



James Cawley portrays Captain Kirk in *Star Trek: Phase II*.

## *New Voyages/Phase II* carries on legacy of *Star Trek*

Even though the *Star Trek* feature film continues production, most of the franchise news is centered on the independent film group previously known as *Star Trek: New Voyages*.

The group recently changed its name to *Star Trek: Phase II*, a reference to what could have been a continuation of Classic *Trek* after the show's initial three-year run.

When the episode "World Enough and Time" was recently nominated for a Nebula Award, a controversy erupted over the group's official status. Some consider them to be a "professional" filmmaking set-up.

However, James Cawley, who plays Captain Kirk and serves as the *Phase II* leader, said that: "Legally, we are a fan-based production. We exist solely because we maintain our amateur status and good faith relationship with Paramount CBS. Contrary to anything stated anywhere else, we have not sold tickets for any public exhibition of any of our episodes nor have we authorized anyone else to do so."

Cawley stated that some actors in good standing with the Screen Actors Guild have been paid in the past, but it was with the understanding that they are a "fan production." Cawley felt that for the episode to be considered for a Nebula, the rules should be relaxed.

During an interview with *trektoday.com* at the recent Farpoint convention, Cawley talked

about his experience on the set of the new *Star Trek* film.

"It started because Marc Zicree, who directed 'World Enough and Time,' was friends with J.J. Abrams," Cawley said. "Marc told him, 'I'm doing this *Star Trek* thing,' and J.J. was very interested because he had just taken the job to do the new feature film. Marc said, 'You really should take a look at James. Maybe there's something in the picture you could put him in. That would be really cool.' I thanked Marc but never expected anything. Then I got a call for an audition. I auditioned in New York. They videotaped it and sent it out."

Cawley, who never auditioned for the role of Kirk in the new film, never heard anything else about it until he happened to be called out to meet with Paramount about *Phase II* and happened to be on the set talking with a friend who had been a stuntwoman on *Voyager*.

"J.J. came out on lunch break and recognized me," said Cawley. "He knew who I was and said, 'What are you doing here?' I told him I was there for this other meeting, and he said, 'When you're done, you're my guest; please come down.' I ended up being a glorified extra in the movie, which was more than enough for me. Even if they cut me out of the film, I'm satisfied because I've met J.J., and I got a sense of what he was trying to do." ■

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## "March" to the next club meeting in Maryland

The next meeting of the *U.S.S. Chesapeake Star Trek* and Science-Fiction Club will be held on Saturday, March 15, at the Potomac, Maryland, home of Chief Operations Officer Ann Harding.

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 have been up to, talk about the upcoming Shore Leave convention as well as hear and discuss the latest news about *Star Trek* and other sci-fi television shows and feature films.

Need directions for this month's club meeting? Check out a previous edition of the Insert. ■

## CAPTAIN'S LOG: "The Space Between"

Let me start this column by explaining my absence from the January newsletter.

On Christmas (of all days) as I was driving back to D.C. to work the next three days, my stomach and abdomen began feeling like someone was pressing on them with his or her hand. The pressure (and eventually pain) got worse as time went on, so I began a medical quest to find out just what was up.

I finally went to Washington Adventist Hospital in Takoma Park, Maryland, where they discovered tiny stones in my gall bladder, which was removed after some more tests, but even now, I'm not sure the whole ordeal is over. We'll find out in time.

Where are Doctor McCoy's super-duper salt shakers when you really need them?

So one month later, I'm picking up where I started several issues ago, when I expressed high hopes that IDW Publishing would hit warp speed as the latest company to win the rights to produce *Star Trek* comics.

To begin with, I'm going to review the first six-issue mini-series IDW put out. The initial offering was a 20th anniversary *Star Trek: The Next Generation* celebration entitled "The Space Between," which was written by David Tischman and penciled by Casey Maloney.

Each issue had an apparently self-contained story from a different season of *Next Gen*. To start with, in the first season, Riker, Yar and Data learned a "History Lesson" when they beamed down to a planet where the worldwide computer had become a bit TOO efficient for the population's own good.

The second story, "Captain's Pleasure," was set late in the second season as Picard went on an archeological dig that found an incredibly valuable treasure, only to have the members of the group begin dying one by one in this variation on a locked-room murder mystery.

In the third issue, "Strategy," the *Enterprise* D was attacked by a mysterious warship that used a combination of Starfleet, Romulan and Borg technology.

Part four was called "Light of the Day," in which a shuttlecraft accident stranded Worf, Geordi and Ro on an unexplored moon. Things got worse when the sun came up, turning the nocturnal natives into reverse vamp—uh, merciless killers.

"Space Seeds" (now where have I heard a

title like that before?) jumped back to the start of the second season, as Wesley tried to get over the departure of his mother to Starfleet Medical by trying to befriend teenagers on a paradise planet—with a deadly secret.

The final issue was called "An Inconvenient Truth." In it, Picard realized there was a connection between the previous adventures and discovered that information from the *Enterprise* mission logs was being used to create deadly new weapons.

Disobeying direct orders from Admiral Nechayev, the captain and his crew launched an all-out attack on the secret base where the weapons were supposedly being kept, but the site was destroyed too quickly, leaving only a few clues as to who was behind the operation.

Rather than rate each issue, I'll go over the series as a whole, which will soon be available at your local comics specialty shop as a trade paperback.

While Maloney's art started off poor and improved with each issue, Tischman's writing was pretty even throughout. I particularly enjoyed Picard's archeological murder mystery and Wesley's interaction with the teens on the farming planet, the latter because young Mister Crusher actually behaved like a teenager and not a super genius.

However, my biggest complaint of the series has to be the final issue. Don't get me wrong. There were lots of phaser fights, explosions and space battles, but the clues were so sparse that I came away not knowing who or what was behind the six-issue series.

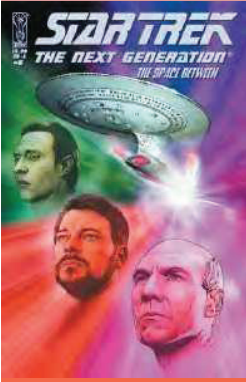
Was it Section 31? There were enough mysterious figures around to make me think it could be. Was it Nechayev? She seemed to know more than she was telling, but I'm not sure.

For that matter, what did the title mean? "The Space Between" what? Issues? Seasons? The producers' paychecks? I've even searched online message boards and still don't have a clue. I love subtle writing, but there were too many unanswered questions for this reader.

Rating: ★★

But fear not, comics fans. The next mini-series will take what I feared was a pedestrian premise—viewing *Classic Trek* episodes from the Klingons' point of view—and give us a great story with wonderful continuity to boot! ■

Captain Randy Hall



The cover of an issue of IDW's *Star Trek: The Next Generation* mini-series.

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Check out our club website: [www.usschesapeake.org](http://www.usschesapeake.org)

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## SCIENCE TREK: Science by Season IX—*The Voyage Home*

When in the course of human events ... okay, forget it. I'm not feeling well enough right now to connect the Declaration of Independence to whales and time travel.

If you're new to the club or just this column, let me give you a little background. A long, long time ago in a column far, far away (February 1997 to be precise), I wrote the first Science by Season column on Classic *Trek* (as opposed to *New Trek* aka *The Next Generation*). Every year or two since then, I've picked up the next season—or movie, as the case may be. For those fans of SBS, don't worry ... there'll be at least 32 more of these columns if *Star Trek XI* comes out later this year.

Back to the subject at hand, *Star Trek IV: The Voyage Home*. Continuing the tradition begun in SBS VII, I present for your reading pleasure the good, the bad and the ugly:

**Time travel:** In the *Original Series* episode "Tomorrow Is Yesterday," the crew of the *Enterprise* used the slingshot effect to return to the 23<sup>rd</sup> century (though with a brief turning back the clock as they approached the sun ... kinda like diving your aircraft to gain enough speed to climb rapidly).

In *The Voyage Home*, the crew revisited this method of time travel to head back three centuries or so to the "late 20<sup>th</sup> century" (judging by the pollution content of the atmosphere ... amazing the Klingons had that in their database ... or Spock was studying a lot of obscure subjects during his rehabilitation on Vulcan).

**Time travel in a Klingon 'bucket of bolts:'** So we know the *Enterprise* can handle time travel via gravitational slingshot, but a rusty Klingon Bird-of-Prey? Like the Soviet craft of the *Original Trek's* broadcast era, the Klingon ships seem to have been built very simply and very durably—except, of course, the decrytalization of the dilithium crystals. (I wonder if the fancy-schmancy *Excelsior* would have been able to handle the rigors of a time travel and return mission ... I know how Scotty would answer.)

**Scotty and the time cops:** Speaking of our beloved Scottish engineer, I wonder if he was questioned by the Temporal Investigations Division (if they existed at the time) about giving the chemical formula for transparent aluminum to a certain Dr. Nichols back in 1986. Metals in general by their

nature do not allow light (photons) to pass through. However, there exists a transparent alumina (corundum), which is often made into gems. Perhaps in the 2130s, Dr. Nichols "discovered" how to make transparent aluminum based on this real-world form of aluminum oxide?

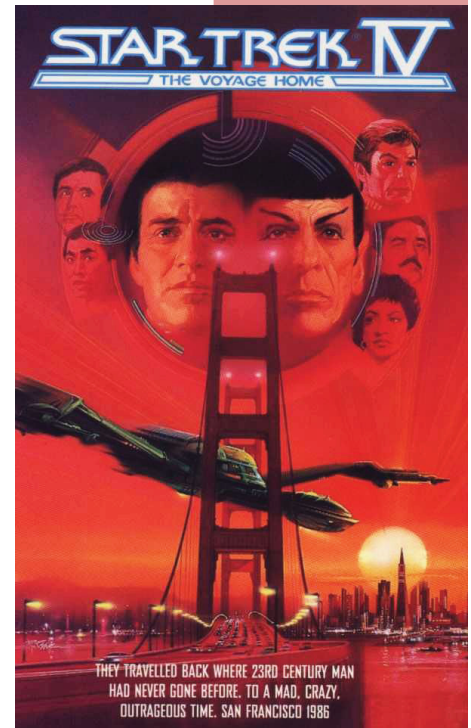
**Time and glasses:** We encounter another possible temporal paradox in the film when Captain Kirk barter the glasses Doctor McCoy gave him for some cold hard cash. Perhaps an instance of a predestination paradox, which Kirk implies when Spock asks if the glasses were a gift from McCoy: "And they will be again, that's the beauty of it."

**Interstellar whale songs:** So we're supposed to believe that whale songs travel not only through the dense oceans, but also the vacuum of space? Well, contrary to common thought, sound does travel in outer space because space is not empty ... it's filled with dust and plasma. Because of the low density of interplanetary material, the speed of sound in our solar system is a few hundred miles per second. As our esteemed science officer says: "Sound does travel in outer space. It just doesn't go first class."

**Whale songs and weather patterns:** Given this speed limit on whale songs in space, you have to wonder how long ago the Probe™ first heard whale songs and how long it took to get to Earth. When it did, it rendered starships powerless, began evaporating the oceans and ionized the atmosphere. In the words of intrepid local reporter Liz Crenshaw, "Can it do that?" (It's science fiction; it can do anything it wants to!)

It's a good thing Spock studied songs of extinct whales during his recuperation on Vulcan, though apparently he missed the vernacular of 20<sup>th</sup> century English and Idioms of America.

**23<sup>th</sup> Century medicine in the 20<sup>th</sup> Century:** Pills to grow new kidneys? Brain surgery with a sonic screwdriver? As I've said before, amazing as these things are to us in the 20<sup>th</sup>



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**ART CREDITS:**  
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COMSTAR, page 3



## REFLECTIONS: What they left behind ... 2

(Editor's note: Last issue, Lorenzo began his look back at DS9's highlights, including the show's debut and the club's first panel about the series.)

Sigh. Those were the days—the countless hours on AOL on the DS9 boards weeding out the naysayers and the *Next Gen* zombies who claimed my show was the reason their show was being canceled, battling the *Babylon 5* evangelistas, sticking our chests and holding our heads high because every week our show delivered on exactly what we were promised—well-written drama.

We also found ourselves dismissing the yearly rumor that DS9 was being cancelled (J. M. Straczynski started that one), ignoring the rumor that Avery Brooks was leaving (mostly unfounded, but one season it was almost true.), tolerating the yearly account from the non-believers (the *Next Gen* zombies who finally came around) who proclaimed that *Deep Space Nine* was “finally” getting good, and smiling with glee to those who moaned loudly “I wish I had watched this from the beginning!”

Nostalgia, amber-tinted memories of *Trek* gone by, an homage to a simpler time—or at least it seemed that way. I waited every week with baited breath to see what was in store for my favorite residents of my favorite space station. I can honestly say I was never disappointed. And yet they always managed to surprise me and keep me off balance so that I couldn't predict what they were doing or where they were going. I soon got to the point where I just relinquished the reins and went along for the ride: no agenda, no wish list. I reconciled myself to boldly going wherever they wanted to take me.

I have to give credit to Michael Piller and Rick Berman, who created the show but had no idea what they began or what it could be. Yet in the end, they took total credit for everything, even the stuff they were not there for.

I give big props to Ira Steven Behr, who guided the show from the middle of the second season to its end. He was a man who saw the show's potential early on, waited patiently until Piller and Berman were gone, and then took the show to the zenith of creativity.

I know I'm laying it on a little thick, but I am an extremely jaded individual, and it takes

a lot to move me and even more to impress me. *Deep Space Nine* was everything you could want it to be.

One week it could be a comedy (“Fascination,” “Rules of Acquisition,” “Prophet Motive,” “Q-less,” “The Magnificent Ferengi,” “Take Me Out to the Holosuite,” “Little Green Men”).

The next week it would give us tragedy (“Duet,” “Sacrifice of Angels,” “The Siege of AR-558,” “Rocks and Shoals,” “The Sound of Her Voice,” “Children of Time,” “Sons of Mogh”).

After that would come adventure (“The Jem' Hadar,” “One Little Ship,” “Civil Defense,” “Through the Looking Glass,” “Our Man Bashir,” “Shattered Mirror”).

Then it would bring us suspense (“Starship Down,” “Empok Nor,” “Necessary Evil,” “Apocalypse Rising,” “Rules of Engagement,” “The Ship,” “Armageddon Game,” “Whispers,” “Tribunal,” “The Adversary”).

We'd soon be treated to Shakespearean storytelling (“Blood Oath,” “The Darkness and the Light,” “Sword of Kahless,” “By Inferno's Light,” “In Purgatory's Shadow,” “Facets,” “The Way of the Warrior,” “Rapture,” “Sons and Daughters,” “Soldiers of the Empire,” “House of Quark,” “Once More Unto the Breach”).

Of course, I can't leave out romance (“His Way,” “Looking for Par'Mach in All the Wrong Places,” “Melora,” “Second Sight,” “Chrysalis”).

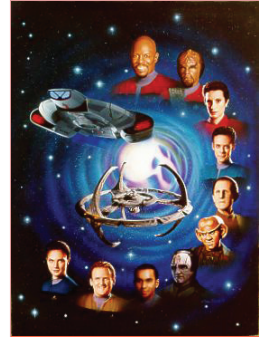
And they brought us pure science fiction (“The Emissary,” “Badda-Bing Badda-Bang,” “Captive Pursuit,” “Change of Heart,” “Cross-over,” “Improbable Cause”/“The Die Is Cast,” “Explorers,” “Far Beyond the Stars,” “In the Pale Moonlight,” “Hard Time,” “In the Hands of the Prophets,” “Image in the Sand,” “It's Only a Paper Moon,” “One Little Ship,” “Past Tense,” “Sanctuary,” “Shadowplay,” “The Visitor,” “Things Past,” “The Wire”).

Whew! That was supposed to be a short list, and yet I felt I was holding back.

I almost cried real tears while watching the final episode. I felt as though I was losing one of my best friends. What they left behind were great memories, a great ride and quite possibly the best *Trek* ever.

However, I'm not sad at all because I have all of the DVD box sets. I can revisit them anytime I want. ■

Conn Officer Lorenzo Heard



The cast, ship and station from *Star Trek: Deep Space Nine*.

## WAYNE'S WORLDS: *New Amsterdam's* pilot

WARNING: The following article contains major spoilers for the premier episode of *New Amsterdam*.

*"I'll take a crime drama special with a dash of unrequited romance, a pinch of fantasy and a big slice of beefcake, please ... to go!"*

If the Fox Network were a deli, that's how the first episode of this new show would be ordered.

If it were on CBS, it would be named *Old Case*.

For the more refined among us, it could be titled *New Amster-darn*.

Now, don't get me wrong—I kinda like the pilot of this new series. But star Nikolaj Coster-Waldau is obviously a graduate of the Justin Hartley/Sly Stallone school of acting where the character says several times each week, "Damn! I forgot my shirt again! Oh, well ... no one will notice ..."

John Amsterdam is a dog-walking, alcoholic, shirt-forgetting, hard-boiled, successful and sexually active homicide detective living in modern-day New York City.

He hasn't gotten any older since 1642 when he saved an American Indian girl's life as she was threatened by John's co-settlers. In gratitude, she puts John through a ritual that makes him immortal until he finds his one true love (but he can have sex with as many others as he wants).

John and his new partner Eva Marquez begin to investigate the case of a murdered socialite, which eventually forces them to cross paths with John's past. (Having lived in NYC for 400 years, one would think that by now, every case would do that.)

When he sees a suspect flee the scene of the crime, John gives chase. Just as he's about to take Eddie Riley (who was the dead girl's most recent boyfriend) into custody, an apparent heart attack strikes John, and he lays seemingly dead on the floor of a subway station.

Nobody steals his wallet or anything else from John's body (Hey, this is television, after all!) before John's carted off to the hospital and pronounced dead by the very woman who appeared just as John's heart gave out. (Coincidence? I don't think so!)

John wakes up in the hospital morgue, then returns to work as if nothing happened. He realizes this must have taken place because

the true love he was prophesied to meet must have been on that train platform.

Looking through subway video at all the ladies who were there, John tries but fails to single out the woman he's looking for. (If this were taking place on *Torchwood*, he might also want to check out the guys there as well.)

Playing the "Alfred the butler" role in this show by providing caustic remarks and yet also putting himself in danger to help John is Omar, an African-American jazz club owner and mystery man who has known John for much of his mortal life. Omar apparently has his own set of secrets as well.

The two cops interrogate the girl's previous boyfriend, a rich guy who says he lost interest in the dead girl and has a new love. Pressed to get someone to back up his alibi, he confesses (with his very rich father listening) to being in love with a man. (See, I knew *Torchwood* would have something to do with this eventually.)

Analysis of the paint on the dead girl's body leads John to a long-past love, who is now a senior and plagued by Alzheimer's disease. John quizzes the lady about her work, and she remembers who a certain painting was sold to. However, she also remembers John, and ends up following him outside her home as he leaves, telling him that she knew he'd leave her the day they met. John is stunned since he usually has thought the ladies never picked up on that.

During a transport from one jail to another, the original suspect is allowed to escape, and he heads straight to the rich father of the girl's old boyfriend who we learn was having a relationship with her since the son didn't lean that way any longer. The rich, older, evil, white bad guy did it again!

John continues to search for his one true love, but isn't encouraged at the prospects of finding her. Only time (and some more episodes) will tell.

A lot has been made about the fact that the show has gone out of its way to hire actors that the audience probably won't recognize very well. That's a good thing, in this instance. They do lend a feeling that we haven't seen them before, and I think more television should go that route.

*continued on page 6*



The cast of the Fox series *New Amsterdam*.

# COMING EVENTS

## MARCH

*March 15* ..... The next meeting will be on Saturday, March 15, at the Potomac, Maryland, home of Chief Operations Officer Ann Harding!

### SCIENCE TREK: Science by Season IX concluded

*Continued from page 3*  
century, it seems that at the rate we're advancing, we'll be far more advanced in reality before the 23<sup>rd</sup> century than *Trek* predicts we will be.

(It's interesting to note that McCoy once quipped that of all the organs, we know the least about the brain, and here he is 20 years later—his time—doing closed-head brain surgery. Of course, in *Voyager's* "Lifesigns," the holographic Doctor mentions McCoy's brain tissue engrafting procedure.)

One final note: For all those who still believe *Voyager's* Captain Katherine Janeway was *Trek's* first female captain and *DS9's* Avery Brooks the first black captain, watch *The Voyage Home* again. You'll see Madge Sinclair (uncredited) as the black female captain of the U.S.S. *Saratoga*.

One final thought: Think about three black *Trek* characters from Classic *Trek*

(regulars and guests, TV and movies): Nyota Uhura (bridge officer, communications); Dr. Richard Daystrom (brilliant—though later, mentally ill—scientist); and the aforementioned, unnamed starship captain. Just something to think about since we just passed Black History Month. ■

#### Web Notes:

- [http://memory-alpha.org/en/wiki/Star\\_Trek\\_IV:\\_The\\_Voyage\\_Home](http://memory-alpha.org/en/wiki/Star_Trek_IV:_The_Voyage_Home): Gotta have *Trek*-wiki;
- <http://imdb.com/title/tt0092007/>: Three words every fan loves: Internet, movie, database;
- [http://en.wikipedia.org/wiki/Star\\_Trek\\_IV:\\_The\\_Voyage\\_Home](http://en.wikipedia.org/wiki/Star_Trek_IV:_The_Voyage_Home): Gotta have Wiki;
- <http://www.startrek.com/startrek/view/series/MOV/004/index.html>: Might be going away, but it's still here and now; and
- <http://www.astronomycafe.net/qadir/q1962.html>: Fine, here's one non-*Trek* page.

Second Officer Phil Margolies

### WAYNE'S WORLDS: New Amsterdam's pilot concluded

*Continued from page 5*

The pace of the story is somewhat slow, but that may just be I'm coming down from watching *Terminator: The Sarah Connor Chronicles* for two hours the previous night. Probably *anything* will seem slow after that.

My favorite quote from the episode was from John: "I've watched the world change. Best invention: indoor plumbing. Worst invention: the alarm clock."

My major "beef" with the show is all the beefcake. Swimming in a public pool naked, even after hours, just felt really gratuitous to me. Honestly, we saw John's bare chest hanging out so many times that it helped me notice a big mistake on the last viewing: the mark where he was run through by the sword early in the episode was not visible. Don't they hire people to keep up with these things? *Puhhh-lease*, somebody give this guy a shirt! They don't pay their actors very well at Fox.

My next concern has to do with the prem-

ise. If John has been around for centuries and seen every crook and nanny of the city, it's going to be hard to challenge him on his home turf. We need to see a character struggle so we can identify with him. I thought things went a little too smoothly for John—every time there was a problem, he knew the solution ... except for the love problems, of course.

Also, I don't understand why someone who is centuries old never left the NYC area, which is something I hope they explain.

For what it is worth, I thought the second episode was better. Amsterdam's actions actually have some consequences after all!

*New Amsterdam* airs on Fox and stars Nikolaj Coster-Waldau, Zuleikha Robinson, Stephen Henderson and Alexie Gilmore. "Pilot" was written by Allan Loeb and Christian Taylor, and was directed by Lasse Hallstrom. The series will air on Monday nights at 9 p.m.

Rating: ▲▲▲ ■

Chief of Security Wayne Hall



A rare picture of the lead character from Fox's *New Amsterdam* wearing a shirt.