



Doctor Kate Pulaski from *TNG* returns to help celebrate *Trek's* 40th anniversary.

Star Trek beams back to comic books, Pulaski to ebooks

What's one way to keep a sleeping franchise alive? Why, comic books, of course!

IDW Publishing has acquired the *Star Trek* comic book license, and *Star Trek* manga will arrive in time for the franchise's 40th birthday this fall, according to *trektoday.com*.

Comic Book Resources reported on the latest development in *Trek* illustrated stories, noting that the company is "boldly going where Marvel, DC, Gold Key, Checker, Malibu, WildStorm, Titan and TV comics have gone before."

The company's official web site lists its other publications, which include the *Transformers*, the *CSI* and *24* franchises, "Fallen Angel" and *Silent Hill* — the latter soon to be a movie starring Alice Krige, who played the Borg Queen in *Star Trek: First Contact* and *Star Trek: Voyager's* finale.

Meanwhile, further news has surfaced on the *Star Trek* manga project at ICv2, which reports that Tokyopop will publish its first volume — an anthology of five stories set during the original series — in September to coincide with *Star Trek's* 40th anniversary.

The 192-page volume is expected to sell for \$9.99 and be appropriate for teens and adults. Among the creative talent involved are Chris Dows, Gregory Johnson, Jeon-Mo Yang, Jim Alexander, Joshua Ortega, Michael

Shelfer, Mike Barr and Rob Tokar.

The new *Trek* comics are expected to be available in local comic book shops.

★ Though she only appeared in the second season of *Star Trek: The Next Generation*, Doctor Katherine Pulaski has appeared in several *Trek* comics and novels over the years, and she's about to show up in, of all places, an online series dedicated to engineers.

Star Trek: Starfleet Corps of Engineers #61: What's Past, Book One: Progress by Terri Osborne joins in the celebration of *Trek's* 40th anniversary. Here's the basic plot:

"The year is 2369, and with the decommissioning of the *U.S.S. Progress*, Captain David Gold is contemplating his next command while on a mission to the Federation protectorate Drema IV. Gold's chief medical officer, Doctor Katherine Pulaski, has her own reasons for wanting to return to Drema IV, to check up on a former patient of hers: Sarjenka, the young girl who befriended Data and whose memories Pulaski erased. But what should have been a routine diplomatic assignment turns into a harrowing adventure with consequences for each of them."

Progress reveals more about the career of Doctor Pulaski after she left the *Enterprise D*.

Look for the new ebook to be available at <http://www.simonsays.com>. ■

Don't miss the April meeting in Fairfax, Virginia!

The next meeting of the U.S.S. Chesapeake *Star Trek* and Science-Fiction Club will be held on Saturday, April 22, at the Fairfax, Virginia, home of Ten Forward Hostess Joanne Young-Chewning and Procurement Officer Peter Chewning.

We'll gather at 5:00 p.m. for dinner, followed at 7:00 p.m. by our 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 April 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: A doctor, not an escalator

"It's his revenge for all those arguments he lost."—McCoy's reaction in Star Trek III: The Search for Spock after learning the Vulcan first officer had performed a mind meld on him.

Before I get into the topic at hand, I have a confession to make: This is the first time I've thought this much about the character of Doctor McCoy since the actor who brought him to life, De Kelley, went to the truly final frontier. I was surprised at how much I still grieve over his loss, but that makes addressing his legacy all the more worthwhile.

As we discussed this past month, Spock was the "brain" of the original *Star Trek*. To balance such a strong character, Gene Roddenberry needed someone who could be the "heart" of the show, a person who could be just as emotional as his counterpart was logical.

It still amazes me to think that Leonard H. McCoy was nowhere to be found in either pilot, and when he was introduced, he was on the same level as Scotty, Sulu and Uhura but not the "Big Two," Kirk and Spock.

When I first saw "The Man Trap," I thought Spock's "opposite number" in the cast was originally planned to be Uhura. After all, she gave him a good chewing out for not caring that someone had unexpectedly died in the landing party.

But as the first season progressed, it became obvious that "Bones" was the one who could go toe-to-toe with his alien first officer. Their balance in the episode "The Enemy Within," when Kirk was split into his aggressive and passive selves, set the standard for what would prove to be a classic arrangement.

Spock gave the captain the dispassionate, rational advice, and McCoy told him what the human, feeling side of him would do. It then fell to Kirk to make the final decision — or come up with a different solution altogether.

In fact, it often seemed that without Kirk, Spock and McCoy were like matter and anti-matter: ready to explode when they came into contact with each other. There were times when I thought the crewmembers stranded during "The Galileo Seven" would surely

come to blows because the captain wasn't there to intervene.

I also thought it was "fascinating" that Spock and Bones were such opposites that their attitudes toward the advanced technology aboard the *U.S.S. Enterprise* were totally out of synch with each other.

As the science officer, Spock was at home with computers and technology, while poor McCoy always breathed a sigh of relief when the transporter had managed not to scramble his molecules — this time, at least.

Still, Bones never seemed ill at ease with the tools in his domain, from those funky biobeds to hypos that hissed instead of poking the patients in sickbay.

When the second season got underway, the opening credits acknowledged what the rest of us knew already: that Kelley's McCoy was on par with Shatner's Kirk and Nimoy's Spock. From then on, it was the "Big Three" who boldly led us on adventures into the unknown.

Some of McCoy's best moments actually came in the third season. When Bones sacrificed himself for the others during their encounter with "The Empath," I found it hilarious yet touching as Spock told Kirk that he too had been convinced to stay behind "by the good doctor's hypo."

Of course, the biggest confrontation between McCoy and Spock took place during "The Tholian Web," when Kirk was adrift in subspace and it was up to his two best friends to save the captain and the ship. Thank goodness for Kirk's final orders, my favorite monologue in all of *Star Trek*!

Still, Bones is probably best known for diagnosing a crew member's fatal condition by saying "He's dead, Jim." And McCoy was always careful to remind everyone that he was a doctor, not an escalator or a bricklayer (even though I sometimes wondered how a guy in the future would know what an escalator or a bricklayer was).

In the end, *Trek* just wouldn't have been the same without its grouchy "country doctor." His bravery, humor and compassion inspired many viewers to join him in the medical field, and that's quite a legacy for a science-fiction character who was, after all, "a doctor, not an escalator." ■

Captain Randy Hall



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SCIENCE *TREK*: Science by Season VII: *The Wrath of Khan*

There are those out there who believe that the good *Star Trek* movies began with *The Wrath of Khan*. (Though it is my favorite of the *Trek* films, I disagree because I'm one of the growing few who liked *The Motion Picture*.)

Once a year or so (if you're new to this column or just have a short memory), I look at the science of an entire season — conveniently presented in one or two columns. Having completed the original and animated series, plus the first movie, we now turn to the second theatrical release.

Below are some of the best and worst moments for science in *Star Trek II: The Wrath of Khan*. I leave it to you to decide which are which.

- Sound aside, the space battles are some of the most realistic I've seen in all of *Star Trek*. Not just Kirk's understanding that space is three-dimensional (with Khan's lack thereof), but also the way the battles unfolded.
- Let's see, Ceti Alpha VI explodes and destroys the environment on Ceti Alpha V. And, oh yeah, apparently Starfleet astrophysicists can't count. Riiiiight.
- I guess Lasik surgery doesn't have a future — since Kirk's apparent alternative to glasses is Retnax 5.
- Sometimes "throwaway" lines provide us a little nugget. Witness these two lines from the movie.

David Marcus says of his mother: "They'll remember you in one breath with Newton, Einstein, Surak..." And Carol: "I don't think there's another piece of information we could squeeze into the memory banks. Next time, we'll design a bigger one."

Of the first one I can only say that I did not know Surak was a scientist and not just a philosopher and leader. (And to say I didn't know that is not a bad thing because I don't know if anyone else knew that either prior to the scene ... but that's not necessarily a bad thing, either. Follow?)

Of the second, it's good to know that such an incredibly intricate computer program (as Genesis must have been) filled up that entire device's memory. Remember how small the actual device is? Think about

the advances in memory size and capability over the next few centuries. I wonder if they've reached the limit of Moore's law. (No, not Ronnie D.'s. Ask John.)

- Think about the politics of science and the trust of Starfleet. Carol Marcus and her team propose to demonstrate a device McCoy calls "universal Armageddon," and Starfleet assigns it *one* starship ... and sends the ship out to research planets! I wonder how Section 31 felt about that.
- In our culture today, if the boss's boss (Kirk) asked an employee (Saavik), "Are you wearing your hair differently?" he'd be slapped with an EEO complaint. Or not. Perhaps the same interaction would take place. Remember, of course, the movie was written and filmed in the early 1980s.
- Genesis. As Carol Marcus describes it: "Genesis is life from lifelessness. It is a process whereby the molecular structure is reorganized at the sub-atomic level into life-generating matter of equal mass."

From a scientific perspective, with our knowledge today, this is impossible. Today, we can manipulate individual atoms, but we lack the understanding and technology to affect matter sub-atomically, except to rip atoms apart.

As for the future, well, that's why it's called science fiction. For a debate on what this means from a human perspective, go rent the DVD.

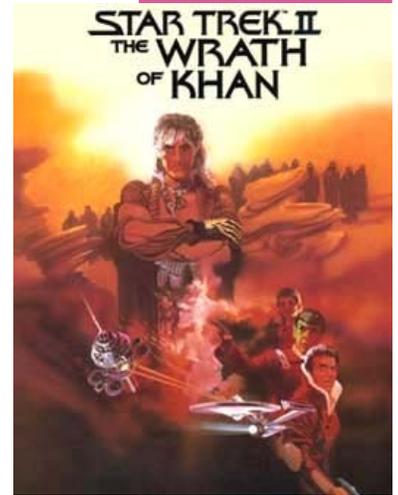
- Note that the Genesis team plans several experiments, each of them larger and more complex than the one before: a laboratory test, a lifeless underground and a lifeless planet.

See you in 30 (days) (here, in the newsletter) (see you in person in a week) (at the meeting) (if you're there).

Web Notes:

- http://en.wikipedia.org/wiki/Star_Trek_II:_The_Wrath_of_Khan (Wiki'd);

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ART CREDITS:
startrek.com 1, 2, 3,
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images.google.com
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washingtonpost.com 6
sitstay.com 6

REFLECTIONS: And lo, it came to pass

In the beginning, there was science fiction. It was in the written word and devoid of character and emotion, but the science fiction was good.

And man said: "Let there be television." It was a better forum for the science fiction since it reached a larger audience, exposing the science fiction to the masses.

And television was good ... sometimes. But science fiction on television was without merit. It was callow, juvenile and inane. It was embryonic, nebulous and, for many years, it wallowed in its own darkness.

But lo and behold, it came to pass that television said: "Let there be *Star Trek*." And the face of science fiction on television was forever changed. Expectations were forever raised. And man at long last looked upon science fiction on television and saw that it was good.

From that day forward, science fiction was no longer considered "juvenile junk and kiddie krapola." Science fiction was no longer looked upon as the sole custody of the geek and the socially impaired, but instead the playground of the (pseudo) intellectual and the realm of the open-minded and free thinker (unfortunately, this did not last).

The medium and its respect grew exponentially, resulting in great television (at times) for the masses and interest from the mundane and uninitiated. And man saw everything that science fiction and television has wrought, and behold, it was very good. So good that man begat the Sci-Fi Channel (I know you saw THAT coming!), and it, too, was good ... eventually.

In March 1999, the cries of millions were answered. A preview of things to come was shown, of all places, on the USA Network. I didn't know, at that time, that USA Network owned the Sci-Fi Channel. I thought USA's premiering of this new line-up of original shows slated for the Sci-Fi Channel was strange indeed, but I shrugged it off, waved my white flag and watched anyway. I eagerly awaited the new Sci-Friday.

This term was already coined by the cable station Showtime to describe its own Friday night schedule, which consisted of *Stargate SG-1* and *Total Recall 2070*, two of my favorite shows at the time.

As I mentioned before, I was happy to see

Sliders continue. I thought it was a very original concept, and Tracy Torme was one of my favorite writers. I still consider him *Next Generation's* best writer, having penned my all-time favorite *TNG* episode, "Conspiracy."

I was also totally enamored with *First Wave*. This was the perfect vehicle to drive my paranoid soul and suspicious mind, especially in those times of complete and utter paranoid television shows that were dominating the airwaves. I sincerely hope that someone will put *First Wave* out on DVD.

Hey, if they can put *Nowhere Man* (speaking of paranoid television) on DVD, *First Wave* can't be far behind.

I was equally fascinated by the third show to round out Sci-Fi Channel's night of original programming, *Farscape*. When I first watched the episode "PK Tech Girl" on USA Network, I was more than intrigued.

I liked the fact that this was a mostly alien crew piloting a living space ship. I did have reservations about the ONE earthman on the ship. I didn't think he was necessary and a bit cliched, but I enjoyed John Crichton's sense of humor and decided to deal with his presence, even though I had longed for a show with NO humans at all. But I digest.

I was also pleased as punch to see my homeboy, Brian Henson, son of the great Jim Henson (Yes, they are D.C. natives and University of Maryland graduates!) of *Muppet Show* fame. I'd wondered how long it would take him to get into the science-fiction game. I knew he understood the genre and would probably be really good at it.

My only reservations were the Muppets. Even though I liked the show, I STILL had problems with the Muppets!

Next month: We go back to 1993, the beginning. ■

Conn Officer Lorenzo Heard



RANTINGS: Batman in the Age of Relevance

After the cancellation of the *Batman* TV show, there was a dearth of super-heroes on TV and in movies. *Batman* had so scarred the genre that no one wanted to touch it.

In 1974, ABC tried *Wonder Woman* again with Cathy Lee Crosby in a straight-up adventure, and virtually ALL traces of comic book elements were exanguinated out of it.

It did not sell. It would be two years before anyone gambled on the comic book again.

In 1976, ABC launched the *Wonder Woman* series starring Lynda Carter and caused a minor comic book explosion when it premiered and was set during World War II. It was updated to the present and moved to CBS from 1977 to 1979.

In 1977, CBS launched *The Incredible Hulk* starring Bill Bixby and Lou Ferrigno running through 1982. CBS also tried *The Amazing Spider-Man*, which never caught on and lasted only one year.

A *Doctor Strange* pilot aired on NBC in 1978. Two *Captain America* TV movies also aired on NBC in 1979. Neither went anywhere.

Prior to 1978's *Superman*, there was only one "comic book" film during this period. In 1975, Ron Ely (TV's *Tarzan*) starred in a completely forgettable campy-as-all-hell film, *Doc Savage: The Man of Bronze*. It died more quickly than an unpopular president's legislative agenda.

Still, TV was not through with the Caped Crusader. Batman was part of the *Super Friends*, a lobotomized cartoon from Hanna-Barbera based on the Justice League premiering on ABC in 1973. It ran in one form or another until the late '80s.

And Batman wasn't finished with Adam West and Burt Ward, either. Filmation Animation drew the art, and West and Ward provided the voices of the Dynamic Duo in a new cartoon series, *The New Adventures of Batman*, in 1977. The series then became part of *Tarzan and the Super 7*, which ran from on CBS from 1978 to 1980 and then as *Batman and the Super 7* on NBC from 1980 to 1981. For a while, Batman was on TV in two cartoon series from two different animation houses on two different networks at the same time.

Adam West even did the voice of Batman on *Super Friends* from 1984 to 1986.

During a two-hour special in 1979, Adam West, Burt Ward and Frank Gorshin suited up again as Batman, Robin and the Riddler, re-

spectively, in a live-action *Legends of the Super-Heroes*, which was eminently forgettable.

The comics were also smarting from the damage the *Batman* TV show had done. The creative team at DC decided that Batman was going to become a hard-nosed detective again. During this period, Neal Adams and Dick Giordano took the characters to new heights.

In *Detective Comics* #400, scientist Kurt Langstrom became Batman's opposite, Man-Bat, in 1970. The following year, in *Detective Comics* #411, a new woman stepped into Batman's life: the mysterious Talia. Her father, wealthy eco-terrorist Ra's Al Ghul, made his first appearance in *Batman* #232. DC Comics was focused on restoring their core fans' faith to the exclusion of practically all else.

In a recent interview, Ilya Salkind told the *Superman* Homepage: "Although Warner Bros. owned the rights to the Superman family of characters since they acquired DC in the early 1970s, the company had no interest in bringing those characters to life on a movie screen." The *Batman* television show had left such a taint on film depictions of comic book super-heroes that Warner "absolutely didn't think it was worth it."

Obviously, enough promises were made and gifts were exchanged in just the right amounts to convince the nervous executives to go ahead with the film. Of course, after the *Superman* movie was a hit, everyone was "behind the project all the way," proving once again that while success has many fathers, failure is an orphan.

Michael Uslan related to Batman, as he explained at *Film.com*. After he had seen *Superman*, he felt that Batman should be given the same type of treatment.

"I went to see the president of DC Comics — Sol Harrison — and said, 'I want to do this.' He looked at me like I was crazy and said, 'Michael, Batman is as dead as a dodo since it went off on TV. No one is interested in Batman. The only interest has been from CBS, who wanted to know if the rights were available because they wanted to do a *BATMAN IN OUTER SPACE* movie.'"

That concept is enough to make you run screaming into the night.

"The barge she sat in, like a burnish'd throne, Burn'd on the water." —Enobarbus ■
Procurement Officer Peter Chewning



Batman as drawn by Neal Adams

COMING EVENTS

APRIL

April 22 We'll gather for our next club meeting at the Chewing residence in Fairfax, Virginia! We'll come together at 5:00 p.m. for dinner, then hold our monthly meeting at 7:00 p.m. For directions, be sure to download the Insert available at our Yahoo! Group.

SCIENCE TREK: Science by Season VII: *The Wrath of Khan*

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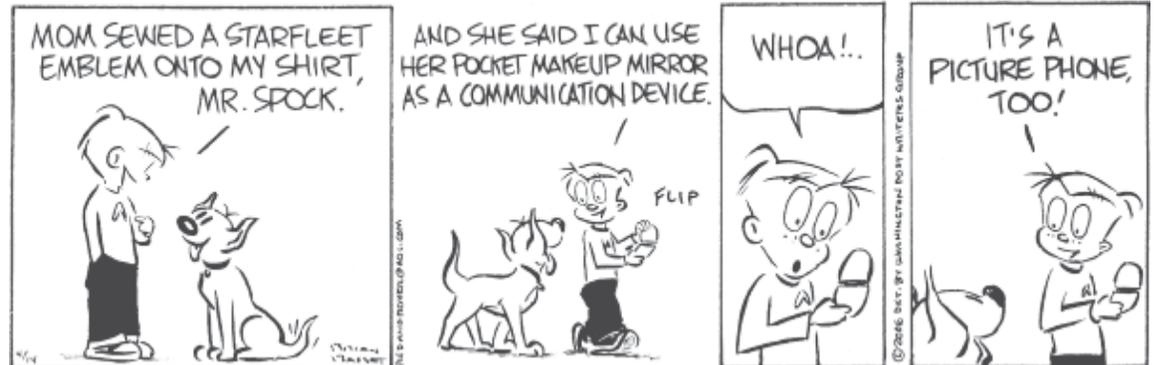
- <http://www.imdb.com/title/tt0084726/> (I am DB, you am DB.);
- <http://www.st-hypertext.com/misc/movies/wrathofkhan.html> (Jammin' on the II);
- <http://www.theatlantic.com/doc/200511/aqkhan> (The Wrath of A.Q. Khan.);
- <http://www.luigideangelis.it/pro/tm/Critiche/KHAN.htm> (Anyone read Italian?); and
- <http://www.godamongdirectors.com/scripts/khan.shtml> (The script of Khan.) ■

Second Officer Phil Margolies

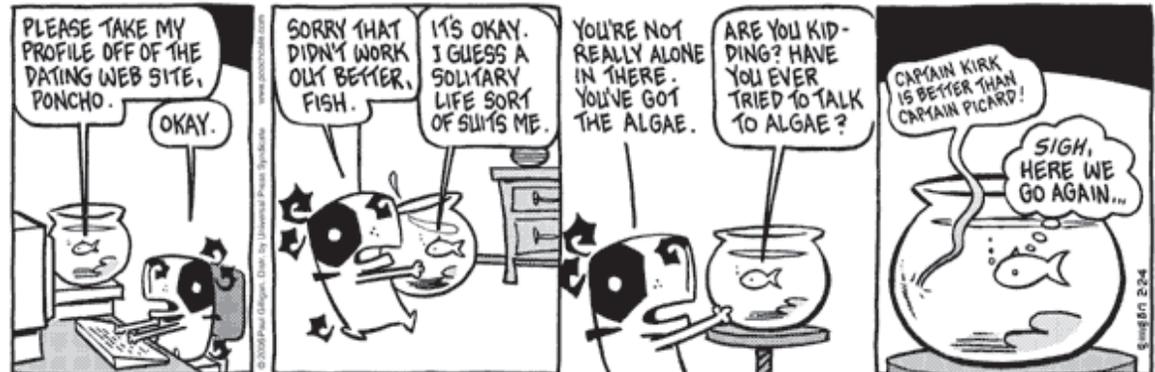
BIG NATE



RED AND ROVER



POOCH CAFE



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