

Chris Pine, who could be the new Captain James T. Kirk.

Pine may be next Kirk, but new Spock nearly quit acting

Looks like we have a new Captain Kirk, according to the *trektoday* website!

Director Joe Carnahan announced recently that Chris Pine has given up a lead role in his upcoming film *White Jazz* to take on the role of Captain Kirk in the new *Star Trek* film.

“The young man playing Junior Stemmons has opted to ‘go where no man has gone before’ and thus, had to bow out of *White Jazz*,” Carnahan wrote on his official blog.

Only last week, word came out that Pine was being pursued by both Paramount for *Star Trek* and by Carnahan for his new James Ellroy adaptation, which would have seen Pine act opposite George Clooney. *The Hollywood Reporter* predicted the combination of these two roles would make Pine a star, but also noted that the shooting schedules of the two films overlapped, and there was a possibility Pine might have to choose between the two.

“I’ve been talking to him this past week and knew how tough the decision had to be for him,” Carnahan continued. “I don’t envy ever being in that spot, but I gave him my full support, even if it meant he didn’t do *Jazz*. You don’t get opportunities like that often, and I told him as long as he could control as much of that process as possible and not get sucked into doing lesser sequels as a result of taking this gig, then good luck and God bless.”

With Pine now having dropped out of *White Jazz*, it seems likely Paramount will soon officially announce him as the new Captain Kirk. And after that role, it seems he won’t have to worry about work for a while. “We’re sure to do something down the road,” Carnahan finished his blog post. “I’ve already slotted him in for *Killing Pablo*”—a thriller based on the true story of how Colombian gangster Pablo Escobar was assassinated.

▲ Zachary Quinto very nearly quit show business before being cast as *Heroes*’ Sylar and then the new Spock in J.J. Abrams’ *Star Trek*.

“I was in the depths of despair to the point where I couldn’t get out of bed. I was dealing with career obstacles that were profound,” Quinto told *TV Guide*. “I was asking myself, ‘What’s the point of all this? Why am I even in the game anymore?’”

At present, admitted Quinto, his career feels “very dreamlike, though *Trek* is feeling less so as it draws nearer. I just had my first fitting for my Vulcan ears. It felt incredible, and in that moment there was a huge shift for me. Suddenly it was real, and I was like, ‘OK! Let’s get this thing going!’”

Though he does not describe himself as a Trekkie, Quinto added: “From the day I found out they were making the *Star Trek* movie, I said, ‘I want to be Spock!’” ■

October meeting at the McBee residence in WV!

The next meeting of the *U.S.S. Chesapeake Star Trek* and Science-Fiction Club will be on Saturday, October 20, at the McBee residence in Berkeley Springs, West Virginia.

Dinner should begin around 5 p.m. at Weaver’s Restaurant in nearby Hancock, Maryland, followed by our club meeting, which will start no later than 7:00 p.m.

We’ll discuss what fellow club members are up to and hear news about *Star Trek* and other sci-fi television shows and feature films.

Do you need directions in order for you to be able to make it to the this month’s club meeting? Download this month’s insert, which you can now find in our online Yahoo! Group. ■

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CAPTAIN'S LOG: "For Want of a Nail"

Let me start off this month by thanking the crew members who turned out last Saturday night for the premiere of the *Starship Farragut's* second film at the Hoff Theater on the University of Maryland campus in College Park. It was great to have about 10 of us there to support a local *Star Trek* group's efforts!

Speaking of those efforts, let's examine the plot of "For Want of a Nail."



Starship Farragut's second episode premiered on Saturday, October 13.

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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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"starship Enterprise,"
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While beaming down to make first contact with a race of reclusive scientists, Captain Carter, Security Chief Prescott, Doctor Holley and two security guards

suddenly find themselves in the midst of the American Revolutionary War. Despite their best efforts not to alter history, they run into none other than General George Washington.

Back on the *Farragut*, First Officer Tacket and Chief Engineer Smithfield must work together in a race against time to rescue their missing comrades before they're lost forever.

Now, let's see. Where did I leave my Clint Eastwood hat? Ah, here it is!

The good: As with just about every successive *Trek* project by independent producers, "For Want of a Nail" is a quantum leap forward for the *Farragut* over its first outing.

A lot of the credit for that has to go to Mark Hildebrand, who played Kruge in "The Captainty" and appears in just about every third line of the closing credits for "Nail" as its writer, director, film editor, actor portraying General Washington and pastry chef. (That last one was a joke, but I wouldn't be surprised if it's true.)

The premise of the story is an interesting and intelligent take on the perils of time travel. A trailer for "FWOAN" asks the question: If you had access to the past, would you be content just to watch it? Obviously, the answer is "No," and that's where the adventure comes in.

As you'd expect, the folks on the screen are more comfortable in their characters than in their first outing, which focused on Carter and Prescott. This time around, the sparks fly between Tacket and Smithfield as the female chief engineer protects her ship with the same zeal Doctor McCoy shows while treating his

patients on board the *U.S.S. Enterprise*.

In addition, the crew makes good use of the *New Voyages* ship sets, as well as the usual superlative props and costumes.

Speaking of that last item, I really liked the green-and-yellow Renaissance-style robes the snooty aliens wore, but every time I try to describe them as "choirboy outfits" or something like that, people think I'm putting them down. Nah. I thought they were cool.

I also liked the landing party jackets, which were black with grey shoulders. All I could think of was that they were the "first generation" of the outfits Kirk, McCoy and Saavik wore in *The Wrath of Khan*—even though they were actually worn because it was really cold when the cast was filming outside last winter.

It was also a kick to take in a setting and historical characters we've never seen before in *Trek*, one that's unique to our area, too.

Again, the FX were terrific, even though "FWOAN" didn't have any space battles to speak of. Maybe next time.

And just to put the cherry on top, the episode has a somewhat controversial surprise at the end that I found very interesting. It's not a bad thing to be left with something to contemplate after having watched *Star Trek*.

The bad: Not much to complain about here. The only thing that bugged me a bit was the fact that one of the security guards sure knew a lot about chemistry when it was needed. I guess they had "extension courses" at Starfleet Academy during Classic *Trek* as well as *Deep Space Nine*.

The ugly: I wouldn't consider the special "blooper reel" they showed at the premiere as "ugly," but I'm sure the folks in front of the camera think otherwise.

Along with the usual flubs and fumbles, I got a kick out of Hildebrand struggling with a line while dressed as Washington and grumbling to himself, "I wrote the line, so why can't I remember it?"

I guess the really ugly thing is that "FWOAN" won't be available for download from the *Farragut* website until sometime next month. Such is the life of a fan, though it should give me a chance to catch up on my IDW *Trek* comics! ■

Captain Randy Hall

SCIENCE *TREK*: This day in history

To me at least, three memorable things occurred on my birthday, me being one of them. And, well, one of the others occurred 13 years before I was born, which leaves us with the death of Janis Joplin. That's too depressing, so let's wind the clock back. Pick your favorite time travel show/method and follow me back to October 4, 1957.

Little Blinky Ball in Space

History records that the Soviets stunned the world on October 4, 1957, by launching the first artificial satellite into orbit. Crowds around the world gazed skyward to watch a little blinky ball circle the Earth. The Americans were thrown into such a panic that they accelerated their space program and eventually overtook the Soviets, "landing a man on the moon before the decade [of the 1960s] out."

Makes you wonder what history doesn't tell us. Thanks to CNN, the Associated Press and Paul Harvey, here is the rest ... of the story. Unlike America's very public space program, the Soviet endeavor was cloaked in secrecy.

Driven by paranoia, the Soviets held secret even the name of the program's chief scientist and leader, Sergei Korolyov. (In fact, his name was so tightly restricted that another man uninvolved in the space program, Leonid Sedov, became known as the "father of Sputnik.")

What a typical science-fiction story from the 1950s: a dedicated team, laboring in secret, led by a brilliant scientist, racing against time to build, test and launch the world's first artificial satellite.

The Americans Are Coming! The Americans Are Coming!

Here's an irony for you: In the closing months of World War II, the United States and the Soviet Union captured all the German rocket scientists they could find. Formerly devoted to building weapons of mass destruction, these scientists were brought to their respective new countries to, um, build weapons of mass destruction. And, oh yes, develop civilian space programs for exploration and research.

At least in the United States. In the Soviet Union, the "civilian" program grew straight out of the fears of the reach of American missiles, loaded with hydrogen bombs. (To be fair, the American space endeavor was never fully separated from the desire to "hold the high ground" for future warfare.)

As the Soviet scientists developed their R-7

ballistic rocket, they realized it was in fact powerful enough to launch a payload into orbit. Then the folks developing the payload (read, bomb) ran into problems, so the Soviets were left with a really powerful rocket and nothing to launch.

Nothing, that is, until Korolyov convinced the Kremlin to let him launch a satellite into orbit before the Americans did the same, as those Yankees planned for the International Geophysical Year of 1958. I imagine the conversation went something like this (translated from Russian with the help of P. Chekov):

Korolyov: *I've got a really cool idea. Let's be the first to launch an artificial satellite into—*

Soviet General: *Yeah, yeah, fine, whatever. Now how big a bomb can we launch?*

Korolyov knew the development of a Soviet satellite in the planning stages would land them behind the American "Vanguard" program, so he had his team quickly draw up a little blinky ball. The team tried to convince him to add scientific equipment, but Korolyov kept them focused on "little," "blinky" and "ball." (Korolyov knew, of course, that if they put science over politics, I'd be writing about how the U.S. beat the Soviets into space.)

Three months later, the Soviet team had a 184-pound aluminum sphere packed with two transmitters and four antennas. The launch was set for October 6, 1957, though a scare (proved false) that the Americans were aiming for an October 5 launch prompted Korolyov to move up the date to October 4 (a good thing for me, because by October 4, 1970, my mom was two weeks past her due date).

We Did It! Yawn.

Following the launch and the first "beep" received back on Earth (that's what Sputnik did: circle the Earth for several months and beep), Korolyov called Soviet Premier Krushchev. Here's how I imagine the conversation:

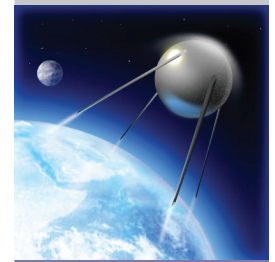
Korolyov: *We did it! The first artificial satellite!*

Krushchev: *Congratulations to the Soviet Union. What's for dinner?*

Krushchev's son: *What should we tell the world?*

Krushchev: *The world? Tell the paper to run something under "Why we're better than the U.S." on page A47.*

The world, though, cared much more, and *Continued on page 6*



The Sputnik satellite changed space exploration forever.

ART CREDITS:
images.google.com
1, 3, 6, Insert back
starshipfarragut.com 2
startrek.com 1, 4, 5
nbc.com Insert front

REFLECTIONS: Time in a bottle

The most impressive thing about *The Next Generation*, for me anyway, was how different it was from the Original Series. I'm a big stickler for avoiding repetition, so this was very important to me. The look was different, the captains were VERY different, and even the tone and outlook of the shows were different.

My favorite difference was that *Next Gen* was an ensemble cast. At least, at first they were. I hated the whole concept of the "Big Three," adopted sometime during their second season. I always felt they had really interesting minor characters, and they were used during the first season but ignored (except Chekov) in their last two. I hate the idea of characters, especially interesting characters, reduced to background props. It's a waste of the actor's time and the studio's money. Even though the idea of an ensemble cast would last no longer than three seasons on *Next Generation*, it was exciting to see it even attempted.

The Original Series was a metaphor/commentary on life as we knew it and the world around us. It was a science-fiction staple in literature (well, it USED to be) to use the medium to explore new ideas and postulate on man's inhumanity to man, or sometimes, his humanity to man, and the Original Series did this better than anyone.

On the other hand, *Next Generation* could not afford that luxury. By the 1980s, that sort of thing had become commonplace on television. People don't realize how regimented TV was in the 1960s. There were things you were not allowed to comment on in television, and the Original Series did it and got away with it. *Next Gen* was hampered a bit by *Star Trek's* reputation and was watched closely.

Next Gen took a more philosophical and introspective route with their storylines. The human condition had always been the overall perspective for true exploration in *Star Trek*, and the *Next Generation* explored it diligently.

The first two seasons were mired in it, but with a pronounced lean toward science. Some rather amazing scientific theories were being bounced around, making the show a lot deeper than it was actually given credit for.

Ideas were presented, and *Next Gen* was actually a source for food for thought. These ideas were sandwiched between a show struggling to find its own voice and identity and actors searching for their characters. In the

industry, the first season of any new show is called the "shakedown cruise," and every show goes through it.

This did not apply to *Next Generation*. By 1987, *Star Trek* was firmly planted in the soil of Americana, an icon, an American folklore with deep roots in American mythos, with branches that spread around the world. *Next Gen* had no choice but to be popular, and it was.

Every season, *Next Gen* gained more viewers. Whereas the Original Series was a cerebral genre-watcher's own little secret and embraced by a select few, *Next Gen* arrived with a preordained audience and much anticipation and expectation. Its success with the viewers is indisputable. Its place in the annals of science fiction is polemical. For a short while, the last half of the first season through the second season and that amazing fourth season, *Next Generation* was magic.

These are *Next Generation's* best episodes and the writers by seasons:

Season 1

"Haven"—Tracy Torme (Lwaxana Troi's first appearance, Torme would create *Sliders*)

"The Battle"—Herbert Wright

"Hide and Q"—Gene Roddenberry/Maurice Hurley

"The Big Goodbye"—Tracy Torme (Peabody Award)

"DataLore"—Robert Lewin/Gene Roddenberry

"11001001"—Maurice Hurley/Robert Lewin

"Heart of Glory"—Maurice Hurley

"The Arsenal of Freedom"—Richard Manning/Hans Beimler

"Skin of Evil"—Joseph Stefano/Hannah Louise Shearer (Stefano created the *Outer Limits* series)

"Conspiracy"—Tracy Torme (my favorite *Next Gen* episode)

Season 2

"Where Silence has Lease"—Jack B. Sowards (wrote *Wrath of Khan*)

"Elementary Dear Data"—Brian Alan Lane

"The Schizoid Man"—Tracy Torme

"A Matter of Honor"—Burton Armus

"The Measure of a Man"—Melinda Snodgrass (this was a spec script and the best *Next*

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REFLECTIONS: Time in a bottle ... continued

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Gen ever)

“The Dauphin”—Scott Rubenstein/Leonard Mlodinow (*Trek* gets a love story right, a rarity)

“Contagion”—Steve Gerber/Beth Woods (the creator of *Howard the Duck* and a computer program)

“Time Squared”—Maurice Hurley (one of the most original time travel stories I’ve ever seen)

“Q Who”—Maurice Hurley (first appearance of the Borg, originally part 1 of “Time Squared”)

“The Emissary”—Richard Manning/Hans Beimler (K’Ehleyr’s first appearance)

“Peak Performance”—David Kemper (producer of *Farscape*)

Season 3

“The Survivors”—Michael Wagner

“Who Watches the Watchers?”—Richard Manning/Hans Beimler

“Booby Trap”—Ron Roman/Michael Piller/Richard Danus

“The Defector”—Ronald D. Moore

“Deja Q”—Richard Danus

“Yesterday’s *Enterprise*”—Ira Steven Behr/Richard Manning/Hans Beimler/Ronald D. Moore (From an idea by Denise Crosby, this was written in a weekend. Michael Piller wrote Act 5 uncredited.)

“Sins of the Father”—Ronald D. Moore/W. Reed Morgan

“Hollow Pursuits”—Sally Caves (first appearance of Barclay)

“Sarek”—Peter S. Beagle

“Best of Both Worlds”—Michael Piller

Season 4

“Brothers”—Rick Berman (with LOTS of rewrites)

“Family”—Ronald D. Moore

“Remember Me”—Lee Sheldon

“Reunion”—Thomas Perry/Ronald D. Moore/Brannon Braga (first appearance of Gowron)

“Future Imperfect”—J. Larry Carroll/David Bennett Carrem

“Final Misson”—Kacey Arnold-Ince/Jeri Taylor (Wesley goes to Starfleet Academy)

“Data’s Day”—Harold Apter/Ronald D. Moore (first appearance of Keiko—O’Brien’s

wedding)

“The Wounded”—Jeri Taylor (first appearance of the Cardassians)

“Clues”—Bruce D. Arthurs/Joe Menosky

“The Drumhead”—Jeri Taylor

“Half a Life”—Peter Allan Fields

“The Host”—Michael Horvat (first appearance of the Trills)

“The Mind’s Eye”—Rene Echevarria (first appearance of Sela, another idea by Denise Crosby)

“Redemption”—Ronald D. Moore

Season 5

“Redemption, Part 2”—Ronald D. Moore

“Darmok”—Joe Menosky

“Ensign Ro”—Michael Piller (first appearance of the Bajorans)

“Disaster”—Ronald D. Moore

“The Game”—Brannon Braga (Ashley Judd—yow!)

“Unification”—Jeri Taylor (Spock!)

“Conundrum”—Barry M. Schkolnick

“The Outcast”—Jeri Taylor

“Cause and Effect”—Brannon Braga (Frasier as a Starfleet captain)

“The First Duty”—Ronald D. Moore/Naren Shankar

“The Inner Light”—Peter Allan Fields (Hugo winner)

Season 6

“Relics”—Ronald D. Moore (Montgomery Scott)

“A Fistful of Datas”—Robert Hewitt Wolf/Brannon Braga

“Chain of Command, Parts 1 & 2”—Ronald D. Moore/Frank Abatemarco

“Face of the Enemy”—Naren Shankar (Troi as a Romulan)

“Tapestry”—Ronald D. Moore

“Rightful Heir”—Ronald D. Moore

Season 7

“Inheritance”—Dan Koepel/Rene Echevarria (Data’s mom)

“Parallels”—Brannon Braga (great omniverse story)

“The Pegasus”—Ronald D. Moore (Section 31?)

“Lower Decks”—Rene Echevarria

“Journey’s End”—Ronald D. Moore

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TNG20



COMING EVENTS

OCTOBER

October 20 Our next club meeting will be on Saturday, October 20, at the McBee residence in Berkeley Springs, West Virginia! Meeting at 7!

SCIENCE TREK: This day in history ... concluded

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days later, so did the Soviet leadership. People around the world gathered outside at night to watch the little blinky ball—actually, the second stage booster as Sputnik itself was far too small to see with the naked eye. Within a month, the Soviets launched the half-ton Sputnik II satellite, carrying the world's first space dog, Laika (also the first astrocanine to die in space a few hours after launch).

The Americans finally got into orbit with Explorer 1 on January 31, 1958. Better late

than red, I suppose. ■

Web Notes:

- <http://www.cnn.com/2007/TECH/space/10/02/sputnik.secrets.ap/index.html> (the source);
- http://www1.nasa.gov/audience/foreducators/postsecondary/features/F_Rockets_and_People.html (Boris ... the real source);
- <http://en.wikipedia.org/wiki/Laika> (R.I.P.); and
- <http://www.aerospaceguide.net/satellite/explorerer.html> (the U.S. effort)

Second Officer Phil Margolies

REFLECTIONS: Time in a bottle ... concluded

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(Wesley's a Traveler—origin of the Maquis)

“Pre-emptive Strike”—Rene Echevarria

(Ro joins the Maquis)

“All Good Things ...”—Brannon Braga/
Ronald D. Moore (Series finale and Hugo winner) ■

Conn Officer Lorenzo Heard

WAYNE'S WORLDS: New season off to shaky start

Since Lorenzo is waxing eloquent this month, I thought I would quickly run down which genre shows I thought were off to a good start and which ones I have reservations about in this new season.

Bionic Woman: This NBC show is the one I feel is off to the best start, which isn't saying much. The pilot was great, but the second and third episodes have left something to be desired. The ratings started high, but have been dropping. Will the show last only one season? Stay tuned!

Stargate Atlantis: Is it just me, or has this show kicked into high gear with the addition of Sam Carter? Yes, the Ronin episode was weak and obvious, but the rest have been pretty gripping.

Journeyman: If I were a betting man, I wouldn't bet on this show lasting long. The absolute worst part of the program is the whining wife who won't tell anyone about her husband's quirky time-travelling. Viewers have been turning off this show, and it very well may be the first to fade from the airwaves.

Flash Gordon: This Sci Fi Channel series is hanging on by a thread and may join its fellow

program *Painkiller Jane* as a one-season wonder. And it's too bad, too. It does have its funny moments, but people don't seem to make the connection that this show is trying to be like the ultra-successful *Eureka*. I've liked it so far, but don't think it will be back.

Pushing Daisies: Can I please get my hour back? This show is so painful they ought to give out aspirins before allowing people to turn it on. This show had quite a bit of critical buzz associated with it, but who says critics know good television when they see it?

Reaper: It's *Brimstone* light—less filling, less enjoyable. It has cute moments, but it isn't genuinely funny for something that has many comedic elements in it.

Chuck: The first episode or two were kind of cute, but the last two episodes have had me looking at my watch and wondering how long before *Heroes* comes on.

Heroes: That's not to say that *Heroes* has been much better because it hasn't. It really hasn't. I'm particularly disappointed with Hiro's storyline. Finding out that one's idol is a jerk is a cliché and a half. Bleh. ■

Chief of Security Wayne Hall



Hiro isn't as excited this year due to his clichéd storyline on NBC's *Heroes*.