



Star Trek: The Animated Series is expected to be available in DVD stores on November 21.

Star Trek animated adventures beam to DVD -- finally!

You say your *Star Trek* DVD collection is nearly complete? All you need is the animated episodes? Well, your time is at hand!

After years of speculation, it finally looks like the animated adventures featuring Kirk, Spock, McCoy and the rest of the original cast may soon be released.

“As silly as the uniforms may seem on that art, it's all been used before,” noted David Lambert, who posted artwork of the VHS and LaserDisc editions of the animated *Star Trek* show for comparison with the new cover art.

“As to the design of the ship, it's a new graphic inserted into this composition.” Lambert felt it would have been a better idea to use the image of the ship from the LaserDisc cover art, but added: “It really doesn't matter WHAT the box art looks like. Trekkies everywhere (myself included) should be dancing around the room because the series is FINALLY coming to DVD!”

According to the website *TVShowsOnDVD.com*, *Star Trek: The Animated Series* could be released in November.

Although no public announcement has been made yet by Paramount Home Entertainment, *TVShowsOnDVD.com*'s David Lambert said the site has heard from industry sources that DVD retailers have heard a street date of

November 21. There is no word yet on whether the set will include any extras, but it will feature all 22 episodes of the series.

A production of animation house Filmation, *Star Trek: The Animated Series* aired between 1973 and 1974. Most of the original cast and characters were featured in the series, which was overseen by Gene Roddenberry. Dorothy Fontana was an associate producer and story editor, and script writers included Larry Niven and Walter Koenig.

Box art for the release can be found on the *TVShowsOnDVD* website.

▲ While visiting Jerusalem, William Shatner (who played Captain Kirk in *Classic Trek*) reiterated his hope that helping Israeli and Palestinian children with therapeutic horse riding will lead to dialogue toward peace, reported *TrekToday.com*.

“We know that the use of a horse in their therapy takes them beyond their handicapped body, their injured body, and into another area of health,” Shatner told the *CanadaEast.com* website.

He hopes to raise \$10 million along with the Jewish National Fund for riding programs in Israel, and said that Jordanians and Egyptians as well as Palestinians and Israelis will be invited to participate in sending disabled children to ride. ■

Talk about Shore Leave 28 at the next meeting!

The June meeting of the *U.S.S. Chesapeake Star Trek* and Science-Fiction Club will be held on Saturday, June 17, at the Hard Times Cafe located in College Park, Maryland.

We'll gather at 5:00 p.m. for dinner, followed by our club meeting, which will begin no later than 7:00 p.m. We'll talk about the upcoming Shore Leave 28 convention, what

fellow club members are up to and the latest news regarding *Star Trek* and other science-fiction television shows and movies.

Do you need to get directions to be able to travel to the June meeting? Then you should be sure to check out the insert that you can download to your computer from our online Yahoo! Group. ■

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CAPTAIN'S LOG: Wine, women and Scotty

Getting back to my 40th anniversary look at the original crew of the starship *Enterprise*, I'm reminded yet again of something that has helped make *Star Trek* into an international phenomenon.

When I started watching *Trek* back in the 1970s, I noticed that the show's characters were a diverse group, but they had at least one thing in common: a passion for their roles in boldly going where no man had gone before.

It's easy to see that drive in each of the Big Three, but I was interested to see it extend to many other crew members, particularly the vessel's chief engineer.

Certainly, Montgomery Scott's primary passion was for his ship, and make no mistake about it: He definitely considered the *Enterprise* HIS ship.

That guy in the captain's chair? He was just the driver. It was Scotty who knew every bolt and circuit in the starship, and he also knew just what the vessel was capable of.

But a strength of the character was that he was much more than a brilliant engineer and even a great commander, aspects I've discussed at length in previous columns.

Scotty was very much like the actor who brought him to life – Jimmy Doohan – in that he played many roles aboard the NCC 1701. For example:

Hard-drinking barfly: Forget that synthetic stuff in *The Next Generation*. Mister Scott was fond of the real thing, and I'm not talking about Coca-Cola.

That aspect of his personality got him in trouble during "Wolf in the Fold," when Jack the Ripper set up the chief engineer to take the fall for his actions during one of the scariest *Trek* episodes ever.

On the other hand, the drive to imbibe came in handy when the Kelvans hijacked the *Enterprise* in "By Any Other Name." While Kirk was duking it out with one of the invaders and McCoy was "stimulating" another, Scotty did what no one on the E-D could: He drank his opponent under the table!

Head-over-heels romantic: While the ship was always Mister Scott's first love, his eye occasionally wandered to crew members of the fairer sex. The results were always explosive.

Scotty got a crush on Lieutenant Carolyn Palamas and what happened? He wound up on the receiving end of a lightning bolt from

the Greek god Apollo during "Who Mourns for Adonais?"

The chief engineer took a season to heal up, and he finally tried to get lucky in love with Lieutenant Mira Romaine. Just his luck, she got taken over by noncorporal aliens called "The Lights of Zetar."

Is it any wonder Scotty stuck to his technical journals during the movies?

Of course, mentioning Mister Scott's technical journals brings me to a defining moment for the character, which for me took place during "The Trouble With Tribbles."

I have to give writer David Gerrold credit. In that episode, he took the main characters of *Star Trek*, boiled them down to their essences and made them hilarious! That wasn't an easy task, especially for a drama series in the 1960s.

Add Scotty's love for his ship to his affection for alcohol, mix in a few surly Klingons, and you have the bar fight from "Tribbles," when the chief engineer was dispatched to Deep Space Station K-7 to keep the peace between the crews of the *Enterprise* and a Klingon battle cruiser. We all know how well *that* turned out!

The scene in which the Klingons hurl insults at the crew was a howl from start to finish. "We're big enough to take a few insults," Mister Scott told Chekov when the ensign wanted to respond to comparisons of his captain with a Denebian slime devil.

But then, the ridicule turned to the *Enterprise*, which was deemed worthy of hauling garbage.

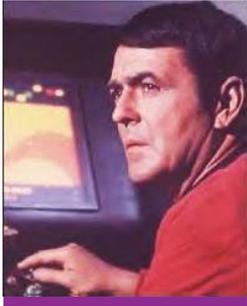
"Don't ya think ya should ... rephrase that?" Scotty asked, visibly angry.

"Yer right. I should," the Klingon replied. "The *Enterprise* should be hauled away AS garbage!"

Engulfed with rage, Mister Scott slowly stood up and knocked his tormentor into next week. The comedy of that scene was only matched by the conversation in which the sheepish engineer later explained the punch to his befuddled captain.

Rare is the show that can handle comedy as well as space battles, but *Star Trek* and its beloved chief engineer did both deftly, one of the things the *Enterprise's* "miracle worker" did so well that we're still talking about it 40 years later! ■

Captain Randy Hall



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"*Star Trek: The Next
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Voyager*," and "*Star
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SCIENCE TREK: Nanometers, miles and parsecs -- oh, my!

Perhaps you recall the Rams-Titan Super Bowl XXXIV. Mike Dyson tackles an outstretched Kevin Dyson one yard shy of the end zone as the game ends. Rams win, 23-16. One yard, 36 inches, 0.000000000000000967 light years.

It's been a long time since we've talked distances. Humans have been concerned with measuring distance and size from the days of cubits and ells through our current yards and meters and into future light years and parsecs. Yet, how do we determine the distance in Maxwell Smart's "that much?" (Yes, David, with a ruler, but that's not what I meant.)

In other words, how do we determine that an inch is an inch? In the old, old days, measures were just as their name indicated: digit (about 3/4 of an inch), palm (~3 inches), span (~9 inches) and so on.

Longer measures included the cubit (~18 inches), ell (~45 inches) and the league (~3 miles or the distance a person could walk in an hour ... leading to the further question, how do you measure an hour? We'll save that for a future column.). Measures were not standard across cultures: An Egyptian cubit was different than a Roman cubit was different than Babylonian cubit, etc.

Into the Middle Ages, many measures were still based on the human body — the ell, for instance, was the length of the outstretched arm from wrist to shoulder, very helpful for simple tailors. However, by the 12th century, though likely earlier, some measures became fixed by standards.

In the 1190s, the yard in England became defined by a set of iron bars. The standards varied across time and cultures, although some standards created a century or two ago only differ by the slightest of fractions from our current definitions. In the mid-19th century, the United States defined the yard in terms of the international meter: 1 yard = 0.91440183 meters.

Those definitions today, whether for yards (and hence feet and inches) or meters (and all the related micros and kilos), come from scientific determinations. The definition of the meter evolved over two centuries from one-ten-millionth of a quarter of the

Earth (1799) to 1,650,763.73 times the wavelength of light from Krypton-86 (1960) to the distance light travels in 1/299,792,458 seconds (1983). The actual length changed little, just the definition for precision and repeatability of the measure.

Inches, yards and meters are fine for measures of nominal size, but what about the very tiny and extraordinarily large ... say atoms and galaxies and all sorts of sizes in between? The meter, as we have seen, has become a precisely determined standard, and it's easily divisible by intent.

One-tenth of a meter is a centimeter, and one-hundredth is a millimeter. A thousand meters equals one kilometer. Other standard prefixes stretch from the yocto (10^{-24}) to the yotta (10^{24}), including among others the femto (10^{-15}), pico (10^{-12}), nano (10^{-9}), micro (10^{-6}), mega (10^6) giga (10^9), tera (10^{12}) and peta (10^{15}) in between. A typical atom is about 0.2 nanometers across, while a galaxy spans about 945,425 petameters.

Human beings tend to understand better when infinitesimal or infinite distances are described in everyday models — you know, an atom is a grain of sand in the Sahara, or the Earth is a golf ball three football fields away from the hot-air balloon-size sun. (Budding scientists remember: Distance analogies should be accurate, appropriate and interesting.)

One scientifically common measure of astronomical distance is the astronomical unit (AU), which is equal to the average distance between the Earth and the sun, or about 93 million miles (149,598,073 kilometers). Pluto averages about 39 AU.

That's appropriate for solar system-scale measuring, but how about for star-to-star measurements? The common folk like light years (distance light travels in a year), but the scientific types prefer parsec (parallax of one arc-second, about 3.26 light years). For comparison, the distance from our sun to Alpha Centauri is about 4.36 light years = 1.34 parsecs = 275,542 AU.

When determining the appropriate yardstick for your measure, just remember accurate, appropriate and interesting. Unless

Continued on page 6



How do we determine that an inch is an inch?

ART CREDITS:
tvshowsondvd.com 1
startrek.com 2,
Insert front
images.google.com
3, 4, 5, Insert back
Patrick McBee 6

REFLECTIONS: Chasing space

Autumn 1993. FOX was desperate to establish itself as the fourth major network in America. At the time, FOX was also the only network that was not afraid to cast genre shows, which had long since been abandoned by the “Big Three.”

Henson and O’ Bannon took their presentation to FOX, knowing the network was the ONLY one looking for shows that were outside television’s mainstream. FOX was interested enough to ask for a pilot to see if what looked great on paper would actually work on screen. But *Space Chase* was going to be an expensive show to produce.

While the Henson Company would have loved the opportunity to shoot an hour of TV to prove the show’s viability, they would need funding to do so. FOX wanted to order six episodes, but Henson would need money for 11 episodes to cover their production cost. FOX wasn’t prepared to go that far, but they did offer development money to produce four more scripts, which would demonstrate other aspects of the show’s potential.

During this period, O’ Bannon was sharing his office with writer David Kemper, who had been the CBS Network executive assigned to O’ Bannon’s first professional television writing job, the 1985 *Twilight Zone*. (This was also where the seeds of *Babylon 5* were planted, where J. Michael Straczynski met Harlan Ellison. They all worked on the show.)

Kemper had worked with O’ Bannon on *SeaQuest* and was in the middle of writing an episode of the up-and-coming *Star Trek* series, *Voyager* (The science-fiction community in television is indeed a small one.), which would debut January of ’94. O’ Bannon enlisted Kemper’s aid in writing the scripts for FOX.



Rockne O’ Bannon

“We met on Super Bowl Sunday,” Kemper recalled. “I had the flu, and Rockne had this office with a gas heater on the floor. We ended up doing five hours, coming up with a bunch of stories – and I missed the

Super Bowl. It was the first Super Bowl I had ever missed!”

Though the four stories they came up with — “Awakening Dragons,” “Instinct for Survival,” “The Light of Truth” and “Into the Lion’s Den” — didn’t end up on screen, elements from these stories would. Items such as the “Aurora Chair” and Scorpius appeared in *Farscape*’s first season. “The Light of Truth” would be rewritten and air during the show’s second season.

With these four scripts now ready, O’ Bannon and Henson returned to FOX in June of ’94. Their hopes were high. They had five good scripts (including the pilot), a very good premise and a network that dared to be different. Everything seemed to fall in place. The show was on track for production.

WRONG. Unfortunately, it took some time to write these four scripts, rewrite the four scripts and do a final polish. In the time that had elapsed, FOX had undergone major revisions in their executive ranks. This is much more common in Hollywood than you’d probably think.

Gone were the executives who championed *Space Chase*, and none of the new people seemed to understand the show and its premise. Also, as a rule, new executives RARELY maintain the pet projects of their predecessors as a matter of principle. FOX’s interest in *Space Chase* was dead.

Undeterred, they took their scripts to Bob Iger, then head of programming for the ABC Network.

“Everybody liked what they saw,” O’ Bannon said. “But they were all terribly afraid. ‘Can this show really be made?’ Because what we were presenting was really daunting. To be candid, science-fiction television has never really found success on regular television networks. The appeal isn’t general enough.”

ABC turned them down. By this time, most people would have cut their losses and moved on. Brian Henson was not one of those people.

He had a dream, and now he had a concept and five scripts. He was determined to see his dream come into fruition. He had a good product, and he wasn’t going to let it die.

Next month: Perseverance yields results, but not as soon as you think. ■

Conn Officer Lorenzo Heard

RANTINGS: Beating Batman's head against a tree

While the Superman film franchise continued to fly throughout the 1980s, Batman had trouble getting launched. No one was interested in doing a “serious, dark, Batman film.”

Michael Uslan kept going to studios. He told *BatmanOnFilm.com*: “The Hollywood community ... wouldn't understand what I was saying about a dark, serious Batman film. ‘Batman is a pot-bellied funny guy with POWs, ZAPs, and WHAMs. It's silliness.’ I'd tell them, ‘No, it's not.’ They couldn't get it.” He persisted and kept getting turned down. The ghost of Adam West lingered.

Uslan said: “My two favorite rejections came from Columbia and my alma mater, United Artists. At Columbia, the head of production said to me — shaking his head after I pitched my heart out — ‘Come on. Batman will never be a success as a film because our movie *Annie* didn't do well.’

“I looked at this guy dumbfounded. I asked him: What did the little redheaded girl who sang ‘Tomorrow’ have to do with Batman? He said, ‘Michael, they are both out of the funny pages.’

“Now, that stupidity was topped only by UA. An exec said to me that a film with Batman and Robin would never work because *Robin and Marian* was not successful. Now, that was about an aging Robin Hood and Maid Marian with Sean Connery! I just picked up all my materials, did not say a word and walked out of the room.”

In 1979, Uslan and Benjamin Melniker formed Bat-Films Productions to produce the film the way he wanted to. First, they had to prove they could produce a comic-book film. They produced *The Swamp Thing* in 1982. The film did well enough to launch a sequel, *Return of the Swamp Thing*, and a half-hour television series from 1990 to 1993. Nevertheless, the studios still were not convinced about Batman.

In the late '80s, Uslan and Melniker lucked into a meeting with Peter Guber, who was a lot younger than other studio heads and grasped the concept. He brought in Tim Burton to direct the film. Jack Nicholson came onboard to play the Joker.

The problem was: Who should play Batman? Uslan wanted to get an unknown. Tim Burton had another idea. He wanted Michael Keaton, previously known for *Beetlejuice* and *Mr. Mom*. When it was announced that

Keaton would play Batman, the fans were less than enthusiastic, to say the least. Fearing a rehash of the old TV show, they were ready to burn down Warner Bros.

Tim Burton said to Uslan: “What I do know, having worked with Michael Keaton on *Beetlejuice*, is that with Keaton on board, we can create a portrait of Bruce Wayne that is so driven, so obsessed, so consumed to the point of being psychotic, I KNOW I can get an audience to suspend its belief. They'll believe that he can dress up as a bat and go out and fight crime.”

He turned out to be right, and the film grossed over \$250 million domestically when it opened in June 1989. It was the biggest blockbuster of the year, spawning a virtual “Batmania II.” The box office performance guaranteed a sequel. *Batman* won an Oscar for art direction-set decoration at the 63rd Academy Awards.

During all this time, the powers behind the comics had been changing the landscape and making Batman serious again. In 1983, Jason Todd became the new Robin in *Batman* #366. Batman quit the JLA and led a new group of superheroes into combat in *Batman and the Outsiders* #1. In 1984, in *Tales of the Teen Titans*, Dick Grayson quit being Robin and became Nightwing.

Batman: The Dark Knight Returns hit the shelves in 1986, featuring an aged Batman. It revolutionized the character and sold so well that Warner Bros. started looking at the film project differently.

In 1987, Miller's “Batman: Year One” began in *Batman* #404, telling the story of the Dark Detective's first year. The following year, *The Killing Joke* by Alan Moore and Brian Bolland came out. The Joker crippled Barbara Gordon. The story also told Batman's modern-age origin.

The comics series “A Death in the Family” ran from *Batman* #426-429. The Joker killed Jason Todd, the second Robin. DC had the fans vote on whether Todd should live or die. They overwhelmingly voted that he should die. The fans hated the snotty little bastard. As they say in Texas, “He needed killin'.”

Thou know'st we work by wit, and not by witchcraft; wit depends on dilatory time.— Desdemona ■

Procurement Officer Peter Chewning



Michael Keaton as Batman

COMING EVENTS

JUNE

June 17 Happy Summer! We'll get together for our June meeting as we prepare for the upcoming Shore Leave convention. We'll journey back to the Hard Times Cafe in College Park, Maryland! Let's gather at 5:00 p.m. for our dinner, then hold our meeting no later than 7:00 p.m. Be sure to get directions from the Insert in our Yahoo! Group.

SCIENCE TREK: Nanometers, miles concluded

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you're selling iron, don't even think about building that light year-long iron standard. Hopefully, the next time your favorite sci-fi character spouts some line about nanometers, miles or parsecs, you'll have a better idea if they know if they're spouting science or fiction.

Web Notes:

- <http://csep10.phys.utk.edu/astr162/lect/distances/distcales.html> (Is it much further,

Papa Smurf?);

- <http://www.onlineconversion.com/> (No, not the religious kind.);
- <http://en.wikipedia.org/wiki/Cubit> (Everything you didn't know you wanted to know.);
- <http://www.mel.nist.gov/div821/museum/timeline.htm> (History of the meter.); and
- http://www.knowledgedoor.com/1/Unit_Conversion/Power_Prefixes.htm (All metric units great and small.). ■

Second Officer Phil Margolies

HOLODICTATION: The needs of the many

The past few months have been a roller coaster of emotions for me and my family. I started a new job, Susan is finishing school (both going to and teaching), Harrison is finally a McBee, and Dad's health went downhill to the point that on Friday June 2, Dad passed away.

I'm sad because I'll miss him, but he was in pain and was suffering. Each of us had the chance to see him on his last days, and we could tell him that we loved him.

Dad had a lot of the qualities Captain

Kirk had in *Star Trek II: The Wrath of Khan*. Dad always put the needs of the many before the needs of the few, or mainly himself. He showed us the strength that a leader needs to guide his family through adversity.

Also, if Dad didn't like the rules, he changed

the parameters of the situation, meaning that he wouldn't allow himself to get caught up in his emotions. This is something I learned and have used in my years as a volunteer firefighter and EMT. Mom once said to me: "Whenever you arrive at an emergency, you instill a sense of calm in those around you."

But the most important thing Dad taught me is that how we deal with death shows us how to deal with life.

Dad was 77 on May 18th. He was a woodsman who lived in the city and a waterman who was born on dry land. Dad loved to sit in the woods and experience nature or sit on the back of his boat and watch the tide come in and go out. Dad told me he'd have loved to live near the water and would have jumped at the chance. It's our pleasure to fulfill Dad's one true wish.

Carroll Dwan McBee was my father, my advisor, my counselor and, most of all, my friend. I'll miss talking with him, and I'll miss seeing him, but I'll never forget him or the lessons he tried to teach me and my brothers and sister.

Dad had a saying hanging in his office, something he tried to live by each and every day: "This, too, shall pass." ■

Weapons Officer Patrick McBee



Mr. Carroll Dwan and Mrs. Marge McBee



Carroll Dwan McBee