



T'Pol and Trip work to defeat the genetically enhanced humans in *Enterprise's* "The Augments."

Star Trek: Enterprise warps into syndication next season

Star Trek: Enterprise will be available for weekend rerun syndication for the 2005-2006 television season, Paramount recently announced in advertisements in Hollywood trade papers.

The three-page ad shows the cast plus a view of the NX-01 and declares: "5 television series ... 10 motion pictures ... millions of loyal fans ... one stellar opportunity."

Text in the ad also emphasized that *Enterprise* is UPN's top-ranked series among men 18 to 49 years of age and men 25-54 every season, with the highest concentration of the latter demographic of any prime time show on any network.

There has been some speculation that the reason the show was being offered for weekend syndication rather than the more lucrative daily market might be because Paramount had plans to sell the weekday rights to a cable network. If the series runs beyond this season, the network would also have more episodes to offer.

▲ Two captains from different "generations" of *Star Trek* are receiving honors from their homelands on the same day—Tuesday, November 16.

Patrick Stewart is the star of multiple Hollywood blockbuster films, has captained the world's most famous spaceship and was

once considered the world's sexiest man. Now, he'll earn the highest honor his home can bestow.

The *Huddersfield Daily Examiner* has reported that the man who portrayed Captain Jean-Luc Picard in *The Next Generation* is returning to his Yorkshire roots to be awarded the Lifetime Achievement Award at the *Examiner's* Community Awards. This is the highest award that can be bestowed at the ceremony.

On the day before these awards, Stewart will be made chancellor of the University of Huddersfield, a largely ceremonial role.

November 16 is also a big day for George Takei. The actor who played Sulu in the original series and has been active in Japanese-American affairs is being honored by the government of Japan for his contributions to the Japanese-American community.

The Japanese Consulate announced that Takei (whose character became captain of the *U.S.S. Excelsior* in the sixth *Trek* movie) will be awarded the Order of the Rising Sun, Gold Rays with Rosette, in a ceremony in Tokyo, according to NBC.

Among his accomplishments, Takei has been a member of the Board of Directors of the Southern California Rapid Transit District and the advisory committee of the California Civil Liberties Public Education Program. ■

IN THIS ISSUE:

Art Credits	3
Captain's Log	2
Club Members	
Insert front	
Coming Events	6
Directions to Meeting	
Insert front	
Holodictation	6
Meeting Minutes	
Insert back	
Rantings	5
Reflections	4
Science Trek	3

November 20 is the date of the next club meeting!

The next meeting of the U.S.S. Chesapeake Star Trek and Science-Fiction Club will be held on Saturday, November 20, at the Germantown, Maryland, home of Morale Officer Scott Nance.

We'll gather at 5 p.m. at the Woodside Deli for our dinner that evening.

At 7 p.m., we'll adjourn to Scott's home

and discuss recent and upcoming conventions (such as Galaxy Con II), find out what fellow club members are up to and get the latest on *Star Trek* news, as well as an update on other areas of science fiction.

Need directions to this meeting? Then please be sure to check out the insert included with this newsletter. ■

CAPTAIN'S LOG: New voyages of Classic Trek—2

A few issues back, I started a series of articles on what I consider a “fascinating” recent phenomenon: fan-made films set during the time of the original *Star Trek* television show.

I began by reviewing the premier episode of the *Star Trek: New Voyages* series, which was entitled “Come What May.” While I considered this an admirable first effort (particularly the technical aspects of the special effects, costumes and sets), I thought the story was at best uninspired.

Since then, the *New Voyages* crew has produced a second film, called “In Harm’s Way.” This time around, Eugene Roddenberry, Jr. (the son of the Great Bird of the Galaxy himself), has joined the folks at Cow Creek Films as a consulting producer.

The episode gets off to a wild start when the teaser features a “doomsday machine” destroying the *U.S.S. Enterprise*—and its captain, Christopher Pike!

The rest of the story begins with Captain James T. Kirk and the crew of the *U.S.S. Farragut* fighting a “doomsday war,” during which a number of these upgraded “planet killers” are annihilating the worlds in the Federation, including Earth.

Things look bleak for Kirk and company until they and their Klingon first officer receive a message from Mister Spock, who has learned from his studies of the Guardian of Forever that the timeline has been seriously thrown out of whack! The group comes up with a desperate plan in which the *Farragut* must go back in time and join forces with Pike’s *Enterprise* to set things right.

As you can tell from this brief description, “In Harm’s Way” is vastly more ambitious than “Come What May.” The sets and costumes are every bit as accurate as in the first outing, but the jaw-dropping special effects are light years ahead of any other fan effort I’ve ever seen. From our Big Blue Marble being incinerated by no fewer than five doomsday machines to an incredible “slingshot-around-the-sun” sequence, visual effects creator Max Rem can certainly be proud of this effort.

Most of the cast members are back, including James Cawley as Jim Kirk (complete with his overgrown “mop top,” which is actually starting to grow on me), Jeffrey Quinn as Spock and John Kelley as Doctor McCoy (whose acting is much improved over the first episode). While many of the other actors return in this film, their parts are much smaller than in “Come What May.”

One of the pleasant surprises of this film is Kurt Carley, who does a terrific job portraying Christopher Pike in a variety of situations (including some reminiscent of “The Menagerie”). When Carley and Cawley are on the screen together, I found it very easy to forget that this is a fan-made film.

Another happy surprise is the appearance of three distinguished guest stars. In order of appearance, they are: Barbara Luna (Lieutenant Marlena Moreau from “Mirror, Mirror”); William Windom (Commodore Matt Decker from “The Doomsday Machine”); and Malachi Throne (Commodore Jose Mendez from “The Menagerie”). The trick is that only one of them plays the same role as in Classic *Trek*, and another gets to be a Klingon! (And no, I’m not giving away those tidbits here.)

So “In Harm’s Way” has great technical support and a solid cast, which leads me to the big question: What about the story? Was it as much fun as the rest of the episode?

Overall, I’d have to say “Yes!” While “Come What May” tended to be somewhat slow and plodding, this new episode’s biggest problem is that at times, it tries to do too much. Whenever time travel is a main component of the plot, things can easily get murky, and a couple of places do get too complex. Still, Director Jack Marshall and Script Supervisor Erik Korngold keep the story moving along well and had me interested from start to finish (which was capped by the inclusion of a musical “blooper” at the very end).

As a result, I’m happy to recommend that everyone warp your way through cyberspace to www.newvoyages.com and check out the second in what I hope will be a long line of adventures from the *New Voyages* crew.

Next time, we’ll get to the voyages of another vessel during the time of Classic *Trek* as we check in with *Starship Exeter*. ■

Captain Randy Hall



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“*Star Trek*,”
“*Star Trek: The Next
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SCIENCE TREK: Brain, what is brain?

Over the past few months, if you haven't been tossing away your *COMSTAR* because Peter's articles weren't there, we've been discussing a question that's gone back to 1987: Does Data follow Asimov's Three Laws of Robotics?

Now, recall if you will that in honor of famed science-fiction writer Isaac Asimov, Gene Roddenberry begat Data with a positronic brain, that which instilled in Asimov's robots the equally famed Three Laws. The question thus arose: Is (Was) Data subject to the Three Laws?

In previous columns, we've covered the First and Second Laws, so in November 2004, we take a look at the Third Law. What, you've forgotten the first two already? OK, to catch you up, here they are:

First Law: A robot may not injure a human being or, through inaction, allow a human being to come to harm.

Second Law: A robot must obey the orders given it by human beings except where such orders would conflict with the First Law.

Third Law: A robot must protect its own existence as long as such protection does not conflict with the First or Second Law.

As we noted last month, in both "The Most Toys" and "The Measure of a Man," Data disobeys direct orders (from Kivas Fajo in the former and Captain Maddox in the latter) in order to save himself. However, one fact I've been hiding until now is that Fajo is not apparently human and, as you can see above, the Second Law specifically describes orders given by "human beings." Of course, as I've also pointed out, Asimov has written about robots whose Laws were misprogrammed. Thus, Data could have been programmed to obey all orders.

Let's look at a case where Data does not protect his own existence, *Star Trek: Nemesis*.

At the movie's end, Data sacrifices himself to save the *Enterprise*, the Earth and all the good folk who paid money to see the 10th *Trek* movie. After getting Captain Picard beamed to safety, Data shoots the "thalaron activation matrix." The Reman ship explodes with Data onboard.

Aside from Brent Spiner's desire to rid himself of the yellow-skinned android, does this make sense in light of the Three Laws?

First, Data saved Picard, thus satisfying the First Law. (Shinzon *was* human, but he was already dead.)

Second, let's review the last orders given to Data. Troi told him to "let [Picard] go," which Data did. Then Picard told him to "use all available power to move away from the *Scimitar*." What does Data do? Runs off with Geordi to save Picard.

Third, with six seconds left until the *Scimitar* blasts the *Enterprise*, Data shoots the warp core relays to blow up the ship. (If you're curious, ask our chief engineer how phaserizing the relays on the bridge would blow up the ship—oh wait, he wouldn't know; he's never on the bridge.)

With six seconds to spare, does Data, with the brainpower of 260,000 human beings, try to deactivate the matrix? Did he "use all available power to move away"? Did Kirk truly believe in a "phasers first" policy? I don't think so.

Pretty damning evidence. Or is it? Stay tuned for December's column for the flip side of the coin.

Next month, the Fourth of the Three Laws; also known as the first shall be last and the last shall be first. That is, we finally get to the first and last Law—the Zeroth Law. ■

Web Notes:

- <http://www.startrek.com/startrekmediaview?id=2102921&count=0&ads=1&clicks=7&episodeid=68446&expanded=false> (pictures from "The Most Toys");
- <http://encyclopedia.thefreedictionary.com/Clarke's%20three%20laws> (Three Laws from the second-best science-fiction writer);
- <http://www.personal.reading.ac.uk/~sis01wnb/cognitive%20systems%20V.ppt> (PowerPoint with a power point);
- <http://www.timeenoughforlove.org/Revelation.htm> (What can I say?);
- <http://howtoandroid.com/> (includes some scenarios to play out with your android); and
- <http://codemonkey.sunsite.dk/training/concepts/ai.html> (AI and the average robot).

Second Officer Phil Margolies



Data prepares to sacrifice himself to rescue Captain Picard during *Star Trek: Nemesis*.

ART CREDITS:

startrek.com 1, 3, 6
syfyportal.com 2
images.google.com 4,
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desktopstarships.com
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REFLECTIONS: X-mania

When the new FOX cable station, FX, finally acquired the rights to air the reruns of *The X-Files*, it was like a blessing from heaven to most people.

That very first episode became the most-watched show in cable history, which pleased the FOX executives to no end but baffled them also. Even though they were smack dab in the middle of X-mania, they couldn't understand the enormous rush to watch a non-original broadcast that had been on for five years.

Well, it was all expected on my part, for I knew that practically NO ONE had seen the first season. They wanted to see what they missed.

That's the design of this required videography, to steer you toward what you might have missed. You can pretty much watch the entire first season. For practical reasons, I list the best. There were a few bad episodes, but the first season, for the most part, was incredible. As for the other seasons, well ... you be the judge.

The X-Files' best episodes, Season One: "The Pilot," "Deep Throat," "Squeeze" (extremely scary), "Ice" (another nail-biter), "Fallen Angel," "Eve" (creepy like you wouldn't believe), "Fire," "Beyond the Sea" (maybe the best ever), "E.B.E.," "Shapes," "Darkness Falls," "Tooms" (the return of Tooms from "Squeeze") and "Erlenmeyer Flask" (the episode that started all the buzz).

Season Two: "The Host," "Blood," "Sleepless," "Duane Barry/Ascension," "Firewalker," "Excelsis Dei," "Irresistible," "Die Hand Die Verletzt" (incredibly scary), "End Game/Fearful Symmetry," "Humbug" (I include this because it's so popular but vastly overrated), "Our Town" (Good People, Good Food) and "Anasazi."

Season Three: "Clyde Bruckman's Final Repose" (brilliant, winner of a best writing Emmy), "2Shy," "Oubliette," "Nisei," "731," "Revelations," "War of the Coprophages" (absolutely ridiculous but very funny),

"Syzygy," "Grotesque," "Piper Maru/Apocrypha," "Pusher," "Jose Chung's From Outer Space," "Quagmire" and "Talitha Cumi" (with Roy Thinnes).

Season Four: "Herrenvolk," "Home" (without a doubt one of the most disturbing and best written shows in television history), "Unrhe," "Musings of a Cigarette-Smoking Man" (brilliant), "Leonard Betts" (the cancer eater), "Momento Mori" (poor Scully has cancer), "Kaddish" (the Golem) and "Small Potatoes."

Season Five: "Unusual Suspects" (origin of the Lone Gunmen with Det. Munch from *Homicide*), "Kitsunegari," "Bad Blood" (a town full of vampires), "Travelers," "Mind's

Eye" and "The Pine Bluff Variant."

Season Six: "Terms of Endearment" (a demon named Wayne wants a human child), "Monday" (Groundhog Day for Mulder), "Three of a Kind" (Lone Gunmen episode) and "The Unnatural" (written and directed by Duchovny—an incredible episode).

Season Seven: "Millennium" (Frank Black

returns), "Orison" (Pfaster, from Season Three, is back) and "X-Cops" (the 100th episode and a take-off of *COPS*, very funny).

Season Eight: "Within/Without" (Doggett becomes Scully's new partner), "Patience," "Roadrunners," "Redrum" (brilliant, preceded the film *Momento*), "Via Negativa," "Surekill," "The Gift," "Medusa," "Per Manum," "This Is Not Happening/Dead-Alive (Mulder is back)/Three Words," "Empedocles," "Vienen," "Alone" (Reyes becomes Doggett's partner) and "Essence/Existence."

Season Nine: "Nothing Important Happened Today" (parts 1 and 2), "4-D," "Trust No 1," "John Doe," "Hellbound," "Providence/Providence," "Audrey Pauley" (weird), "Underneath," "Jump the Shark" (the Lone Gunmen with Jimmy Bond), "William," "Release" and "The Truth" (series finale).

Next month: the words you've dreaded hearing ... *Babylon 5*. ■

Conn Officer Lorenzo Heard



RANTINGS: Must there be a Superman?

Warning! Warning! Danger, Will Robinson! The following column is NOT about *Star Trek*, but with the passing of Christopher Reeve and the casting of Brandon Routh for the next film, I felt the time was right for a column I'd wanted to write for some time.

In the 19th Century, German philosopher Friedrich Nietzsche postulated "the Superman." He wrote in *Thus Spake Zarathustra*: "The Superman does not pity or tolerate the weak. He feels that human compassion is the greatest weakness of all because it allows the weak to restrict the growth of the strong and is in a constant state of change of beliefs and ethics to match the continuing changing circumstances in the modern world." (Sounds like the perfect conservative Republican.) As most of us know, Nietzsche's writings were used as justification of Hitler's ends in Germany during the late 1930s and '40s.

Ironically, it was about this time that two Jewish high school classmates, writer Jerry Siegel and artist Joe Shuster, collaborated on a story called "Reign of the Superman," in which a character like the one described in Nietzsche's writings tries to rule the world. In an interesting coincidence, the character bore a resemblance to Lex Luthor. They published their own fanzine called *Science Fiction*.

But the problem in 1933 was that people wanted escapism and didn't want to read a story about a megalomaniac who wanted to rule the world when they couldn't put enough food on the table to feed their families. Siegel and Shuster had some measure of success at DC Comics writing and drawing for established characters. In late 1934, they took the Superman concept and made him the hero instead of a villain.

Writing the essential mythos in a brief period of time, including the concept of a secret identity, they felt they were ready to sell the character. It took three years, but they finally sold it to DC Comics, and Superman debuted in *Action Comics* #1 in June of 1938.

The early issues were essentially reprints of the newspaper comic strip Siegel and Shuster wrote and drew. The Superman who appeared in these pages in the late '30s was an avenger who took the law into his own hands and righted social ills from wife-beating to fighting lynch mobs and was regarded by the authorities as someone they couldn't control,

but they "tolerated his activities."

As Superman grew in popularity in the 1940s, he moved more into the mainstream of society and became more the societal protector and less the activist crusader. With the advent of World War II, Superman definitely became a part of the war effort not only to entertain, but also to "rally 'round the flag." It was during this period that Superman became an American icon and branched out into other media.

Superman debuted on radio on February 12, 1940, starring Bud Collyer as Superman/Clark Kent. It was during the radio program that he met up with his *World's Finest* partner, Batman, for several lengthy radio adventures. The radio show started off as a 15-minute serial five days a week and ran that way until June 1949, when it became a half-hour program three days a week.

Collyer also played Superman in a series of 17 animated cartoons that Max and Dave Fleischer produced for Paramount Studios for release in movie theatres from September 1941 to July 1943. The first cartoon had a budget of \$50,000. The remaining 16 tales were brought in at about \$30,000 apiece. These proved to be very popular, and there was even a comic book story in which Clark and Lois see a Superman cartoon at the movies. The series was halted in 1943 because the studio felt they were "too expensive" to produce. But to be fair, that was when a half a million dollars was REAL money.

Superman's first live-action foray on the motion picture screen came with the release of the Columbia Pictures serial, *Superman*, in 1948. The serial starred Kirk Alyn as Clark Kent/Superman and Noel Neill as Lois Lane. Alyn's portrayal of Superman was wooden and uneven, plus the production values were done "on the cheap," as all serials were. Superman had to turn into a cartoon to fly. But the public loved seeing the hero's exploits, and a second serial, *Atom Man vs. Superman*, debuted in movie theatres in 1950.

But radio and movie serials were dying out. The *Superman* radio program ended on March 1, 1951, but a new incarnation was on the horizon . . .

"Our remedies oft in ourselves do lie, which we ascribe to Heaven." ■

Officer Peter Chewning



The DC Classic Animation Maquette of the Fleischer Studio Style Superman

COMING EVENTS

NOVEMBER

November 20 Be thankful that it's time for the November club meeting! We'll gather at the Woodside Deli in Germantown, Maryland, then go to Morale Officer Scott Nance's nearby home for our meeting at 7 p.m. Check out the insert that is included with this newsletter for directions!

DECEMBER

December 18 It's time for our most popular event of the year! Don't miss our annual holiday party, including our gift exchange. Look for specifics in next month's issue.

JANUARY

January 22 Let's kick off the new year right by getting together for the first meeting of 2005.

FEBRUARY

February 26 Happy 14th birthday, U.S.S. *Chesapeake*! We'll celebrate at our February club meeting!

HOLODICTATION: "Never give a sucker an even break"

I'm lucky that when I eat my lunch at work, it's usually the same time that either *Deep Space Nine* or *The Next Generation* is on Spike TV (shameless plug). As a result, I've had time to think of the lessons I've learned from watching *Star Trek* over the years.

In "Arsenal of Freedom," I formulated my philosophy for battle and diplomacy: "Peace through superior firepower!" It just makes sense to me. I never will forget the words of

Colonel Green, who said: "A man never talks of peace unless he is ready to back it with war." Again, it just makes sense to me.

How many of us have felt like Captain Picard in "Darmok?" We hear the words but just cannot make sense of what the person is saying. It's not until we spend some time

with the person that we finally understand and hope it isn't too late.

Then, there are times we're so excited about something new that we don't take the time to get familiar with everything we're caught in while trying to "Move Along Home."

Sometimes, we have to think like Ferengi

and just change the rules of the game, as in "Tosk." Remember: "A deal is a deal until something better comes along." It's kind of interesting that we only heard of the weapons field used at DS9 in that episode. Ah, the power of writing.

In all the rules we heard from the Promenade's most successful gaming establishment owner, he never once used the most powerful tool of business that ever came from us humans (pronounced *hue-mons*). W. C. Fields used to say this, and it's still true today: "Never give a sucker an even break."

So I will gather up my quatloos and bet them on the newcomers.

P.S.: I must rebut something Peter stated in his column last month. *Thunderbirds* was a good movie. It was made for kids and those of us who enjoy the Gerry Anderson shows. Jonathan Frakes did a good job in bringing the Saturday morning series to the big screen. It's not Shakespeare, but it was a good movie to take your son to.

Come on, Peter! What were you expecting? Something that rivaled *Star Trek* or *Star Wars*? That wasn't even up to *Time Tunnel*.

No hard feelings, Peter. I had to let the sphincter air his opinion.

See you at Vic's Place. ■

Weapons Officer Patrick McBee



Sometimes, we have to think like Ferengi.