



Star Trek fans can contribute to the latest Paramount-sanctioned online project.

Star Trek hits warp speed in comics and fan fiction online

Both comics professionals and fan-fiction writers will be adding to the *Star Trek* legacy in the coming months.

▲ Comics writer David Tischman is working on completing the original *Enterprise's* five-year mission, though he said he wonders whether *Star Trek: Year Four*, which is a miniseries that will begin in July, might be his own personal Kobayashi Maru.

"The Kobayashi Maru is a test Starfleet cadets take, a no-win situation. It's a test of character," Tischman explained to Comic Book Resources. "I'm working hard—and the writing's been harder than I expected—but I think the stories are better because of that extra work."

Tischman recently completed the miniseries *Star Trek: The Next Generation: The Space Between* for IDW Publishing. But he remains focused on Kirk, Spock and McCoy. "Kirk is the ultimate adventurer. He's Tom Sawyer and Buck Rogers and Allen Quartermain all wrapped up in one. Spock is the adolescent geek in all of us, too smart for his own good. McCoy lets his emotions guide his conscience. It's a good lesson—more people should listen to it."

Tischman believes that comics "allow these fan-favorite franchises to live on, to explore the worlds created in TV and movies

and to add to the existing universes."

▲ The first studio-sanctioned, online storytelling event featuring the characters from the *Star Trek* television universe has launched. It is the first officially sanctioned use of the popular characters by fans writing "fan fiction" online, and the event will feature former cast members from the series. An esteemed writer/producer from the famed science-fiction show will moderate and serve as the creative guru for the event.

The multi-week event entitled "Kirk vs. Picard" launched at *StarTrek.FanLib.com*, with George Takei (Sulu in *Classic Trek*) and Wil Wheaton (Wesley Crusher on *TNG*) explaining the event in a welcome video. Fans worldwide are invited to collaborate on an original story featuring the *Trek* characters.

On June 13, Andre Bormanis, 13-year veteran writer and producer of the *Trek* television and feature film franchise, will provide an instructive "scene mission" to millions of fans who can write, read, rate and discuss the short scenes created by their peers.

The online community will vote, and at the end of each week, the most popular fan-submitted scene will be added to the story in progress. The process will repeat each week with a new "scene mission" until the story is complete. ■

Get ready for Shore Leave at the June meeting!

The next meeting of the *U.S.S. Chesapeake Star Trek* and Science-Fiction Club will be on Saturday, June 23, at the Potomac, Maryland, home of Chief Operations Officer Ann Harding.

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

out what fellow club members are up to and hear the latest news about *Star Trek* and other sci-fi television shows and movies.

Do you need to get directions in order for you to make it to the June meeting? Then be sure that you download this month's insert, which you can now find in our online Yahoo! Group. ■

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CAPTAIN'S LOG: "Heavy Lies the Crown"

While awaiting more fan films set in the Classic *Trek* era, I decided to check out the first effort by an overseas group called *Star Trek: Intrepid*.

Set after the *Star Trek: Nemesis* film, the first episode is entitled "Heavy Lies the Crown" and features a diverse cast of humans, a Trill, a half-human/half-Romulan officer and a human commander thrust into the captancy by bizarre circumstances.

While the *Intrepid* is helping a small fleet of vessels settle a distant Earth-like planet, the mission turns sour with the death of the starship's captain. As the crew struggles to adjust, tensions between Starfleet and the colony's civilian authorities flare up until a mysterious alien enemy threatens them all.

Time to put on my Clint Eastwood hat and start reviewing.

The good. Without a doubt, "Heavy" is the best first effort of any fan film series I've seen. The direction is fairly tight, the costumes and effects are great, and the script is regularly clever and often witty.

The central character is Commander Daniel Hunter. He's played by Nick Cook, who also wrote the script, helped with the costumes and handled the props. When he did take the time to act, he handled his angst pretty well, making his role is far more Kirk than Picard.

Also populating the *Intrepid* is Lieutenant S'Ceris, the guy with the ears who spends his time saying "I am not Spock;" Lieutenant Yanis Caed, a Trill played by Lucie Cook, wife of the guy who plays Daniel Hunter; and Commodore Aaron Prentice, who is *not* trying to take over the ship but ends up commanding it for a while anyway.

There's also an officer with a funny chin (as opposed to a funny forehead) who has connections to a secret organization (Section 31, perhaps?); and a pair of brothers, one of whom is a civilian leader in the colony and the other an officer on the *Intrepid*—who won't speak to each other.

A look at the end credits shows one reason this first outing is as good as many other groups' second episodes. Instead of reinventing the wheel, the *Intrepid* folks drew on skills from other fan film groups.

You can tell who they are by the nods scattered through the program. There's a reference to Jim Kirk, a tip to *New Voyages*;

the commander keeps a model of the *Starship Exeter* in his quarters; and a cameo by Captain Shelby from the *TNG*-era series *Hidden Frontier* gives a hint as to who helped with a lot of "green-screen" work, which is when the actors are shot in front of a "green" background, which is later replaced with a shot of the *Voyager* bridge or something.

In fact, one of the effects people is local talent Dennis Russell Bailey, whose work on *Exeter* and *Starship Farragut* probably led to his "intrepid" work in this episode.

Perhaps the most interesting effect was the little red organic ships the aliens used. Or were the little red organic ships the aliens themselves?

The bad. Not much to discuss here, though it would have been a lot more poignant if we'd actually seen the captain of the *Intrepid* before her death and not just heard her disembodied voice.

And while the "green-screen" work was superior to what I saw in *Hidden Frontier*, the camera did bounce a bit every now and then while the background stayed unmoving. Ooops!

The ugly. One of the most difficult aspects of making films is something quite invisible. Many people focus on making great costumes and creating computer-generated effects, but it's easy to overlook something you can neither see nor touch: the sound!

Often throughout the episode, the sound made it difficult to tell what everyone was saying, and the worst was when people were on the planet, when the wind and the background noise often made it difficult to hear.

Adding to the difficulty was the fact that the production was made in Scotland, so naturally, everyone in the cast, including the Romulan and the Trill, had nice, thick Scottish accents when we all know that everyone in the galaxy speaks crystal clear American.

I found it interesting that "Heavy" was dedicated to Jimmy Doohan, who of course brought Chief Engineer Montgomery Scott to life. With that in mind, it often seemed like the entire cast had received diction lessons from Scotty!

In the end, I'd have to say that the first *Intrepid* episode ain't "Heavy," it's actually pretty darn good! ■

Captain Randy Hall



The "three amigos" of the *Starship Intrepid*.

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SCIENCE TREK: Science by Season VII: The Search for Spock

Perhaps your memory doesn't stretch back 14 months to the last "Science by Season" column (episode VI, presenting *The Wrath of Khan*). Perhaps it does. Hey, no groaning in the back. Gro-groan, I said. Not moan—Oh, forget it.

Let's try this again. Every year or so comes along a "Science by Season" column wherein we (I) tackle the science and technology of a single *Trek* season or movie. Having previously covered the Original Series, the animated series, the *Motion Picture* and the movie Randy likes, we arrive at the sequel of that at last, *The Search for Spock*, um, *Spock*. Sorry.

Okay, let's just get to the meat of this month's column. (Heh, he said "meat." Shut up, Beavis!)

Here's the good, the bad and the ugly:

▲ One issue that crosses the boundary between fiction and reality is continuity errors. On the one hand, a viewer (reluctantly) accepts them as a production problem, but on the other, one must account for the discrepancy in the world of the film (or show).

As IMDB (Internet Movie Database—see Web Notes below) notes, the time stamp on the recording of Spock transferring his katra to McCoy is 8128.78, but *The Wrath of Khan* began on 8130.3. Not a problem if you go by Roddenberry's idea that stardates are not linear but a property of a starship's time and location. However, if you think of it like universal time, I guess you'd have to say the clocks were off on the *Enterprise* because of the damage sustained in *Reliant's* attacks.

▲ Along the same lines, it's nice to see the continuity of the economic treaty that had provided the Klingons with Romulan ships. A cost-cutting measure in both the real and fictional worlds.

▲ Another bit of continuity—when the *Enterprise* received its post-TV, pre-*Motion Picture* retrofit, whoever programmed the self-destruct sequence decided to do it the easy way: the sequence is the same as in the episode "Let That Be Your Last Battlefield."

▲ The Genesis Planet not only brings Spock back to life, but starts him over from a child (who grows up very quickly). Oh wait, protomatter in the Genesis Matrix. (Good, bad or ugly in terms of science—discuss).

▲ The planet evolves so fast it destroys

itself. Don't know if we have any real world examples of that one. Wait, protomatter again. That David, mucking with a carefully prepared Genesis Project protocol—amazing that no one noticed his little tweak of the matrix.

▲ Same goes for the concept of Spock transferring his essence (via his fingertips) directly into McCoy's brain. Well, that's why they call it science fiction.

▲ Society versus the individual versus outside perceptions: Klingons don't take prisoners yet Kruge wanted prisoners from the *Grissom*. Maybe Klingons aren't all alike. Any sociologists volunteer to visit Kling?

▲ Warp, transwarp. Anyone clear on the concept? (If not, read the transwarp article on the Journal of Applied Treknology—again, Web Notes below for the link). For the technobabble literate: Yeah, transwarp works, but eventually causes efficiency to drop to nil, negating any benefit.

▲ For those interested in the "real" search for Spock, check out this article: http://www.trektoday.com/news/240507_01.shtml (look here, not in Web Notes this time) on NASA's remote exploration of 40 Eridani, a solar system that is often referenced as Vulcan in *Star Trek* lore.

▲ No review of the science of *The Search for Spock* is complete without a look at the *Enterprise's* death scene.

For anyone familiar with the "crash landing" trope of most science-fictional spaceship crashes (including the *Enterprise D* in that other movie), the destruction of the *Enterprise A* must have seemed so much more realistic following the space shuttle *Columbia's* February 1, 2003, disintegration on reentry.

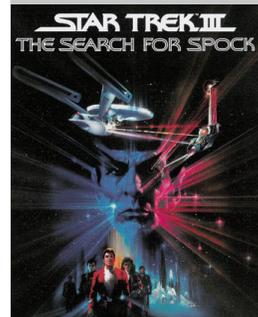
(What is it about the doomed *Challenger* and *Columbia* flights? Both had a diverse crew; one was lost during its launch, the other on landing; and both disasters occurred within calendar days of each other—the *Challenger* was lost on January 28, 1986).

See you next month with another column. For those who only read "Science by Season" columns, see you next year sometime. ■

Web Notes:

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

continued on page 6



ART CREDITS:

startrek.com 1, 3
starshipintrepid.net 2
images.google.com

4, 5, 6

the4400.com

Insert front
starshipfarragut.com
Insert back

REFLECTIONS: Ladies of the Agency

I would be remiss in my duties as the scribe of all things television and science fiction if I didn't elaborate on the only two female agents working for the Bureau of Weights and Measures. They are Claire ("the Keeper") Keeply (not her real last name—that's classified) and Alex Monroe. Both of them were super-intelligent, and I had absolutely NO problem looking at them.

I remember sitting in on an *Invisible Man* panel at Farpoint (*Star Trek*/SF convention), one of the few panels ever NOT run by someone in the *Chesapeake*, waiting for some revelation to a show that I was quite fond of.

The panel consisted of two women who seemed to be as excited about the show as I was. There was a lot of talk about Darien Fawkes, a brief mention of Bobby Hobbes but no comments about the Official or even Eberts, for that matter. However, the ladies had nothing but scorn and disdain for both the Keeper and Alex Monroe. I was shocked. Here were two women who were so efficient at their jobs that they may have been better than the men. For TV, this is in itself a revelation.

Instead, these ladies attacked both female characters viciously, condemning them for even being on the show and wishing they would be killed or at least fired. This program, they said, should be about Darien only—with Hobbes helping him when he's needed. They missed the point. Claire and Sam Carter were miles ahead of the TV curve, as was Alex Monroe, who was Sydney (*Alias*) before Sydney was Sydney.

One thing the Agency was good at was its secrecy and propensity for removing the names of its operatives at the high levels. The man in charge, the head of the Department of Fish and Game, later the Bureau of Indian Affairs, later the Department of Human Services and lastly the Bureau of Weights and Measures, was known only as "the Official" unless you want to count Hobbes and Darien's nickname, "the Fatman." Heck, the head of the government's experimental science department was known as the "Man with No Name." Clint Eastwood fans got it.

This all brings me to the scientist who was assigned to Darien Fawkes, the Keeper. Her first name was Claire, she liked punk rock, and liked to sing in the shower. Claire, possessor of a brilliant scientific mind and an incredibly

sexy and pouty mouth which spewed forth an incredibly sexy and pouty British accent. She supplied Darien with doses of counter-agent, the stuff that kept Darien from succumbing to Quicksilver Madness, a side-effect to the invisibility gland. We know she cared for Darien and was willing to take a bullet for him ("Dismissed"), but at times, she also seemed more concerned with the gland's condition ("Money for Nothing") than with Darien's well-being.

When she discovered a cure for the Quicksilver Madness (with Arnaud's help, more on him next month), she did not tell Darien right away. She contemplated the possibility that the Agency would no longer have a hold on Darien, and he would leave the first chance he got, a sentiment echoed by the Official, who ordered her not to tell him.

On the other hand, there was no question where Alexandra Monroe's loyalties were—at least, not at first, anyway. Her agenda was selfish and self-serving. She used her clout as a super agent to change the Agency's backing, putting them in a higher budget bracket strictly so they could help her recover her stolen child. Ms. Monroe is rated a "five star A," which means she's proficient in surveillance, sabotage, sniper work, hand-to-hand combat, weapons combat and acting. (I'm not making this up.) She also had a five-star rating in CTS (that's Corruption, Temptation and Seduction operations). She became one of Claire's favorite people when she requisitioned her a K21 computer station with a clock speed of 12-½ gigahertz, whatever the heck that means.

Alex's son had been abducted by the Chrysalis conglomerate, a rival international organization that had been a thorn in the Agency's side for a year. In a nutshell, they posed as a fertility clinic so they could impregnate single women who had no time to do it the conventional way. Once the child was brought to term, they would abduct the child and re-sequence his or her DNA, allowing them to stop aging at 35. I will explain this more next month also.

After months of searching, the Agency discovered the whereabouts of Alex's baby, only to discover that her child was a product of one of the head operatives at Chrysalis. This was devastating to Alex and led to a rather unique twist concerning her and her child.

But, of course, that's for next month also. ■

Conn Officer Lorenzo Heard



The cast of *The Invisible Man*. The Keeper and Alex are on the right in the back row.

WAYNE'S WORLDS: Images of Batman — 4

Last time, *Batman: The Animated Series* (*B:TAS*) was about to debut on Fox.

Monday, September 7, 1992. I lived for that date.

That was the day the first episode was set to debut on Fox.

As I mentioned last time, I had seen a copy of an episode at a local *Trek* convention, and I was stoked! It looked great, and I counted the days until the show hit the airwaves.

I was so excited that week and so focused on that Monday that I didn't follow my usual practice (one I still do, by the way) of reading the *TV Guide* from stem to stern. I hated missing programs! And I knew that nothing was going to compete with *B:TAS*.

Finally, the day came, and my VCR (yes, it was that long ago) taped the premiere half hour. It was "On Leather Wings," the same episode I'd seen at the *Trek* con. I was thrilled to have it on tape, the first of many.

But what really struck me was the title sequence. Dark and moody, energetic and relentless, it was gripping. However, one thing was not there—the word "Batman." At the end, the only thing we see is Batman in costume being lit up by a lightning bolt *a la* the cover of the first issue of Frank Miller's *The Dark Knight Returns*. Who needs words when a terrific picture will do? Loved that.

The next day, "Heart of Ice" aired. It turned fourth-tier or lower villain Mr. Freeze into a fascinating character, a scientist trying to revive his ailing wife.

To say I was impressed was an understatement. If this was how they were going to treat the low-level bad guys, what would they do with the Joker and the Penguin?

My roommate at the time, who worked over a half hour from home, used to try very hard to get home in time to watch the tape with me every afternoon. The bad news for him was that I worked less than 10 minutes away, and when it came to *B:TAS*, I was not a patient guy. He'd often burst through the door to discover that I'd already watched that day's show. But I was always happy to watch it a second time!

The first week was percolating along well, and my tape collection of *B:TAS* episodes was growing every day. Life was good.

Now that *B:TAS* was under control, I went back to my weekly practice of reading the *TV*

Guide. I picked up that week's edition, got home and plunked down in front of the television to start reading.

I hit Saturday morning at 9 o'clock and the roof caved in.

On Fox, there was an episode of *B:TAS*. It was called "The Cat and the Claw." It featured Catwoman and Kate Mulgrew voicing the Red Claw, a new villain for Batman. And worst of all, it was *part two*!

How could the *second* part be airing when the first chapter hadn't been shown? I had never heard of this episode. I had to know what was going on, so I pulled out last week's *TV Guide*. There, at nine in the morning, sat an episode of *B:TAS*. Yep, "The Cat and the Claw," part one.

I was livid! The show wasn't a week old, and already I had missed an episode!

I hit the Internet and read an article indicating that Fox had decided to try and bolster their Saturday morning line-up by running episodes then. The author indicated that he thought it was a bad idea since all the advertising had indicated a Monday launch. Very few fans knew about this last-minute change and would be, politely put, unhappy at this.

My response was, "YA THINK?"

Thus began a long and cloudy relationship with the Fox television network and fans of the show.

Later on, Fox decided to run *B:TAS* on Sunday nights. Why they chose to air reruns instead of new episodes I'll never understand. That little experiment didn't last long due to low ratings. *Duhhhh!*

On the other hand, the show itself was, in my opinion, the very best incarnation of Batman ever. Great characters, dynamic animation, surprises that shocked a long-time television watcher such as myself—all in all, some of the very best storytelling I've ever seen.

Some of my very favorite episodes were "Almost Got 'Im," any show with Mr. Freeze, and any episode with Batgirl in it. The series also took time to let us get to know characters before their evolution into heroes or villains. For example, we see Harvey Dent, district attorney, several times before he becomes Two Face. It made the inevitable transformation all the more poignant.

Later on, I found out that the show's

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Who needs to show the word when Batman himself is so very recognizable?

COMING EVENTS

JUNE

June 23 Get ready for this year's Shore Leave. We'll meet at 5 p.m. at Chief Operations Officer Ann Harding's home in Potomac, Maryland, for dinner. The meeting will begin no later than 7 p.m. For directions, check out the insert in our Yahoo! group!

SCIENCE TREK: Science by Season VII ... concluded

Continued from page 3

- <http://www.imdb.com/title/tt0088170/> (I am DB, you am DB.);
- <http://www.startrek.com/startrek/view/series/MOV/003/index.html> (Trek's own perspective);
- http://memory-alpha.org/en/wiki/Star_Trek_III:_The_Search_for_Spock (Star Trek Wiki);
- http://www.treknology.org/transwarp_drive.htm (It's not *tech*knowology, it's *Trek*knowology);
- http://en.wikipedia.org/wiki/Warp_drive (Wiki warp); and
- http://www.geocities.com/ussmunchkin7/Star_Trek_III.htm (*The Search for Spock's* script).

Second Officer Phil Margolies

WAYNE'S WORLDS: Images of Batman — 4 ... continued

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creators were even more frustrated with Fox than I was, and eventually they let the contract with the network expire. I watched the last new episode, "The Lion and the Unicorn," with great sadness, figuring it was all over. Interestingly, that show brought back the Red Claw, who had appeared in the first episode ever aired on Fox, as I previously have pointed out in this article.

Luckily, it wasn't the end. Soon after that, *Superman: The Animated Series* debuted on the WB Network from the same creative team, and Batman joined the Man of Steel soon after in a three-part episode appropriately titled, "World's Finest." For a long time, that was the most-watched show on the WB. The local WB channel ran the same three-part storyline every Friday at 5 p.m. for weeks.

Teaming Batman with Superman meant re-designing the Caped Crusader. While the

B:TAS costume very closely resembled the uniform he wore in the comics, this new one was even darker and more-batlike. I loved it.

The WB episodes were unfettered by Fox's restrictions, and they were often more "adult" (in the good way). For example, in "Cold Comfort," another Mr. Freeze episode, the bad guy goes about wrecking the life's work of several prominent citizens. The biggest shock I ever had was when Freeze comes around a corner at the end, and his body has been destroyed by his transformation, leaving only his head.

Before long, Batman and Superman moved into the Cartoon Network's *Justice League*, which was followed by *Justice League Unlimited*. With every new show, I figured that these guys just couldn't keep up this tremendous pace. And every time, I was happy to admit I was wrong. Very happy.

Next time: The Big Bat Finale. ■

Chief of Security Wayne Hall



Batman was front and center for *Justice League*.

PHASERS ON FUN: CANDORVILLE



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