



Winona Ryder will play Spock's maternal unit in the upcoming *Star Trek* feature film.

## Captain Pike and Spock's mother cast for *Star Trek XI*

New faces continue to take over familiar roles as the latest *Star Trek* motion picture began filming recently.

Two-time Academy Award nominee Winona Ryder has been hired to play Spock's mother, according to *trektoday.com*.

By hiring Ryder, the producers more than make good on their promise to cast big-name actors in *Trek*. Ryder has been active in Hollywood for over 20 years, having appeared in major films such as Bram Stoker's *Dracula*, *Girl*, *Interrupted* and *A Scanner Darkly*. She received Oscar nominations for her roles in *The Age of Innocence* and *Little Women*, and already made a first step into the world of science fiction by starring in *Alien: Resurrection*. Soon, she will be appearing in the films *The Informers* and *The Last Word*.

At 36, Ryder is only six years older than Zachary Quinto, who will be playing a young version of Spock alongside Leonard Nimoy. This raises the possibility Ryder will be seen in flashback scenes depicting an even younger version of Spock. Previously, a baby Spock was already briefly seen in *Star Trek V: The Final Frontier*.

The role of Amanda Grayson was originally portrayed by Jane Wyatt. Wyatt appeared in the Original Series episode "Journey to Babel," as well as in *Star Trek IV: The Voyage*

*Home*. In the brief flashback scene in *Star Trek V*, she was played by an actress named Cynthia Blaise, while Majel Barrett provided her voice in the Animated Series episode, "Yesteryear."

In related news, Canadian actor Bruce Greenwood will be playing Captain Christopher Pike.

Though not a big-name star, Greenwood's work will be familiar to many moviegoers. The actor played President Kennedy in *Thirteen Days*, Truman Capote's lover in *Capote*, and also had a role in the science-fiction blockbuster *I, Robot*. On television, Greenwood had roles on *St. Elsewhere* and *Knots Landing*, and the lead role on the critically acclaimed series *Nowhere Man*, one of the first series aired by *Star Trek: Voyager* network UPN. Most recently, Greenwood starred in the HBO drama series *John from Cincinnati*.

The *Hollywood Reporter* article announcing the news provided few other details, beyond providing a brief overview of the role of Pike in *Trek* lore. The character first appeared in the unaired Original Series pilot, "The Cage," as captain of the *Enterprise*, only to be replaced by the character of Kirk for "Where No Man Has Gone Before" when actor Jeffrey Hunter refused to appear in the second pilot. Footage of Hunter as Pike was later used for the two-part TOS episode "The Menagerie." ■

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## Let's go to the Whites' house in Laurel this month!

The next meeting of the *U.S.S. Chesapeake Star Trek* and Science-Fiction Club will be held on Saturday, November 17, at the home of Starfleet Intelligence Officer Annie White and Chief of Computer Operations John White in Laurel, Maryland.

We'll get together for dinner around 5:00 p.m., 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.

Need directions to make this month's club meeting? Download this month's insert, which you can now find in our online Yahoo! Group. ■

## CAPTAIN'S LOG: The measure of both worlds

I almost let the 20<sup>th</sup> anniversary of *Star Trek: The Next Generation* go by because, frankly, I've been much more excited by the recent spate of "independent productions" set in the Classic *Trek* era. But there's a lull in that area this month, so I thought I'd share my thoughts.

Most of you know I'm not a big fan of *TNG*. I realize they had to do things differently from the original to have their own identity, but I found Picard to be a stuffy old grouch who baldly and boringly either went where the original *Enterprise* already went before or knew better than to go there.

Still, I did like Riker (Kirk Junior), the android Data because he was a blank slate for the writers to use in so many ways and Tasha Yar, who was an overzealous security chief before all security chiefs were overzealous.

Looking back, I'd say I enjoyed about one out of every four *Next Gen* episodes, with "Arsenal of Freedom," "Skin of Evil" and "Peak Performance" as early favorites.

As time passed, two programs emerged as my favorites, and to this day, I still can't pick one over the other because I liked each one for different things.

The first time I felt everything came together for *TNG* was in the second-season classic, "The Measure of a Man," which found Data on trial for his very existence with Picard arguing for the android and Riker as the prosecution. (As you can see, Data was in real trouble.)

The spec script by Melinda Snodgrass was played beautifully, and when Riker finished proving that Data was essentially a toaster, I seriously wondered if Brent Spiner's contract had run out! After all, Tasha Yar was written out before the end of the previous season.

Instead, Picard's defense was so wonderfully done that for one of the few times in *Next Gen's* seven years, I actually cheered for the old coot! But just to show what an impact the episode had on me, I'm still not sure that Data was really alive, or if he merely thought he was!

I also hoped we'd see Judge Advocate General Phillipa Louvois again, but no such luck since *Next Generation* seemed to lose its interesting female characters at warp speed.

That brings me to my other favorite *TNG* episode, *Trek's* first season-ending cliff-hanger, "The Best of Both Worlds."

After being introduced by Q during *TNG's* second season, the Borg — the best new baddies the series would produce — came back big time with the *Enterprise* and its captain squarely in their sights.

Even though they had the help of an interesting new female character — Lt. Commander Shelby — the crew lost Picard to their man/machine foes, who quickly converted him into the Borg leader Locutus.

The first part ended with Riker, who had expressed doubts if he could handle the rigors of being a captain, ordering the *Enterprise* to fire everything but the kitchen sink at the Borg ship in a final, desperate attempt to prevent it from invading the Federation.

I don't know about you, but I spent the whole summer wondering what would happen next. I knew TV well enough to figure out that the blast wouldn't take out the Borg, since if it did, what would happen for the rest of the second part?

Things started off well when the conclusion got underway. The Borg plowed their way to Sector 001, but Riker and Shelby were in charge, so there was still hope.

Riker's solution was as simple as it was elegant. If the enemy has taken your leader and made him one of theirs, recapture your captain and use him against your foes.

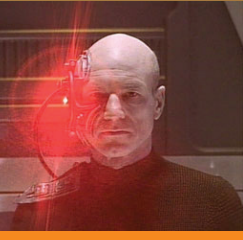
And the new captain got in one of my favorite lines in all of *Next Gen*. After Locutus warned him not to interfere, Riker replied: "Take your best shot, Locutus, because we are about to intervene!"

At that moment, I felt something I wasn't used to during *TNG*: I was actually excited! Not only was this a great space battle, but there was a can-do attitude I'd never felt with Picard in command.

Riker's plan worked, and the Borg were blown to smithereens. Unfortunately, the dull captain came back while Shelby left, never to return.

If all of *Next Gen* had been as good as "Measure" and "Both Worlds," I'd have been the biggest *TNG* fan on the planet. Thank goodness for Classic *Trek* and *DS9*. ■

Captain Randy Hall



The cold, robot-like Captain Picard became the cold, robot-like Locutus.

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Trek: Deep Space  
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# SCIENCE *TREK*: We hold these rights ...

I wonder if there was a November lobby that compelled our government to set Election Day as the first Tuesday in the 11th month. (Recall your U.S. history if you will: Election Day used to be March 1.)

Anywhichway, many people in our region and around the country recently cast ballots for their local and state elections, exercising that intrinsic right of a democracy/republic: voting.

That brings us to this month's topic: politics. Sure, there are some who might argue that science fiction is all about ray guns, space battles and putty-headed aliens, but there is something deeper,

One element that reflects how futuristic speculative fiction is often a commentary on today's society is the socio-political angle in many SF stories. So this month, we'll put aside physics, biology and chemistry to take up political science.

There are two angles here. One is that *Star Trek* is a cultural phenomenon with its own socio-political impact and implications (see "*Star Trek* and the Great Utopian Sell-out" in Web Notes). The other is to look at the socio-political environment within the narrative world of *Trek*. We'll be exploring the latter today.

The *American Heritage Dictionary* defines "politics" as the "art or science of government or governing ... of a political entity." From the beginning, *Star Trek* has explored the socio-political arena.

In "The Omega Glory," Captain Tracey abandoned the highest principle of the Federation (the Prime Directive) to play politics on Omega IV (a world that independently developed the Constitution of the United States ... talk about parallel planet development!).

And in "Journey to Babel," we were given a glimpse of Federation politics at work, and as a special bonus, political backstabbing (literally!).

*Star Trek* is full of treaties (the negotiation of, the interpretation of and the effect of) and interstellar diplomacy, as well as (inter)galactic/planetary legal systems. Throughout the Original Series (television and movies), we saw — either directly or indirectly — the political entity called the

"United Federation of Planets" in action.

*The Next Generation* added the element of the political affairs of the Klingon Empire, with the machinations of Gowron and Duras, while *Deep Space Nine* launched us into both the politics of the Bajoran Provisional Government and the Cardassian Detapa Council and Central Command (military coup, anyone?).

*Deep Space Nine*, particularly in its first season, was famous for (among many things) its focus on Bajor and its political situation. Yet, strains of political storytelling run through the show.

The entire Maquis situation, in which Federation citizens were basically disowned by their "nation" to satisfy an accord with the Cardassian Empire, was a prime example of a political deal that sacrificed the little people for the "greater good" (a fundamental Cardassian ideology, which is probably why the Cardassians never appeared to have the same problem with the peoples they left behind in Federation space).

In *Voyager*, we saw the Kazon Order, a collection of independent sects of a dispersed species ... kinda like Gypsies in Space. With "The Year of Hell, Parts I and II," we see a military/political decision on the part of the Krenim (to re-establish the dominance of their society following an attempt to eradicate their enemy gone badly wrong).

And *Enterprise* is all about the founding of the Federation.

I hope I've shown that politics and political science are an important element in *Star Trek*, as much as it is in other science fiction. (What's *Star Wars* but a multi-movie tale of the rise and fall of a galactic empire?) There might not be voting, campaigning and 501(c) entities, but that doesn't mean science fiction is void of politics ... it just runs deep. ■

Web Notes:

• [http://en.wikipedia.org/wiki/Category:Star\\_Trek\\_politics](http://en.wikipedia.org/wiki/Category:Star_Trek_politics) (It's got its own Wiki entry);

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Captain Tracey with many of the Classic *Trek* crew in "The Omega Glory."

**ART CREDITS:**  
[images.google.com](http://images.google.com)  
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[startrek.com](http://startrek.com) 2, 3  
[cbs.com](http://cbs.com) Insert front

## REFLECTIONS: A sci-fi state of affairs

“There is nothing wrong with your newsletter. Do not attempt to adjust the type. We are controlling content. We control the horizontal. We control the vertical. We can change the point of the article to a soft blur or sharpen it to crystal clarity. For the next few minutes, we will control all that you see and read.” — Modified intro from *The Outer Limits*, a sci-fi classic

As I look at the new science-fiction/genre television season, I am struck by the familiarity of it all. I find myself torn between the realm of *deja vu* (also a movie of the same name, one of the best sci-fi films I’ve seen in years, starring Denzel Washington) and disbelief. Most of the new show display a strong lean toward the familiar and what we’ve already seen. Is there in truth no original thoughts coming out of Hollywood anymore? What’s the deal with this sudden spate of recycled television shows and recycled concepts?

Just about every genre show seems to be a rehash of another show we’ve already seen. Let’s start with the obvious, *The Bionic Woman*.

The original show was about as interesting as cow manure and nowhere near as useful. I couldn’t stomach it or its companion show, *The Six Million Dollar Man*. The only time I remember actually enjoying the show was the time bionic Bigfoot (I am not joking,) beat the crap out of Steve Austin. I stood up and cheered!

Granted, there is a case to be made for re-imagining. *Battlestar Galactica* is miles above the original crappy show from the ’70s, and the new *Bionic Woman* is not a bad show, but it’s not yet a good show either.

Everywhere I look, I see the inspirations of television past.

*Chuck* is no more than *Jake 2.0* redone, a geek who is recruited by a government agency

to help them fight crime.

*Journeyman* is *Quantum Leap*, a man who finds himself continually being thrust into the past so he can help random people live better lives. It’s not as well written as *Leap* could be. It’s also not as pretentious as *Leap*, but it is equally as annoying.

*The Reaper* is *Brimstone* with a laugh track. The Devil recruits a young man to help him retrieve escaped souls and return them to Hades. More cute than funny and it bothers me to see a great concept as was *Brimstone* reduced to pratfalls and gross-out humor.

*Moonlight* is the latest in a series of the “vampire as a detective gag.” *Angel*, at times when wrested away from Joss Whedon’s silliness, could be very clever.

The one new show I’ve seen that has got me excited has yet to air, *Terminator: The Sarah Connor Chronicles*.

If you are a fan of the *Terminator* films, you are in for a real treat.

I’ve seen the pilot and was very impressed. It has a lot of potential for great stories and real character growth from its recurring ensemble.

Sarah Connor was the female lead from the first two *Terminator* films. and the show picks up right after *Terminator 2*.

I would also be remiss in my duties as a genre opinionist if I did not take this time to mourn the cancellation of the Sci Fi Channel’s original *Painkiller Jane*.

It was original in concept and execution. Witty in application, this show had not only my interest, but my anticipation with each and every episode. Intriguing characters and story twists on a regular basis (They killed a major character! I love that!), the show held me with baited breath during its entire run.

It also went out like it ran, with a great set-up to be resolved and a killer twist that had me guessing right up to the end. It will be missed.

Next month: We continue with the new revelation in genre television: *The Eureka Factor*. ■

Conn Officer  
Lorenzo Heard



## WAYNE'S WORLDS: How to survive the writers' strike

If you've been reading my column at all, you probably know that I watch television. Okay, a *lot* of television. I watch every SF show I can fit in, and that doesn't include my passion for mystery/crime dramas. In fact, I have two televisions in my bedroom, each with recorders so I don't miss anything.

Again and again, I'm seeing articles about how the strike will affect viewers. Well, let me share my feelings on it as well as some plans I have if it goes on for an extended period of time, as it appears it might.

Since it is likely that most drama/SF shows probably have enough episodes in the can to survive until the February sweeps period, I really don't think it will affect me much. And yet, I have to confess to a strange feeling of ... comfort ... at the thought of a break that might last several months.

Now, I'm sure that's not what TV execs want to hear from someone like me. I work hard to watch every new episode when it airs so I don't have to try to catch shows I've missed during reruns. It pays off during the summer in particular.

So what will I do if the strike goes on for a long time?

First thing I'll make happen is to fill up my Sundays with what I like to call my "complete story" schedule.

For example, I've longed to watch the entire *Matrix* group of films from beginning to end. I'll get up early on a Sunday morning, kick off my day with *The Matrix* movie, follow it with the *Animatrix* and then dive into the last two films of the series. If I need a break in between, I'll pull out my copies of "The Matrix Comics" (I have both issues, by the way).

Then, the next weekend, it will be a *Lord of the Rings* moviefest, taking in all three extended versions in a row in one day.

I've often wanted to see these things as a complete whole. But being a busy person, I usually can only catch bits and pieces of things. It would be a welcome change to dive into an extended tale for a day.

Another option is to pull out my DVD collection and finally start watching the extras on the DVDs I haven't gotten to yet.

I love DVD extras. After I've seen a movie or show I really like, I enjoy finding out more

about it. I simply haven't been able to keep up with the influx of DVDs.

This whole thing would probably satisfy a co-worker of mine who just wretches when she finds out I have DVDs I haven't even opened yet. "How can it be? A DVD needs to be opened and watched as soon as it is bought," she opines.

If it were only that simple! I buy DVDs of things I know I will want to watch again in the future, not just today.

Another thing I'd love to do is clean up my apartment and invite friends over for board games or DVD games. A long time back, we played the *Star Trek: The Next Generation* DVD Game, and we loved it. I have several games that haven't been played yet, including a *Stargate SG-1* and a *24* game. Lucky I live near several phone-order pizza places!

Then, when I've looked at all the DVD extras, I might start watching my favorite films and shows from the beginning again. Of course, I like Lorenzo's cool idea for a film room at a local *Trek/SF* con. He wants to fill the whole weekend with premiere episodes of SF shows ... you know, like *Stargate: Atlantis*, *Battlestar Galactica*, *Farscape* and *The X-Files*. Could be fun even at someone's house!

Another friend suggested we put together a DVD sharing club so we can trade previously unseen shows with each other. That could work pretty well.

There is, however, one thing I will never ever do, and that's stoop to watching "reality television." I can't stand *Survivor* or even *The Amazing Race*.

Oh, and one more "no way" is to do what one person suggested ... "Watch more sports!" I like sports well enough, but I can't tell you any of the players' shoe sizes or high school grades or such things. I'm a "fair weather fan," as one co-worker puts it ... I only watch when it interests me to do so and, honestly, that's not very often.

I'm sure that whenever the strike is done, part of me will breathe a sigh of relief, then get back to listening to stories as told to me by my the best entertainer I know, my television.

What's my prediction on how long the strike will last? Based on past experience, I'd say at least until January. But I'd sure love to be wrong on this one. ■

Chief of Security Wayne Hall



# COMING EVENTS

NOVEMBER

November 17 ..... Our next club meeting will be on Saturday, November 17, at the Whites' house in Laurel, Maryland! Dinner at 5, meeting at 7!

## SCIENCE TREK: We hold these rights ... concluded

Continued from page 3

- <http://www.postmodernvillage.com/eastwest/issue3/3a-0008.html> ("Star Trek and the Great Utopian Sellout");
- <http://www.tamu.edu/upress/BOOKS/2005/chaire.htm> (Visions of Law and Justice);
- <http://www.aerospaceguide.net/satellite/explorer.html> (the U.S. effort);
- [http://en.wikipedia.org/wiki/United\\_Federation\\_of\\_Planets](http://en.wikipedia.org/wiki/United_Federation_of_Planets) (You want the Federation, I'll give you the Federation.); and
- <http://www.kuro5hin.org/story/2005/5/9/0045/76043> (Failed Enterprise?).

Second Officer Phil Margolies

## PHASERS ON FUN: WikiWorld

