

The crew of the *U.S.S. Enterprise* as they appear in the *New Voyages* films.

First fan film crossover to team *New Voyages* and *Farragut*

Starship Farragut, a fan-film project, recently announced a partnership with *Star Trek: New Voyages*, an established film project focusing on the continuing voyages of the original starship *Enterprise*.

This collaboration will consist of interior set utilization, props, costume development and background actors.

Both film entities have agreed to have their lead characters (Captain Kirk of the *Enterprise* and Captain Carter of the *Farragut*) as cameos in their next films.

Starship Farragut is based on the crew of the *U.S.S. Farragut*, a Constitution Class starship (NCC-1647), and takes place during the time of legendary Captain James T. Kirk of the starship *Enterprise*. The Internet-based series is produced by Farragut Films, a non-profit organization.

Starship Farragut recently released its debut series trailer (produced in association with NEO f/x) and is currently in preproduction of its pilot episode, "The Captaincy," which starts filming on May 6, and plans to be launched by December 31, 2006.

Star Trek: New Voyages is the continuing adventures of Captain Kirk and the crew of the *U.S.S. Enterprise*, NCC-1701, as seen in the 1966-69 television series, *Star Trek*. The series was cancelled after its third season, and

this film project restarts the series as if it were in its fourth year. The idea for creating a new series based on the original *Star Trek* was begun in 1997 with James Cawley, who worked with original series and *Next Generation* costume designer, William Ware Theiss. Over the years, James has amassed a huge collection of set pieces, props and costumes with one goal in mind: reclaiming the spirit of *Trek*. *New Voyages* has completed its episode, "To Serve All My Days," which will launch this summer.

The films will be available on their respective websites, <http://www.starshipfarragut.com> and <http://www.newvoyages.com>.

"*Starship Farragut* has proven it's legitimacy as a respectable film project. Within six months, they produced their series trailer starting from scratch, and this is a significant achievement. Godspeed, *Starship Farragut!*" said James Cawley, executive producer of *Star Trek: New Voyages*.

"After I first viewed the work of *Star Trek: New Voyages*, I was inspired more than ever to produce my own *Star Trek* fan film. I am pleased to have the opportunity to work with them, because it will make our project even more exciting. We're proud to be associated with the cast and crew of *New Voyages*," said John Broughton, executive producer of *Starship Farragut*. ■

Our March meeting will be at the "Whites' House!"

The next meeting of the *U.S.S. Chesapeake Star Trek* and Science-Fiction Club will be held on Saturday, March 25, at the Laurel, Maryland, home of Starfleet Intelligence Officer Annie White and Chief of Computer Operations John White.

We'll gather at 5:00 p.m. for dinner, followed at 7:00 p.m. by our monthly club

meeting. We'll talk about upcoming conventions, what fellow club members are up to and the latest news regarding *Star Trek* and other science-fiction TV shows and movies.

Do you need directions to the March meeting? Then you should be sure to check out the insert that is available in our Yahoo! Group. ■

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CAPTAIN'S LOG: "The most ... human"

"Of all the souls I have encountered in my travels, his was the most ... human,"—Captain Kirk giving Spock's eulogy in *Star Trek II: The Wrath of Khan*.

The original *Star Trek* had a number of essential elements, things without which I doubt it would have become a worldwide phenomenon.

One of those was our favorite half-human, half-alien science officer, the "green-blooded hobgoblin" we came to know and love as Mister Spock.

When he was putting *Trek* together, Gene Roddenberry wanted a constant reminder to viewers that they were watching something in the far future. Still, it couldn't be hideously expensive, given the fact that he was working on a *Bonanza*-level budget.

The Great Bird of the Galaxy's solution was elegant in its simplicity. One member of the crew would have some physical features that showed he was obviously an alien.

Roddenberry then cast in the part a man who got into acting because he enjoyed the chance to freely express his emotions.

Allevé commercials notwithstanding, I'm not kidding. That was Leonard Nimoy.

During filming of the first pilot, Nimoy's biggest problem was the fact that his "funny ears" either itched or became sore during long days of filming. Anyone who's seen the big smile Spock displays in "The Cage" knows the actor was definitely "letting it all hang out," as they used to say.

Then, the studio ordered the second pilot. The good news was that the pointy-eared alien could stay. The bad news was that the cold, logical female first officer called Number One had to go.

In another stroke of genius, Roddenberry used a mental "transporter accident" to merge the two characters. Not only would Spock be the obvious alien, but he would now come from a planet of cold, logical people called Vulcans (or Vulcanians, as they were first called).

When the series began airing on NBC, the crew of the *Enterprise* wasn't fond of their alien crewmate. In "The Man Trap," Uhura chastised Spock for not caring that a member of the landing party had died. And in "The Galileo Seven," the Vulcan showed a total inability to command—or even understand—human members of the crew.

But along came a little episode called "The Naked Time," which revealed that Vulcans really *did* feel emotions but kept them under control at all times. Thus were born decades' worth of female fantasies about gaining access to the inaccessible man.

Nimoy's fan mail quickly outpaced any other member in the cast. At some points, there was some serious back-and-forth about whether Spock was the real star of *Star Trek*.

By the end of the first season, Spock had become entrenched as part of the wonderful triad the original series used to explore issues as well as outer space. Spock provided the logical perspective, which was contrasted by McCoy's emotional outlook, and Kirk was the one to decide between the two—or come up with a different solution of his own.

When *Trek* was cancelled after three seasons, Nimoy decided he'd had enough of "pitchforks and pointed ears" and quickly joined the cast of the first *Mission: Impossible* series. *That was that*, he thought. *Now, if I can only avoid being typecast.*

But fate had other plans. *Star Trek* became a syndication smash, and plans were made to return the *Enterprise* to TV. But Nimoy would have none of it until the success of *Star Wars* led studio execs to send *Trek* to the big screen.

Even then, he was unhappy with his role in *The Motion Picture* and asked to be killed off facing *The Wrath of Khan*. I found it interesting that the guy who started off unable to command humans had grown into a respected (if not beloved) captain.

All of which brings me back to Kirk's eulogy for the resident alien of the *Enterprise*. The all-too-human captain declared that his Vulcan first officer was the most human soul he'd ever encountered. Talk about great characterization!

Spock's journey continued through the next four movies, and he even turned up in *The Next Generation*. Still, I'd rather my last memory of my favorite Vulcan to be him sitting at his science station on the *Enterprise* bridge than being some second-hand messiah on Romulus.

I find it only "logical" during *Trek*'s 40th anniversary to acknowledge that Spock is one of the reasons *Trek* has been able to "live long and prosper!" ■

Captain Randy Hall



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"*Star Trek*,"
"*Star Trek: The Next
Generation*," "*Star
Trek: Deep Space
Nine*," "*Star Trek:
Voyager*," and "*Star
Trek: Enterprise*,"
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SCIENCE TREK: Here, there, everywhere

First the Earth, then the Moon, now Mars. Not NASA, Google. And, according to reports, Google has reserved web sites for many of the remaining planets of the solar system. What's next, Google Middle Earth or another dimension?

Let's talk about that last item: dimensions. And I'm not talking about height, width and depth. Science fiction and fantasy are filled with them. My wife and I are viewing our way through *Angel* right now. We're almost through the second season—you know, the one that ends with the gang going to another dimension.

Star Trek, of course, presented its share of alternate dimensions—also known as alternate/parallel universes or realities. The Mirror Universe saga is the most extensive of the *Trek* alternate universe stories, covering the original *Trek* episode, "Mirror, Mirror" and five *Deep Space Nine* episodes: "Cross-over," "Through the Looking Glass," "Shattered Mirror," "Resurrection" and "The Emperor's New Cloak." Specific episodes involving alternate realities include Classic *Trek*'s "Alternative Factor," *Next Generation*'s "Yesterday's Enterprise" and "Parallels," and *Voyager*'s "Deadlock" and "Waking Moments."

Wikipedia's Multiverse page (see Web Notes at the end of the article) provides an in-depth discussion of multiversal theory. For those with only time to peruse this column, two concepts in simple form are universes where just the details are different and those where the basic physical properties are different. The former category fits most of the *Trek* parallel universes above. Consider the theory that every decision or possible outcome "creates" another dimension (or rather, imagine that since in quantum theory particles may have multiple states, leading to the idea that there exists a universe where each state—for every quantum event in the history of "the" universe—actually exists). Mind boggling ... the concept, not just the last sentence.

The Science of the Multiverses

The March 1 Astronomy "Picture of the Day" (<http://antwrp.gsfc.nasa.gov/apod/ap060301.html>) asks, "Do Other Universes Exist?" Let's check out some of the links

from that web page to find out the answers ... if any.

Physicist Max Tegmart of MIT proposes four concepts ("Levels") of possible parallel universes (*Scientific American*, May 2003). Level One applies the concept of relativity to establish a maximum size of the observable universe (information can travel only as fast as the speed of light; thus, the speed of light times the age of the universe equals the size of the universe, the Hubble volume). Now, consider that beyond our observable universe, there is another of the same size and expansion rate (and same expansion rates). And, in that universe, there is another you ... only 10 to the 10th power to the 29th power away! The collection of these "little universes" is the multiverse theories.

Now, take this concept another step: There are an infinite number of these multiverses, with the same physical constants. This concept is called the "bubble theory" because of the idea that they formed as "bubbles" of another universe due to energy fluctuations.

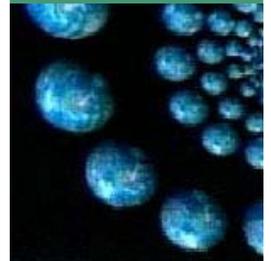
Level Three posits the existence of many universes with the same physical constants, but existing in different states. At its simplest level, this boils down to the concept of different universes for each different outcome or state of each quantum event. Perhaps surprisingly, although theories approximating Tegmark's Level Three are most rigorous in terms of quantum mechanics theory, they are more controversial than other multiverse theories.

Level Four contains the varieties of universes possible with String Theory.

The final level defines all remaining possible universes and multiverses (thus, no Level Five or beyond). It includes the concepts of different constants for "our" universe's physical constants and even different equations to define the physical universe.

Be proud if you stuck with this month's column to the end. This is quantum physics and cosmology at their most confusing. Remember, though, that one theory does not a fact make. Science is based on provable and reliable assumptions. Even Tegmark, while demonstrating that some tests do not rule out at least Level One of this theory, knows that the theory is far from acceptance because no one has yet conceived of tests by which to test it.

Continued on page 6



Is it a universe or a multiverse we live in?

ART CREDITS:
newvoyages.com 1
star.trek.com 2,
Insert front
images.google.com
3, 4, 5
Marc Villa 6,
Insert back

REFLECTIONS: *Wave* goodbye

“*First Wave*, then kiss your ass goodbye.”—*Sci-Fi Channel* promo spot for *First Wave*.

One reason the Sci-Fi Channel jumped on the *First Wave* bandwagon was that Francis Ford Coppolla and his partners had decided early on that their show was good enough for broadcast based on the strength of their scripts alone. As a result, he made the decision to go ahead and produce the first three seasons without network commitment and on their own dime.

The fact that the Sci-Fi Channel didn't have to pony up ANY capital for production costs made them happier than a school girl at a Backstreet Boys concert.

This also helped secure overseas commitment and distribution. European television is notoriously cheap (*Ask Babylon 5.*), and they hate contributing money for programming. This got them on the air quicker in Europe than in the States and fostered (no pun intended) a huge following there, especially in Germany.

All of the above speeded up the Sci-Fi Channel's decision to air the show. It was the proverbial win-win situation; they needed original programming, and they had literally nothing to lose.

With the new female addition to Cade Foster's band of rebels, my greatest fear was that, while I liked the show a lot, it would succumb to the most obvious and heinous of television cliches and start a romance between Cade and Jordan Radcliffe.

I was also terrified that said romance would alienate Cade's buddy, Crazy Eddie, making him another television cliché; the asexual sidekick who doubles as a fifth wheel during their romance.

Lastly, I was afraid that Jordan and Joshua (the Gua sympathizer) would become fast friends. None of the aforementioned scenarios would have been acceptable to anyone looking for a hint of originality. The show was poised to topple over into the crevasse of conformity and orthodoxy, leaving me to dissolve into a lifeless pool of cliché-plagued ditritus.

Fortunately, the Lords of Kobol smiled on me (Oops, wrong show!), and I was spared a fate of disillusionment and aesthetic torture.

First of all, there WAS something between Cade and Jordan, but instead of mutual affection, the romantic point of interest came from Jordan. She set her sights on Foster, but

he didn't return it, at least not overtly.

Jordan was a woman who used her feminine wiles to her advantage. This doesn't, in my opinion, make her a bad person, since this was her method of survival. This was how she dealt with ALL men. She flirted, she got their nose open, then used her charm to “convince” them to do her bidding. She also did this with Crazy Eddie, although he didn't seem to mind.

Since Cade never acted on Jordan's subtle advances—mostly, he seemed confused by them—there was never a rift between Eddie and Cade. They managed to avoid the usual fate of male bonding being destroyed by *Femalus Interruptus* and remained close friends. This is, by no means, a negative reflection on Jordan. Her character did what she did to survive and, in the process, she created a formidable threat to the Gua invasion.

Lastly, Jordan and Joshua NEVER became friends. Hell, they never even got cordial. Joshua regarded her as annoying, amateurish and downright insignificant. Jordan considered Joshua the enemy and wanted to shoot him on sight. I was never so happy!

“I'm not a fan of SF shows that just endlessly dangle some horrible possibility but never, ever get there,” Executive Producer Chris Brancato concluded. “One of the keys to a series is to keep it fresh and to evolve it. The viewers are owed that by the show's creators and producers.”

I agree. Whereas it's common knowledge that I detest shows with obvious storylines and clichéd characters, I also abhor a show with a muddled concept and no direction or purpose. That being said, imagine my surprise to find that my favorite Sci-Fi Channel show had been cancelled after what was no doubt a successful third season.

Sci-Fi never gave an explanation, and I've yet to hear a comment from any of the producers. I personally feel that since Coppolla had financed the first three seasons himself, he wanted some kind of compensation for season four, which he really deserved. And cheap Sci-Fi was not willing to invest in the production cost of any show. Especially, as they claimed, when they were being taken to the poor house by a show called *Farscape*, but we'll discuss that show next month. ■

Conn Officer Lorenzo Heard



The series cast for the last season of Sci Fi Channel's *First Wave*

RANTINGS: BIFF! BANG! POW! Holy crap, Batman!!

After comic books had been effectively castrated in the late 1950s, Superman became the ultimate Boy Scout, and Batman became the ultimate scoutmaster.

The art of those stories became iconic. Batman was the lantern-jawed hero who defeated the villains with his young sidekick, who cracked the worst puns as they fought. (Hey! I think Brewer secretly wanted to be Robin. Oh, that's UGLY!)

The stories started to focus on the Batman of Earth-1. In 1960 in *The Brave and the Bold* #28, Batman became a member of the Justice League of America. In *Batman* #139, Kathy Kane's niece, Betty, was introduced as the first Batgirl.

In May 1964, after 25 years, a "New Look" was given to the Dark Knight in *Detective Comics* #327, with a yellow circle bat-symbol and a new Batmobile. Dick Grayson's Aunt Harriet was introduced after the death of Alfred in *Detective Comics* #328. Wholesale changes to the Batman universe were underway and about to get more intense.

ABC decided to order a Batman television series. They wanted something different, so they decided to broadcast Wednesday and Thursday nights with a cliffhanger ending in between.

Pop art was big and was incorporated into the show. Color programs were new to TV. Batman used colors, weird camera angles and titles such as BAM, POW and ZLOP.

William Dozier originally wanted to cast Lyle Waggoner as Bruce Wayne/Batman, but after playing the role of a resourceful secret agent in a Nestlé's Quik commercial, Adam West caught the eye of some ABC executives who figured he might be right for the TV show.

All hell broke loose the night of January 12, 1966, with the premiere of *Batman* on ABC starring Adam West and Burt Ward. The first few episodes were largely played straight, but after the stories converted to being played for laughs, the series really took off.

Batman was nominated for Emmys for sound editing, outstanding comedy series and outstanding performance by an actor in a supporting role in a comedy to Frank Gorshin. A new *Batman* comic strip from the Ledger syndicate began running in newspapers. In the comics, Poison Ivy made her first appearance in *Batman* #181. "Batmania" was everywhere.

In July 1966, the first live-action film opened. It was originally intended to be a pilot for the series, but ABC ordered the series for Jan. 1966, so the film was pushed back to the series hiatus. This had several advantages, not the least of which was that it capitalized on the series' popularity and gave the producers an expanded budget. Cesar Romero, Burgess Meredith and Frank Gorshin reprised their roles as the Joker, the Penguin and the Riddler. Julie Newmar was not available for the film, so Lee Meriwether played Catwoman.

A second season was ordered for fall 1966. The series was such a hit that *Batman* was the show everyone wanted to play a villain on. ABC asked if Dozier had any other projects, so he sold *The Green Hornet* for Friday nights. The show was played with no camp and only lasted one season. There was a two-part crossover as the Green Hornet and Kato teamed up with Batman and Robin to defeat Colonel Gum.

But eventually, "Batmania" wore thin. *Batman* faced cancellation for the fall of 1967. Therefore, Dozier decided to do the only things he could do: cut the series to once a week and add the new Batgirl, who was introduced in *Detective Comics* #359. She was a librarian and the daughter of Commissioner Gordon, Barbara Gordon. In the *Batman* TV series, she was played by Yvonne Craig.

The series was saved for another season, but the writing was on the wall. Money was cut, production quality slumped, and the last episode aired on March 14, 1968. NBC had wanted to pick up the series, but ABC had already ordered the sets bulldozed. Dozier also made a four-minute pilot of *Wonder Woman* that didn't sell.

But *Batman* wasn't finished on TV. In September 1968, the first *Batman* animated TV series started on CBS, but it couldn't recapture the magic of its live-action predecessor. In December 1969, the original team of Batman and Robin "broke up" when Dick Grayson went off to college in *Batman* #217.

Adam West became Batman to a generation. The problem was that non-comic book fans thought Batman was supposed to a joke. It would take almost 40 years to change that perception.

"I have a kind of alacrity in sinking."—
Falstaff ■

Procurement Officer Peter Chewning



"Same Bat-time, same Bat-channel!"

COMING EVENTS

MARCH

March 25 Happy Spring! Let's celebrate by meeting at the "Whites' House" in Laurel, Maryland! We'll get together at 5:00 p.m. for dinner, then have our monthly club meeting at 7:00 p.m. For directions, be sure to download the Insert available at our Yahoo! Group.

SCIENCE TREK: Here, there, everywhere concluded

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Web Notes:

- <http://www.google.com/mars/>, <http://moon.google.com/>, <http://earth.google.com> (Visit them all!);
- <http://www3.sympatico.ca/jenoff/angelrev.htm> (You read it here!);
- <http://www.imdb.com/title/tt0092455/combined> (Next Gen, as reported by IMDB);
- [http://en.wikipedia.org/wiki/Mirror_Universe_\(Star_Trek\)](http://en.wikipedia.org/wiki/Mirror_Universe_(Star_Trek)) (Through the

looking glass);

- <http://en.wikipedia.org/wiki/Multiverse> (The whole glass cabinet);
- <http://arxiv.org/abs/quant-ph/0104033> (It's an article, not an architectural guide.);
- <http://space.mit.edu/home/tegmark/multiverse.html> (Tegmark's own page with pretty pictures); and
- http://www.straightdope.com/classics/a2_127.html (And where's Einstein's gall bladder?). ■

Second Officer Phil Margolies



**Happy 15th Birthday,
U.S.S. Chesapeake!
Friday, February 17, 2006**

Editor's Note:
Weapons Officer
Patrick McBee's
Holodictation column
will return next month!