finally address the horrors of rape in the first season of *Enterprise*, *Fusion*, but by then that issue had already been addressed in countless other television shows.

For all of its progressive achievements, even *Star Trek* has flaws that most certainly deserve scrutiny.

In my estimation, however, *Star Trek's* many good points outweigh the few bad ones, but one must take it as a whole and judge it fairly. Anything else would be...totally...illogical.

STAR TREK Episode Guide

2264 AD (The Original Series, Second Pilot)

182. TOS 2: Where No Man Has Gone Before (3)

2265 AD

183. VAL: Crosses to Bear

184. The Paradise Makers, Part 1

185. The Paradise Makers, Part 2

2266-67 (The Original Series, Season 1)

186. TOS 3: The Corbomite Maneuver (10)
187. TOS 4: Mudd's Women (6)
188. TOS 5: The Enemy Within (5)
189. TOS 6: The Man Trap (1)
190. TOS 7: The Naked Time (4)
191. TOS 8: Charlie X (2)
192. TOS 9: Balance of Terror (14)
193. TOS 10: What Are Little Girls Made Of? (7)
194. TOS 11: Dagger of the Mind (9)
195. TOS 12: Miri (8)
196. TOS 13: The Conscience of the King (13)
197. TOS 14: The Galileo Seven (16)
198. TOS 15: Court Martial (20)
199. TOS 16: The Menagerie, Part 1 (11)
200. TOS 17: The Menagerie, Part 2 (12)
201. TOS 18: Shore Leave (15)
202. TOS 19: The Squire of Gothos (17)
203. TOS 20: Arena (18)
204. TOS 21: The Alternative Factor (27)
205. TOS 22: Tomorrow is Yesterday (19)
206. TOS 23: The Return of the Archons (21)
207. TOS 24: A Taste of Armageddon (23)
208. TOS 25: Space Seed (22)
209. ShortTrek 8: Ephraim and Dot (766)
210. TOS 26: This Side of Paradise (24)
211. TOS 27: The Devil in the Dark (25)
212. TOS 28: Errand of Mercy (26)
213. TOS 29: The City on the Edge of Forever (28)
214. TOS 30: Operation: Annihilate! (29)

2267-68 (The Original Series, Season 2)

215. TOS 31: Catpaw (36)
216. TOS 32: Metamorphosis (38)
217. TOS 33: Friday's Child (40)

218. TOS 34: Who Mourns for Adonais? (31)

219. TOS 35: Amok Time (30)

220. TNZ 1: Doomsday [runtime 13:31]

221. TOS 36: The Doomsday Machine (35)

222. TOS 37: Wolf in the Fold (43)

223. TOS 38: The Changeling (32)

224. TOS 39: The Apple (34)

225. TOS 40: Mirror, Mirror (33)

226. STC 2: The Fairest of them All

227. TOS 41: The Deadly Years (41)

228. TOS 42: I, Mudd (37)

229. ShortTrek 4: The Escape Artist (748)

230. TOS 43: The Trouble with Tribbles (44)

231. TOS 44: Bread and Circuses (54)

232. TOS 45: Journey to Babel (39)

233. TOS 46: A Private Little War (48)

234. TOS 47: The Gamesters of Triskellion (45)

235. TOS 48: Obsession (42)

236. TOS 49: The Immunity Syndrome (47)

237. TOS 50: A Piece of the Action (46)

238. TOS 51: By Any Other Name (51)

239. TOS 52: Return to Tomorrow (49)

240. TOS 53: Patterns of Force (50)

241. TOS 54: The Ultimate Computer (53)

242. TOS 55: The Omega Glory (52)

243. TOS 56: Assignment Earth (55)

2268⁶ (Star Trek Avalon Universe)

244. AvU 1: Ghost Ship, Part 1

245. AvU 2: Ghost Ship, Part 2

2268-69 (The Original Series, Season 3)

246. TOS 57: Spectre of the Gun (61)
247. TOS 58: Elaan of Troyius (68)
248. TOS 59: The Paradise Syndrome (58)
249. TOS 60: The Enterprise Incident (57)
250. TOS 61: And the Children Shall Lead (59)
251. TOS 62: Spock's Brain (56)
252. TOS 63: Is There in Truth No Beauty? (60)
253. TOS 64: The Empath (67)
254. TOS 65: The Tholian Web (64)
255. TOS 66: For the World Is Hollow and I Have Touched the Sky (63)
256. TOS 67: Day of the Dove (62)

⁶ Purportedly set in an independent timeline from the Prime universe, but no contradictory canonical elements exist.

STAR TREK Episode Guide

- 257. TOS 68: Plato's Stepchildren (65)
- 258. TOS 69: Wink of an Eye (66)
- 259. TOS 70: That Which Survives (72)
- 260. TOS 71: Let That Be Your Last Battlefield (69)
- 261. TOS 72: Whom Gods Destroy (70)
- 262. TOS 73: The Mark of Gideon (71)
- 263. TOS 74: The Lights of Zetar (73)
- 264. TOS 75: The Cloud Minders (76)
- 265. TOS 76: The Way to Eden (75)
- 266. TOS 77: Requiem for Methuselah (74)
- 267. TOS 78: The Savage Curtain (77)
- 268. TOS 79: All Our Yesterdays (78)
- 269. TOS 60: Turnabout Intruder (79)

2269-70 (The Animated Series)

- 270. TAS 1: Beyond the Farthest Star (80)
- 271. TAS 2: Yesteryear (81)
- 272. TAS 3: One of Our Planets is Missing (82)
- 273. TAS 4: The Lorelei Signal (83)
- 274. TAS 5: More Tribbles, More Troubles (84)
- 275. TAS 6: The Survivor (85)
- 276. TAS 7: The Infinite Vulcan (86)
- 277. TAS 8: The Magicks of Megas-tu (87)
- 278. TAS 9: Once Upon a Planet (88)
- 279. TAS 10: Mudd's Passion (89)
- 280. TAS 11: The Terratin Incident (90)
- 281. TAS 12: The Time Trap (91)
- 282. TAS 13: The Ambergris Element (92)
- 283. TAS 14: The Slaver Weapon (93)
- 284. TAS 15: The Eye of the Beholder (94)
- 285. TAS 16: The Jihad (95)
- 286. TAS 17: The Pirates of Orion (96)
- 287. TAS 18: Bem (97)
- 288. TAS 19: The Practical Joker (98)
- 289. TAS 20: Albatross (99)
- 290. TAS 21: How Sharper Than a Serpent's Tooth (100)
- 291. TAS X1: The Quintain
- 292. TAS X2: May the Heavens Fall
- 293. TAS X3: Ptolemy Wept

Ca 2270-71 (STOSS, Part 1A: Temporal Agent)

- 294. CI STOSS 1: Taurus II, A Familiar Situation
- 295. CI STOSS 2: The Gorn Return
- 296. CI STOSS 3: The Neural Parasites
- 297. CI STOSS 4: The Babel Conference
- 298. CI STOSS 5: The Tholian Problem
- 299. CI STOSS 6: The Final Stand

STAR TREK Episode Guide

Placing the Fan Produced Episodes in Chronological Order:

Following the cancellation of *Star Trek Enterprise* in 2005, other than the Kelvin reboot movies, there were no official Star Trek series produced until *Star Trek Discovery* revived the franchise on streaming networks, and fans had to endure the longest “drought” since the cancellation of TOS in 1969. On their own initiative—with some assistance from veteran Star Trek actors (including Majel Barrett-Roddenberry, Walter Koenig, George Takei, Nichelle Nichols, Grace Lee Whitney, Barbara Luna, Eddie Paskey, William Windom, John Winston, Denise Crosby, Micheal Dorn, Chase Masterson, Ethan Phillips, Tim Russ, Marina Sirtis, and Garrett Wang) and show creators, and the blessing of Gene Roddenberry’s son, Eugene—avid Trekkies began producing their own series, many of them in the spirit of the canonical shows.

A major portion of these were set in the era following the last TNG era movie, *Nemesis*, and are part of the sprawling and interconnected *Hidden Frontier* saga (discussed later in this guide). Of the remainder, the bulk of these are set in the TOS era, mostly in what would have been the fifth and last year of Captain James T Kirk’s original “five year mission”. It is the latter that are discussed here.

While the quality of these series and episodes, both in production value and the acting itself, varies, sometimes even within the individual series themselves, they’re overall mostly worth watching in my opinion. In most cases, especially the two series intended as “continuations” of TOS—Star Trek Phase II and Star Trek Continues (STC), the starship sets *precisely* duplicate the TOS era *Enterprise* (and other *Constitution Class*) equivalents used in the actual series. No doubt that has much to do with the obsessiveness of Trekkies who notice every detail down to the last “button”, “dial”, or “combination” on Captain Kirk’s personal “safe” in his cabin. In the two series that continue the TOS “five year mission”, most of the later episodes reuse the actual music from TOS. The use of the “Horizon” typeface completes the illusion that these are just additional, new episodes from TOS!

Star Trek Phase II (STPII) aka *Star Trek: The New Voyages* was produced first, and is largely the creation of James Cawley (who plays the part of Captain Kirk in all but three of the dozen or so episodes and vignettes). Some of the initial episodes are of somewhat lesser quality (the “pilot”, *Come What May*, is particularly low in production value—

though this isn’t accidental; it was produced solely as a “proof of concept” and never intended as a serious effort) and a handful don’t exactly fit into the timeline well at all, particularly the Chekov-centric episode, *To Serve All My Days*, which is why I excluded it from the list. The latter episodes are quite excellent, however (if one can overlook Cawley’s clumsy and overweening attempts to mimic Shatner’s exaggerated annunciation style, to say nothing of his Elvis Presley-esque pompadour, the latter of which earned him the moniker, “Elvis Kirk”, and even became a running gag among some of the other fan produced series).

Interestingly, many of the episodes produced for this series are actually unused scripts from the official “Phase II” era of Star Trek (which was ultimately scrapped in favor of STTMP⁷), including *The Child* (before it was hastily rehashed and feasted into a TNG episode during the early second season writers’ strike), *Kitumba* (written by veteran Trek writer and producer, John Meredyth Lucas), and *Mind Sifter* (which was based on a short story that was part of an anthology of similar stories. I actually recall reading that one as an adolescent thinking it’d make an *excellent* episode!).

Meanwhile, the two parter, *Blood and Fire*, is actually an unused TNG script, written by TOS: *The Trouble With Tribbles* author, David Gerrold, but quashed (for very questionable motives) at the urging of Gene Roddenberry’s lawyer, Leonard Maizlish, ostensibly because the allegory of the AIDS epidemic might be “too controversial” for late 1980s viewers, though many of Maizlish’s detractors (including Gerrold) are convinced—with some justification—that the lawyer was deeply homophobic. It’s probably no coincidence that throughout the TNG-DS9-VOY-ENT era, relationships rarely deviated from heteronormative, and Maizlish is probably a major factor in that choice, sadly. Gerrold’s story finally gets the airing it deserves, and he makes James Kirk’s nephew, Peter (introduced in TOS: *Operation Annihilate!*) bisexual, to boot!

This series features a good number of TOS and TNG actors in various roles, sometimes playing older versions of their original characters, and in other instances playing their fathers or ancestors, including Majel Barrett-Roddenberry (the computer voice and episode voiceovers), Grace Lee-Whitney (Janice Rand), Walter Koenig (Chekov), George Takei (Sulu), William Windom (Matt Decker in *In Harm’s Way*), Barbara Luna (multiple characters in various

⁷ Because this episode (The Child) was repurposed into a TNG episode, with Deana Troi taking the place of Ilia—which essen-

tially what her character was overall—I have elected to not include it in the chronology.

STAR TREK Episode Guide

episodes, Eddie Paskey (this time playing Leslie's father, Admiral Leslie), and John Winston (playing the part of a freighter captain). Denise Crosby plays the part of Tasha and Ishara Yar's great-grandmother in *Blood and Fire*, and Gil Gerrard, aka "Buck Rodgers" from the eponymously named 1980 sci-fi series plays a commodore in *Kitumba*. Vic Mignogna and Michele Specht play numerous guest characters throughout as well.

STC, by contrast, consists of all *new* scripts, most of them written by that production's producers and creators, including James Kirk actor, Vic Mignogna (more about him and the controversy surrounding him later), and Kipleigh Brown (who plays the character of Barbara Smith, seen only once as a yeoman in TOS: *Where No Man Has Gone Before*, but given a much more prominent role here, as well as a very bittersweet and fitting send off in the finale). Joining the creative team was Michele Specht, playing the part of a new, very impactful character of ship's counselor, Elise McKennah. Like Smith, she has a significant character arc. Kirk is initially very skeptical of the experimental role of ship loop's counselor, but is ultimately won over by her wisdom and counsel. Meanwhile, she and Spock's initially platonic relationship blossoms into an almost romance, albeit largely on an intellectual, quite "Vulcan" level, but its and McKennah's ultimately tragic ending (in which the counselor must sacrifice herself "for the good of the many"), is revealed as the catalyst that ultimately leads Spock to undergo Kolinahr at the beginning of STTMP.

One of the most notable guest actors appearing in STC is Michael Forrest, reprising the role of "Apollo" (TOS: *Who Mourns for Adonis*) in a direct sequel titled *Pilgrim of Eternity*. Although, unlike ST phase II, no other veteran TOS era actors play any guest roles, Marina Sirtis provides the voice of the computer (and the actor herself noted the appropriateness of this, since, the by-then-late, Majel Barrett-Roddenberry played the role of her mother in TNG), except in *The Fairest of them All*, in which Michael Dorn voices the computer in the Mirror Universe. Whereas Buck Rodgers veteran actor, Gil Gerrard, plays a commodore in Star Trek Phase II, here, his fellow alum, Erin Grey plays the part of "Commodore Grey" in two episodes herself. Amy Ryder, the daughter of Joanne Linville who played the part of the Romulan Commander in TOS: *The Enterprise Incident*, reprises her mother's role in the two-part finale quite well. John DeLancie plays a guest villain in *What Are Ships For?*, though the character isn't and has no relationship to Q. Anne Lockhart ("Sheeba" from the 1970s TV series version of *Battlestar Galactica*) plays his character's unfortunate wife. Rounding out the cast, James Doohan's son, Chris, plays the part of Scotty

quite expertly (he also voices the character in *Star Trek Online*. As for overall story and production quality, there is no better fan product series than this one, and the two-part conclusion, *To Boldly Go...* (whose set up, throughout the previous episodes in the series is so subtle, it's very easy to miss) is a far more satisfying end to Kirk's original "five year mission" than either TOS: *Turnabout Intruder* or TAS: *The Counterclock Incident*.

Indeed, *many* of the ST Phase II and STC episodes are sequels to TOS stories. In the case of ST Phase II, these include: *In Harm's Way* (TOS: *The Doomsday Machine* with elements of *The Menagerie*, *City on the Edge of Forever*, and TAS: *Yesteryear* included as well) and the never completed *Torment of Destiny* (TOS: *For the World is Hollow*, and *I Have Touched the Sky*). The STC episodes meeting those qualifications include *Pilgrim of Eternity* (TOS: *Who Mourns for Adonis*); *The Fairest of them All* (TOS: *Mirror, Mirror*); *Still Treads the Shadow* (TOS: *The Tholian Web*) and *To Boldly Go...*, *Parts 1 & 2* (TOS: *Where No Man Has Gone Before* and *The Enterprise Incident*). As one might surmise from the title, this last episode serves not only as a sequel, but as a TOS series *bookend*.

That said, I would be remiss in not pointing out that Vic Mignogna's career has come to an ignoble end. Following the #MeToo movement, it was revealed that Mignogna had engaged sexual harassment towards underage women and also made homophobic comments. This is detailed on his Wikipedia page - https://en.m.wikipedia.org/wiki/Vic_Mignogna. Since the allegations came to light (and Mignogna's attempt at defamation lawsuits against some of his accusers failed), he has dropped out of the *Star Trek* fan community (and his voice acting contributions to *Star Trek Online* re-recorded by other voice actors, which is a fairly strong indicator that he is indeed guilty of perpetrating the actions of which he is accused).

However, I still think, in spite of these detestable actions, STC is still a highly worthy series. While Mignogna *did* coproduce it, star in it, and write many of the episodes (including the very anti-sexist *Embrace the Winds*, ironically enough), his ex-partner Michele Specht (McKennah) and Kipleigh Brown (Barbara Smith) did as well. The latter two contributed *at least* as much to the effort, they supported the women that were sued by Mignogna, and they've since distanced themselves from him (they also continue to voice major guest characters in *Star Trek Online*. Spect voices the Romulan daughter of Admiral Jerok mentioned in TNG: *The Defector*, and Brown plays the part of the very enthusiastic and "ne plus ultra" quick study, Kumarke). I leave it up to you to decide for yourself whether to watch STC or not, but given Specht's and Brown's es-

STAR TREK Episode Guide

sential contributions, I choose to continue to include them in the list.

There are three or four fan produced *TAS* style episodes *as well* that also perfectly mimic the animation style, feel, and music of the official *TAS* series. Most of these are produced (and voiced) by a single individual (albeit with a little help from his friends), so the voice acting is rather rough. However, the stories *themselves* are excellent and a very true to the feel and values of *Trek*. It helps that some of them are longer than the 23 minutes usually afforded the canonical animated versions. The best of these, in my opinion, is *Ptolemy Wept* which serves mainly as a sequel to *TOS: Requiem for Methuselah* (including a return of “Flint”) with a nod to *TOS: Spock’s Brain*.

While *Starship Exeter* (EXT) takes place on a different ship, with different characters (who, including especially the captain, are more jaded than the *Enterprise* crew), it’s clearly intended as a complimentary series and mission. Captain John Quincy “Quince” Garrovik (series coproducer, Jimm Johnson, acting under the pseudonym “James Culhane”) is the nephew of the late Captain John Garrovik, James T Kirk’s mentor on the *USS Farragut*. Unlike Kirk, “Quince” is far less idealistic and brash. In spite of his being just a bit older than Kirk, Garrovik has experienced some deep traumatic experiences directly related to his Starfleet career (explained in detail in the second episode of the series). As a result, (and as they joke about in the vignette) he has a reputation for being “grim”, and sometimes has a cynical view of powers known to be hostile to the Federation. He’s also rather adverse to being elevated to the status of being a “hero”. Science Officer & First Officer Jo Harris (Holly Guess) is brilliant and strong willed. She’s also a competent exec, often keeping the jaded Quince from jumping to wrongful, overly cynical conclusions. Tactical/Security Officer Cutty (Michael Buford). Cutty is Captain Garrovik’s longtime friend and comrade, and although he’s a firm believer in strong defense, he’s somewhat skeptical of his captain’s cynicism. Communications Officer B’fuselek (series coproducer John Johnson, acting undersecretary the pseudonym “Joshua Caleb”). B’fuselek is an eager and always loyal Andorian starfleet officer with many skills which are often essential in a pinch. He also has a huge crush on First Officer Harris.

The opening theme to the final episode, *The Tressaurian Intersection*, is actually a never-before heard anthemic rendition of Fred Steiner’s “Mudd’s Women” theme (which itself had three different versions (or moods): the “mysterious” version (later reused in *TOS: Arena* at the episode’s conclusion when Kirk finally meets the Metron following his successful battle against the Gorn captain); the “beguil-

ing” version (often reused in later Season 1 episodes involving scenes with beautiful women); and the “dark” version (used when the “Venus Drug” wears off, but usually used in later episodes when someone was skulking around, such as Kirk and Sulu on the air force base in *Tomorrow is Yesterday*). Completing the package, EXT’s title font is shown in dark emerald green as opposed to gold or blue. The creators paid close attention to detail, even making sure that the *USS Exeter* uniform logo, a rectangle instead of the standard delta, matched those seen on the uniforms in *TOS: The Omega Glory*, where that starship makes its canonical, albeit tragic, debut. Unfortunately only three episodes (one a humorous vignette, which anticipated the irreverent humor of *LDS* by several years) of this promising series were made.

Starship Farragut (FGT) is the creation of John Broughton, Holly Bednar, and Micheal Bednar (playing the principal characters of Captain John “Jack” Carter, Engineer Michelle “Mike” Smithfield, and Science Officer, Richard Tackett—or “RT” for short). Rounding out the principal cast is the ultra by-the-book Security Chief, Henry Prescott (Paul Seiber). Notable veteran *Trek* guest stars include Chris Doohan, Chase Masterson, and Tim Russ. Broughton also cast his father and wife in various roles, but the marquee guest star is none other than the legendary Stan Lee (himself a *huge* Trekkie) in the final episode, *Homecoming*.

Unlike the others, this series uses different music and fonts entirely, but it uses the familiar uniform colors (though it uses distinct “oval” uniform insignia instead of the *Enterprise* “deltas”, as is consistent with *TOS* era insignia) and *Constitution Class* sets and ship models (though it’s been established canonically in *SNW* that the *Farragut* is a lighter frigate rather than a heavy cruiser—though it wouldn’t have been impossible to upgrade it from one to the other by swapping out its star drive section), so it, too, functions as an “expanded universe” *TOS* era series. The multiple cameos involving Captain Kirk (including both the *ST Phase II* (Cawley) and *STC* (Mignogna) iterations) connect it to the original. That said, in addition to approximately eight live action episodes and short *trek* vignettes, the creators of this series produced a pair of *animated* episodes that *perfectly* mimic the animation style and use the incidental music of the *TAS* era episodes. As an added bonus, the helmsman in these two episodes is an Andorian named “They’len” (who has Aenar blood as well). It’s an easy thing to miss, but this is actually a huge “Easter egg”, because this is actually the return of a character first seen canonically in *TAS: Yesteryear* (he was Kirk’s first officer, voiced by James Doohan, in the alternate timeline in which Spock had perished as a youth). It’s not coincidence, ei-

STAR TREK Episode Guide

ther, that *Chris* Doohan voices him here (and also appears in one of the two episodes as Montgomery Scott).

Starship Valiant (VAL) is of similarly decent quality though, like EXT, few episodes were made. Those that were made are worth a look, though the protagonist in *Animals* is a shrill and unconvincing character. He starts out deeply racist—to the point that he likely wouldn't have made it into Starfleet, and likely would have joined "Terra Prime" back in Jonathan Archer's day. Though he's *supposed* to have an epiphany after having been saved from death by the enemy he despises (the point of the story), the actor who plays a jaded, war weary and bigoted security chief convincingly enough, doesn't quite sell the audience on his having a "come to Surak" moment, in my opinion. The antagonists in these episodes, the "Dragon" are not especially convincing either (looking like cheap, hastily thrown-together costume shop "aliens"), and the episodes' standalone stories make them borderline for consideration. Nevertheless, the main character, Captain Bishop, is compelling enough to give this brief series a look.

Dreadnaught Dominion (DND), unfortunately, has poor production value, wooden and sloppy acting, and mostly uninteresting storylines. While the idea of a pre-TNG "Q Continuum" member disguising himself as a human Starfleet officer is an entertaining notion, it doesn't quite work given this series' limitations. The one episode worth watching, in my opinion, is a short vignette involving the ship's hearing impaired communications officer (played by an actually deaf actor), which builds upon the idea of overcoming adversity to excel in a role that contemporary humanity might think impossible à la Giordi La Forge or Hemmer.

By contrast, the parallel Avalon Universe (AVU) and Tales from the Neutral Zone (TNZ) series have top notch production value, excellent storytelling, and skilled actors filling the roles to boot (and it is somewhat linked to VAL and DND with the presence of the character of engineer, Eric Minard. It's a bit complicated by the fact that the AVU stories take place in a *slightly* parallel universe to the Prime Universe (called the "Avalon Universe" by the production team), whereas the TNZ stories largely take place in the Prime Universe. In both series, the *USS Excalibur*, rebuilt following the M5 disaster in TOS: *The Ultimate Computer*, serves as the "hero ship", but the Avalon Universe (conveniently reflecting the fact that in the real world most modern audio-visual technology makes TOS era production quality seem primitive) the technology is more advanced.

Most of the characters exist in both universes, including Jamie Archer (the equally brilliant and gorgeous great granddaughter of Jonathan Archer, played by series

co-creator and coincidentally named, Victoria Archer) and Mikaela Allenby (though she's played by multiple actors for unknown reasons). At least one character, however, has different genders. In the Avalon Universe, Derek Mason is a male, but in the prime universe Mason is *female*, and named "DeeDee". (It's never made clear if this was simply a case of different by circumstance of birth or some other cause). If there's one criticism to be made, it's that the characters keep rotating from story to story as some are killed off, only to be replaced by others, while some of those believed dead (Archer and Mason) are revived through SciFi trickery. It's not a fatal flaw, but it *does* occasionally make it very hard to follow. This is especially true of some TNZ episodes, where the characters and stories are one-offs. *The Death of War* is an absolute gem, depicting a precursor to the "Tomed Incident" name dropped by Riker in TNG: *The Pegasus*.

The fan (and veteran Trek actor) produced movie, *Of Gods and Men* is easy to place chronologically (taking place just after the events of the 23rd Century prologue in the movie *Star Trek Generations*). In my opinion, this production is a very mixed bag, to say the least. Serving essentially as a sequel to both TOS: *Where No Man Has Gone Before* and TOS: *Charlie X*, it gives "Charlie" a rather poignant second chance, but it suffers deeply from a dull, very derivative plot (which rehashes far too many now cliched Star Trek tropes), and it ultimately constitutes blatant (and fairly unapologetic) fan service. Its production value isn't especially high quality either (with the climactic battle—involving everything but the kitchen sink, but *including* the *Fesarius* for no particular reason other than the likely explanation that "it looks cool"—being a horribly confusing mess, because it's extremely difficult to tell who's on whose side!)

That said, this movie, in spite of it being blatant fan service, should be at least considered, because of just who *gets* the fan service, which, in this case, is predominantly Nyota Uhura, played beautifully (and gracefully) for one last time by Nichelle Nichols (including her singing a long awaited reprise to "Charlie's Our New Darling", albeit this time in an attempt to inspire a broken and dishearted Charlie in the climactic scenes, rather than poking fun at the fact that Charlie's obsession with Janice Rand was obvious for everyone to see in the original episode). This production also includes the only actual instance where Pavel Chekov (played by Walter Koenig) and Janice Rand (played by Grace Lee Whitney) trade dialogue (though the "joke" involving her giving him a tribble for a present falls particularly flat).

Beyond the aforementioned, the following characters and actors appear in the production:

STAR TREK Episode Guide

Actors reprising their established character roles:

- Nichelle Nichols as Nyota Uhura
- Walter Koenig as Pavel Chekov
- Grace Lee Whitney as Janice Rand
- Alan Ruck as Captain John Harriman (Captain of the Enterprise 1701-B from ST Generations)
- Tim Russ as Tuvok (albeit a much younger Tuvok than in ST Voyager)
- Lawrence Montaigne as Stonn

Veteran ST actors playing new roles:

- Garrett Wang as Garan (a mercenary in the alternate timeline)
- Gary Graham as Ragnar (a shapeshifter—though not one of Odo's kind, seen in the alternate timeline)
- Cirroc Lofton as Sevar (a Vulcan)
- Ethan Phillips as an unnamed data clerk;
- Chase Masterson as Xela (an Orion, seen in the alternate timeline)
- J G Hertzler as Koval (a Klingon mercenary);

Canonical characters played by different actors than in their original appearance:

- Peter Kirk (James T Kirk's nephew) - James Cawley; originally played by Billy Mumy;
- Gary Mitchel - Daamen Krall; originally played by Gary Lockwood;
- Charlie Evans - William Wellman Jr.; originally played by Robert Walker.

Tim Russ was the principal mover and shaker behind this attempt, and though I have deeply mixed feelings about it, it deserves consideration simply because of the acumen of those involved (and the fact that in no other instance does one get to see these veterans of Trek interact dramatically, even if the production and story leave a little something to be desired.

It is my firm opinion, in fact, that (most of) these fan-produced episodes nicely complement canonical TOS and TAS era stories and are worthy of inclusion. One could just watch each series in production order, of course, but I think it's more rewarding to assemble them into a coherent whole, even though it's like a jigsaw puzzle with only a bare hint of a design. Keep in mind that though the series and their creators somewhat overlap, there was no grand master plan that they followed—though there are some clues that they *did* at least attempt to maintain continuity

on a voluntary and organic basis. Given that, while the task of ordering them might seem impossible, it mostly wasn't! So, how did I extrapolate the placement of the fan produced Star Trek TOS era episodes in chronological order?

For starters, by their producers' own descriptions, a great deal of the fan produced series take place in the fictional years 2270-72 (though there are a few notable exceptions) placing them in what would've been TOS's 4th and 5th seasons, had they existed. Certainly ST Phase II and STC attempted this. To some extent EXT, FGT, VAL, and even AVU attempt to further flesh them out.

Due to these producers being the loyal Trekkies they are, and due to the latter's widespread fanatical insistence on continuity, it's almost possible to string together all of these episodes as a coherent "season" or even a pair of "seasons" of an unofficial TOS "expanded universe" without too much difficulty.

The simplest way to do this would be to watch each series independently of each other, based on their production dates, starting with the date of their earliest produced episode, in which case, the proper order would be Starship Exeter (EXT), ST Phase II, Starship Farragut (FGT), followed by Star Trek Continues (STC), then Starship Valiant (VAL), and then, lastly, the parallel Avalon Universe (AVU) and Tales from the Neutral Zone (TNZ) series.

However, this doesn't really work, because many series and episodes were produced concurrently, and as a result numerous temporally specific continuity errors creep in (such as specific characters, starships, and or starbases used in multiple series dying / being destroyed later being seen alive and well / fully intact later on. Two very specific examples are the appearance of Starbase 16 on Corinth IV, which appears in one episode each of STC and EXT, or the part of security/tactical guru Henry Prescott in both ST Phase II and FGT (played by Paul Sieber in both series).

Adding to the confusion, there's the matter of TAS, as well as the fan produced animated episodes to factor in as well. While fans of TOS—who were lucky enough to have watched TAS when it was initially broadcast and available for viewing in syndication—generally accepted those episodes as the "4th" season of TOS, the Great Bird of the Galaxy, himself kept mum about them, and after his death, one of Roddenberry's assistants flippantly suggested that they weren't canonical. That sparked off a vigorous debate, but one which has since been (mostly) settled in favor of TAS being officially (re)established as canon, and accepted as the *fourth* year of Captain Kirk's original five year mission.

That being the case, there have been a handful of fan produced animated episodes (including the two aforemen-

STAR TREK Episode Guide

tioned examples by the FGT producers) which painstakingly and precisely mimic the style, music, and feel of the official animated episodes, so it's not necessarily obvious that TAS represents solely the fourth year of Kirk's five year mission, and the live action fan produced episodes the fifth, but there's no compelling argument *against* that assumption, either. The final episode of TAS, *The Counterclock Incident*, has nothing in particular to suggest closure or finality to Kirk's five year mission (and frankly, it's an otherwise unremarkable episode—that rehashes a rather over-used sci-fi cliché of an “anti-Prime-universe” (not to be confused with the *Mirror* (Teran) Universe) with black stars “shining” in a white void, as well as “anti-time”—except for the earliest real world appearance of Robert and Sarah April—though in much later created SNW episodes, Robert April is a reoccurring guest character—albeit with a higher rank and different skin color) so it could really go just about anywhere in the “fourth” or “fifth” season. We *definitely* know that it takes place after TOS's *third* season, because the Beta Niobi supernova (which occurs at the end of TOS: *All Our Yesterdays*) serves as the “doorway” back to the Prime Universe at the episode's conclusion.

Finally, there are fan produced episodes that refer to canonical events, such as the M5 debacle in the canonical 2nd Season TOS episode *The Ultimate Computer*, which is a significant watershed moment for AVU and TNZ, or Dr McCoy's pre-*Starship Enterprise* TOS appearance in one (early!) episode of VAL to contend with.

For the most part—with the exception of a few early episodes of ST Phase II, plus several of that series's vignettes, which seem to exist outside of canon chronologically, it's obvious that the episodes of each series were produced, more or less, in chronological order (and dialogue in later episodes of each series often references events in earlier episodes). The one exception I make in this is juxtaposing the two ST Phase II episodes *Mind Sifter* and *Kitumba*, because the former ends at Space Station K7, and the latter begins there. Plus, the (temporary) resolution of hostilities between the Federation and Klingons that occurs in the latter episode would seem to preclude their kidnapping of Captain Kirk in the former.

Also, the STC episode *The Fairest of Them All* is a direct and immediate sequel to the canonical 2nd Season TOS episode *Mirror Mirror* (and the recreation of Kirk's rousing “in every revolution there's one man with a vision!” speech is *fantastically* close to the original—so much so that a YouTube video exists showing both scenes side-by-side

simultaneously to emphasize the point), so it logically should be watched right after *Mirror Mirror* (just ignore the fact that neither Elise McKennah nor Barbara Smith were in the original).

Conversely, TNZ: *Doomsday* is a “Short Trek” *prequel* to TOS: *The Doomsday Machine*, so it properly should go before the canonical second season episode.

Some episodes, particularly those in the TNZ and VAL series are either one-offs or so far removed from the continuity covered in the other series, placing them in the chronological order is almost impossible (though, it's likewise the case that one could easily argue that they're impossible to get *wrong* for exactly the same reason!).

There are some small details that *do* provide clues, though. VAL: *Legacy* has dates of Captain Bishop's father's death on his gravestone, that more or less place the events of the episode ca late 4th or early 5th season of TOS (if the latter actually existed). The other episodes can be sprinkled into the timeline later at the viewer's discretion, as the events shown in them don't especially have any bearing on the overall arcs of ST Phase II, EXT, FAR, and STC.

In the case of TNZ, these are mostly “one-off” stories, though there *are* some logical places these stories can go. TNZ: *The Test of Time* involves the *USS Constitution NCC 1700*. Since Captain Chandler likely preceded Richard Tackett—seen assuming command of that same ship in FAR: *The Crossing* it's logical to place the TNZ episode earlier in the running order. TNZ: *The Lost Starship* could go just about anywhere, though it would seem to follow the events of ST Phase II: *Kitumba*, because though the Klingons try to provoke a war between the Romulans and Federation (just as the Romulans try to provoke a war between the Federation and Klingons), the implication is that the Federation and Klingons are at detente. TNZ: *The Death of War* almost certainly takes place near the running, but not after the events of STC: *To Boldly Go...* for the obvious reason that the *Enterprise* ultimately winds up being the sole surviving Mark I *Constitution Class* starship to (barely) survive when all is said and done (more about that below).

Beyond that, one can look for commonly related incidents of canon (even if it's merely beta canon) in each series to link them together:

The easiest series to place in this context is FGT, because its creators left us a number of clues to its chronological position.⁸

⁸ Other than just stardates, which are admittedly a somewhat unreliable metric, given the fact that they're not especially perfectly consistent *even in alpha canon*—which is why I generally ignore them, except for vaguely noting the first two or three digits—for

example, stardates beginning with “6-x” place the episode within the putative fifth year of Captain Kirk & Co's “five year mission”.

STAR TREK Episode Guide

For example: in the first episode *The Captaincy*, the “crew of the Enterprise”, or at least Kirk, Spock, and McCoy—here played by James Cawley, Jeffrey Quinn, and John Kelley, respectively, from ST Phase II—make a cameo appearance at the end of the episode.

Throughout many of the later episodes, Vic Mignogma makes several appearances playing different characters, including Captain Kirk in the episode *The Price of Anything*. Chris Doohan, who reprised his father’s role of Scotty in STC, also voices the part of Montgomery Scott in the animated episode *The Needs of the Many*.

Since ST Phase II features Henry Prescott (as a Lieutenant Commander) playing the part of Kirk’s “weapons officer” in the later episode *Kitumba*, clearly must take place in *after* the FGT episode *The Captaincy* in which Prescott was merely a lieutenant until Captain Carter decides to promote him in rank at the episode’s conclusion). And eventually (spoiler alert!) Prescott sacrifices himself in FGT: *The Crossing*, after having served as a Starfleet security expert on Starbase 6 for a time, so he left the Farragut some time after the events in the animated episode *Power Source*, which was his final appearance until *The Crossing* (and this can be further demonstrated by the appearance of his replacement, Weston (Gene Collis) in the episode *The Conspiracy of Innocence* as well as *The Crossing*). Therefore, one can credibly place the events of the episode *Kitumba* squarely within the time *between* the events of *Power Source* and *The Crossing*.⁹

Further, one can place STC: *Embrace the Winds* after FGT: *Homecoming*, in which the Farragut is decommissioned, because Commodore Grey tells Kirk this is happening. Also, there’s reference to the loss of the *USS Constitution* and its (in this episode) unnamed captain at Nimbus III, but in FGT: *The Crossing*, it’s revealed that RT assumes command of the *Constitution* at the episode’s conclusion. Since we later learn, in the *Starship Farragut* “long trek” *Farragut Forward* (set some time just before the events of *Star Trek VI: the Undiscovered Country*, based on the “monster maroon” uniforms and the still hostile Klingons) that RT was captured by the Klingons and Mirror-Prescott (introduced in *The Crossing*), then it’s logical to assume that RT *was* the unnamed *Constitution* captain. FGT and STC were produced by two somewhat different groups, but individuals from each group (particularly Mignogma, Broughton, and the Bednars) were friends and collabo-

rated on each. For that matter, Mignogma and Specht were frequent contributors to ST Phase II, so the attempts at consistent continuity were deliberate, if not always perfect.

A particularly geeky example of this is the use of *Constitution Class* Starships both in starring and supporting roles (and the general, if not entirely consistent retention of identifying NCC registry numbers—though sometimes the numbers assigned to specific starships differed with those assigned in canonical episodes, whereas with other starships they didn’t).

For example: the *USS Kongo* appears in both the EXT: *The Tressaurian Intersection* and STC: *To Boldly Go...* bearing the NCC registry “1710” (though, unfortunately there are other inconsistencies associated with its use in both, but more about that later). The *USS Lexington*, seen in both ST Phase II and EXT, consistently bears the registry “1709” as it does canonically. Although never canonically established to be a *Constitution Class* starship, the Farragut appears as such in *both* its titular series as well as an early episode of ST Phase II with the number “1647” as it did in SNW (so we can reasonably surmise that this *is* the same ship upon which a young James Kirk served even though it had a frigate star drive as opposed to a heavy cruiser configuration then). Whether intended or not, the (almost) consistent continuity of *Constitution Class* starships and their accompanying NCC registry numbers serves to tie these series together.¹⁰

That said, there are two notable inconsistencies (one an oversight, the other a deliberate choice) between the canonically established NCC registry numbers and their fan produced counterparts.

In canon, the *USS Exeter* bears the registry number “1672”, but in EXT it inexplicably bears the number “1706”. This is likely just an oversight, just as placing Andoria at Epsilon Indi rather than Procyon. On the other hand, the creators of AVU and TNZ deliberately distinguish the hero ship, in this case, the rebuilt *USS Excalibur* the distinct registry number “NCC 1705” in the Avalon Universe, whereas it retains its familiar “NCC 1664” in the Prime Universe. It is unlikely, however, that the makers of EXT had similar intentions, because there is no evidence or dialogue that places that series in anything but the Prime Universe (Tholian interdimensional monkey business notwithstanding).

⁹ Prescott is, himself, something of an Easter Egg. His father was one of the “esper” crewmen serving under Captain Kirk who was killed when the *Enterprise* attempted to traverse the Galactic Barrier in TOS: *Where No Man Has Gone Before*.

¹⁰ Examples of *Constitution Class* ships that remained true to established (or almost established, in the case of the *USS Constitution*) canon include: *USS Enterprise* (1701), *USS Constitution* (1700), *USS Farragut* (1647), *USS/ISS Potemkin* (1657), *USS Hood* (1703), *USS Lexington* (1709), and *USS Kongo* (1710).

STAR TREK Episode Guide

However, even in alpha canon, such inconsistencies arise, such as the case of the *USS Yamato* in TNG which changed registry numbers between the episodes *Where Silence Has Lease* and *Contagion*, though in the case of the former, since the “Yamato” was actually an illusion, a ready made excuse exists.

Although there are only two (released) episodes of Starship Exeter, plus one vignette, they’re clearly intended to take place after the canonical events shown in the 2nd Season TOS: *The Omega Glory*, in which the Exeter is shown canonically with its entire crew (other than Captain Ron Tracy) killed by a biological pathogen. And Captain John Quincy (“Quince”) Garrovik is the (likely older) cousin of the Ensign Garrovik seen in the canonical 2nd Season TOS episode, *Obsession*, as established by a line of dialogue in *The Tressaurian Intersection*.

The first episode of the series, *The Savage Empire* probably takes place between the beginning of ST Phase II’s beginning and before that series’s episode *Kitumba*, because in *The Savage Empire*, Chang (yes, the very same Klingon from *Star Trek VI: The Undiscovered Country*) tries to induce a coup on Andoria (or perhaps an Andorian colony world, because it’s been semi-officially established canonically that Andoria orbits Procyon, rather than Epsilon Indi) but is thwarted by Captain Garrovik and B’fuselek (and Chang can thank Quince for the eyepatch!) It’s no stretch to infer that this botched attempt at subterfuge by the Klingons leads to the war seen at the beginning of the ST Phase II episode *Blood and Fire*.

Likewise, the Klingons feature prominently throughout ST Phase II and are also seen in the early episodes of FGT, but are not seen *at all* in STC. This adds further weight to the argument that ST Phase II *mostly* takes place prior to STC, with one exception (see below).

EXT: *The Tressaurian Intersection* clearly takes place after the canonical 3rd Season TOS: *The Tholian Web*, but it also likely takes place after STC: *Embrace the Winds* since Starbase 16 on Corinth IV, seen intact in the latter, winds up being completely, albeit inadvertently, obliterated (and the planet’s ecosystem catastrophically damaged) by the Tressaurians’ careless use of stolen Tholian technology at the episode’s onset. Also, on Commodore Grey’s list of active *Constitution Class* Starships shown in *Embrace the Winds* the *Exeter* is shown to still be active.

Unfortunately, the use of the *USS Kongo* in both EXT: *The Tressaurian Intersection* (where Quince Garrovik orders the destruction of its damaged star drive section to prevent its capture) and its subsequent reappearance albeit fully intact in STC: *To Boldly Go...* creates something of a quandary. One could argue that the Gary Mitchell-like espers recreate the stardrive section (since its damaged saucer sec-

tion crash landed on Corinth IV in the previously mentioned *Exeter* episode), but then if they had *that* much power, they could’ve just willed an endless supply of faux *Constitution Class* starships into existence on their own! (A better, simpler, more logical explanation is that Starfleet salvaged the saucer section and attached it to a previously existing saucerless star drive, or simply constructed another one).

Another inconsistency that’s far more difficult to reconcile between ST Phase II and STC are the rank of Scotty, Sulu, and Chekov. Although, based on the above, the majority of ST Phase II episodes are generally accepted as taking place prior to the STC episodes (and it’s no small point that the finale of the latter (*To Boldly Go...*) is clearly intended as both the completion of Kirk’s five year mission as well as a “bookend” to its beginning (*Where No Man Has Gone Before*), Scotty retains the rank of “lieutenant commander” and Sulu the rank of “lieutenant” throughout the latter series, while both had been promoted to “commander” and “lieutenant commander” in the earlier series (and to be fair, Scotty, at least, had been promoted thusly in TAS to that rank, and it’s entirely unlikely that either officer would do anything egregious enough to be subsequently *demoted*). Meanwhile, Chekov gets promoted to lieutenant in *both* series in separate episodes encompassing entirely *different* storylines, and in the case of ST Phase II (at the conclusion of the episode *Enemy Starfleet*) it’s at *that* point Captain Kirk promotes Chekov to security chief, from which point on the latter dons a red uniform for the remainder of the series. However, in STC: *Embrace the Winds*, it’s *Scotty* who delivers the news of the promotion—in this case to “lieutenant junior grade” only, *without* an appointment to Chief of Security, and he retains his gold uniform.

Now, one could argue that STC: *Embrace the Winds* takes place *before* ST Phase II: *Enemy Starfleet* and *Kitumba*, but then Henry Prescott couldn’t still be alive for the events in *Kitumba*, because he’d *already died* in the FGT: *The Crossing* which happens before STC: *Embrace the Winds*! And, in any case, STC: *To Boldly Go...* is intended to be *the* final chapter, bar none, of the TOS era (emphasized by the fact that the *Enterprise* becomes the last surviving *Constitution Class* starship, Kirk accepts a promotion to vice admiral, and he dons his STTMP era uniform), and in that episode, Scotty, Sulu, and Chekov don’t possess the ranks established at the end of ST Phase II.

STC: *To Boldly Go...* offers an answer to the ultimate fate of Quince Garrovik, Jo Harris, Cuddy, B’fuselek, and the *USS Exeter*; it, along with the *USS Potemkin* accidentally destroy each other after being tricked into doing so by the espers. It’s an unfortunate ending for the good—if

STAR TREK Episode Guide

jaded—Exeter Crew. Unfortunately it creates yet another inconsistency in the case of the *USS Potemkin*, because—according to the story arc of FGT, the principal officers (Carter, RT, and Smithfield) all served under Captain Wilcox on the *USS Potemkin*, until the latter was destroyed. One could easily fix this by having the *USS Excalibur* take its place (thus, unfortunately, giving Mikaela Allenby & crew a tragic ending as well as Quince Garrovik & Co, but then, we never see or hear from them again, so...), but that isn't what happened on screen.

There are other inconsistencies as well, such as the fact that secondary and tertiary characters seen in the earlier series (Xon, Peter Kirk, Walking Bear, and DeSalle) are not seen in the latter, nor are the secondary and tertiary characters from the latter (McKennah, Smith, M'Benga, and Drake) seen in the former (though DeSalle is at least *mentioned* in an episode of STC, and Leslie Palmer appears in both), but those *could* at least credibly be chalked up to similar periodic absences of secondary and tertiary characters in canonical TOS episodes.¹¹

Lastly, inconsistencies in the configuration of the classic USS Enterprise, itself, near the end of both ST Phase II and STC, present some continuity errors. Near the end of its run, the producers of ST Phase II created a vignette called *Going Boldly* which actually shows the Enterprise's original star drive section being replaced by the upgraded movie version (complete with diagonal nacelle pylons) while retaining the TOS era saucer section.^{12,13}

However, the STC finale shows the original Enterprise, classic star drive *and* saucer section in situ, limping back to Earth Spacedock, after which Admiral Nogura—shown onscreen for the first time—informs Kirk “that the *Enterprise* will be rebuilt”, and a new fleet of *Constitution Class* sister ships constructed alongside, thus setting up the events seen in *Star Trek I: The Motion Picture*.

¹¹ In fact, throughout Season 1 of TOS, Scotty is actually absent in more episodes than not, quite possibly because his character hadn't yet been established as “essential”, though it's now inconceivable to imagine TOS *without* him! There are also two Season 1 TOS episodes (that take place after the events of TOS: *Where No Man Has Gone Before*) where McCoy is absent: *What are Little Girls Made Of* and *Errand of Mercy*.

¹² This, incidentally, directly contradicts the sequence described in some beta canon Star Trek novels in which the *saucer section* was upgraded while the original star drive remained in situ, however—even based on my limited exposure to them—resolving the lack of continuity extant throughout the literally *hundreds* of Star Trek novels and comics would be an utter impossibility, but good luck to anyone wishing to take a stab at *that* unenviable task!

For those reasons, my advice would simply be to ignore those inconsistencies (and the star dates) as I have done, because they (mostly, except in the case of Chekov, and even in his case it's essentially minor) don't effect the overall arc of the TOS epic, and the addition of these fan made episodes so far more to beautifully flesh it out, thus bringing the long missing closure to the first installment of the ST epic which was rudely and unceremoniously quashed by the Network and Studio.

Next, I propose that all of the episodes of TAS (minus *The Counterclock Incident*, which is moved next to the two animated FGT episodes mainly just for fun, so viewers can see for themselves just how expertly and honorifically the “Farragut” actors and/or producers matched the original) go first.

Without any clues to the placement of most of the fan produced animated episodes (other than the aforementioned FGT episodes), it's simply easier to place them immediately following the penultimate TAS episode *How Sharper Than a Serpent's Tooth*, because the latter features Ensign Walking-Bear for the first time (and only time canonically), and he—being a fan favorite—frequently appears in many of the fan produced animated episodes as well as some of the live ones.¹⁴

The FGT “long Trek” *Farragut Forward* clearly belongs somewhere between *Star Trek II: The Wrath of Khan* and *Star Trek VI: The Undiscovered Country*. For convenience sake, I place it between *Star Trek V* and *VI*. Meanwhile, the fan produced “movie” *Of Gods and Men* takes place after the prologue in *Star Trek Generations*. One *could* opt to watch just the prologue of that film (up until Kirk's presumed death), then watch the animated fan made short trek, *For an Absent Friend* and *Of Gods and Men* before moving on to the *Section 31* long Trek, and then TNG: *Encoun-*

¹³ The modified Enterprise is seen in one full length ST Phase II episode as well *The Holiest Thing*, which is notable for depicting the unseen part of Captain Kirk's romance to Carol Marcus, including the conception of their son, David. I hitherto included this episode in the sequence of episodes, but have subsequently deleted it, because dialogue between Jim Kirk and La'an Noonian Singh in SNW: *Subspace Rhapsody* finally establishes Kirk's and Carol's relationship (as well as her being pregnant with David) a full decade *before* the timeline of *The Holiest Thing*. That's a mixed blessing. On the one hand, it's a pity because the actor they hired to play Carol Marcus does an *outstanding* job of cosplaying a young Bibi Besch, but the timeline doesn't work out (David would be barely sixteen in *Star Trek II: TWOK*), and do we really need yet *another* almost “first contact” with the Ferengi story?

¹⁴ Fans of the TAS character, Arax, can actually see a live version of the Edosian navigator in *Going Boldly*.

STAR TREK Episode Guide

ter at Farpoint, and then watch *Star Trek Generations* in its entirety in its proper order later.

I think most uninitiated fans will be pleasantly surprised, or at least, quite satisfied with the results. Now, combined with all of TOS, Captain Kirk's five year mission (with some brief glances at the five year missions of his fellow Constitution Class starship contemporaries) is fully fleshed out in all of its intended glory. As an added bonus, rather than ending on the extremely horrid and bitterly reactionary note sounded in TOS: *Turnabout Intruder*, the "series" ends with the far superior bookend, STC: *To Boldly Go...*, which is to TOS: *Where No Man Has Gone Before* as TNG: *All Good Things* is to TNG: *Encounter at Farpoint*. It's a much better conceived and deserved closure.

With all that in mind, here is the proposed order:

2270-71 (Concluding Kirk's Five-Year Mission)

- 300. Ph2 1: In Harm's Way
- 301. AvU 9: The Truth Within
- 302. VAL 2: Legacy
- 303. FGT V1: Just Passing Through (vignette)
- 304. FGT 1: The Captaincy
- 305. AvU 2: Avalon Lost
- 306. Ph2 3: World Enough and Time
- 307. AvU V1: FTL NanoEcabulator [runtime: 5:16]
- 308. AvU 3: Demons
- 309. AvU 4: Air and Darkness
- 310. EXT 1: The Savage Empire
- 311. Ph2 4a: Blood and Fire, Part 1
- 312. Ph2 4b: Blood and Fire, Part 2
- 313. AvU 5: New Orders
- 314. FGT 2: For Want of a Nail
- 315. Ph2 5: Enemy Starfleet
- 316. FGT 3: The Price of Anything
- 317. FGT 2: Rock and a Hard Place
- 318. TNZ 3: Test of Time [runtime 23:38]
- 319. STC 1: Pilgrim of Eternity
- 320. STC 3: Lelani
- 321. STC 4: The White Iris
- 322. TAS 22: The Counterclock Incident (101)
- 323. FGT 4: The Needs of the Many (animated)
- 324. FGT 5: Power Source (animated)
- 325. VAL 3: Animals
- 326. Ph2 9: Mind Sifter
- 327. Ph2 8: Kitumba
- 328. STC 5: Divided We Stand

- 329. FGT 6: Conspiracy of Innocence
- 330. AVU 7: Agent of New Worlds
- 331. FGT 7: The Crossing
- 332. STC 6: Come Not Between the Dragons
- 333. AvU 11: Crisis on Infinite Excaliburs [runtime 41:59]
- 334. STC 7: Still Treads the Shadow
- 335. FGT V3: The Night Shift
- 336. FGT 8: Homecoming
- 337. DrD: Silent Acknowledgement
- 338. STC V1: You Have the Conn
- 339. EXT V1: The Night Watch
- 340. STC V2: Happy Birthday Scotty
- 341. STC 8: Embrace the Winds
- 342. STC 9: What are Ships For?
- 343. TNZ 2: The Lost Starship [runtime 23:02]
- 344. AvU 6: Cosmic Stream
- 345. AvU 10: Knights of the Void
- 346. EXT 2: The Tressaurian Intersection
- 347. TNZ 12: The Death of War
- 348. STC 10: To Boldly Go... (Part 1)
- 349. STC 11: To Boldly Go... (Part 2)

2273 AD

- 350. Star Trek: The Motion Picture (102)

2285-87 AD

- 351. Star Trek II: The Wrath of Khan (103)
- 352. Star Trek III: The Search for Spock (104)
- 353. Star Trek IV: The Voyage Home (105)
- 354. FGT 9A: Farragut Forward (Prologue)
- 355. FGT 9: Farragut Forward
- 356. Star Trek V: The Final Frontier (150)

2293 AD

- 357. Star Trek VI: The Undiscovered Country (216)

2299 AD (Star Trek Khan Audio Drama)

- 358. KHA 1: Paradise (43m)

Ca 2300 AD

- 359. Star Trek: Of Gods and Men

STAR TREK Episode Guide

24th Century

2364 AD (the “Lost” Era)

360. S311: Section 31 (streaming movie) (949)

2364 AD (The Next Generation, Season 1)

- 361. TNG 1: Encounter at Farpoint (106)
- 362. TNG 2: The Naked Now (107)
- 363. TNG 3: Code of Honor (108)
- 364. TNG 4: The Last Outpost (109)
- 365. TNG 5: Where No One Has Gone Before (110)
- 366. TNG 6: Lonely Among Us (111)
- 367. TNG 7: Justice (112)
- 368. TNG 8: The Battle (113)
- 369. TNG 9: Hide and Q (114)
- 370. TNG 10: Haven (115)
- 371. TNG 11: The Big Goodbye (116)
- 372. TNG 12: Datalore (117)
- 373. TNG 13: Angel One (118)
- 374. TNG 14: 11001001 (119)
- 375. TNG 15: Too Short a Season (120)
- 376. TNG 16: When the Bough Breaks (121)
- 377. TNG 17: Home Soil (122)
- 378. TNG 18: Coming of Age (123)
- 379. TNG 19: Heart of Glory (124)
- 380. TNG 20: The Arsenal of Freedom (125)
- 381. TNG 21: Symbiosis (126)
- 382. TNG 22: Skin of Evil (127)
- 383. TNG 23: We’ll Always Have Paris (128)
- 384. TNG 25: The Neutral Zone (130)¹⁵
- 385. TNG 24: Conspiracy (129)

2365 AD (The Next Generation, Season 2)

- 386. TNG 26: The Child (132)
- 387. TNG 27: Where Silence Has Lease (133)
- 388. TNG 28: Elementary, Dear Data (134)
- 389. TNG 29: The Outrageous Okona (135)
- 390. TNG 30: Loud as a Whisper (136)
- 391. TNG 31: The Schizoid Man (137)
- 392. TNG 32: Unnatural Selection (138)
- 393. TNG 33: A Matter of Honor (139)
- 394. TNG 34: The Measure of a Man (140)

- 395. TNG 35: The Dauphin (141)
- 396. TNG 36: Contagion (142)
- 397. TNG 37: The Royale (143)
- 398. TNG 38: Time Squared (144)
- 399. TNG 39: The Icarus Factor (145)
- 400. TNG 40: Pen Pals (146)
- 401. TNG 41: Q Who (147)
- 402. TNG 42: Samaritan Snare (148)
- 403. TNG 43: Up the Long Ladder (149)
- 404. TNG 44: Manhunt (151)
- 405. TNG 45: The Emissary (152)
- 406. TNG 46: Peak Performance (153)
- 407. TNG 47: Shades of Gray (154)

2366 AD (The Next Generation, Season 3)

- 408. TNG 48: Evolution (155)
- 409. TNG 49: The Ensigns of Command (156)
- 410. TNG 50: The Survivors (157)
- 411. TNG 51: Who Watches the Watchers (158)
- 412. TNG 52: The Bonding (159)
- 413. TNG 53: Booby Trap (160)
- 414. TNG 54: The Enemy (161)
- 415. TNG 55: The Price (162)
- 416. TNG 56: The Vengeance Factor (163)
- 417. TNG 57: The Defector (164)
- 418. TNG 58: The Hunted (165)
- 419. TNG 59: The High Ground (166)
- 420. TNG 60: Déjà Q (167)
- 421. TNG 61: A Matter of Perspective (168)
- 422. TNG 62: Yesterday’s Enterprise (169)
- 423. TNG 63: The Offspring (170)
- 424. TNG 64: Sins of the Father (171)
- 425. TNG 65: Allegiance (172)
- 426. TNG 66: Captain’s Holiday (173)
- 427. TNG 67: Tin Man (174)
- 428. TNG 68: Hollow Pursuits (176)
- 429. TNG 69: The Most Toys (176)
- 430. TNG 70: Sarek (177)
- 431. TNG 71: Ménage à Troi (178)
- 432. TNG 72: Transfigurations (179)
- 433. TNG 73: The Best of Both Worlds, Part 1 (180)

¹⁵ Episodes 25 and 24 are juxtaposed, because initially they were meant to be the initial parts of the Borg story-arc, but this was shelved due to the reconfiguring of the latter from an insectoid species to a cyborg race combined with the writers’

strike. The juxtaposition still suggests that the two are connected, even if they ultimately aren’t.

STAR TREK Episode Guide

2367 AD (The Next Generation, Season 4)

- 434. TNG 74: The Best of Both Worlds, Part 2 (181)
- 435. TNG 75: Family (182)
- 436. TNG 76: Brothers (183)
- 437. TNG 77: Suddenly Human (184)
- 438. TNG 78: Remember Me (185)
- 439. TNG 79: Legacy (186)
- 440. TNG 80: Reunion (187)
- 441. TNG 81: Future Imperfect (188)
- 442. TNG 82: Final Mission (189)
- 443. TNG 83: The Loss (190)
- 444. TNG 84: Data's Day (191)
- 445. TNG 85: The Wounded (192)
- 446. TNG 86: Devil's Due (193)
- 447. TNG 87: Clues (194)
- 448. TNG 88: First Contact (195)
- 449. TNG 89: Galaxy's Child (196)
- 450. TNG 90: Night Terrors (197)
- 451. TNG 91: Identity Crisis (198)
- 452. TNG 92: The Nth Degree (199)
- 453. TNG 93: Qpid (200)
- 454. TNG 94: The Drumhead (201)
- 455. TNG 95: Half a Life (202)
- 456. TNG 96: The Host (203)
- 457. TNG 97: The Mind's Eye (204)
- 458. TNG 98: In Theory (205)
- 459. TNG 99: Redemption, Part 1 (206)

2368 AD (The Next Generation, Season 5)

- 460. TNG 100: Redemption, Part 2 (207)
- 461. TNG 101: Darmok (208)
- 462. TNG 102: Ensign Ro (209)
- 463. TNG 103: Silicon Avatar (210)
- 464. TNG 104: Disaster (211)
- 465. TNG 105: The Game (212)
- 466. TNG 106: Unification, Part 1 (213)
- 467. TNG 107: Unification, Part 2 (214)
- 468. TNG 108: A Matter of Time (215)
- 469. TNG 109: New Ground (217)
- 470. TNG 110: Hero Worship (218)
- 471. TNG 111: Violations (219)
- 472. TNG 112: The Masterpiece Society (220)
- 473. TNG 113: Conundrum (221)
- 474. TNG 114: Power Play (222)
- 475. TNG 115: Ethics (223)
- 476. TNG 116: The Outcast (224)
- 477. TNG 117: Cause and Effect (225)

- 478. TNG 118: The First Duty (226)
- 479. TNG 119: Cost of Living (227)
- 480. TNG 120: The Perfect Mate (228)
- 481. TNG 121: Imaginary Friend (229)
- 482. TNG 122: I, Borg (230)
- 483. TNG 123: The Next Phase (231)
- 484. TNG 124: The Inner Light (232)
- 485. TNG 125: Time's Arrow, Part 1 (233)

2369 AD (TNG, Season 6; DS9 Season 1)

- 486. TNG 126: Time's Arrow, Part 2 (234)
- 487. TNG 127: Realm of Fear (235)
- 488. TNG 128: Man of the People (236)
- 489. TNG 129: Relics (237)
- 490. TNG 130: Schisms (238)
- 491. TNG 131: True Q (239)
- 492. TNG 132: Rascals (240)
- 493. TNG 133: A Fistful of Datas (241)
- 494. TNG 134: The Quality of Life (242)
- 495. TNG 135: Chain of Command, Part 1 (243)
- 496. TNG 136: Chain of Command, Part 2 (244)
- 497. DS9 1: Emissary (245)
- 498. DS9 2: Past Prologue (246)
- 499. DS9 3: A Man Alone (247)
- 500. DS9 4: Babel (248)
- 501. TNG 137: Ship in a Bottle (249)
- 502. DS9 5: Captive Pursuit (250)
- 503. TNG 138: Aquiel (251)
- 504. DS9 6: Q-Less (252)
- 505. TNG 139: Face of the Enemy (253)
- 506. DS9 7: Dax (254)
- 507. TNG 140: Tapestry (255)
- 508. DS9 8: The Passenger (256)
- 509. TNG 141: Birthright, Part 1 (257)
- 510. TNG 142: Birthright, Part 2 (258)
- 511. DS9 9: Move Along Home (259)
- 512. DS9 10: The Nagus (260)
- 513. TNG 143: Starship Mine (261)
- 514. TNG 144: Lessons (262)
- 515. DS9 11: Vortex (263)
- 516. DS9 12: Battle Lines (264)
- 517. TNG 145: The Chase (265)
- 518. DS9 13: The Storyteller (266)
- 519. TNG 146: Frame of Mind (267)
- 520. DS9 14: Progress (268)
- 521. TNG 147: Suspicions (269)
- 522. DS9 15: If Wishes Were Horses (270)

STAR TREK Episode Guide

- 523. TNG 148: Rightful Heir (271)
- 524. DS9 16: The Forsaken (272)
- 525. TNG 149: Second Chances (273)
- 526. DS9 17: Dramatis Personae (274)
- 527. TNG 150: Timescape (275)
- 528. DS9 18: Duet (276)
- 529. DS9 19: In the Hands of the Prophets (277)
- 530. TNG 151: Descent, Part 1 (278)

2370 AD (TNG, Season 7; DS9 Season 2)

- 531. TNG 152: Descent, Part 2 (279)
- 532. TNG 153: Liaisons (281)
- 533. TNG 154: Interface (283)
- 534. DS9 20: The Homecoming (280)¹⁶
- 535. DS9 21: The Circle (282)
- 536. DS9 22: The Siege (284)
- 537. TNG 155: Gambit, Part 1 (285)
- 538. TNG 156: Gambit, Part 2 (287)
- 539. DS9 23: Invasive Procedures (286)
- 540. DS9 24: Cardassians (288)
- 541. TNG 157: Phantasms (289)
- 542. DS9 25: Melora (290)
- 543. TNG 158: Dark Page (291)
- 544. DS9 26: Rules of Acquisition (292)
- 545. TNG 159: Attached (293)
- 546. DS9 27: Necessary Evil (294)
- 547. TNG 160: Force of Nature (295)
- 548. DS9 28: Second Sight (286)
- 549. TNG 161: Inheritance (297)
- 550. DS9 29: Sanctuary (298)
- 551. TNG 162: Parallels (299)
- 552. DS9 30: Rivals (300)
- 553. DS9 31: The Alternate (301)
- 554. TNG 163: The Pegasus (302)
- 555. ENT 97 These are the Voyages... (726)¹⁷
- 556. TNG 164: Homeward (303)
- 557. DS9 32: Armageddon Game (304)
- 558. TNG 165: Sub Rosa (305)
- 559. DS9 33: Whispers (306)
- 560. TNG 166: Lower Decks (307)
- 561. DS9 34: Paradise (308)
- 562. TNG 167: Thine Own Self (309)
- 563. DS9 35: Shadowplay (310)
- 564. TNG 168: Masks (311)

- 565. DS9 36: Playing God (312)
- 566. TNG 169: Eye of the Beholder (313)
- 567. DS9 37: Profit and Loss (314)
- 568. TNG 170: Genesis (315)
- 569. DS9 38: Blood Oath (316)
- 570. TNG 171: Journey's End (317)
- 571. DS9 39: The Maquis, Part 1 (318)
- 572. DS9 40: The Maquis, Part 2 (320)
- 573. TNG 172: Firstborn (319)
- 574. TNG 173: Bloodlines (321)
- 575. DS9 41: The Wire (322)
- 576. TNG 174: Emergence (323)
- 577. DS9 42: Crossover (324)
- 578. TNG 175: Preemptive Strike (325)
- 579. DS9 43: The Collaborator (326)
- 580. TNG 176: All Good Things... (327)
- 581. DS9 44: Tribunal (328)
- 582. DS9 45: The Jem'Hadar (329)

2371 AD (DS9 Season 3; VOY Season 1)

- 583. DS9 46: The Search, Part 1 (330)
- 584. DS9 47: The Search, Part 2 (331)
- 585. DS9 48: The House of Quark (332)
- 586. DS9 49: Equilibrium (333)
- 587. DS9 50: Second Skin (334)
- 588. DS9 51: The Abandoned (335)
- 589. DS9 52: Civil Defense (336)
- 590. DS9 53: Meridian (337)
- 591. DS9 54: Defiant (339)
- 592. DS9 55: Fascination (340)
- 593. Star Trek VII: Generations (338)
- 594. DS9 56: Past Tense, Part 1 (341)
- 595. DS9 57: Past Tense, Part 2 (342)
- 596. VOY 1: Caretaker (343)
- 597. VOY 2: Parallax (344)
- 598. VOY 3: Time and Again (345)
- 599. DS9 58: Life Support (346)
- 600. VOY 4: Phage (347)
- 601. DS9 59: Heart of Stone (348)
- 602. VOY 5: The Cloud (349)
- 603. DS9 60: Destiny (350)
- 604. VOY 6: Eye of the Needle (351)
- 605. DS9 61: Prophet Motive (352)
- 606. VOY 7: Ex Post Facto (353)

¹⁶ Some episodes are listed slightly out of broadcast sequence, because of the numerous two and three-part episodes sprinkled throughout this "year" for story-flow.

¹⁷ Insert this episode into the previous in between the scenes where Picard confronts Riker in the captain's quarters and Picard's conference with the admiral in his ready room.

STAR TREK Episode Guide

- 607. DS9 62: Visionary (354)
- 608. VOY 8: Emanations (355)
- 609. VOY 9: Prime Factors (356)
- 610. VOY 10: State of Flux (357)
- 611. DS9 63: Distant Voices (358)
- 612. DS9 64: Through the Looking Glass (359)
- 613. VOY 11: Heroes and Demons (360)
- 614. DS9 65: Improbable Cause (361)
- 615. DS9 66: The Die Is Cast (363)
- 616. VOY 12: Cathexis (362)
- 617. VOY 13: Faces (364)
- 618. DS9 67: Explorers (365)
- 619. VOY 14: Jetrel (366)
- 620. DS9 68: Family Business (367)
- 621. VOY 15: Learning Curve (368)
- 622. DS9 69: Shakaar (369)
- 623. DS9 70: Facets (370)
- 624. DS9 71: The Adversary (371)

2372 AD (DS9 Season 4; VOY Season 2)

- 625. VOY 16: The 37s (372)
- 626. VOY 17: Initiations (373)
- 627. VOY 18: Projections (374)
- 628. VOY 19: Elogium (375)
- 629. VOY 20: Non Sequitur (376)
- 630. VOY 21: Twisted (377)
- 631. DS9 72: The Way of the Warrior, Part 1 (378a)
- 632. DS9 73: The Way of the Warrior, Part 2 (378b)
- 633. VOY 22: Parturition (379)
- 634. DS9 74: The Visitor (380)
- 635. DS9 75: Hippocratic Oath (381)
- 636. DS9 76: Indiscretion (382)
- 637. VOY 23: Persistence of Vision (383)
- 638. DS9 77: Rejoined (384)
- 639. VOY 24: Tattoo (385)
- 640. DS9 78: Starship Down (386)
- 641. VOY 25: Cold Fire (387)
- 642. DS9 79: Little Green Men (388)
- 643. VOY 26: Maneuvers (389)
- 644. DS9 80: The Sword of Kahless (390)
- 645. VOY 27: Resistance (391)
- 646. DS9 81: Our Man Bashir (392)
- 647. DS9 82: Homefront (393)
- 648. DS9 83: Paradise Lost (394)
- 649. VOY 28: Prototype (395)

- 650. VOY 29: Alliances (396)
- 651. VOY 30: Threshold (397)
- 652. DS9 84: Crossfire (398)
- 653. VOY 31: Meld (399)
- 654. DS9 85: Return to Grace (400)
- 655. VOY 32: Dreadnought (401)
- 656. DS9 86: Sons of Mogh (402)
- 657. VOY 33: Death Wish (403)
- 658. DS9 87: Bar Association (404)
- 659. DS9 88: Accession (405)
- 660. VOY 34: Lifesigns (406)
- 661. VOY 35: Investigations (407)
- 662. VOY 36: Deadlock (408)
- 663. VOY 37: Innocence (409)
- 664. DS9 89: Rules of Engagement (410)
- 665. DS9 90: Hard Time (411)
- 666. DS9 91: Shattered Mirror (412)
- 667. VOY 38: The Thaw (413)
- 668. DS9 92: The Muse (414)
- 669. VOY 39: Tuvix (415)
- 670. DS9 93: For the Cause (416)
- 671. VOY 40: Resolutions (417)
- 672. DS9 94: To the Death (418)
- 673. DS9 95: The Quickening (420)
- 674. DS9 96: Body Parts (421)
- 675. DS9 97: Broken Link (422)
- 676. VOY 41: Basics, Part 1 (419)¹⁸

2373 AD (DS9 Season 5; VOY Season 3)

- 677. VOY 42: Basics, Part 2 (423)
- 678. VOY 43: Flashback (424)
- 679. VOY 44: The Chute (425)
- 680. VOY 45: The Swarm (426)
- 681. DS9 98: Apocalypse Rising (427)
- 682. VOY 46: False Profits (428)
- 683. DS9 99: The Ship (429)
- 684. VOY 47: Remember (430)
- 685. DS9 100: Looking for par'Mach in All the Wrong Places (431)
- 686. DS9 101: ...Nor the Battle to the Strong (432)
- 687. DS9 102: The Assignment (433)
- 688. VOY 48: Sacred Ground (434)
- 689. DS9 103: Trials and Tribble-ations (435)
- 690. VOY 49: Future's End, Part 1 (436)
- 691. VOY 50: Future's End, Part 2 (438)

¹⁸ This is placed at the end of the list for the obvious reason that it is a season-ending cliffhanger.

STAR TREK Episode Guide

- 692. DS9 104: Let He Who Is Without Sin... (437)
- 693. DS9 105: Things Past (439)
- 694. VOY 51: Warlord (440)
- 695. Star Trek VIII: First Contact (441)
- 696. DS9 106: The Ascent (442)
- 697. VOY 52: The Q and the Grey (443)
- 698. VOY 53: Macrocosm (444)
- 699. DS9 107: Rapture (445)
- 700. DS9 108: The Darkness and the Light (446)
- 701. VOY 54: Fair Trade (447)
- 702. VOY 55: Alter Ego (448)
- 703. DS9 109: The Begotten (449)
- 704. VOY 56: Coda (450)
- 705. DS9 110: For the Uniform (451)
- 706. VOY 57: Blood Fever (452)
- 707. DS9 111: In Purgatory's Shadow (453)
- 708. DS9 112: By Inferno's Light (455)
- 709. VOY 58: Unity (454)
- 710. VOY 59: Darkling (456)
- 711. DS9 113: Doctor Bashir, I Presume (457)
- 712. VOY 60: Rise (458)
- 713. VOY 61: Favorite Son (459)
- 714. DS9 114: A Simple Investigation (460)
- 715. DS9 115: Business as Usual (461)
- 716. VOY 62: Before and After (462)
- 717. DS9 116: Ties of Blood and Water (463)
- 718. DS9 117: Ferengi Love Songs (464)
- 719. VOY 63: Real Life (465)
- 720. DS9 118: Soldiers of the Empire (466)
- 721. VOY 64: Distant Origin (467)
- 722. DS9 119: Children of Time (468)
- 723. VOY 65: Displaced (469)
- 724. DS9 120: Blaze of Glory (470)
- 725. VOY 66: Worst Case Scenario (471)
- 726. DS9 121: Empok Nor (472)
- 727. DS9 122: In the Cards (474)
- 728. DS9 123: Call to Arms (475)
- 729. VOY 67: Scorpion, Part 1 (473)

2374 AD (DS9 Season 6; VOY Season 4)

- 730. VOY 68: Scorpion, Part 2 (476)
- 731. VOY 69: The Gift (477)
- 732. VOY 70: Day of Honor (478)
- 733. VOY 71: Nemesis (479)
- 734. DS9 124: A Time to Stand (480)
- 735. VOY 72: Revulsion (481)
- 736. DS9 125: Rocks and Shoals (482)

- 737. VOY 73: The Raven (483)
- 738. DS9 126: Sons and Daughters (484)
- 739. DS9 127: Behind the Lines (485)
- 740. DS9 128: Favor the Bold (486)
- 741. VOY 74: Scientific Method (487)
- 742. DS9 129: Sacrifice of Angels (488)
- 743. VOY 75: Year of Hell, Part 1 (489)
- 744. VOY 76: Year of Hell, Part 2 (491)
- 745. DS9 130: You Are Cordially Invited (490)
- 746. DS9 131: Resurrection (492)
- 747. VOY 77: Random Thoughts (493)
- 748. DS9 132: Statistical Probabilities (494)
- 749. VOY 78: Concerning Flight (495)
- 750. VOY 79: Mortal Coil (496)
- 751. DS9 133: The Magnificent Ferengi (497)
- 752. DS9 134: Waltz (498)
- 753. VOY 80: Waking Moments (499)
- 754. VOY 81: Message in a Bottle (500)
- 755. DS9 135: Who Mourns for Morn? (501)
- 756. VOY 82: Hunters (502)
- 757. DS9 136: Far Beyond the Stars (503)
- 758. DS9 137: One Little Ship (504)
- 759. VOY 83: Prey (505)
- 760. DS9 138: Honor Among Thieves (506)
- 761. VOY 84: Retrospect (507)
- 762. DS9 139: Change of Heart (508)
- 763. VOY 85: The Killing Game, Part 1 (509)
- 764. VOY 86: The Killing Game, Part 2 (510)
- 765. DS9 140: Wrongs Darker Than Death or Night (511)
- 766. VOY 87: Vis à Vis (512)
- 767. DS9 141: Inquisition (513)
- 768. VOY 88: The Omega Directive (514)
- 769. DS9 142: In the Pale Moonlight (515)
- 770. VOY 89: Unforgettable (516)
- 771. DS9 143: His Way (517)
- 772. DS9 144: The Reckoning (519)
- 773. VOY 91: Demon (520)
- 774. DS9 145: Valiant (521)
- 775. VOY 92: One (522)
- 776. DS9 146: Profit and Lace (523)
- 777. VOY 93: Hope and Fear (524)
- 778. DS9 147: Time's Orphan (525)
- 779. DS9 148: The Sound of Her Voice (526)
- 780. DS9 149: Tears of the Prophets (527)

2375 AD (DS9 Season 7; VOY Season 5)

- 781. DS9 150: Image in the Sand (528)

STAR TREK Episode Guide

- 782. DS9 151: Shadows and Symbols (529)
- 783. VOY 94: Night (530)
- 784. DS9 152: Afterimage (531)
- 785. VOY 95: Drone (532)
- 786. DS9 153: Take Me Out to the Holosuite (533)
- 787. VOY 96: Extreme Risk (534)
- 788. DS9 154: Chrysalis (535)
- 789. VOY 97: In the Flesh (536)
- 790. DS9 155: Treachery, Faith and the Great River (537)
- 791. VOY 98: Once Upon a Time (538)
- 792. DS9 156: Once More unto the Breach (539)
- 793. VOY 99: Timeless (540)
- 794. DS9 157: The Siege of AR-558 (541)
- 795. VOY 100: Infinite Regress (542)
- 796. DS9 158: Covenant (543)
- 797. VOY 101: Nothing Human (544)
- 798. VOY 102: Thirty Days (545)
- 799. Star Trek IX: Insurrection (546)
- 800. VOY 103: Counterpoint (547)
- 801. DS9 159: It's Only a Paper Moon (548)
- 802. DS9 160: Prodigal Daughter (549)
- 803. VOY 104: Latent Image (550)
- 804. VOY 105: Bride of Chaotica! (551)
- 805. VOY 106: Gravity (552)
- 806. DS9 161: The Emperor's New Cloak (553)
- 807. VOY 107: Bliss (554)
- 808. DS9 162: Field of Fire (555)
- 809. VOY 108: Dark Frontier [double-length episode] (556)
- 810. DS9 163: Chimera (557)
- 811. VOY 109: The Disease (558)
- 812. DS9 164: Badda-Bing Badda-Bang (559)
- 813. VOY 110: Course: Oblivion (560)
- 814. VOY 111: The Fight (562)
- 815. VOY 112: Think Tank (563)
- 816. VOY 113: Juggernaut (567)
- 817. VOY 114: Someone to Watch Over Me (568)
- 818. VOY 115: 11:59 (570)
- 819. VOY 116: Relativity (572)
- 820. VOY 117: Warhead (574)

2375 AD (The Dominion War)

- 821. DS9 165: Inter Arma Enim Silent Leges (561)
- 822. DS9 166: Penumbra (564)
- 823. DS9 167: Til Death Do Us Part (565)
- 824. DS9 168: Strange Bedfellows (566)
- 825. DS9 169: The Changing Face of Evil (569)

- 826. DS9 170: When It Rains... (571)
- 827. DS9 171: Tacking Into the Wind (573)
- 828. DS9 172: Extreme Measures (575)
- 829. DS9 173: The Dogs of War (577)
- 830. DS9 174: What You Leave Behind (578)

2376 AD (VOY Season 6)

- 831. VOY 118: Equinox, Part 1 (567)
- 832. VOY 119: Equinox, Part 2 (579)
- 833. VOY 120: Survival Instinct (580)
- 834. VOY 121: Barge of the Dead (581)
- 835. VOY 122: Tinker, Tenor, Doctor, Spy (582)
- 836. VOY 123: Alice (583)
- 837. VOY 124: Riddles (584)
- 838. VOY 125: Dragon's Teeth (585)
- 839. VOY 126: One Small Step (586)
- 840. VOY 127: The Voyager Conspiracy (587)
- 841. VOY 128: Pathfinder (588)
- 842. VOY 129: Fair Haven (589)
- 843. VOY 130: Blink of an Eye (590)
- 844. VOY 131: Virtuoso (591)
- 845. VOY 132: Memorial (592)
- 846. VOY 133: Tsunkatse (593)
- 847. VOY 134: Collective (594)
- 848. VOY 135: Spirit Folk (595)
- 849. VOY 136: Ashes to Ashes (596)
- 850. VOY 137: Child's Play (597)
- 851. VOY 138: Good Shepherd (598)
- 852. VOY 139: Live Fast and Prosper (599)
- 853. VOY 140: Muse (600)
- 854. VOY 141: Fury (601)
- 855. VOY 142: Life Line (602)
- 856. VOY 143: The Haunting of Deck Twelve (603)
- 857. VOY 144: Unimatrix Zero, Part 1 (604)

2377-78 AD (VOY Season 7)

- 858. VOY 145: Unimatrix Zero, Part 2 (605)
- 859. VOY 146: Imperfection (606)
- 860. VOY 147: Drive (607)
- 861. VOY 148: Repression (608)
- 862. VOY 149: Critical Care (609)
- 863. VOY 150: Inside Man (610)
- 864. VOY 151: Body and Soul (611)
- 865. VOY 152: Nightingale (612)
- 866. VOY 153: Flesh and Blood (613)
- 867. VOY 154: Shattered (614)

STAR TREK Episode Guide

- 868. VOY 155: Lineage (615)
- 869. VOY 156: Repentance (616)
- 870. VOY 157: Prophecy (617)
- 871. VOY 158: The Void (618)
- 872. VOY 159: Workforce, Part 1 (619)
- 873. VOY 160: Workforce, Part 2 (620)
- 874. VOY 161: Human Error (621)
- 875. VOY 162: Q2 (622)
- 876. VOY 163: Author, Author (623)
- 877. VOY 164: Friendship One (624)
- 878. VOY 165: Natural Law (625)
- 879. VOY 166: Homestead (626)
- 880. VOY 167: Renaissance Man (627)
- 881. VOY 168: Endgame (628)

2379 AD (Nemesis)

- 882. Star Trek X: Nemesis

The Hidden Frontier Saga

2375 AD

- 883. Ang 0: The Price of Duty
- 884. HdF 1: Enemy Unknown, Part 1

2376 AD

- 885. Ang 2: A Little Night Music
- 886. Ang 1: Return to Duty
- 887. Ang 3: Dreamers
- 888. Ang 4: Q in the Dark
- 889. Ang 5: Last of the Iconians

2377-78 AD

- 890. HdF 2: Enemy Unknown, Part 2
- 891. HdF 3: Enemy Unknown, Part 3
- 892. HdF 4: Two Hours
- 893. HdF 5: Perihelion
- 894. HdF 6: Echoes
- 895. HdF 7: Refugees
- 896. HdF 8: Yesterday's Excelsior
- 897. HdF 9: Old Wound
- 898. HdF 10: The Great Starship Robbery
- 899. HdF 11: Encke
- 900. HdF 12: To the Stars
- 901. HdF 13: Fire in the Heart
- 902. HdF 14: Coward's Death
- 903. HdF 15: Worst Fears, Part 1

2379 AD

- 904. HdF 16: Worst Fears, Part 2
- 905. HdF 17: Worst Fears, Part 3
- 906. HdF 18: Heroes
- 907. HdF 19: Modus Operandi
- 908. HdF 20: Santa Q
- 909. HdF 21: Ashes
- 910. HdF 22: Voyage of the Defiant
- 911. HdF 23: Hell's Gate, Part 1

2380 AD

- 912. HdF 24: Hell's Gate, Part 2
- 913. HdF 25: Piracy on the Noble
- 914. HdF 26: Addictions
- 915. HdF 27: Grave Matters
- 916. HdF 28: Crossroads
- 917. HdF 29: Entanglement, Part 1

2381 AD

- 918. HdF 30: Entanglement, Part 2
- 919. HdF 32: Imminent Danger
- 920. HdF 33: Darkest Night
- 921. HdF 34: Security Council
- 922. HdF 35: Epitaph
- 923. HdF 36: The Battle is Joined

2382 AD

- 924. HdF 37: Countermeasures
- 925. INT 1: Heavy Lies the Crown
- 926. HdF 38: Dancing in the Dark
- 927. INT 2: Transitions and Lamentations
- 928. INT 3: Confessions by Firelight
- 929. INT 4: Machinations
- 930. HdF 39: Homeport
- 931. INT 5: Where There's a Sea
- 932. HdF 40: Beachhead
- 933. INT 6: Turning Point
- 934. HdF 41: Vigil
- 935. INT 7: One of Our Own
- 936. INT 8: The Stone Unturned
- 937. INT 9: Transposition
- 938. HdF 42: Her Battle Lanterns Lit

2383 AD

- 939. HdF 43: Heavy Losses
- 940. INT 10: Nemo Me Impune Lacessit
- 941. HdF 44: Bound
- 942. INT 11: Duty of Care

STAR TREK Episode Guide

- 943. HdF 45: Past Sins
- 944. INT 12: The Story
- 945. HdF 46: Hearts and Minds
- 946. INT 13: Dissonant Minds
- 947. HdF 47: The Widening Gyre
- 948. INT 14: A Treasure for the Ages
- 949. HdF 48: Things Fall Apart
- 950. HdF 49: The Center Cannot Hold
- 951. HdF 50: "Its Hour Come Round at Last"

2384 AD

- 952. HdF/INT: Orphans of War
- 953. Ody 2: The Wine Dark Sea
- 954. HeC 1: Sanctuary Lost
- 955. Ody 3: The Lotus Eaters
- 956. HeC 2: Obsessions
- 957. Ody 4: Vile Gods
- 958. Star Trek Operation Beta Shield
- 959. Fd1 1: Unity
- 960. Ody 5: Keepers of the Wind
- 961. HeC 3: Letter of the Law

2385 AD

- 962. Ody 6: On the Knees of the Gods
- 963. HeC 4: Minstrel Boy
- 964. Fd1 2: Institutions
- 965. Ody 7: The Immortal Loom
- 966. HeC 5: Red Sky at Morn
- 967. Ody 8: For All Time
- 968. HeC 6: Leashed Thunder

2386 AD

- 969. Ody 9: A Light in the Dark (audio only)
- 970. Fd1 3: Intel
- 971. Ody 10: Tossed Upon the Shore
- 972. Fd1 4: Family
- 973. Fd1 5: Obligations
- 974. Fd1 6: Analepsis

2380 AD (Lower Decks, Season 1)

- 975. LDS 1: Second Contact (779)
- 976. LDS 2: Envoys (780)
- 977. LDS 3: Temporal Edict (781)
- 978. LDS 4: Moist Vessel (782)
- 979. LDS 5: Cupid's Errant Arrow (783)
- 980. LDS 6: Terminal Provocations (784)
- 981. LDS 7: Much Ado About Boimler (785)

- 982. LDS 8: Veritas (786)
- 983. LDS 9: Crisis Point (787)
- 984. LDS 10: No Small Parts (788)

2381 AD (Lower Decks, Seasons 2-4)

- 985. LDS 11: Strange Energies (802)
- 986. LDS 12: Kayshon, His Eyes Wide Open (803)
- 987. LDS 13: We'll Always Have Tom Paris (804)
- 988. LDS 14: Mugato, Gumato (805)
- 989. LDS 15: An Embarrassment of Doo-plars (806)
- 990. LDS 16: A Spy Humungous (807)
- 991. LDS 17: Where Pleasant Fountains Lie (808)
- 992. LDS 18: I, Excretus (809)
- 993. LDS 19: Wej Duj (810)
- 994. LDS 20: First First Contact (811)
- 995. LDS 21: Grounded (854)
- 996. LDS 22: The Least Dangerous Game (855)
- 997. LDS 23: Mining the Mind's Mines (856)
- 998. LDS 24: Room for Growth (857)
- 999. LDS 25: Reflections (858)
- 1000. LDS 26: Hear All, Trust Nothing (859)
- 1001. LDS 27: A Mathematically Perfect Redemption (860)
- 1002. LDS 28: Crisis Point 2 (861)
- 1003. LDS 29: Trusted Sources (862)
- 1004. LDS 30: The Stars at Night (863)
- 1005. LDS 31: Twovix (894)
- 1006. LDS 32: I Have No Bones Yet I Must Flee (895)
- 1007. LDS 33: In the Cradle of Vexilon (898)
- 1008. LDS 34: Something Borrowed, Something Green (900)
- 1009. LDS 35: Empathological Fallacies (902)
- 1010. LDS 36: Parth Ferengi's Heart Place (904)
- 1011. LDS 37: A Few Badgeys More (905)
- 1012. LDS 38: Caves (906)
- 1013. LDS 39: The Inner Fight (907)
- 1014. LDS 40: Old Friends, New Planets (908)

2381 AD (Lower Decks, Seasons 5)

- 1015. LDS 41: Dos Cerritos (939)
- 1016. LDS 42: Shades of Green (941)
- 1017. LDS 43: The Best Exotic Nanite Hotel (942)
- 1018. LDS 44: A Farewell To Farms (943)
- 1019. LDS 45: Starbase 80?! (944)
- 1020. LDS 46: Of Gods and Angles (945)
- 1021. LDS 47: Fully Dilated (946)
- 1022. LDS 48: Upper Decks (947)

STAR TREK Episode Guide

1023. LDS 49: Fissure Quest (948)
1024. LDS 50: The New Next Generation (949)

Very Short Treks (not canonical)

- A. VST 1: Skin a Cat (23rd Century) (896)
B. VST 2: Holiday Party (April 5, 2259) (897)
C. VST 3: Worst Contact (24th Century) (899)
D. VST 4: Holograms All The Way Down (NA) (901)
E. VST 5: Walk, Don't Run (NA) (903)

2383 AD (Prodigy, Season 1)

1025. PROD 1&2: Lost & Found (812)
1026. PROD 2: Starstruck (813)
1027. PROD 3: Dream Catcher (814)
1028. PROD 4: Terror Firma (815)
1029. PROD 5: Kobyashi (823)
1030. PROD 6: First Con-tact (824)
1031. PROD 7: Time Amok (825)
1032. PROD 8: A Moral Star, Part 1 (826)
1033. PROD 9: A Moral Star, Part 2 (827)
1034. PROD 10: Asylum (864)
1035. PROD 11: Let Sleeping Borg Lie (865)
1036. PROD 12: All the World's a Stage (866)
1037. PROD 13: Crossroads (867)
1038. PROD 14: Masquerade (868)
1039. PROD 15: Preludes (869)
1040. PROD 16: Ghost in the Machine (870)
1041. PROD 17: Mindwalk (871)
1042. PROD 18: Supernova, Part 1 (872)
1043. PROD 19: Supernova, Part 2 (873)

2385 AD (Prodigy, Season 2)

1044. PROD 20: Into the Breach, Part I (919)
1045. PROD 21: Into the Breach, Part II (920)
1046. PROD 22: Who Saves the Saviors (921)
1047. PROD 23: Temporal Mechanics 101 (922)
1048. PROD 24: Observer's Paradox (923)
1049. PROD 25: Imposter Syndrome (924)
1050. PROD 26: The Fast and the Curious (925)
1051. PROD 27: Is There in Beauty No Truth? (926)
1052. PROD 28: The Devourer of All Things, Part I (927)
1053. PROD 29: The Devourer of All Things, Part II (928)
1054. PROD 30: Last Flight of the Protostar, Part I (929)
1055. PROD 31: Last Flight of the Protostar, Part II (930)
1056. PROD 32: A Tribble Called Quest (931)

1057. PROD 33: Cracked Mirror (932)
1058. PROD 34: Ascension, Part I (933)
1059. PROD 35: Ascension, Part II (934)
1060. PROD 36: Brink (935)
1061. PROD 37: Touch of Grey (936)
1062. Short Trek 10: Children of Mars (768)
1063. PROD 38: Ouroboros, Part I (937)
1064. PROD 39: Ouroboros, Part II (938)

The Kelvin Timeline (alternate 23rd Century timeline branch-off from 2387 AD Prime Universe)

- 2385 Star Trek XI: Star Trek (2233-2255 AD, Kelvin) (727)
2386 Star Trek XII: Into Darkness (2259 AD, Kelvin) (728)
2387 Star Trek XIII: Beyond (2263 AD, Kelvin) (729)

Star Trek Stellar Cartography: Where Is Everything in the Star Trek Universe?

Where does the *Star Trek* universe exist, and where is everything in it located relative to Earth? This is actually a more intriguing question than many think.

With rare exception, *Star Trek* takes place in our own Milky Way Galaxy. Although most of the locations and star names are fictional, a few of them are actually existing stars (though sometimes the various episode writers are a little careless with the stellar geography, or “astrography”, as I will illustrate).

First of all, it’s important to remember two crucially important things:

1. Even Though it’s Mostly Empty, Space is Big
2. Space has Three Dimensions

Space Is Big

First, space is big, in fact *immensely* big. Quoting from Douglas Adams in *Hitchhiker’s Guide to the Galaxy*,

Space is big. You just won’t believe how vastly, hugely, mind-bogglingly big it is. I mean, you may think it’s a long way down the road to the chemist’s, but that’s just peanuts to space.

Although that statement is meant to be at least partially irreverently tongue-in-cheek, typically Monty-Pythonesque British humor, it is nevertheless absolutely true (at least as perceived by us puny humans).

Consider the following thought experiment: if you could take a road-trip from Earth to the Sun (ignoring all of the real-world impossibilities of such a journey), averaging 500 miles per day (after all, we all need to periodically eat, sleep, and relieve ourselves), how long would it take? On average, the Earth orbits the Sun at 93,000,000 miles (or one “AU”, ie “Astronomical Unit”) distant¹⁹. Doing the math, it would take 186,000 days, ie just over 509½ *years*!

Nevertheless, this is a distance of a mere 8 light *minutes*, though, meaning that at light speed, the journey takes eight minutes for the light from the Sun to reach the Earth. If you were to stare at the Sun (*please* don’t stare at the Sun; unlike Spock, you don’t have inner eyelids) you’re seeing what it looked like approximately 8 minutes ago). In the universe of *Star Trek*, Warp 1 is the equivalent of Light Speed. That means if you were Captain Kirk, and ordered the *USS Enterprise* to fly from Earth Space Dock (ESD) make a quick close elliptical orbit of the Sun, and return to Earth, all at Warp 1 (once safely away from ESD), you’d have almost enough time to listen to Iron Butterfly’s classic song *Ina Gotta Divita* (or one of approximately a dozen of Yes’s longer progressive rock epics) in its entirety.

Now consider a similar trip from Earth to Jupiter. The latter orbits the Sun at approximately 5 AUs distant. One could argue that this means the journey would take four times as long (after all, 5-1 = 4) but remember also that Earth and Jupiter orbit the Sun at different speeds, so closest approach happens rarely (plus, considering our limited speed of 500 miles per day, both planets will make hundreds of orbits during the course of our slow traverse, so it could take anywhere from 4-6 times as long, ie anywhere from 2,000-3,000 years. At Warp 1, you could *still* watch an entire TOS era *Star Trek* episode with almost a dozen minutes to spare (64 minutes overall).

Of course, humans have achieved space flight and much greater speeds than driving an automobile—though nothing close to light speed. It took a mere two years for Voyager 1 to reach Jupiter. Other probes have taken longer, but not much. Still, that distance is a far cry from that to the nearest star system, Alpha Centauri, at approximately 4.3 light years (LY) away. One LY = 5,879,000,000,000 miles, ie a journey of over 32 *million* years at 500 miles per day.

The point is, space is mind-bogglingly big! What’s more, in being so, it takes a *lot* of time to explore it.

¹⁹ Earth’s orbit of the sun is ever so slightly elliptical, and its eccentricity varies over millions of years ranging from as little as almost zero (perfectly circular) to 0.067.

How much of our Galaxy has been explored in TOS is never firmly established, though certainly *some* of it remains “astra incognito” to the Federation, or else there’d be no “strange new worlds” to explore. That said, some of the dialogue, if taken literally, implies that the Federation spans all four of the galactic quadrants, but as is later established in the first season of TNG, the Federation has only explored between 11-19% of the Galaxy (and a good portion of that might have been limited to unmanned probes), and this is limited to the very near regions of the so-called “Alpha” and “Beta” Quadrants (more about them later).

This makes sense, because even warp speed has limits, although a bit of a digressive explanation is necessary to explain that as well. In TOS, the warp scale seems to be based on the cube of light speed. Therefore, in TOS, TAS, and the associated movies, this produces the following speed scale:

- Warp 1 = Speed of Light
- Warp 2 = 8x Light Speed
- Warp 3 = 27x Light Speed
- Warp 4 = 64x Light Speed
- Warp 5 = 125x Light Speed
- Warp 10 = 1000x Light Speed

...and so forth. In the TOS era (2265-69 AD) the maximum safe speed for a *Constitution Class* starship, like the OG *Enterprise* is Warp 9 (but only for extreme emergencies), or 729x Light Speed. Its top standard cruising velocity is Warp 6 with speeds at 7 or 8 to be used in urgent situations for limited durations. Remember that this means that at Warp 9, it would take the *USS Enterprise NCC 1701* an entire *year* to travel 729 LY. It would take considerably longer to travel that distance at Warp 6.

And, as is indicated by dialogue throughout TOS era *Trek* the warp scale goes well above factor 10. The counterclock starship in TAS: *The Counterclock Incident* achieves Warp 36, ie 46656x Light Speed! At one time, due to unsolicited tinkering by “Losira” in TOS: *That Which Survives* the *Enterprise* nearly achieves Warp 15. Although it’s not stated on screen, various technical specifications state that the refitted *Enterprise* (following the retrofit seen in *Star Trek the Motion Picture*) has a top speed of Warp 12. Had the *USS Excelsior’s* trans warp drive (*Star Trek III: The Search for Spock*) worked as hoped, it theoretically could achieve Warp 99 (it’s never established that it ever achieved

that speed, and the dialogue in *Star Trek VI: The Undiscovered Country* seems to indicate that it never achieved speeds greater than that of the *Enterprise*).

By the 24th Century, the warp scale appears to have been redefined such that, by the year VOY: *Threshold* takes place, it’s become a *logarithmic* scale with Warp 1 still representing Light Speed, and Warp 10 being infinitely fast. This wasn’t *quite* the case in TNG, however, because Warp 10 was a speed that *could* be exceeded, as was done by the *Enterprise-D* in the first season episode, *Where No One Has Gone Before*, with the aid of the Traveler, and in the alternate future timeline in the finale, *All Good Things*, where it achieves Warp 13.

It’s not likely that the TNG warp scale was the same as TOS, though. It was likely meant as logarithmic, but with Warp 10 being a near impossible speed to reach. The actual scale is never fully explained, but what is established is that *USS Voyager NCC 74856* would require approximately 70 years to travel approximately 70,000 LY, ie 1000 LY per year, at a top cruising speed of Warp ~9.75.

Given all of that, the 11-19% figure seems entirely believable.

“Wait a minute!” I can hear you protesting, “didn’t Captain Kirk order the *Enterprise* to leave the Galaxy in his very first episode, *Where No Man Has Gone Before*?” Well, yes, but remember, there are many places from which one can exit our Galaxy, which leads to the second crucial point:

Space has Three Dimensions

Therefore, Captain Kirk could simply fly straight “up” or “down” from his location and cross the Galactic Barrier only a few hundred LY from the heart of Federation Space if necessary. Of course, Space having volume as well as area makes it much less likely that the Federation would reach the Galaxy’s far edge any time soon. Three-dimensional Space is *especially* time consuming to traverse, let alone explore, *even though space is mostly empty*. Another thought experiment can help illustrate this.

Let’s say you were conducting a nature survey in a particular location, cataloging flora, fauna, meteorology, climate, geology, hydrography, etc. Let’s assume that our survey covers a one-mile radius from our location. Add people to the location, and your survey would require much more time, especially if you wanted to engage in thorough anthro-

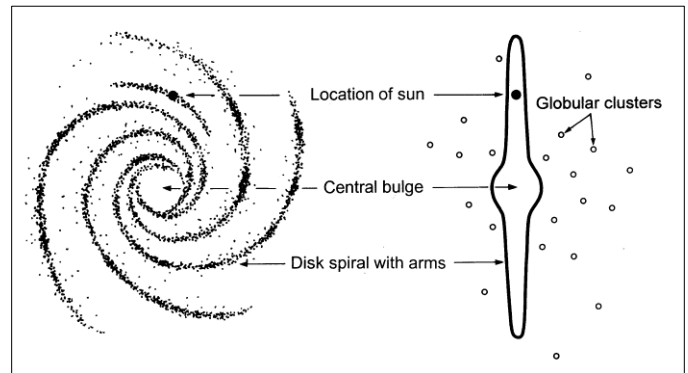
pological research. This might be analogous to studying a planet in the service of Starfleet. If you're on a "first contact" mission, like the *USS Enterprise NCC 1701-**, the exploration might last a few days before moving on to the next planet. If, on the other hand, you were on a science mission, such as the ill-fated *USS Grissom*, your mission might take a good deal longer, perhaps weeks, months, or even *years*. In case the reader hasn't surmised this yet, what I have just described is essentially (though not perfectly) described a single point in space, or "Dimension Zero".²⁰

Now, consider conducting such a survey along a ten-mile road, ie a straight line. Even in a mostly barren, desert environment, with a team of a few dozen surveyors, that would be fairly time consuming. We're now surveying ten times as much as before. Yet, we're only considering one dimension of space here, the "x" axis.

Now, let's consider a plot of land ten miles square. Now we're surveying *one hundred* times as much ground as our initial survey, because ten to the power of two, or 10x10 equals one hundred. Now we have "x" and "y" dimensions. Yet, even this isn't yet analogous to space exploration, because this constitutes merely *two* of three spatial dimensions.

No, to imagine exploring space, imagine that you had to explore every bit of airspace above your ten-mile square for ten miles upwards (or every bit of subterranean volume ten miles downwards). That's 10x10x10 or ten to the power of three, ie *one-thousand times as much volume as your initial survey*. Now we've added the "z" axis, and *that* is what exploring (three dimensional) Space is like.

"Ah!" You might respond, "but our galaxy is mostly flat, like a pancake." That's true, except that it's a substantially *thick* pancake. In fact it's thicker the closer you get to the center. It's actually more like a pastry, with a bulging middle than a pancake. Estimates vary (partly due to debate over what interstellar "stuff" is included in what constitutes it), but our galaxy is believed to be between 100,000-140,000 LY across (x and y dimensions) and anywhere from 1,000-40,000 LY "thick", depending on your distance from the galactic core (z dimension).



(Note: in this diagram, the Sun is positioned above the galactic central disc in the overhead view, but for the balance of this explanation, the Sun will be shown *below* it.)

In late 24th Century *Star Trek* (for which there is the greatest amount of canonical information), the greatest possible extent of the United Federation of Planets is said to be approximately 3,000 LY. As I will elaborate later, however, the "shape" of this extent is neither circular nor spherical, but rather an irregular, amorphous, amoeba-like splotch with very wide and very narrow sections (due to the preexisting claims to spatial territory by interstellar civilizations that predate the Federation, which, even in the TOS era, is a recent upstart) depending on the case.

Unfortunately, most canonical "maps" render it in two-dimensions, or more accurately, a flattened projection of three-dimensional space in two dimensions. For this reason, these maps might make some locations (e.g. Sol and Bajor / DS9) appear to be much closer together than they probably are. Sol lies approximately 55 LY distant from the central galactic "plane". By contrast, Bajor *could* be ~1200 LY (for example) higher or lower than the plane, though some maps suggest a distance of only ~100 LY. In reality, however, the *actual* distance in this hypothetical scenario *could* be anywhere from 1245-1355 LY distant. (Remember, space is mind bogglingly big.)

This fact that doesn't come across especially well in the medium of television, and many of the writers don't do the audience any favors in glossing over these concepts. To be fair, it's not an easy matter to convey. It's made worse by the fact that *usually* the onscreen exterior shots of hero ships—particularly in older series—generally show the starboard side, with the ships transiting from left to

²⁰ It's not, strictly speaking, a truly "zero dimensional" space if you can see a mile in each direction, of course, or even if you can survey an entire planet (but only the planet), but consider-

ing the vastness of space, it's damn near *close* to zero dimensions.

right (enemy ships often transit the opposite way, though not always, especially if they're being pursued, such as the Romulan ship in TOS: *Balance of Terror*). There are numerous reasons for this convention, including budgetary limitations (exterior spaceship shots cost money), cultural norms (Westerners read from left to right), and psychological (entering from audience-left is considered a sign of strength, and yes, there are studies devoted to this phenomenon. Don't ask me why).

There are a few notable welcome exceptions, such as the climactic battle in *Star Trek II: the Wrath of Khan* or the arrival of the *Galaxy Class USS Enterprise-D* in the alternate future timeline where three-dimensional travel is used in dramatic and satisfying fashion.

On the other hand, the location of the planet, Cheron (not to be confused with Pluto's largest satellite, *Charon*, which was discovered a decade later) in "the extreme southern part of the Galaxy" in TOS: *Let That Be Your Last Battlefield*, is probably meant to be a less than subtle dig (no matter how well deserved) at the "Jim Crow South", since this episode was intended as a political statement against racial bigotry, especially given that it was produced in 1969. If one were to interpret that dialogue literally, "extreme southern part" is difficult to map, because the Galaxy has no "north" or "south" per se, unless its relative to a planetary north or south, such as Earth, and it's not clear if Captain Kirk—who utters that dialogue—is referring to Earth (and to make it more complicated, Earth's orbit is inclined 60 *degrees* relative to the galactic plane!)

Indeed, conceptualizing where *anything* outside of the Solar System actually "is" in the *Star Trek* universe relative to Earth is challenging, particularly in TOS, when a good deal of those details were vague (and often fluid) and, frankly, still being worked out.

The Four Galactic Quadrants

Frequently the viewer will hear references made to the "Alpha", "Beta", "Gamma" and "Delta" Quadrants, at least in every series except TOS, TAS, and

the first two seasons of TNG. In truth, this galactic naming convention was a retcon, first adapted in the early 3rd season TNG episode, *The Price*. Although that particular episode mostly focuses on the fleeting romantic relationship between Deanna Troi and the rather creepy and sociopathic, part Betazed negotiator, Devinani Ral, it actually foreshadows both DS9 (the supposedly stable Barzan wormhole to the Gamma Quadrant echoes the *actually* stable *Bajoran* wormhole to that same quadrant) and VOY (the two Ferengi, Arridor and Kol get stranded in the Delta Quadrant, just as *Voyager* would be six or seven years later—and, in fact, *Voyager* and its crew later *encounter* these same two Ferengi).

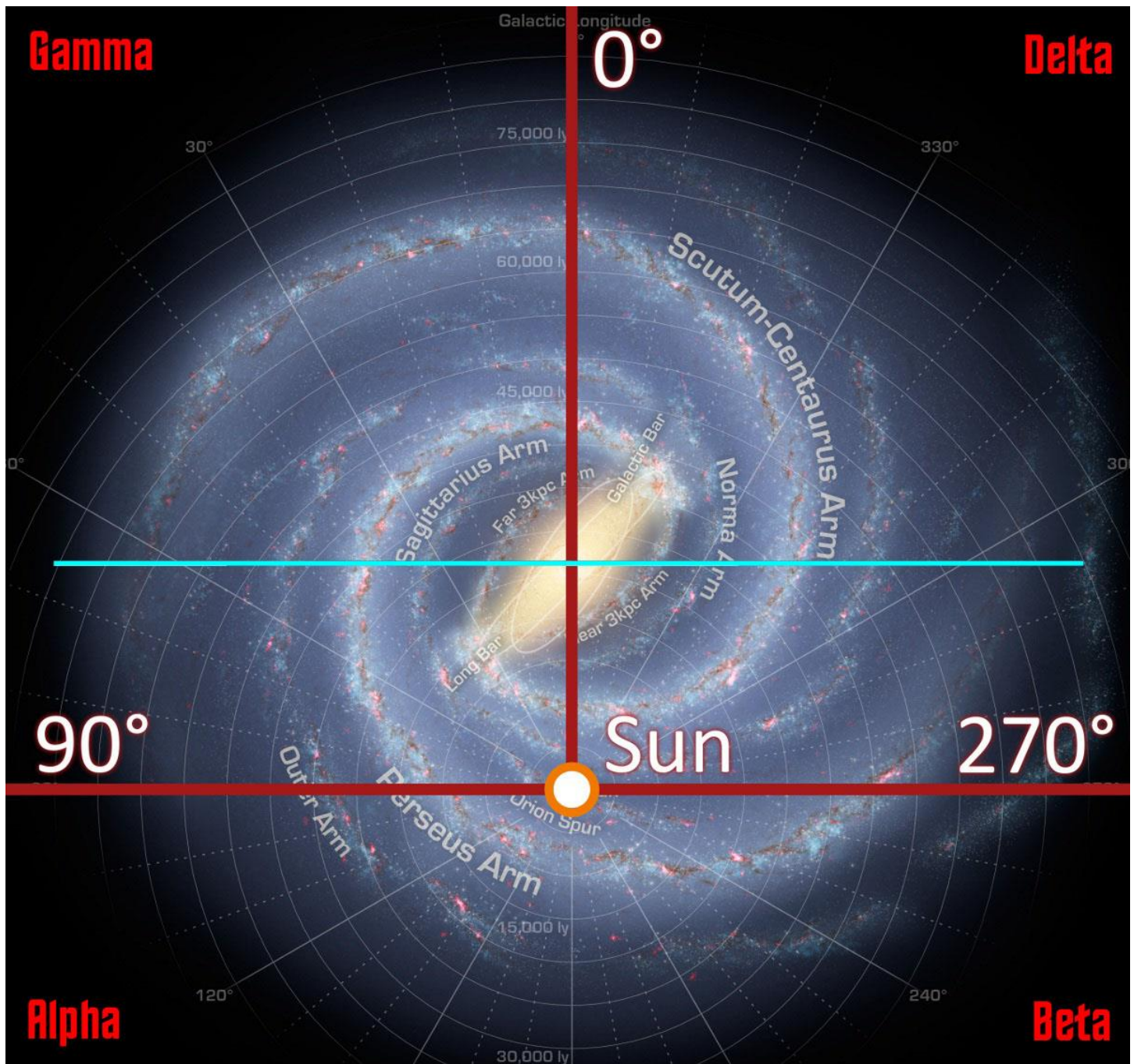
Prior to that episode, the terms "quadrant" and "sector" are used quite casually, almost as if they're the same thing (they aren't actually. A "sector" is an approximately 10-cubic light year "block" of space, much smaller in fact, than a "quadrant").²¹ Frequently dialogue in TOS and TNG will refer to "the" or "this" "quadrant" as if it's some regional area, but *not* an actual *quarter* of the galactic disc. In at least two successive second-season episodes of TNG (*The Child* and *Where Silence Has Lease*) Captain Picard refers to "the Morgana Quadrant" by name, though in actual fact, he is likely referring to the *Morgana Sector* (or a group of so-named sectors).

Where are the Four Quadrants and Federation Space?

It's helpful to imagine the barred-spiral of our galaxy as the face of a giant clock, seen from directly "above", though since space has no "up" and "down", merely three different axes (x, y, and z) of direction, the position of "up" is somewhat arbitrary.²²

²¹ In fact, the easiest down and dirty explanation is that prior to TNG: *The Price*, the term "quadrant" merely referred to a group of sectors.

²² Falling back on an essentially Eurocentric convention, one *could* assign "up" to celestial north—ie from Earth—but that doesn't especially work, because the solar system's ecliptic is inclined appropriately 60 degrees from the galactic plane.



Schematic of the Milky Way Galaxy, seen from “above”. Note that the blue horizontal line demarcates the boundary between the Alpha and Gamma Quadrants and between the Delta and Beta Quadrants.

For the purposes of the *Star Trek* universe, “up” is the direction from which an overhead view of the Milky Way Galaxy’s spiral appears to show a *clockwise* motion. The Galaxy’s spiral arms appear to be “pulled in” towards the center, as they rotate and spiral *inwards* and clockwise towards the center. “Down”, therefore, would be at the opposite perspective, ie where the Galaxy appears to rotate *counterclockwise*. For the remainder of this guide,

the assumption is that the Galaxy is being viewed from the “up” (clockwise) perspective.

As established in the books *Star Trek Star Charts* and *Star Trek Stellar Cartography*—both of which are now considered (mostly) canonical—the Alpha Quadrant is located from “6-9 O’clock”. Beta stretches from “3-6 O’clock”. Gamma exists between “9-12 O’clock” and Delta from “12-3”. The Solar System is located at *precisely* “six o’clock”

(about 3/5ths outward from the center). Here are some of the notable features of each:

- Alpha Quadrant - includes approximately 60% of the Federation (by the conclusion of VOY), the Cardassian Union, the Breen Confederacy, the Tholians, Ferengi, Bajor, the First Federation (Balok's people), Talos, and Starbase 11.
- Beta Quadrant - includes approximately 40% of the Federation (by the conclusion of VOY) the Romulan Star Empire, the Klingon Empire, The Gorn Hegemony, and the Metron Consortium. The Kzinti *might* also be centered here.
- Gamma Quadrant - is home to the Dominion and all of its satellites
- Delta Quadrant - is where the Borg are predominantly located (though they are also sprinkled throughout the other quadrants, particularly the far Beta Quadrant), as well as the Kazon, Viidians, Ocampa, Talaxians, Krenim, Malon, and Vaudwaur (and numerous others encountered by the crew of *Voyager* on its journey back to Federation space).

This convention was established organically, and mostly retroactively, through subtle retcons, as *Star Trek* evolved.

However, this might not have been the original thinking when the four quadrants were initially conceived. Based on much of the dialogue in the TNG, DS9, and VOY era of the franchise, the initial conception *might* have been that rather than Sol being on the Alpha/Beta “prime meridian”, it was *instead* located at the exact *middle* of the quadrant, at least relative to its radial boundaries.

In *that* convention, the Alpha Quadrant would have spanned the “clock” face from 4:30 - 7:30, and Delta would have spanned 10:30 - 1:30. The locations of Beta and Gamma could have been on either the left or right side, though likely Beta was always meant to be on the right and Gamma on the left (if looking from the same vertical “bird’s eye view” as the now accepted convention—knowing, of course that one could look at the galaxy from the *opposite* direction and visualize the “clock” from the reverse angle).

This alternative convention, with 6 O’clock running through the *center* of Alpha would seem to make more sense based on some of the dialogue, especially in DS9 and VOY where the Federation is often described solely as an *Alpha* Quadrant power

(and the Klingons and Romulans are as well), and not to mention that *Voyager* seeks to return there, especially since the Beta Quadrant is rarely mentioned in dialogue. Unfortunately there are two problems with that theory:

First of all, dialogue in *Star Trek VI: The Undiscovered Country* essentially establishes the location of much of Klingon space being in the *Beta* Quadrant, by virtue of Khitomer being there—as inferred by Sulu’s dialogue. And, if The Klingon Empire exists primarily in the Beta Quadrant, the Romulan Empire—which lies adjacent to parts of Klingon space further inwards towards the galactic core—must as well.

More importantly, by the “Kurtzman” era of *Star Trek* (DISCO and beyond), the maps shown in *Star Trek Star Charts* and *Star Trek Stellar Cartography* had essentially been adopted as canon; or, at least, the overall conception of the four quadrants and the general locations of the galactic powers were. A few of the fictional stars might not have been (and, to be certain, there are some discrepancies between *Star Trek Star Charts* and *Star Trek Stellar Cartography*).

This—as I explain in greater detail in “**Nu-Trek**”, **Continuity**, and **Canon**—is an inevitable evolution that takes place in just about *every* expansive fictional universe: rough sketches are made at the outset, and much detail is filled in later. As more details are added, some of the newer information reworks vaguer conceptions that previously existed. This is as true for actual maps as it is for characters and historical information. This phenomenon is *especially* apparent in matters and areas of the fictional universe that are infrequently featured, and one of the most frustratingly inconsistent places in terms of the franchise’s continuity, is the Milky Way’s central regions, known as the “Galactic Core”, a region only visited thrice in the entirety of *Star Trek*.

Star Trek's Inconsistent Core Problem

In real life, it is now known that the Milky Way’s galactic core contains a super massive black hole, likely the stellar remnant of a primordial quasar millions of solar masses large, but likely no larger than our Solar System in diameter (if that). It’s surrounded by a large accretion disk of stellar material ripped from numerous nearby stars, densely clustered about the core. However, in *Star Trek* even

though this (general) region is seen just three times in the entire franchise, each time this region looks entirely different!

The earliest visit to the Galactic Core happens in TAS: *The Magicks of Megas-Tu*, in which the original *Constitution Class USS Enterprise NCC 1701* under the command of Captain Kirk visits this region on a scientific mission. How this approximately 26 year journey (in Captain Janeway's time, 100 years in the future from Kirk's perspective) is accomplished is completely ignored, and the region is described as a place where "new matter is created". This is virtually impossible to reconcile with scientific fact, especially since it seems based on the now disproven "Steady State Theory" of cosmology. Even in 1973, when this episode was produced, the Steady State Theory was falling out of favor by most cosmologists, but TAS was not known for being as scientifically accurate as the other series in the franchise.

The second instance takes place in *Star Trek V: The Final Frontier* which, to put it charitably, throws a lot of continuity out of the proverbial window, and is considered one of the *worst Star Trek* productions ever made—bad enough, in fact, for Gene Roddenberry to consider declaring it not canonical (clearly it has since been accepted as canon, as elements from it, including Spock's illegitimate half-brother, "Sybok", have shown up elsewhere).

In this case, the presumed "mythical" planet, Sha-Ka-Re (named after Sean Connery, who was initially considered for the role of Sybok), is located near the Galactic Core, beyond "The Great Barrier", a similar but distinct energy barrier to the "Galactic Barrier" (the later is composed of negative energy which glows pink, whereas the former is positive energy which glows blue and green). Whether the planet orbits the central black hole or a nearby star isn't made clear.

The final visit to the "center" of our galaxy happens in TNG: *The Nth Degree*, though it's not established just *how* close the journey takes the *Galaxy Class USS Enterprise NCC 1701-D*. The region seen in this episode looks nothing like the Great Barrier, though. It *is*, however, clearly established that only through the intervention of super advanced mathematical knowledge (imparted to Reginald Barclay), provided by super intelligent aliens, the Cyrythians, seeking to make First Contact, is the starship able to traverse this vast distance so quickly. The Cyrythians *do* resemble the putative

"God" seen in *Star Trek V*, and it's entirely possible that the latter is a rogue Cyrythian, but this is never established. The Megans, from the first instance, are never mentioned again.

This is very frustrating if one insists that the *exact center* is the region visited each time, but in truth, the "center" could merely be a zone approximately 10,000-20,000 LY in diameter, thus making some of the earlier journeys more plausible. Given that neither of the two earlier instances represented particularly good quality examples of *Star Trek*, it's best to pay them little attention in any case.

It's also likely that future iterations of *Star Trek* will simply ignore this region of the Galaxy (and explain away the aforementioned examples as not taking place *at* the exact core, but *relatively near it*, perhaps approximately 10,000 LY out from precise center), because astrophysicists have determined that life near the galaxy's core would be near impossible due to the excessive radiation generated from the central black hole's massive accretion disk. As scientific knowledge has evolved and progressed since the days of TOS, *Star Trek* has—for the most part—tried to evolve with it.

The Alpha Quadrant: where it all began ...or was it?

It's tempting to assume that much of TOS, TAS, and TNG (at least), as well as most of the United Federation of Planets takes place and exists in the Alpha Quadrant. Certainly dialogue in DS9 and VOY tend to reinforce that perception (because the Beta Quadrant is rarely mentioned), but this would be erroneous. For reasons which aren't explained, but are actually quite logical, the "Prime Meridian" runs through the Sol System, which means that Earth is in either the Alpha *or* Beta Quadrants, depending upon its position in its orbit around the Sun.

The logic behind this convention, as homo-sapiens-centric as it may be, is that since Starfleet was established pre-Federation, and most Federation members, including its four founders (Earth, Vulcan, Andoria, and Tellar Prime) accepted Earth taking the lead, as it was Jonathan Archer (albeit with T'Pol's and Thy'lek Shran's encouragement) that essentially planted the seed of the idea (as much as I remain skeptical of "Great Man" historical narratives). It could even be argued that placing Earth on

the *border* of two quadrants, rather than in the *center* of one quadrant—one which is designated with the first letter in the Greek alphabet at that—could also be one way of stepping *back from*, rather than leaning into, geocentricism. It is also possibly the case that the exploration minded precocious Earthlings no doubt romanticized the idea of being able to explore multiple quadrants from the beginning. That notion is reinforced by the knowledge that our Solar System is in “Sector 001”.

One potential and logical explanation that would make sense is that since the Romulans, Klingons, and (possibly) the Xindi are located in the *Beta* Quadrant, that the designation of “Alpha” as the quadrant that expands in the direction that curves *away from* those, at first at least, adversarial powers, hence, offering Earth its primary *colonization potential*, is the reason. There are a few problems with this theory, however. First, in *ENT: Regeneration*, Archer informs T’Pol that the cybernetic aliens (whom the audience knows—though Archer & crew do *not*—are the Borg) sent their sub-space signal “somewhere deep in(to) the Delta Quadrant”). Since this takes place in Season Two, and the extent of the Romulan Empire not yet known (or the Neutral Zone established), that seems a bit of a reach. It’s also the case that the furthest extent of the Romulan and Klingon “borders” (so-to-speak) are approximately 10-20 light years distant from the Alpha-Beta “meridian”, rather than on the edge of that demarcation itself.

It’s not even the case that the *USS Enterprise NX-01*’s first missions took place in the Alpha Quadrant (they, in fact, took place in Beta). However it is possible that the bulk of the early explorations that *preceded* *ENT* (which are obviously not yet established in canon) *did*. Whatever the case, the Alpha Quadrant is now canonically established as that which curves *away from* Klingon and Romulan space. One final possibility exists: since Earth’s first contact was with the Vulcans, the thinking may have been that Sol is on the “Alpha” side and Vulcan on “Beta”, but to make it clear that this isn’t intended as a hostile demarcation, Sol was placed on the boundary line.

A good deal of TOS, though obviously not most of it—especially episodes that involve the Romulans, Klingons, and Gorn—takes place in the Alpha Quadrant, much of it involving areas of the Galaxy outwards from the Galactic Core, as well as a bit inwards. Essentially much of TOS takes place between 5:45 and 6:30 O’clock, relatively speaking. Fittingly, Talos IV, where the very first conceived adventure (though obviously not the earliest chronologically in canon), takes place there, as established by a line of dialogue spoken by Joanne Owosekun in *DISCO: If Memory Serves*.

The *USS Enterprise* first contact with the “First Federation” (TOS: *The Corbomite Maneuver*)²³ and their various uses of “The Guardian of Forever” (TOS: *City on the Edge of Forever* and TAS: *Yesterday*) take place in the Alpha Quadrant. Presumably their encounter with the Tholians in TOS: *The Tholian Web* does as well. As for the lack of any mention of the Cardassians or Breen, it’s possible that the former were known, but relations with them relatively peaceful in the 23rd Century (perhaps they’d not yet degenerated into the fascistic dictatorship they became in the 24th Century), and certainly they’re mentioned in SNW. As for the Breen, dialogue in TNG indicates that they’re not well known to the Federation. That the Romulans and Klingons know of them, but the Federation (well, at least Earth) doesn’t can be attributed to the fact that the two Beta Quadrant powers have had spacefaring abilities for well over a thousand years longer than Earth, and likely crossed what became “Federation Space” much more frequently prior to the 22nd Century. It’s important to remember that the Federation was primarily initiated by the upstart Earthers, ie the “new kids on the block”, so to speak.

Explaining the lack of contact with the Ferengi in the TOS era is easy: the results of their initial encounter with an Earth ship (*ENT: Acquisition*) scared the piss out of them enough to leave Federation ships and installations alone for a good two centuries! What’s harder to explain is their frequent presence in the Beta Quadrant in many TOS episodes, which could theoretically be reasoned away with the explanation that the Ferengi were capital-

²³ The location of “The First Federation” is placed in the direction of 11 O’clock, relative to Sol (though barely past 6 O’Clock relative to Galactic Central Point), inwards towards the core. Since Balok is the only representative ever met, and they never appear again (except in the alternate timeline in the fan pro-

duced *Of Gods and Men*—and even then, frustratingly devoid of context), the size and location of their space is somewhat arbitrary, though, interestingly, they serve as something of a buffer between core Federation space and the Breen.

istic traders who were primarily interested in *profit* rather than territorial acquisition. The problem with that argument is that in practice, capitalism and imperialism are thoroughly intertwined (at least in human history). Perhaps the Ferengi discovered a disentangled form of capitalism. In any case, it's much more easily explained as yet another case of the canon still evolving. The Ferengi were not particularly well established in TNG. That would have to wait for DS9.

As one would properly surmise, DS9 is set predominantly in the Alpha Quadrant (and at least 90% of the Dominion War happens there) with the station and Bajor itself being at approximately “6:30”, though likely somewhere either significantly above or below the galactic plane, as opposed to the relative closeness of Sol to it, hence DS9’s “depth” in Space. As for the Romulans and Klingons having access to it, as well as being referenced throughout DS9 and VOY as being “Alpha Quadrant” powers, that’s a bit more complicated, and no adequate canonical explanation exists.²⁴

The best explanation is that *originally* the creators probably conceived of DS9, Cardassia, Bajor, and Ferenginar being somewhere around 4 O’clock, ie on the “backside” of Romulan space—and that *would* make a lot of sense based on the dialogue—but that would place all of this in the *Beta* Quadrant, so that’s not plausible. Another possibility is that the Klingons had access by virtue of being Federation allies, and the Romulans *gained* access in exchange for the Federation’s use of the cloaking device on the *USS Defiant*. It’s also possible—since space is three dimensional—that the Klingons and Romulus had “corridors” outside of Federation space they could each use. I’ve created conjectural maps, based on the *Star Trek Star Charts* showing how these might look, through the magic of photoshop. None of that, however, addresses the inconsistently vague use of “Alpha” Quadrant to describe locations in both Alpha and Beta.



It’s easiest to simply assume that the term “Alpha Quadrant” was casually and carelessly used to refer to “the core of Federation space” (with the Romulans and Klingons being adjacent to it in near Beta), rather than the cumbersome “near-Alpha-Beta-Quadrant-region-that-exists-approximately-two-thirds-outward-from-galactic-center”, which is more accurate and precise, and that’s the explanation I tend to accept. It’s just as likely, however, that the DS9 and VOY creative staff intended that cumbersome descriptor to *actually* comprise the *core* of the Alpha Quadrant, and to have Beta and Gamma be the adjacent quadrants that were off in the distance (though evidently Beta was closer than Gamma, by some undefined amount). Unfortunately, that doesn’t work either, because the aforementioned books, now accepted as canon, establish the Alpha-Beta meridian as precisely bifurcating Sol, and the dialogue in TNG: *The Price* implicitly suggests that access to these quadrants is routine, hence they’re not being mentioned in dialogue there at all.

That said, in the 24th Century at least, much—if not the majority—of the Alpha Quadrant, particularly that on the far side of Cardassian, Breen, and Tholian space, remains either unexplored or outside of Federation territory, even though the majority of the Federation lies within it.

²⁴ If the Romulan and Klingon territories extend mostly *below* the Galactic Plane, then it is a reasonable deduction that DS9, Bajor, and Cardassia do so as well. In a way, this provides an-

other layer of dimension (pun not intended) to the name “Deep”!

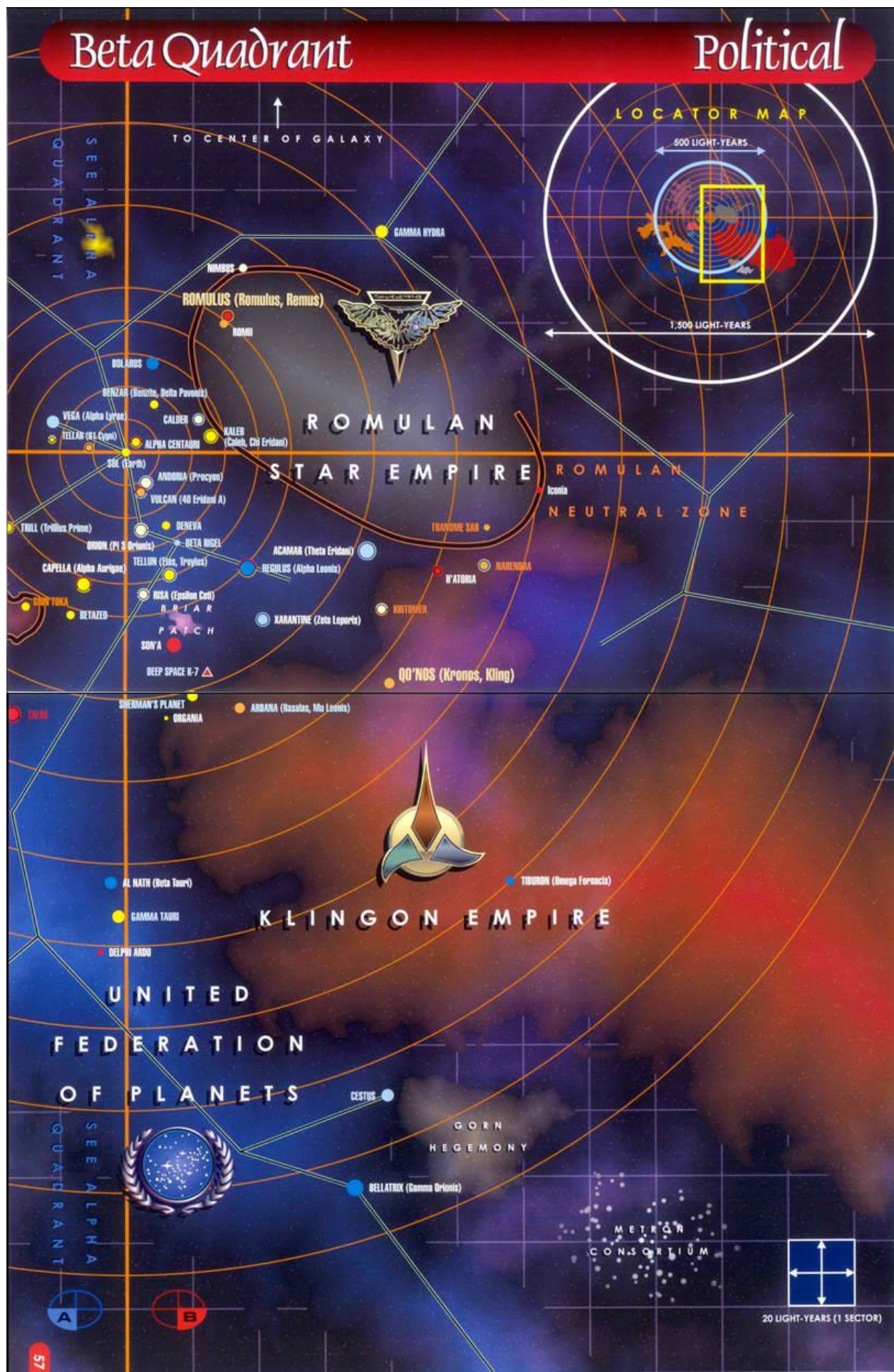
Alpha Quadrant

Political



Beta Quadrant

Political



The Beta Quadrant: Far More Prominent Than You Probably Think

Although it's not discussed very openly in onscreen dialogue, much of TNG takes place in the Beta Quadrant, particularly in the regions on the “backside” of the Romulan Empire (relative to the Alpha/Beta “meridian” that bisects the Sol System, and Sector 001), and in the regions “inwards” (ie towards the Galactic center) from the same. There *are* some exceptions, notably the various times when the *Enterprise* returns to Earth, and in the pilot episode, *Encounter at Farpoint* (which takes place in the then furthest known reaches of the Alpha Quadrant).

The Romulan and Klingon Empires (and likely much of the artificially generated Delphic Expanse,

until it was deactivated by the crew of the *NX-01*) are located here.

The Romulan Empire is located slightly more “inwards” (ie towards the Galactic core) than Sol, and—as explained in this excellent YouTube video by user **Resurrected Starships** (Star Trek Locations vs REAL LIFE - An ACCURATE 3D ANALYSIS Using Realistic Star Maps - <https://youtu.be/N8CPpwyk9WM?si=O1daF-bQCjs2MyYQD>)—extends mostly “below” the galactic plane relative to Sol, whereas the Federation sphere (or “splotch” to be more precise) of influence lies more centered and upwards on the “Z” axis, which is *one* explanation for how the Federation is able to explore large regions of space *beyond* its “backside” relative to Sol.



(Hypothetical) three-dimensional rendering of Federation (blue), Klingon (red), Romulan (green), and Cardassian (yellow) space within the near Alpha and Beta Quadrants, looking from the Beta Quadrant outwards in the direction of “7 O’Clock”. This shows how Federation space can exist beyond the Romulan Star Empire without being “bisected” by it, simply by having territory “above” it.

This is, unfortunately, *not* what a lot of the established dialog—particularly in earlier iterations of the franchise—would suggest, and this raises the specter of one of *Star Trek*’s biggest—albeit rarely noticed—failures in my opinion, and that’s the tendency to treat space as *two dimensional*. Indeed, the very notion of the Federation-Romulan “Neutral Zone” (usually just called the “Romulan Neutral Zone” for brevity’s sake) established a mere nine

episodes into the series—while one of the most iconic, not to mention story-rich, concepts in the entire franchise—is so problematic. The idea that the Romulans (or the Klingons, for that matter) could conspire to “block” the Federation from exploring deeper into the Beta Quadrant (or, for that matter, that the Federation could effectively block either of them from incursions into the Alpha Quadrant) is based on this thinking (the graphic

showing the Neutral Zone in TOS: *Balance of Terror* further reinforces this misconception).

The very idea of a “neutral zone” is based on actually existing demilitarized zones on Earth, a common feature in geopolitical conflicts that raged in the time in which *Star Trek* was first created, but they don’t really translate into space. In truth, it’s a *lot* harder to demarcate “boundaries” in three dimensions than two.²⁵ Nevertheless, the concept was a major story element in the introduction of the Romulans in the first place, and how the Federation was able to somehow “guard” an egg-shaped boundary with a mere eight outposts—four of which the Romulans destroyed in *Balance of Terror* requires a leap of faith to be sure.

One possible, albeit crude, explanation is that the eight original outposts date from the 22nd Century and are located in a direct line between Romulus and the core, early Federation worlds, and those are augmented by a much larger network of automated monitoring stations.

The question “why is the Neutral Zone ellipsoid?” is never answered either, but *that* particular detail makes more sense. Although Scotty’s dialogue that the Romulan warbirds lack warp capability is a tad unbelievable (unless one accepts the premise that impulse drive can achieve limited warp speeds—a possibility that would *actually* clear up a fair number of continuity errors throughout *Star Trek*), it’s sufficient to explain that Federation and Klingon ships possessed much greater speed capabilities until the 24th Century, by which time the Romulans finally caught up. Such an imbalance, combined with the fact that the Romulans were thoroughly trounced by the proto-Federation at the Battle of Cheron (also not to be confused with the “Cheron” featured in TOS: *Let That Be Your Last Battlefield*) in Jonathan Archer’s time (mid-22nd Century), and that explains the shape.

It’s also fair to say this explanation partially answers the question “how could the Romulans claim an area of space in the deeper regions of the Beta Quadrant near Beta Stromgren (TNG: *Tin Man*). The explanation is that the “backside” of the “egg”

wasn’t enclosed within the zone, because the Federation hadn’t explored the deeper Beta Quadrant regions beyond its frontside yet. The fact that Romulan space lies primarily below the galactic plane, and the Neutral Zone primarily covers the region where said space extends above it (a smaller, “hill like” area, above and behind which late 23rd, and especially 24th Century Federation space exists) completes the picture.

In a way, this makes the existence of the Wrongovians (a Marx Brothersesque inspired comedic name if there ever was one) rather superfluous. While the serious “B plot” in the wonderful and comedic first season SNW episode, *Spock Amok*, offers a neat explanation for the extension of Federation space into deeper Beta Quadrant regions in a *two-dimensional* geography (or astrography), it’s quite unnecessary in a *three-dimensional* universe, *even though the explanation further canonizes the aforementioned maps*. Of course, the importance of these potential new Federation members as a buffer between the Romulans and Klingons (who are usually mortal enemies in most cases anyway), even in a three-dimensional universe is more believable, especially given the location of Klingon space.

Klingon space extends roughly parallel to Romulan space (as seen from above or below) albeit further away from the Galactic Core. Like Romulan space, it also extends into the regions below the Galactic plane, though not as much. It, like Federation space, extends some distance above it, too. Klingon space is also substantially more voluminous than their Romulan adversaries, no doubt because the Klingon ships are faster, like those of the Federation.

A “Neutral Zone” (of sorts) exists between the Klingon Empire and Federation in the TOS era, probably due to the Organian Peace Treaty (TOS: *Errand of Mercy*), though it’s initially described as “the disputed area” (TOS: *The Trouble With Tribbles*). One should, however, disregard the ellipsoidal shape seen during the “Kobyashi Maru” sequence shown at the opening to *The Wrath of Khan*, because all along, the initial conception was

²⁵ There are other conundrums created in that episode, such as explaining why it takes so long for subspace communications between the *USS Enterprise NCC 1701* and the nearest starbase if Romulan space is as close to Sol as it must be—which is later established as canonical by the aforementioned map books, as well as implied by the expository historical dialogue given by Spock of the original Romulan war, which we later learn was fought by Archer, T’Pol, Shran, et. al. It *could* be argued that

the *Enterprise* and the outposts were on a side of the Romulan Empire located *away from* Sol (such as on the core-ward edge, but none of the dialogue suggests this. If there were only eight, they’d most logically be located *closest* to the core of Federation space, ie towards Sol, Vulcan, Andoria, and so forth. This, unfortunately, is a rather unfortunate case of loosey-goosey proto-canon that is hard to adequately retcon, so we have to just go with it.

that the *Romulans* were the intended faux foe. It was only budgetary constraints that forced the creators to reuse footage of the Klingon D7s from the opening of *Star Trek the Motion Picture*, and hastily rewrite the dialogue at the very last moment. Careful observers will note the name dropping of “Gamma Hydra” (a star system located along the *Romulan* Neutral Zone, as established in *TOS: The Deadly Years*). All of the other dialogue there is consistent with the *Romulans*, rather than the *Klingons*. One could, of course, argue that since it was a *simulation* it didn’t need to make perfect sense.

The expanse of the Klingon empire into the regions of the Beta Quadrant that lie farthest from Sol have never been defined or explored. Most episodes that show Klingon territory at all, including Q’o’n’os (pronounced “CRO-nos”, like in “the Kronos Quartet”), take place quite near to Federation space. Some of this region actually crosses the Alpha / Beta Quadrant meridian (particularly as one moved outward toward the Galactic rim from Sol). How deep into the Beta Quadrant Klingon space extends in the 23rd and 24th centuries has never been conclusively established (the canonical maps even hint that this isn’t fully known to the Federation, as the red color demarcating this nether region “fades” rather than terminates at some hard boundary).

Finally, the core of Gorn territory as well as the mysterious Metrons (as established in *TOS: Arena*, and more or less reinforced in *SNW*) lie outward from Klingon territory in the near Beta Quadrant. What lies further outward or counterclockwise from there also remains undefined as of now.

Strictly speaking, of course, even these far reaches lie within the *near* Beta Quadrant, almost certainly never crossing the radiant that would represent “5 O’clock”, and therefore much of that Quadrant hasn’t been explored in *Star Trek*. *TNG*’s occasional deep penetrations into this region take place in the following instances:

1. *Q-Who* - To teach Picard a lesson and disabuse him of a bit of naive hubris, Q uses his powers to magically propel the *USS Enterprise NCC 1701-D* approximately 2,700 LY beyond the furthest known regions of Federation space. This places them much deeper into the Beta Quadrant, curving counterclockwise towards the Delta Quadrant (well beyond Beta Stromgren, discussed immediately below);

2. *Tin Man* - The *USS Enterprise NCC 1701-D* is secretly ordered to the Beta Stromgren system to make contact with the living entity ship, *Gumtu* (aka *Tin Man*). This star system lies beyond the aforementioned extent of explored Federation space as well as on the back side (relative to the side approximate to Sol) of *Romulan* space. That, of course, lies in roughly the same direction which Q hurled the *Enterprise* in *Q-Who*; and
3. *Generations* - The *Veridian* system, where Soren attempts to destroy the star in order to return to the Nexus is located several sectors beyond explored space in the “Shackleton Expanse”, again, located deeper into the Beta Quadrant.

Where was the Delphic Expanse and Xindi Space?

As for the Delphic Expanse, and the majority of Xindi space, it’s never been conclusively established precisely where this is. A variety of conjectured maps place it in any number of locations in the near Alpha and Beta Quadrants. More recent maps place *Azati Prime* within the Alpha Quadrant near *Xahea* and *Kiley 179* (as established by a map depicted in *SNW: Strange New Worlds* which more or less expands upon the maps created for *Star Trek Star Charts* and *Star Trek Stellar Cartography*).

To be honest, I find this a bit unsatisfying. Given the fact that it only took the *NX-01* a week at warp ~4.75 to get to Q’o’n’os (the Klingon home world), which more or less tracks with the aforementioned references), it doesn’t seem likely that *Azati Prime* should be not much more distant from Earth, given that it took *two months* for the *NX 01* just to reach its boundary. One could, of course, apply the same logic I use to explain the “depth” of DS9 relative to Sector 001, ie that the Delphic Expanse primarily exists several 100 LY above or below the Galactic Plane, and I would agree with that notion, but I don’t think that’s quite enough of an explanation.

Recall Ambassador Soval’s warning to Captain Archer that the Delphic Expanse (was) “huge, spanning over 2,000 LY across”. While that *could* be all located significantly above or below the Galactic Plane (and I would think a lot of it likely is), it’s also likely that it’s located somewhat further away than either *Romulan* or *Klingon* space.

and Terralysium. Kwejian, of course, was Cleveland Booker's home planet, which is inadvertently destroyed by Species 10-C in the 32nd Century. Hima is the planet Michael Burnham finds herself on (and where she meets Book), after transporting herself to the 32nd Century after leaving the 23rd at the conclusion of DISCO's second season. We can infer that these aforementioned planets are located in the far reaches of the Beta Quadrant, because they're likely not far from Terralysium, where Burnham was attempting to go.

Terralysium's location is established, more or less, in DISCO: *New Eden* as being *deep* in the Beta Quadrant, approximately 51,000 LY distant from Earth, which would have to place it somewhere near the Beta / Delta boundary (keep in mind that the Caretaker moved *USS Voyager* approximately 70,000 LY away from the Badlands and DS9 in VOY: *Caretaker* for comparison). Captain Pike notes that traveling at Warp 7 (the top safe cruising speed of 23rd Century Federation starships) it would be 150 year journey. Clearly, lacking a Spore Drive or Red Angel Suit, these far regions of the Beta Quadrant would be impossible to reach in the 23rd and 24th Century by conventional means (and to be certain, there are deep *Alpha* Quadrant regions that are just as inaccessible in that time).

The only other deep Beta Quadrant presence would likely be the "Fendomar", an adversarial species mentioned by "Future (Admiral) Janeway" in VOY: *Endgame*. Although Future Janeway doesn't tell (Present) Captain Janeway precisely where this species would be encountered along the remaining journey in the unaltered timeline, it supposedly happens sometime within 16 years after the conversation the two Janeways are having. Had *Voyager* taken that journey, rather than the Borg trans warp hub as they did, they'd have crossed from the Delta to the Beta Quadrant (and based on the rough math and all of the shortcuts they'd luckily found during the first seven years of their journey, they were likely within approximately five years of crossing it already). We have yet to meet this species, for what it's worth. Perhaps some future iteration of *Star Trek* will establish their precise location).

²⁶ In a sense, the Wormhole creates a *fourth* dimension of space, because the single point of entry in the Alpha Quadrant provides access to three entire spatial dimensions of space *elsewhere*. If you were curious about what four dimensional expe-

The Gamma Quadrant: Home to the Dominion and the Founders

The Gamma Quadrant is first mentioned (but not actually seen) in TNG: *The Price*. It's, of course, heavily featured in DS9, as it is home to the Dominion and its shapeshifter Founders. As it is revealed in the pilot episode, *Emissary*, the Bajorans' "Celestial Temple" is actually an artificial wormhole between the Alpha and Gamma Quadrants, created and maintained by the "Prophets", a race of non-temporal beings who're *also* somehow indigenous to Bajor. The Prophets "live" in the "Temple", though the reason for why they chose to connect it to the Gamma Quadrant is never revealed (though that's could conceivably be addressed in a later iteration of the franchise).

There are, of course, many non-Dominion aligned worlds in this quadrant, including many located near the Gamma Quadrant terminus of the Bajoran Wormhole. Based on how the Dominion slowly enter the story, it's logical to assume that the Wormhole is located either on the fringes or a backwater of its territory (though this is never firmly established in canon). It's also inferred (though also never established) that the Dominion's volume of influence in the Gamma Quadrant is substantial, at least as vast, if not significantly more so, than the Federation (or even all of the canonically established Alpha and Beta Quadrant powers combined).²⁶

Beyond that, however, it (as of yet) rarely features in other iterations of *Star Trek* (where, outside of VOY and PROD—which are both Delta Quadrant centric shows—it's actually rarely seen or mentioned). This is logical, because for all of its many series, *Star Trek* is mainly focused on the near Alpha and Beta Quadrants.

Here are the few instances outside of DS9 where the series has (thus far) visited the Gamma Quadrant:

- PROD - in Season 1, the *USS Protostar* briefly visits the Gamma Quadrant near the border of the Delta Quadrant, but substantially distant from either the Gamma Quadrant terminus of

rience is like, this offers a taste of it. That said, in *actual* four dimensional experience, you'd have this axis from a *range* of points along a fourth axis apart from "x", "y", and "z".

the Bajoran Wormhole or the Ocampan home world, where the Caretaker brings *USS Voyager*;

- *Star Trek Online* - while not officially canon, there is a significant part of the game that functions as a “sequel” to DS9, featuring Kira, Odo, Bashir, Garak, Quark, Rom, Weyoun, and the Female Changeling (all voiced by their original actors), that occurs in the Gamma Quadrant (where we also learn that the ancient Klingon enemy, the Hurq, are from there);
- DISCO - late in Season 3, in order to try and save an ailing Emperor Philippa Georgiou, the crew of the *USS Discovery* uses the Spore Drive to jump to *Dannus V*, which is located at approximately “9 O’clock”, ie the Alpha-Gamma Quadrant boundary, where they encounter “Carl”, whom we soon learn is actually *The Guardian of Forever*, who has gone into hiding in order to avoid being weaponized by the rival factions in the Temporal Wars. This planet, by the way, is almost directly across the Galaxy from Terralysium.

Beyond this, there haven’t yet been any other instances where the franchise visits this Quadrant, thus making it the still, as of now, the least visited region in the *Star Trek* universe within the Milky Way Galaxy.

The Delta Quadrant: Kathryn Janeway's Odyssey

Fans of the franchise are first briefly introduced to the Delta Quadrant in TNG: *The Price*, and then ultimately thrown into its deepest reaches in *Star Trek Voyager* which—with rare exceptions—entirely takes place there, since the series is essentially, albeit vaguely, inspired by *Homer's Odyssey*.

As one might expect, *USS Voyager's* “voyage” involves a lengthy, albeit not always linearly, journey back to Federation space, usually referred to as “The Alpha Quadrant”. Confusingly, that is a somewhat sloppy use of the term, because what Captain

Janeway and her intrepid (pun not intended) crew *actually* mean is a return to Federation space, which only includes a *small portion* of the Alpha and Beta Quadrants, as I’ve described, although it would’ve been more cumbersome to constantly say it that way. No doubt one consideration was that writers wanted to illustrate just how far *Voyager* would need to travel, and contrasting “Alpha” with “Delta” was one way to do so (and to be certain, those quadrants *are* diametrically opposite each other).

That journey, as frequently discussed, was a distance of 70,000 LY. To put this into context, Sol is (currently) located approximately 26,000 LY from galactic central point. The “Caretaker” Array whisks *Voyager* to the Ocampan home-world, which is approximately 70,000 LY from where they started, near DS9, which is approximately 100-1000 LY from Sol (recall what I said about three-dimensional space—though considering Ocampa’s distance on the XY plane, the difference in “Z” makes little difference, therefore 100 LY is essentially accurate). This would place Ocampa approximately 44,000 LY (give or take 1000 LY) from the center of the Milky Way. This means that Ocampa is 59% further *away* from there than Earth.

One frequently asked question is, “Why didn’t Captain Janeway simply order that the crew of *Voyager* set a course for the *Gamma* Quadrant terminus of the Bajoran Wormhole?” The answer is actually pretty simple: Ocampa is located somewhere between 2 and 3 O’clock (figuratively, of course), and the aforementioned Wormhole terminus is located somewhere between 10-11 O’clock. The distance would be roughly the same as simply setting a direct course for Earth.²⁷

Fortunately for Kathryn Janeway & crew, the *Intrepid Class* starship *USS Voyager NCC 74656* is designed for long duration travel at high warp, ie velocities exceeding Warp 9 (Warp 9.75 to be precise, which allows *Voyager* to travel approximately 1000 LY each year, thus explaining the expected 70-year duration). The vessel is even designed to eliminate the adverse effects to subspace revealed

²⁷ There was a production level reason as well: DS9 and VOY were intended as distinct entities with their own identities, thus the former would focus on the Gamma Quadrant while the later took place in the Delta Quadrant. As it was, the phrase

“Delta Quadrant” is *never* uttered in DS9, and “Gamma Quadrant” is only uttered twice in VOY. The phrase “Beta Quadrant” is mentioned in both, but rarely.

in TNG: *Force of Nature*: although never mentioned on screen (but discussed in the show's "Writer's Guide"), the inward "folding" of the starship's warp nacelles when it enters warp is for that express purpose (not just because "it looks cool"). Of course, as the viewers see throughout the series, the crew finds shortcuts that ultimately reduce the time by a factor of ten.

All of these considerations are credible and logical within the canonically established parameters of the *Star Trek* franchise. Unfortunately, the demand of dramatic television *does* result in some fairly and egregiously difficult to explain conundrums that, frankly, I'm surprised many fans overlook, considering their devotion to details. I'm thinking mainly about the fact that, in spite of their more or less steady progress back to Federation Space, the crew of *Voyager* find themselves constantly harassed by the Kazon or the Vidians—though never *both* simultaneously. This would imply that their course either luckily runs along the border between the space of either civilization, or the two are in league. Neither possibility is ever discussed.

It seems unlikely to me that *Voyager* would be that lucky, and a little bit of thought could have made Seasons 1 and 2 more compelling by doing the following:

1. Having the Kazon and Vidians being at war with each other (and perhaps this could have been a result of further duplicity by the Traib;
2. Having the Vidian phage be somehow related to the Caretaker's search for "comparable DNA;

3. Having *Voyager* having the *extra* challenge of having to find safe passage *between* the borders of the two powers, thus heightening the danger.

This last challenge was explored to an extent when *Voyager* enters Borg space at the beginning of Season 4.

Since the Borg are based in the Delta Quadrant, it makes sense that they become the major adversarial power that *Voyager* must overcome, or at least, outwit, since their territory is vast and sprawling. However, it strikes me as far-fetched that *other* adversarial powers would have long phalanx like territorial regions that conveniently parallel *Voyager's* journey. Yet, *Voyager* encounters the Malon, Hirogen, and Hierarchy numerous times throughout seasons 4-7 of its run. This is, unfortunately, the results of the dictates of storytelling mixed with production deadlines and budgetary constraints. Oddly, as I have stated, most fans don't seem to mind this odd consistency.

Star Trek Prodigy good deal of time in the Delta Quadrant, and *Star Trek Online* features a whole sequence that serves as a "sequel" of sorts to *Voyager*, heavily featuring the Voth, Kobali, Krenim, and Vaudwaur. The Krenim, as one might expect, are shown to be major players in the Temporal Cold War, too.

Beyond that, there are no other journeys (yet) to the Delta Quadrant, but since it's so prominently featured in VOY, it's fair to say it's gotten plenty of attention!



Schematic of the Delta Quadrant (left) and Gamma Quadrant (right) showing the vast distance between Ocampa (in the Delta Quadrant) and the Gamma Quadrant end of the Bajoran Wormhole, revealing why it would *not* have been useful for *USS Voyager* to attempt to use the latter (in short, it would have taken just as long, if not longer).

Beyond the Galaxy: Where Someone Has Gone Before...but Not Very Often

There are very few canonical instances of adventures that take place outside the “confines” of the Milky Way Galaxy. Most of these involve short journeys beyond it. My use of quotation marks is intended, because in real life, there is no easily defined galactic boundary. Not so in *Star Trek*.

For the purposes of storytelling, for the second TOS pilot, *Where No Man Has Gone Before*, Sam-

uel L Peebles conceived of the “Galactic Barrier”, a nebulous and nebula-like region of “negative” energy that disrupts warp fields and other conventional starship operations making traversing it by conventional 22nd and 23rd Century Starfleet technology means virtually impossible. In 1965, when the story was conceived, astronomical knowledge of galaxies was still very much in its infancy, so such a concept wasn’t especially as far-fetched as it now seems.²⁸ However, in creating this barrier, it locked the series into being largely “locked” within the Milky Way.

²⁸ In matters of real-world context, it wasn’t until the 1920s, a mere four decades previously (ie less time than it has been at the time of this writing, six decades since *Star Trek* first broadcast), that galaxies were identified as “island universes” apart from our own galaxy. Previously they were believed to be nebulae within our *own* galaxy. In fact, older textbooks and as-

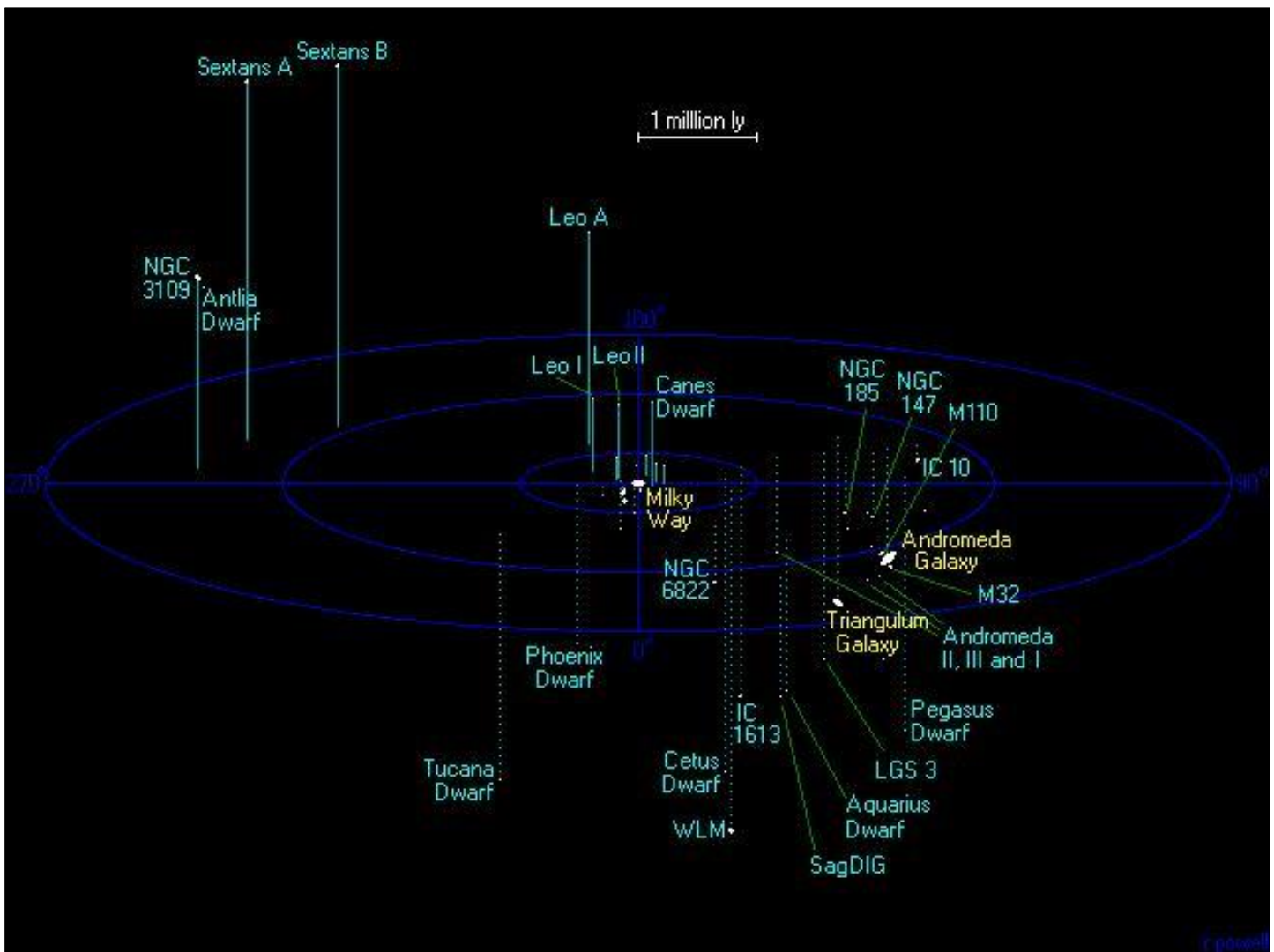
tronomy books *still* continued to use the archaic terms, “spiral nebula” or “galactic nebula” to describe them. Log entries voiced by William Shatner in deleted scenes from TOS: *Where No Man Has Gone Before* even refer to the “galactic nebula of the Milky Way Galaxy.”

Therefore, the canonical instances of extra-galactic voyages can be counted on one hand: thrice in TOS (*Where No Man Has Gone Before*, *By Any Other Name*, and *Is There, in Truth, No Beauty?*), once in TNG (*Where No One Has Gone Before*), and the final episodes of *Discovery*'s fourth season. With the exception of the TNG episode, which I will address further on, all of those journeys have barely strayed far beyond the Galaxy.

Of course, given the limits of warp technology, even if the Federation attempted an intergalactic voyage with an *Intrepid* class starship, like *USS Voyager* or *Bellerophon* traveling at high warp speed, at a cruising speed of 1000Ly / year, a one-way journey to the Andromeda Galaxy (M31), at 2.5 million LY distant would require approximately

2500 years to complete. The Kelvans (TOS: *By Any Other Name*) could apparently accomplish that in less than 1/8th the time, but even 300 years is an eternity.

Therefore, even though TOS: *A Taste of Armageddon* is supposed to take place in NGC-321, a dwarf galaxy that, in the real universe at any rate, is located some 15.4 million LY distant, we must rule out the possibility that this is the same star cluster. If the *Enterprise* needed 300 years with the Kelvans' modifications to reach Andromeda, they'd need approximately 1848 years to reach NGC-321. In any case, the *Star Trek Star Charts* place the location visited by Kirk & crew much closer to home within the confines of the Alpha Quadrant or our own galaxy. Therefore, it's not the same star cluster.



Schematic of the "Local Group".

The only canonical example of *Star Trek* venturing more than a few hundred LYs beyond the Milky Way is TNG: *Where No One Has Gone Before*, where the *USS Enterprise NCC 1701-D* manages to achieve speeds surpassing maximum warp factors with the help of the Tau Alpha C Traveler. In this episode they first make the jump to Triangulum (M33) a dwarf galaxy located slightly beyond Andromeda. No contacts are made with any of its denizens before the Traveler inadvertently whisks the *Enterprise* to the “edge” of the known Universe (or perhaps beyond it), before—with Wesley Crusher’s assistance, the Traveler returns them to Federation space. There is absolutely no way to precisely plot this journey. Even M33 is a massive place on human scales, so it could’ve been practically anywhere.

There have been a few noncanonical and quasi-canonical journeys to Andromeda, including the fan produced movie *Star Trek Horizon* and *Star Trek Online*, both of them courtesy of Iconian technology. In both instances, the journeys were brief and involved no contacts with that galaxy’s denizens. Additionally, the fan produced “Hidden Frontier” multi-series essentially one-ups VOY, in *Odyssey* and *The Helena Chronicles*, and these involved extensive contacts, including with the Kelvans.

If the franchise ever *does* attempt extended extragalactic stories, they’re most likely to occur in globular clusters and dwarf galaxies (such as the Magellanic Clouds). Many of them are within 100,000 LYs distant, ie not much further than then the farthest distances within the Gamma and Delta Quadrants. Some beta canon material even features Riker, as captain of the *Titan* exploring the Magellanic Clouds.

Real versus Imaginary Locations

Because the *Star Trek* franchise takes place in our own Galaxy, and is largely an epic saga depicting a utopian future for humanity, it’s logical that many familiar sounding stellar names are used, along with others made to sound similar. Occasionally, these are actually real locations on our galaxy that actually exist in the real world. For example, Vulcan orbits the star 40 Eridani (a really existing K type orange dwarf located approximately 16 Ly from

Sol), and Andoria’s sun is the nearby Alpha Canis Minoris, aka “Procyon”, a type F yellow dwarf, at 11½ Ly from Earth).

Most of the stars and stellar formations in the franchise are fictional, however, or have been retconned to not actually correspond to the real stars that bear their names, because the distances to them simply don’t work out. There’s even one location that the series creators used twice, without realizing it evidently, that creates an ironic and interesting continuity error, which is rather hilarious if one knows anything about astronomy.

One matter that is readily apparent is that the TOS creators imagined that Starfleet had explored most of the Alpha and Beta Quadrants, and perhaps a good deal of Gamma and Delta as well by the mid-23rd Century, only to discard that notion by the very beginning of TNG, where it’s then explicitly stated that the Federation has only charted a mere 11% of it. In fact, “Far Point Station”, is supposedly near the Deneb, approximately 2600 Ly from Earth, in the furthers reaches of Federation space in the Alpha Quadrant.

This creates a number of challenges to continuity, especially when one considers some of the more frequently mentioned stars, particularly Rigel, because there are at least a half dozen planets named “Rigel-something-or-other” mentioned throughout the series, including:

- Rigel II - Dr McCoy had once visited a cabaret there and had a tryst with a pair of women he met there in (*Shore Leave*)
- Rigel IV - home of Mr Hengist, a humanoid, long possessed by the entity who also turns out to be “Jack the Ripper” (*Wolf in the Fold*);
- Rigel V - home of a Vulcanoid species, perhaps an offshoot of the Vulcans (*Journey to Babel*)
- Rigel VII - home of the Kalar (*The Cage*; *The Menagerie, Part 2*, and SNW: *Among the Lotus Eaters*)
- Rigel XII - location of a dilithium mining operation (*Mudd’s Women*)

TNG would also add Rigel III to the list (Giordi LaForge and Leah Brahms lived there in the alternate future timeline in *All Good Things*) and in ENT, the *USS Enterprise NX-01* would begin and end its journey with stopovers on Rigel X (*Broken Bow*

and *These are the Voyages*). An “Easter Egg” in the DISCO / SNW era *Short Trek: The Trouble With Edward* mentions a “Rigel VI”, thus leaving only the first, eighth, ninth, eleventh, and any planets beyond the twelfth not (yet) inhabited.

That’s a lot of planets. However, if you went looking for them around Beta Orionus, the star *we* know as “Rigel” in the constellation of Orion in the *Star Trek* universe, you wouldn’t find them there. That’s because the actual star Rigel, aka Beta Orionus, is 773 LY distant from Earth, and, being a massive “O Type” blue giant star (one which, due to the laws of astrophysics where massive hot stars live fast and die young) it wouldn’t remain a main sequence star long enough for intelligent life to evolve on *one* planet, let alone *eight*.

Instead, the “Rigel” in *Star Trek* has been (likely retconned in the TNG era) to be an “A or B Type” blue-white star *called* “Rigel” (for unexplained reasons) somewhere in the Alpha Quadrant, likely not especially far from Vega, Talos IV, Starbase 11, and the Alpha/Beta Quadrant boundary, located between 90-150 LY from Earth.

Interestingly there *are* two stars (sort of) named “Rigel” in the real night sky: the Rigel we all know as “Rigel”, ie Beta Orionus, and “Rigel Kentaurus”. That second “Rigel” is closer to Earth, too—in fact a whole *lot* closer. We just usually call it “Alpha Centauri A”. “Rigel” is the Arabic word for “foot”. However, the “Rigel” in *Star Trek* is neither of these.

No actual canonical explanation for this exists, but one could easily be offered: “Rigel” could simply and coincidentally be a name from another species (such as Vulcan) that sounds similar to our own name. Another possibility is that early 22nd Century colonization expeditions used naming conventions that adopted bright star names, e.g. “Aldebaran”, “Rigel”, and “Vega”. It’s never been canonically established that the “Aldebaran Colony” is *actually* located on a planet orbiting that particular star, any more than this applies to the “Vega” or “Rigel” colonies. Those names could simply have been chosen because the expeditions set out in the *general direction* of those stars but setting the first available Class M planets they located along the way.

The TOS era producers created another problem for themselves by occasionally using actually

existing star / cluster names that *are actually used* in an episode. Two first season examples stand out in particular:

1. Omicron Ceti (in *This Side of Paradise*)
2. NGC 321 (in *A Taste of Armageddon*)

The problem with using the name “Omicron Ceti”, no doubt the host star for the planet “Omicron Ceti III”, is that this star, which actually exists, is unlikely to be capable of sustaining an Earth-like, “Class M” planet, especially one with a blue sky. That’s because the host star is a variable red giant. We usually refer to that star by its more common name, “Mira”.

Now, it’s *possible* that this star could be reached by 23rd Century Starfleet ships, because it’s approximately 300 LY from Sol, well within the (retconned) regions being explored by the Federation at the time. The problem is that TNG used this star *again* in the first season episode *Conspiracy*, this time actually calling it “Mira”. Early in the episode, Picard meets with other starship captains (who warn him of the conspiracy) on Omicron Ceti V, called “Ditalux B”. The environment of this planet clearly matches what one would expect to see on a planet orbiting a red giant star. The temperatures are scorching hot (because, even though being a cool red star, the star’s bloated giant stage brings its surface closer to the orbiting planet, thus bathing it in far more heat), and the sky is blood red, being dominated by its predominantly reddish light.

Planetary naming conventions have changed since actual exoplanets have been discovered by humans in real life (none had been found until TNG’s final seasons). The International Astronomical Union (IAU) has adopted the following naming convention:

1. The Star the planets orbit is given the lowercase letter “a” (this is true even in a multiple star system, in which case capital letters are used to designate the component stars in order of intrinsic brightness). For example, our Sun would be “Sol a”;
2. The first planet discovered orbiting the star is given the letter “b”, *regardless of its proximity to the parent star*, unless multiple planets are

discovered simultaneously, in which case, the planets are lettered in order of closest to furthest from the star using the letters available.

Following that convention, Earth is “Sol b”, and Mercury is “c”, Venus is “d”, Mars is “e”, Jupiter “f”, and Saturn “g”. Uranus—which was only discovered half a millennium ago would be “h”, and Neptune would be “i”. Although many denounce the IAU’s demotion of Pluto to the status of “dwarf planet”, it’s the closest thing there is to a final word on the subject, so, unfortunately for Pluto supporters, it doesn’t receive a “j” (and to be fair, several large asteroids that orbit the Sun between Mars and Jupiter were once considered planets also).

Prior to the IAU’s adoption of the above naming convention, it was common practice among science-fiction writers and exoplanet hunters to name exoplanets in order of distance from the star, and therefore, Earth would be “Sol III” or “Sol 3”, Mars, “Sol IV”, and so forth. However, the likelihood of conveniently and consecutively discovering exoplanets in order, from inward to outward—especially when the process of doing so has only recently been developed sufficiently to achieve any meaningful success—is close to nil. Therefore, the IAU’s decision—though it may *again* piss off sci-fi fans as much as DISCO rankles some *Trek* purists—is elegantly logical. That convention doesn’t preclude using the old convention, though, especially if every planet in a given system is discovered.²⁹

All of this science-factual digression aside, Ditalux B is identified as the *fifth* planet circling Mira. If that’s true, there’s something very odd about Omicron Ceti III, and I’m not referring to Berthold rays or the Spore Plants. Under any normal circumstances, Omicron Ceti III, two planets *inward* from

Ditalux B, shouldn’t look like Earth, and it shouldn’t be remotely possible for humanoid life or Earth-like vegetation to exist upon it.

Confusing matters further, Memory Alpha suggests that the “Mira” seen in TNG: *Conspiracy isn’t actually Omicron Ceti III*, but rather a similar looking star in the constellation Antlia. In theory, since Omicron Ceti is a double star, Mira’s companion star could theoretically be the star orbited by the planet in the TOS era, but that wouldn’t work either, because Omicron Ceti B is a white dwarf, one accreting mass from Mira as the latter is likely to collapse into a white dwarf itself in a few million years or so, and therefore a class M planet existing under such conditions is damn near impossible (though that could explain the Berthold rays, perhaps.)

The other instance, of course, is the aforementioned NGC-321. There’s simply *no way* that the Federation could have contact with this distant dwarf galaxy in the 32nd Century, let alone the 23rd. The star cluster visited in TOS: *A Taste of Armageddon* is certainly a different location (retconned to be somewhere in the Alpha Quadrant, in the vicinity of Starbase 11), and is called “FGC 321” instead.

Star Trek creators do themselves no favors when they use actually existing stars or other astronomical phenomena (other than our own solar system and galaxy) as locations, because what is ultimately discovered usually winds up being substantially different than what’s fantasized. This is probably why the overwhelming number of planets, stars, nebulae, and so forth are fictional and made up. It saves everyone a *lot* of trouble!³⁰

Perhaps no greater illustration of this phenomenon involves Vulcan. In 2018, exoplanet hunters

²⁹ that said, it’s not even certain that every planet in our *own* solar system has been found. There’s growing belief among astronomers that a *true* ninth planet orbits the Sun in the deep reaches of the Kuiper Belt, far beyond Neptune’s (and Pluto’s) orbit. Also, I may well be mistaken about Uranus being designated “h”, because Pluto is not, in fact the first assumed planet to have been “demoted”. At one time, the five largest asteroids—with Ceres being the largest—were actually considered full-fledged planets, long before Pluto was discovered. Even Earth’s *Moon* and the Sun were originally classified as “planets”.

³⁰ There are occasions when even *fictional* names create problems. In the TOS era, for example, it was common for the writers to slap together a number of Greek letters to make a

(barely) accurate sounding star name (such as “Omicron Delta”. This was *essentially* the case with “Delta Vega”, the small, Class L planet featured in TOS: *Where No Man Has Gone Before*, which *must* be located near the upper or lower fringes (on the “z” axis) of the Galaxy, close to the Galactic Barrier. Apparently that same planet, in the Kelvin Universe, at least, orbits 40 Eridani, sharing the star with...Vulcan! But, 40 Eridani, being a mere 16 LY distant from Sol *couldn’t* be near the Galaxy’s edge. Yet, it seems apparent that the planets *are* meant to be the same. This is yet another reason why I don’t especially care for the “reboot” movies.

announced that they had discovered a planet orbiting 40 Eridani. This supposed revelation caused much buzz among the *Star Trek* fandom, but that proved premature. The alleged planet was located inward towards the star from its habitable “Goldilocks” zone, thus making it likely unsuitable for life. Further study subsequently ruled out this planet’s existence altogether. This time *Star Trek* had predicted the future inaccurately.

Ironically, this is the *second* time a planet named “Vulcan” had been proven mythical in real life. In the mid-19th Century, before Einstein and his theory of Relativity were a glint in anyone’s eye, astronomers were convinced that a planet orbited the Sun *inside* the orbit of Mercury, based on observations of the latter’s orbital period that deviated from predictions based on precise calculations. Astronomers believed that only gravitational perturbations from other bodies could explain these deviations, and the known planets couldn’t account for

these. Only the existence of a tiny, rocky planet, orbiting very close to the Sun could explain the phenomenon (or so they believed). Due to this putative planet’s location, it was named after the Roman god of the forge, Vulcan. Try as they might, however, this planet could never be found. In any case, Einstein’s theory of Relativity showed that gravitational lensing accounts for the deviations, and there is no planet “Vulcan” (in our solar system at least).

Is it possible that a planet like Vulcan, ie N’avar, exists in the real world orbiting 40 Eridani? Yes, but if it does, it remains undiscovered by humans. Perhaps we’ll just have to wait for Zephram Cochrane to develop his warp engine.

In any case, in spite of all the challenges involved, the creators of *Star Trek* have done a phenomenal job of fictional universe building, such that it’s possible to create these halfway realistic star charts in the first place! I, for one, am quite willing to accept the occasional inconsistencies that inevitably arise.

STAR TREK Episode Guide

25th Century

2399 AD (Picard, Season 1)

- 2388 PIC 1: Remembrance (769)
- 2389 PIC 2: Maps and Legends (770)
- 2390 PIC 3: The End Is the Beginning (771)
- 2391 PIC 4: Absolute Candor (772)
- 2392 PIC 5: Stardust City Rag (773)
- 2393 PIC 6: The Impossible Box (774)
- 2394 PIC 7: Nepenthe (775)
- 2395 PIC 8: Broken Pieces (776)
- 2396 PIC 9: Et in Arcadia Ego, Part 1 (777)
- 2397 PIC 10: Et in Arcadia Ego, Part 2 (778)

2401 AD (Picard, Season 2)

- 2398 PIC 11: The Star Gazer (832)
- 2399 PIC 12: Penance (834)
- 2400 PIC 13: Assimilation (836)
- 2401 PIC 14: The Watcher (837)
- 2402 PIC 15: Fly Me to the Moon (838)
- 2403 PIC 16: Two-of-One (839)
- 2404 PIC 17: Monsters (840)
- 2405 PIC 18: Mercy (841)
- 2406 PIC 19: Hide and Seek (842)
- 2407 PIC 20: Farewell (843)

2403 AD (Picard, Season 3)

- 2408 PIC 21: The Next Generation (874)
- 2409 PIC 22: Disengage (875)
- 2410 PIC 23: Seventeen Seconds (876)
- 2411 PIC 24 "No Win Scenario (877)
- 2412 PIC 25: Imposters (878)
- 2413 PIC 26: The Bounty (879)
- 2414 PIC 27: The Dominion (880)
- 2415 PIC 28: Surrender (881)
- 2416 PIC 29: Vox (882)
- 2417 PIC 30: The Last Generation (883)

2409-11 (STOSS, Part 1B: the Klingon War)

- 2418 CI STOSS 7A: Admiral Quinn, I Presume
- 2419 CI STOSS 7B: Orion Privateers
- 2420 CI STOSS 8: Vulcan, P'Jem, and the Imposter
- 2421 CI STOSS 9: Klingon and Gorn Alliance

- 2422 CI STOSS 10: 8472 in the Empire
- 2423 CI STOSS 11: Gorn Ancestors
- 2424 CI STOSS 12: Into the Briar Patch
- 2425 CI STOSS 13: Doomsday Device

2409-11 (STOSS, Part 2: Romulan Mystery)

- 2426 CI STOSS 14A: Romulans of 2409
- 2427 CI STOSS 14B: The Romulan Ploy for Vulcan
- 2428 CI STOSS SQ1A: Nimbus III
- 2429 CI STOSS SQ1B: Installation 18
- 2430 CI STOSS 15: Assimilated Romulans
- 2431 CI STOSS 16: The Empty Colony
- 2432 CI STOSS 17: The Hobus Supernova Uncovered
- 2433 CI STOSS 18: The Vault and The Narada's Forge
- 2434 CI STOSS 19: The Woes of Romulans, Ferengi, and Horta
- 2435 CI STOSS 20: Remans and the Prime Directive
- 2436 CI STOSS 21: The Tal Shiar Connection
- 2437 CI STOSS 22: Hidden Iconian Tech

2409-11 (STOSS, Part 3A: Cardassian Struggle)

- 2438 CI STOSS 23A: Post-Dominion Cardassia
- 2439 CI STOSS 23B: Badlands and the Mirror Alliance
- 2440 CI STOSS 24A: Mirror Bajor
- 2441 CI STOSS 24B: Post Dominion Bajor
- 2442 CI STOSS SQ2: The Investigation
- 2443 CI STOSS 25A: The Ketracel White Factory
- 2444 CI STOSS 25B: The Investigation
- 2445 CI STOSS 26A: Laas and the New Founders
- 2446 CI STOSS 26B: Terran Empire 2370-2410
- 2447 CI STOSS 26C: The Bajoran Wormhole and Faith

2409-11 (STOSS, Part 3B: Borg Advance)

- 2448 CI STOSS 27A: Borg Debris
- 2449 CI STOSS 27B: The Borg's Revenge on the Tal Shiar
- 2450 CI STOSS 28: A Borg Planet
- 2451 CI STOSS 29A: Species 8472 After Voyager
- 2452 CI STOSS 29B: 8472 Assimilated
- 2453 CI STOSS 30: Into Fluidic Space

STAR TREK Episode Guide

2409-11 (STOSS, The Lost Chapters)

- 2454 CI STOSS 63A: Preservers and the Breen
- 2455 CI STOSS 63B: Black Holes and the Breen
- 2456 CI STOSS 64: Cold Case Space Race
- 2457 CI STOSS 65: The Progenitor-Preserver Connection
- 2458 CI STOSS 66: Diplomatic Favors
- 2459 CI STOSS 67: The Dominion Return
- 2460 CI STOSS 68: Making Contact With the Dominion
- 2461 CI STOSS 69: The Founder in Federation Prison
- 2462 CI STOSS 70: Space-Walking DS9
- 2463 CI STOSS 71: A Meal for Ghosts
- 2464 CI STOSS 72: Section 31 Spygames
- 2465 CI STOSS 73: The Haunting of Drozana Station
- 2466 CI STOSS 74: Back to 2265
- 2467 CI STOSS 75: Scotty, Specters, and Section 31

2409-11 (STOSS, Part 4: Romulan Republic and New Romulus)

- 2468 CI STOSS 31A: Romulan Survivors
- 2469 CI STOSS 32A: Formation of the Romulan Republic
- 2470 CI STOSS 32: The Suliban Situation
- 2471 CI STOSS 33: Reman Rescue
- 2472 CI STOSS 34: The Tal Shiar Trap
- 2473 CI STOSS 35: New Romulus Discovered
- 2474 CI STOSS 36: Romulan Khitomer Conference
- 2475 CI STOSS 37: New Romulus' Iconian Past
- 2476 CI STOSS 38: A Warehouse Raid
- 2477 CI STOSS 39: Ousting the Tholians and Hirogen
- 2478 CI STOSS 40: The Iconian-Dewan Gate

2409-11 (STOSS, Part 5: The Delta Quadrant)

- 2479 CI STOSS 41A: Ambassador Worf
- 2480 CI STOSS 41B: We've All Been Here Before
- 2481 CI STOSS 42: Inside the Dyson Sphere
- 2482 CI STOSS 43: To the Sun's Surface
- 2483 CI STOSS 44: The Jenolan Dyson Sphere
- 2484 CI STOSS 45: The Attack on Earth Space Dock
- 2485 CI STOSS 46A: An End to the Klingon War
- 2486 CI STOSS 46B: The Klingon War of 2405-10
- 2487 CI STOSS 47: Tuvok's Memory of Voyager
- 2488 CI STOSS 48: Species 8472's Brain
- 2489 CI STOSS 49: Talaxians, Malon, and Kazon
- 2490 CI STOSS 50A: The Benthian Lawman
- 2491 CI STOSS 50B: The Vaadwaur Return

- 2492 CI STOSS 51: The EMH and Vaadwaur Negotiations
- 2493 CI STOSS 52: A Run-in with the Borg Cooperative
- 2494 CI STOSS 53A: Kobali Prime, Day 1
- 2495 CI STOSS 53B: Kobali Prime, Day 2
- 2496 CI STOSS 53C: Kobali Prime, Day 3, the Kobali-Vaadwaur Dilemma
- 2497 CI STOSS 53D: Kobali Prime, Day 4, Wiping out the Kobali
- 2498 CI STOSS 53E: Kobali Prime, Day 5, The Final Push
- 2499 CI STOSS SQ3: Winter Wonderland
- 2500 CI STOSS 54: Boarding the Romulans
- 2501 CI STOSS 55: The Parasite Returns
- 2502 CI STOSS 56: Alliances, Part 1; Forging a New Alliance
- 2503 CI STOSS 57: Alliances, Part 2; Borg, Bounty Hunters, and Business
- 2504 CI STOSS 58: How the Kazon Fare
- 2505 CI STOSS 59: The Parasite Exposed
- 2506 CI STOSS 60: The Alliance Fleet Assembles
- 2507 CI STOSS 61: Gaul
- 2508 CI STOSS 62: A Plot Behind it All
- 2509 CI STOSS 76: The Rebirth of Harry Kim

2409-11 (STOSS, Part 6: The Iconian War)

- 2510 CI STOSS 77A: Sela's Schemes
- 2511 CI STOSS 77B: The Iconian War Begins
- 2512 CI STOSS 78: A Starfleet Defeat
- 2513 CI STOSS 79: Tom Paris' Squadron
- 2514 CI STOSS 80: Kahless the Clone
- 2515 CI STOSS 81: Captain Nog and the Krenim
- 2516 CI STOSS 82: The Alliance Fleet
- 2517 CI STOSS 83: To Destroy a God
- 2518 CI STOSS 84: The Timeship
- 2519 CI STOSS 85: I Assimilated Romulus
- 2520 CI STOSS 86: The Battle of Sol
- 2521 CI STOSS 87: Ancient Iconia
- 2522 CI STOSS 88A: The Final Day
- 2523 CI STOSS 88B: The Iconian War of 2410

2409-11 (STOSS, Part 7: The Temporal Cold War)

- 2524 CI STOSS 89A: The Tholian Problem
- 2525 CI STOSS 89B: The Enterprise-C Returns
- 2526 CI STOSS 90: A Time Agent's Duty
- 2527 CI STOSS 91: Tracing the Tox Uthat
- 2528 CI STOSS 92: Into the Kelvin Universe

STAR TREK Episode Guide

2529 CI STOSS 93: Tasha Yar's Logs
2530 CI STOSS 94: Making First Contact
2531 CI STOSS 95: Death of a Star
2532 CI STOSS 96: The Temporal Accords (Part 1)
2533 CI STOSS 97: The Krenim Plan
2534 CI STOSS 98: Leaders of the Quadrants
2535 CI STOSS 99: The Envoy Revealed
2536 CI STOSS 100A: The Battle of Procyon V
2537 CI STOSS 100B: The Temporal War

2409-11 (STOSS, Part 8: New Horizons)

2538 CI STOSS 101: Kuumaarke's First Flight
2539 CI STOSS 102: A Prime Directive Violation
2540 CI STOSS 103: The Tzenkethi
2541 CI STOSS 104: Protomatter Wave
2542 CI STOSS 105: Martok Imprisoned
2543 CI STOSS 106: Martok's Return to Glory
2544 CI STOSS 107: The Nexus in 2410
2545 CI STOSS 108: Not Crystals
2546 CI STOSS 109: A Bug Problem
2547 CI STOSS 110: The Return of the Dominion
2548 CI STOSS 111: The Tzenkethi's Tale

2409-11 (STOSS, Part 9: The Gamma Quadrant)

2549 CI STOSS 112A: The Dominion Rescue
2550 CI STOSS 112B: Odo's Fleet
2551 CI STOSS 113: Catching Up With the Crew
2552 CI STOSS 114: A Dominion-Federation Alliance
2553 CI STOSS 115: The Two Kai's of Bajor
2554 CI STOSS 116: Garak, Kira, Odo, and...Quark
2555 CI STOSS 117: The Dominion's History
2556 CI STOSS 118: The Demon Horde
2557 CI STOSS 119: We're Doing a Heist
2558 CI STOSS 120: The Home of the Hur'q
2559 CI STOSS 121: The Constable
2560 CI STOSS 122: The Ketracel Cure
2561 CI STOSS 123: A New Dominion

2409-11 (STOSS, Part 10A: The Klingon Arcs)

2562 CI STOSS 124: The Klingon Perspective
2563 CI STOSS 125: The Section 31 on Qo'Nos
2564 CI STOSS 126: Drake's Section 31 Tactics
2565 CI STOSS 127: Heirs and Dishonour
2566 CI STOSS 128: Alexander, Son of Worf
2567 CI STOSS 129: House of Martok
2568 CI STOSS 130: The Failed and the Fools

2569 CI STOSS 131: Treason
2570 CI STOSS 132: Target Utopia Planitia
2571 CI STOSS 133: Hunters
2572 CI STOSS 134: Demons of Qo'Nos
2573 CI STOSS 135: Fek'ihri Lore
2574 CI STOSS 136: Of Swords and Myth
2575 CI STOSS 137: Descent into Grethor
2576 CI STOSS 138: Molor (Afterlife, Part 2)
2577 CI STOSS 139A: The Year 2411
2578 CI STOSS 139B: The First Mission
2579 CI STOSS 140: Captain SHran
2580 CI STOSS 141: The Battle of Corvan II
2581 CI STOSS 142: The Original Lorca
2582 CI STOSS 143: Klingon Prisoners
2583 CI STOSS 144: The Switch Over
2584 CI STOSS 145: Only Duty Remains
2585 CI STOSS 146: The USS Glenn
2586 CI STOSS 147: The Fall of Starbase 1
2587 CI STOSS 148: The Mirror Discovery
2588 CI STOSS 149: Dealing With Captain Tilly
2589 CI STOSS 150: Holographic Stamets
2590 CI STOSS 151: Creating an A.I.
2591 CI STOSS 152: Spore Patrol

2409-11 (STOSS, Side Quest 4: Measure of Morality)

2592 CI STOSS SQ4A: The Trial of Excalbia
2593 CI STOSS SQ4B: Capture Hakeev Ending
2594 CI STOSS SQ4C: Helping Obisek Ending
2595 CI STOSS SQ4D: A Choice of Timelines
2596 CI STOSS SQ4E: Try to Save Noye Ending
2597 CI STOSS SQ4F: Do Not Alter Time Ending
2598 CI STOSS SQ4G: Burnham's Fate
2599 CI STOSS SQ4H: Delete the Sphere Data Ending
2600 CI STOSS SQ4I: Save the Sphere Data Ending
2601 CI STOSS SQ4J: A Borg Iconian
2602 CI STOSS SQ4K: Queen Seven and the Hero Ships

2409-11 (STOSS, Part 10B: The Klingon Civil War)

2603 CI STOSS 153: A Clash of Times
2604 CI STOSS 154: The New Klingon Civil War
2605 CI STOSS 155: New Khitomer
2606 CI STOSS 156: Betrayed
2607 CI STOSS 157: On the Run
2608 CI STOSS 158: The Shattering of an Empire
2609 CI STOSS 159: Crystals of Boreth
2610 CI STOSS 160: Gowron
2611 CI STOSS 161: The Deal with Fek'Lhr

STAR TREK Episode Guide

2612 CI STOSS 162: Freeing House Kang
2613 CI STOSS 163: The Battle for QuVat
2614 CI STOSS 164: Attacking Qo'Nos
2615 CI STOSS 165: An Emporer's End

2411 (STOSS, Part 11: The Terrans)

2616 CI STOSS 166: The Mirror Universe SFI Raid
2617 CI STOSS 167: Into the Mirror Universe
2618 CI STOSS 168: The Mirror Janeway
2619 CI STOSS 169: Attack on Terran HQ
2620 CI STOSS 170: My Own Worst Enemy
2621 CI STOSS 171: Ilia's Warning
2622 CI STOSS 172: The Other V'Ger
2623 CI STOSS 173: The Terran Emperor
2624 CI STOSS 174: The Traveler Ascended
2625 CI STOSS 175: Springing the Doctor
2626 CI STOSS 176: Jupiter Falls
2627 CI STOSS 177: A Twelfth Power Doubled
2628 CI STOSS 178: Breaking the Mirror
2629 CI STOSS 179: A Testing Scenario

2411 (STOSS, Part 12: The Terrans)

2630 CI STOSS 180: Repairing the Damage
2631 CI STOSS 181: A Hole in the Universe
2632 CI STOSS 182: The New Borg Emerge
2633 CI STOSS 183: Into The Dark
2634 CI STOSS 184: Scorpion's Abyss I; The Mirror
Unicomplex and Unexpected First Contact
2635 CI STOSS 185: Scorpion's Abyss II; Origin of the
Mirror Borg
2636 CI STOSS 186: Scorpion's Abyss III; Assimilated
2637 CI STOSS 187: Scorpion's Demise; A Borg V'Ger;
2638 CI STOSS 188: Borg, Control, and Iconians
2639 CI STOSS 189: Tasha Yar, Assimilated
2640 CI STOSS 190A: Tales of Kings and Queens: The
Devil's Heart and More [8:31]
2641 CI STOSS 190B: Axiom, Part 1: Hugh's
Disappearance [32:53]
2642 CI STOSS 191: Axiom, Part 2: Familiarity [32:07]
2643 CI STOSS 192: Axiom, Part 3: The Borg Truth
[34:08]
2644 CI STOSS 193: All That Matter: A Spreading
Corruption [25:00]

STAR TREK Episode Guide

26th – 32nd Centuries (and beyond...)

Ca 3074 AD (and ca. 4000 AD)

2645 VOY 90: Living Witness (518)

Far Future (after 4,200 AD?)

2682 Short Trek 2: Calypso (746)

3188-89 AD (Discovery, Season 3)

2646 DISCO 30: That Hope is You, Part 1 (789)

2647 DISCO 31: Far From Home (790)

2648 DISCO 32: People of Earth (791)

2649 DISCO 33: Forget Me Not (792)

2650 DISCO 34: Die Trying (793)

2651 DISCO 35: Scavengers (794)

2652 DISCO 36: Unification, Part 3 (795)

2653 DISCO 37: Sanctuary (796)

2654 DISCO 38: Terra Firma, Part 1 (797)

2655 DISCO 39: Terra Firma, Part 2 (798)

2656 DISCO 40: Su'Kal (799)

2657 DISCO 41: There is a Tide (800)

2658 DISCO 42: That Hope is You, Part 2 (801)

3190-91 AD (Discovery, Season 4)

2659 DISCO 43: Kobayashi Maru (816)

2660 DISCO 44: Anomaly (817)

2661 DISCO 45: Choose to Live (818)

2662 DISCO 46: All Things are Possible (819)

2663 DISCO 47: The Examples (820)

2664 DISCO 48: Stormy Weather (821)

2665 DISCO 49: ...But to Connect (822)

2666 DISCO 50: All In (828)

2667 DISCO 51: Rubicon (829)

2668 DISCO 52: The Galactic Barrier (830)

2669 DISCO 53: Rosetta Stone (831)

2670 DISCO 54: Species 10-C (833)

2671 DISCO 55: Coming Home (835)

3191-92 AD (Discovery, Season 5)

2672 DISCO 56: Red Directive (909)

2673 DISCO 57: Under the Twin Moons (910)

2674 DISCO 58: Jinaal (911)

2675 DISCO 59: Face the Strange (912)

2676 DISCO 60: Mirrors (913)

2677 DISCO 61: Whistlespeak (914)

2678 DISCO 62: Erigah (915)

2679 DISCO 63: Labyrinths (916)

2680 DISCO 64: Lagrange Point (917)

2681 DISCO 65: Life, Itself (918)

STAR TREK Episode Guide

“You know, you should really just read the paper; everything you need to know is right here in black and white.”

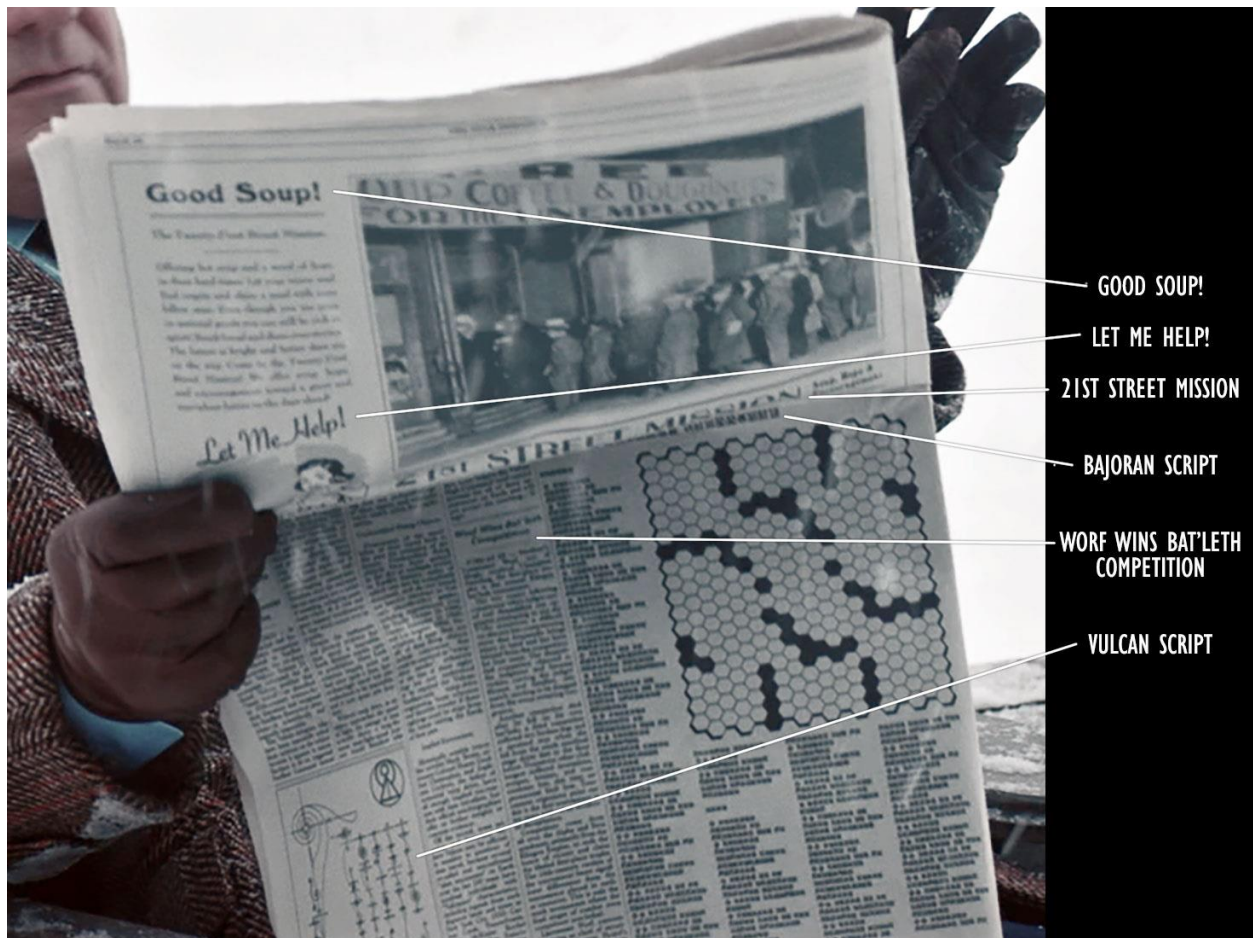
—”Carl”



“Carl’s” Newspaper from *Star Trek Discovery*, Season 3, Episode 9: *Terra Firma*, Part 1 (front page)

1. *The Star Dispatch* is a direct reference to ST TOS: *City on the Edge of Forever*. While in the past, Kirk and Spock have to prevent McCoy—who accidentally overdosed on Cordrazine and leaped through the *Guardian of Forever* into Earth’s past—from changing history. Spock retrieves recordings of both timelines from his 23rd Century tricorder using early 20th Century technology (“stone knives and bearskins”). Eventually he finds recordings of two variations on the same newspaper revealing the two timelines. The newspaper is the *Star Dispatch*, complete with the same logo.
2. Box: **Delivering Tomorrow’s News Today** is a reference that this “newspaper” exists out of “normal time”.
3. Volume **MMMLXXXVIII** – Roman numeral representing 3188.
4. Price: **15 Quatloos** – a reference to the undescribed currency of unknown value used by “The Providers”, the disembodied brains in ST TOS: *Gamesters of Triskellion*.
5. Main Headline: **Emperor Georgiou Dies Horribly Painful Death** with subheading **Cells Pulled Apart** is a direct reference to the subplot taking place across Season 3 of *ST Discovery*, in which Georgiou is dying as a result of crossing between universes and jumping almost 1,000 years forward in time.
6. Headline: **Supernova Threatens T’Kon Empire; Billions Perish** – a reference to ST TNG: *The Last Outpost*, in which the crew of the *USS Enterprise NCC 1701-D* makes first contact with the Ferengi, and both are stopped from engaging in combat by an ancient, sentient portal left over from the T’Kon empire which existed 100,000s of years in the past and was ultimately destroyed by a supernova.
7. Headline: **Shuttlecraft USS Jenolan Believed to Be Missing** – this is the shuttlecraft that found crashed on the “Dyson Sphere” in ST TNG: *Relics*. The *Enterprise D* crew finds an intact pattern in the Jenolan’s transporter buffer, which has been jury rigged to keep it intact for 70 years. The pattern turns out to be Scotty.
8. Headline: **Andorians ... Contraband** – this could be a reference to Thy’lek Shran and the events in ST ENT: *These are the Voyages*, but it’s difficult to be sure.

STAR TREK Episode Guide



“Carl’s” Newspaper from *Star Trek Discovery*, Season 3, Episode 9: *Terra Firma, Part 1* (back page)

9. Caption: **Good Soup!**, photo of the **21st Street Mission**, and byline **Let Me Help** are all references to Edith Keeler and the early 20th Century setting of *ST TOS: City on the Edge of Forever*.
10. Title: **Worf Wins Bat’leth Competition** – a reference to the *ST TNG: Parallels*, in which Worf shifts between alternate timelines, but is the only character aware of it. In the correct timeline he wins the competition. In two others he comes in second and ninth, thus cluing him in to his predicament.
11. **Crossword Puzzle** – instead of squares, it features hexagons, and there’s a “double helix” pattern, possibly a reference to the Suliban time traveler, Silic, and his benefactor “Future Guy”, from numerous *ST Enterprise* episodes.
12. **Bajoran Script** – this seems to accompany the “crossword” puzzle.
13. **Vulcan Script** – it’s not clear what this reads, but at least one blogger speculates that it reads: “The Vulcan Science Directorate has determined that time travel is impossible”, a belief firmly held by most Vulcans in the 22nd Century, and often uttered throughout *ST Enterprise*’s many episodes, but ultimately revealed to be a misconception by Captain Archer’s many contacts with 29th Century temporal agent “Daniels”.

STAR TREK Episode Guide

How does *Prelude to Axanar* fit into the timeline?

That's a tough one. *Prelude to Axanar* is an as yet still not completed fan-made docudrama that is set in Robert April's time detailing a four-year war between the Federation and Klingons centering around Garth of Izar (from the *TOS* episode *Whom Gods Destroy*) before he lost his mind. It also details how these events led to the creation of the *Constitution Class* starships (of which the *USS Enterprise NCC 1701* is the best known). It features some veteran *Star Trek* actors, including Gary Graham (reprising a much older Soval) and J.G. Hertzler. By all accounts, what portions of it exist, are considered very good.

The problem is, it's impossible to reconcile with alpha canon.

The events described above would have to set it at least five years prior to the events of *The Cage*, but dialog in the *ST Discovery* episode *The Vulcan Hello*, which takes place three years later, establishes that there've been almost no interactions between the Federation and the Klingon Empire since Jonathan Archer's time, 100 years previously.

STAR TREK Episode Guide

Works Cited in this Guide:

- *The Making of Star Trek*, by Stephen E. Whitfield and Gene Roddenberry, 1968, Ballantine Books, ISBN 0345216210
- *The Trouble with Tribbles* (reference novel), by David Gerrold, 1973, Ballantine Books, ISBN 0345234022
- *The World of Star Trek*, by David Gerrold, 1973, Ballantine Books, ISBN 0345234030
- *A Star Trek Catalog*, edited by Gerry Turnbull, 1979, Grosset & Dunlap, ISBN 0441784771
- *The Star Trek Compendium*, by Allan Asherman, various editions from 1981-98, various publishers, multiple ISBN numbers
- *The Nitpicker's Guide for Next Generation Trekkers*, by Phil Farrand, 1993, Dell, ISBN 0440505712
- *The Nitpicker's Guide for Next Generation Trekkers Volume II*, by Phil Farrand, 1993, Dell, ISBN 0440507162
- *The Nitpicker's Guide for Classic Trekkers*, by Phil Farrand, 1994, Dell, ISBN 0440506832
- *The Nitpicker's Guide for Deep Space Nine Trekkers*, by Phil Farrand, 1996, Dell, ISBN 0440507626
- *Inside Star Trek: The Real Story*, by Herbert F. Solow and Robert H. Justman, 1996, Pocket Books, ISBN 0671009745
- *Star Trek: Star Charts*, by Geoffrey Mandel, 2002, Pocket Books, ISBN 0743437705
- *Star Trek Encyclopedia*, edited by Michael Okuda and Denise Okuda, with Debbie Mirek, Pocket Books, various editions from 1994-2016, multiple ISBN numbers
- *Stellar Cartography: The Starfleet Reference Library* (2nd Edition), by Larry Nemecek, 2018, Epic Ink, ISBN 0760363811
- The Memory Alpha fan wiki - <https://memory-alpha.fandom.com/>

