



Captain James T. Kirk's Starship *Enterprise* will be the first of new *Trek* toys celebrating the franchise's 40th anniversary.

## Fans begin celebrating 40 years of *Star Trek* in 2006

The celebration for *Star Trek's* 40th anniversary is underway!

Corgi International, a company that produces die-cast scale models, will make *Trek* collectibles in 2006, according to *Yahoo.com*.

The first two models, arriving in February, will be Captain Kirk's original *Enterprise* and an original Klingon Bird of Prey.

In May, these will be joined by Captain Picard's *Enterprise*, the NCC 1701-D from *Star Trek: The Next Generation*. In the fall, Corgi will release a limited edition of all three ships with light-up bases.

"*Star Trek*, like Corgi, has entertained generations of children and grown-ups over the years," said David Wootliff, Corgi's marketing director. "We are delighted to be able to commemorate such a significant achievement with top quality replica models."

Creation Entertainment is selling shirts for both men and women with a 40th anniversary logo. Fans can also buy the "Star Trek Episodes Shirt," a long-sleeved black shirt with the "official" 40th anniversary logo designed by Paramount Pictures on the front side and EVERY episode of EVERY *Trek* series listed on the back in order, as well as ALL the feature films.

Creation is also hosting a number of "40th Anniversary" *Star Trek* cons around the

country, including:

- Las Vegas, Nevada – August 17 to 20
- Chicago, Illinois, and Sacramento, California – September 8 to 10
- New York City – November 10 to 12

As in previous years, the Las Vegas show will be the largest of the season, with the guest list to include William Shatner (Captain Kirk from *Classic Trek*), Avery Brooks (Captain Sisko of *Star Trek: DS9*), Jonathan Frakes (Commander Riker of *Star Trek: The Next Generation*), Nichelle Nichols (Lieutenant Uhura from *Classic Trek*), Robert Picardo (The Doctor on *Star Trek: Voyager*), Robert Justman (famous *Trek* producer), George Takei (Lieutenant Hikaru Sulu in *Classic Trek*), Walter Koenig (Pavel Chekov from *Classic Trek*), Diana Muldaur (Doctor Kate Pulaski in *Star Trek: The Next Generation*), Tim Russ (Lieutenant Tuvok on *Star Trek: Voyager*), Grace Lee Whitney (Yeoman Janice Rand on *Classic Trek*) and Michael Westmore (Makeup Design and Supervision for *Deep Space Nine*, *Voyager*, *Enterprise* and several of the feature films.

Several members of the *U.S.S. Chesapeake* are planning to travel to the Las Vegas convention in August. More information will be communicated to the club as soon as it is released to the public. ■

## Time to kick off a new year of meetings this month!

The next meeting of the *U.S.S. Chesapeake Star Trek* and Science-Fiction Club will be held on Saturday, January 21, at the Hard Times Cafe in College Park, Maryland. Please be sure to bring enough money to pay for your dinner.

We'll gather at 5:00 p.m. to order our dinner. Then, at 7:00 p.m., we'll hold our

monthly club meeting, including information on the upcoming Farpoint convention, what fellow club members are up to and the latest news regarding *Star Trek* and other science-fiction TV shows and movies.

For directions, be sure to check out the insert that is included with this month's issue of *COMSTAR*. ■

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## CAPTAIN'S LOG: A world without *Star Trek*

Well, we've made it into 2006, which looks to be a terrific year for our club since we've got not just one, but *two* big anniversaries to celebrate.

First up is next month, when the *U.S.S. Chesapeake* becomes 15 years old! Then in September, the phenomenon known as *Star Trek* hits another major milestone when it turns all of 40!

For the younger folks among us, there hasn't been a time when *Trek* didn't exist in at least one of its incarnations. But those of us who are old enough remember what it was like living in a world without *Star Trek*.

As a kid growing up in northeastern Pennsylvania, I would've thought the World Wide Web was one of those movies from the 1950s with giant spiders, and it would have looked scary on our black-and-white TV.

Even before Wayne and I started attending kindergarten, we could read because Mom read to us every night from comic books. Though she liked such titles as *Richie Rich* and *Baby Huey*, we were always fascinated by all of the costumed characters like Superman and Batman.

Not long after we began going to school, we started getting a weekly allowance from our parents. Wayne and I each got 25 cents, which meant we could buy two 12-cent comics and one piece of candy for a penny at Mrs. Jones' store over on Union Street.

Of course, my favorite TV show was *Superman*, and I still recall doing my best to imitate the *whooshing* sound the Man of Steel made as he flew across Metropolis to yet again rescue Lois Lane and Jimmy Olsen from some mobster or mad scientist.

During the early 1960s, I wasn't much of a fan of TV science fiction. Most of the movies I saw were about weird aliens and big, nasty creatures. I particularly disliked dinosaurs because they were slimy and disgusting, and whenever one showed up, it quickly started eating people. *Where's the fun in that?* I used to wonder.

It was even worse at night, when the only science fiction I ever saw was one of those anthologies like *Outer Limits* or *Twilight Zone*. Strange, unhappy things were always happening to people.

Then, a week later, those folks had all disappeared, and somebody else was having

driverless cars chase them down the street or something.

Things brightened up a bit when *Lost in Space* came on. Interesting, imaginative stuff took place every Wednesday night, and I liked the Robinson family.

Still, I could never figure out why Zorro would let young, impressionable Will Robinson hang around with that creepy Doctor Smith all the time. At least the robot was there to help out when they got in trouble, which they regularly did.

A few months later, TV changed dramatically with the debut of *Batman*. I was amazed by the colorful costumes, the regular punching, kicking and jumping, and the endless waiting from the conclusion of Wednesday night's episode until Thursday evening, when we'd find out how the Dynamic Duo escaped from yet another crazy death trap.

That was also my first exposure to conflicting schedules. Since *Batman* and *Lost in Space* both came on at the same time (of course), the best we could do was watch the 30-minute *Batman* episode, then jump to *Lost in Space* and hope we could figure out what was going on halfway into the show.

Somewhere in the midst of all that, our Mom – who secretly read our comics while Wayne and I were off at school and liked science fiction herself – decided to check out a show we hadn't watched before.

It was interesting and enjoyable right up to the part where people started being turned into cubes and crushed. Mom and Dad saw this upset us, so they vowed never to watch that show again.

And yeah, that was the Classic *Trek* episode "By Any Other Name."

Though we eventually got into *Star Trek* while in college, I sometimes wonder what things would have been like if Mom had decided to watch the show when "A Piece of the Action" or "The Doomsday Machine" was airing.

Nevertheless, it's now four decades later, and the show that turned us off as kids is a big part of our lives and our culture. And even though it's going through something of a lull at this point, I'm sure those same people will still be getting turned into cubes and crushed ... in the future. ■

Captain Randy Hall



Science fiction could be scary stuff in the 1960s.

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# SCIENCE TREK: Not so final a frontier

“Second star to the right and straight on ‘til morning.”

“Out there, thataway.”

“Are we there yet? Are we there yet?”

I don’t know about your car, but my Mini Cooper gets about 35 miles per gallon on the highway. It has a top speed of about 125 miles per hour (according to the speedometer).

Pioneer 10, the first spacecraft to sail beyond Pluto’s orbit, took 13 years — traveling at 27,380 miles per hour relative to the sun — to reach that point. It’s headed toward the giant red star Aldebaran 68 light years distant and should reach the vicinity in, oh, 2 million years.

That’s a lot of “Are we there yet?” refrains.

How do you shorten the travel time to within a human life span, give or take a generation or three? The answer, shouts the wiseacre Trekkie, is hyperspace, but what exactly is that? Ask three science-fiction fans, and you might get three separate answers; for instance, the *Trek* concept, the *Star Wars* concept and the *Stargate* concept.

Before we look into the science fiction of hyperspace, let’s take a look at the science, courtesy of the online Wikipedia.

## *The science of hyperspace (minus the math)*

According to the Wikipedia, “hyperspace is a theoretical entity. The theory consists of the idea that our own universe is connected

to other universes through wormholes, and all of the universes are found within ‘hyperspace.’” Sounds simple. (Aren’t you glad I’m leaving out the



In *SG-1* and *Atlantis*, the stargate creates a wormhole for transportation.

math?) What does this definition mean?

Scrolling down, we come to the upshot: Imagine space-time as a series of concentric spheres, growing larger as time passes. As a particle or person moves in space (outward along the axis of time), the distance it/he/she can move is determined by speed. Thus, for a given speed, a cone is drawn starting *now* and heading toward the future (imagine stacked circles, each one of which is just larger than the one below).

Now imagine other concentric spheres and another dimension to encompass them. When you add the new dimension to the equations, the cone flattens — when viewed from the new dimension relative to our four-dimensional space-time (that’s the closest we’re coming to math).

So what’s the upshot of the upshot, you ask? That would be this: Travel in hyperspace is superluminal (faster than light), as seen in our four dimensions as moving into the far, far future. So, as with relativity (consider this the special, special kind), you get where you’re going in short order, but to the rest of us in the “normal” universe, it took millions of years. Not exactly the solution we were looking for.

## *The fiction of hyperspace*

Science fiction, though, provides some better answers. First, we must again ask the question, what is hyperspace? The answer: anything the writer(s) want it to be. Hyperspace can be a wormhole (or the space through which the wormhole leads), another universe where distances are shorter relative to ours or a folding of space so two distant points suddenly meet.

*Star Trek*, of course, uses the concept of subspace, whereby a starship generates a “warp field” to (layers of subspace) that effectively allow the ship to travel at faster-than-light speeds in our universe.

Looking back to the science of hyperspace, subspace travel could mean slipping to an inner sphere, where time is earlier and the distances shorter — thus, when one appears back in our space and time, the distance traveled is greater than could be accomplished in the equivalent time starting on our sphere. Another thought is that that ultimate warp

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## REFLECTIONS: Riding the *Wave*

When last we “spoke,” I concentrated mostly on the producers of *First Wave* (Francis Ford Coppolla and Chris Brancato) and the overall premise of the show. I introduced you to, as Nostradamus called him, “the twice blessed man.”

That would, of course, be Cade Foster (Sebastian Spence), former safe-cracker and security expert, recently widowed and currently the only man standing between Earth’s eventual takeover from the Gua, an aggressive species from another solar system.

After stumbling onto the Gua’s takeover plans (Note to all aggressive alien invaders: If you want to keep a low profile, don’t kill a man’s wife or block the television during a football game.), he manages to find a copy of Nostradamus’ original prophecies.

In it, he discovers that Nostradamus has carefully laid out each and every move of this impending invasion and the Gua’s intentions. He also predicted the arrival of the third anti-Christ (Napoleon and Hitler being the first two. This is an actual prophecy.) who would bring about their “Second Wave,” but more on that next month.

One of the things I loved about the character of Cade Foster was that his original motivation was NOT a burning desire to save humanity, as it would have been on most television shows, but a burning desire for REVENGE! For the first few episodes, all his actions were fueled by his thirst for revenge. He used Nostradamus’ quatrains to track down any Gua activity for the simple reason of killing as many Gua operatives as possible, as if this would heal the wounds of losing his wife.

He quickly grew tired of the thirst for revenge and realized that there were greater consequences than the death of his wife, and the entire world was in danger. He began to concentrate on stopping the Gua for global reasons instead of the more personal kind, but eventually, he started to see the futility in even that.

After a few episodes, he came to the realization that no one man could save the world. He even quit once and tried to retire to a little fishing village in Newfoundland (I’m not making this up.), only to find the Gua presence there as well.

Then came Crazy Eddie, a conspiracy theorist who ran an Internet web page and was a huge *X-Files* fan (no kidding). He chronicled

Foster’s exploits on his web page because he originally thought Foster was waging a war against the U.S. government. He sought Foster out for an interview and wound up smack dab in the middle of a quatrain moment, aliens and all. This made Eddie a believer and Foster’s partner in crime or defense, depending on whether you’re Gua or not.

Crazy Eddie was a computer genius and an expert hacker, operating out of a mobile home. (You gotta stay one step ahead of the law.) He helped Foster get the word out about the invasion by creating a Cade Foster website. This made a hero out of Cade Foster, but it also put him in the cross-hairs of not only the Gua, but the U.S. government and some patriotic fanatics. (No, they are NOT the same thing!) Foster became quite popular, but with people he didn’t want to be popular with, like various local law enforcement agencies. He was wanted for various crimes, such as breaking and entering, kidnaping and murder.

Lots of people were looking for Cade Foster, especially Joshua.

Joshua (Roger Cross, now of 24) was the Gua in charge of capturing Subject 117 (Cade Foster) and bringing him back for questioning. He was also a soldier who did his job without question, but he DID question his leaders’ involvement in Earth.

Theirs was a world in jeopardy, whose resources were deteriorating rapidly, and they felt that Earth and its resources were the quickest solution. Joshua felt that his leaders were wasting precious time, resources and money trying to conquer Earth. He even asked them to abort the first wave, but his leaders dismissed his complaints and ordered him to track down Subject 117 and bring him back alive.

You may ask: “Why capture him? Why not just kill him?” Well, Cade Foster was the only subject to resist their experiments, and the Gua wanted to know why. They needed to find out if Foster was an anomaly or if all Earthlings were capable of this resistance. This all became complicated once Foster saved Joshua’s life, making him indebted to Foster but not his cause. Joshua did not care about humanity nor Earth. He just cared about his world, and he thought the Gua’s invasion of Earth was a gigantic mistake.

Next month: *Wave* goodbye. ■

Conn Officer Lorenzo Heard



*First Wave*’s cast included Joshua, Cade Foster and Crazy Eddie.

## RANTINGS: The Dark Knight begins

So now that the “Global War on Christmas” is over for another year, it’s time to look at more entertaining fiction than you would find on an average FOX News broadcast.

In late 1938, DC Comics was looking for a new character as a companion piece to their smash hit Superman. Bob Kane combined wings from an early flying machine called the “ornithopter” created by Leonardo da Vinci and the concept of a dark-sided good guy from the 1920 film, *The Bat Whispers*, along with the idea of a wealthy man who serves as a masked crusader for justice, from *The Mark of Zorro*.

Bruce Wayne was a child of privilege whose parents were killed in front of him. This trauma drove him to condition his mind and body to achieve as close to perfection as he could, and thus was born the Bat-Man.

After adjustments by artist Bill Finger, the character was taken to DC Comics publisher Vin Sullivan, who promptly bought it and launched it in *Detective Comics* #27 with a story called “Bat-Man and the Case of the Chemical Syndicate.” This story also marked the first appearance of Commissioner Gordon.

Other developments were added over time, like the Batarang and the Batgyro. In *Detective Comics* #33, Batman’s origin was told in “*The Batman—who he is and how he came to be.*”

Over the next several years, the cast of characters was developed and expanded with the likes of Professor Hugo Strange, Clayface, Scarecrow, the Penguin and Two-Face. The devices associated with Batman also expanded during this period; the Batmobile, the Batsignal, the Batcave, etc.

Batman had started out as a vigilante who was not above killing enemies. In one particularly memorable story, the Dark Knight is shown blasting giant zombies from the Bat-plane with a gattling gun. Then, two major events occurred in 1940.

In April, Robin, the Boy Wonder, a young partner was introduced in *Detective Comics* #38 to take some of the harder edges off the character. This would have consequences in the 1950s, but we’ll address that subject next time.

The second event was the publication of *Batman* #1 in May, which also contained the first appearances of the Joker and Catwoman.

It was also during this period that Batman joined Superman in *World’s Best Comics*. The title was later changed to *World’s Finest*. Al-

fred was introduced in 1943.

Batman made forays into other media. Besides appearances on the *Superman* radio program, a Batman comic strip began running in newspapers in 1943. There was talk of a series of theatrical cartoons, like the Fleischer *Superman* cartoons, but Paramount felt that \$50,000 per cartoon was too much money to spend on comic book characters.

Also that year, *Batman*, a 15-chapter serial from Columbia with Lewis Wilson and Douglas Croft as Batman and Robin, premiered with J. Carroll Naish as the villain Dr. Daka, who turned those he could not willingly corrupt into mindless mechanically controlled zombies. (Was L. Ron Hubbard taking notes here?) Robin was such a wuss that a Girl Scout troop could have beaten the crap out of him.

This serial was one of the most racist and jingoistic pieces of propaganda ever to come out of Hollywood. Unfortunately, this was the rule rather than the exception. During World War II, the Japanese were our enemies and easy to demonize. Very little was known about their culture, and after Pearl Harbor, they were easy to hate. Hundreds of thousands of Japanese-Americans were rounded up and confined during this period. It was not America’s finest hour.

The serial was popular with the public, but six years would elapse before the second Columbia serial was released in 1949. *Batman and Robin* starred Robert Lowery and John Duncan as Batman and Robin, Jane Adams as Vicki Vale and Lyle Talbot as Commissioner Gordon.

Most of the cast couldn’t act their way out of a paper bag. They didn’t even have any recognizable villains. It was some third-rate loser calling himself the Wizard. This one suffered from another endemic problem with the genre: no money for story development.

Neither serial spent any money for a Batmobile as both were done on the cheap. Both just used Bruce Wayne’s convertible. The only difference was when Batman and Robin were driving, they put the top up. At one point in the second serial, Vicki Vale asks Batman: “Does Bruce Wayne know you are using his car?” How lameass can you get?

“O coward conscience, how dost thou afflict me!” — King Richard III ■

Procurement Officer Peter Chewning



The *Bat Whispers*, one of the inspirations for Batman.

# COMING EVENTS

## JANUARY

*January 21* ..... Let's kick off the new year of 2006 by gathering at the Hard Times Cafe in College Park, Maryland, for dinner at 5 p.m., followed by our meeting at 7 p.m. For directions, please see this month's Insert available in our Yahoo! group online.

## FEBRUARY

*February 17-19* ..... Our first major con of 2006, Farpoint at the Hunt Valley Inn in Hunt Valley, Maryland! We'll celebrate our 15th birthday with a special party on Friday night. We'll also conduct several discussion panels. Guests will include Penny Johnson-Jerald (Kasidy Sisko) from *Deep Space Nine* and *Trek* producer Harve Bennett.

## SCIENCE TREK: Not so final a frontier concluded

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factor — 10 — is the instanton described in the Wikipedia: a flattened cone such that it covers infinite space in zero time.

In *Star Wars*, there are routes through a hyperspace (a place connected to our universe where distances are shorter) that avoid the projections of stars and other high mass bodies into that dimension. *Stargate*, on the other appendage, uses the wormhole concept where a device, a stargate, is used to open a wormhole that can be directed (dialed) to another stargate. Travel through a stargate is nearly instantaneous.

Two other examples (out of a great many) are *Dune* and *Babylon 5*. The former uses the concept of folding space. The Spacing Guilds mutant navigators, juiced on the spice *mélange*, are the only ones who can safely calculate the distortion necessary to ensure a safe journey.

The latter employs a concept called "jumping." This technology allows a ship to "jump" into hyperspace, where distances are shorter and ships travel by their own propulsion.

Actually, that's kind of like *Star Wars*. (Typically, "hyperjumping" involves a concept closer to the wormholes of *Stargate*, where a starship jumps across hyper — and real — space, slipping out of our universe and appearing far away without apparently traveling the distance in either dimension.)

Science fiction is limited only by the writers' and readers' imaginations. Science, though, is limited to what we can learn about the real world. Nevertheless, to paraphrase J.B.S. Haldane, the universe is not only stranger than we imagine, it is also stranger than we can imagine.

### Web Notes:

- <http://en.wikipedia.org/wiki/Hyperspace> (Science);
- [http://en.wikipedia.org/wiki/Hyperspace\\_%28science\\_fiction%29](http://en.wikipedia.org/wiki/Hyperspace_%28science_fiction%29) (Science fiction); and
- <http://www.spacetoday.org/SolSys/ThePioneers.html> (The Voyagers are better known, but the Pioneers were the, well, pioneers.). ■

*Second Officer Phil Margolies*

## HOLODICTATION: "All you can eat for \$5.99!"

I can still remember that meeting when we were thinking of a club motto.

I also remember all the times that we as a club have had: our annual club olympics, volunteering at the National Air and Space Museum and our convention stays at various locations.

It's hard to think of a *Star Trek* group that has been together as long as the *U.S.S. Chesapeake*. They came and they went, but we have

survived for almost 15 years.

It's also amazing that the membership hasn't changed all that much. Oh, I know some of us who were here in the beginning and that a group of us left for one reason or another. We have had only two captains of this group. That in itself is remarkable.

I am looking forward to the next 15 years.

*Warp Factor 8, Mister Heard!* ■

*Weapons Officer Patrick McBee*



Weapons Officer  
Patrick McBee