



The logo for the *Star Trek XI* motion picture.

## *Star Trek XI* movie posters promote film at Comic-Con

Even though there won't be any clips from *Star Trek XI* at the 2008 Comic-Con in San Diego, California, there will be four promotional posters that can be joined into one big flyer featuring four characters in the movie.

Those four characters are Eric Bana (upper left picture) as the Romulan villain of the film; Uhura (upper right); Spock (lower left); and James T. Kirk (lower right).

Paramount's decision to keep back promotional footage from *Trek* as well as the new *Transformers* and *GI Joe* films is causing concern among fans.

Last year, Marvel Comics Productions showed clips of *Iron Man*, which is currently the biggest-grossing film of 2008. It is widely believed that fans who saw that preview spread the good word about what they saw, which has helped the motion picture since its release.

According to J.J. Abrams, who is helming the *Trek* film, the effects are not ready to be shown. He said that the multi-layered space shots and effects wouldn't look as impressive as the *Iron Man* simpler shots anyway.



Will *Trek XI* suffer as a result of this? No one will ever really know, but many Trekkers think that an important chance to promote the film will have been missed at this year's Comic-Con.

▲ In related news, for the first time ever, a *Star Trek* movie is going to get at truly global premiere.

*Star Trek XI* will premiere in 46 countries the week of May 8, 2009.

All of the previous *Star Trek* films opened to general audiences first in the United States (and Canada) with the rest of the world getting the film days, weeks and sometimes months later. For example, *Star Trek: The Wrath of Khan* premiered in the U.S. on June 4, 1982, but did not open in the U.K. until the following month. *Nemesis* opened in North America on December

13, 2002, but it didn't premiere in the U.K. until January 3, 2003.

In addition to opening in the U.S. and Canada on Friday, May 8, the film will open in 22 other countries on the same day, including Brazil, Italy, Mexico and the Philippines. ■

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## Back to Hard Times for our July club meeting

The next meeting of the *U.S.S. Chesapeake Star Trek* and Science-Fiction Club will be held on Saturday, July 26, at the Hard Times Cafe located in College Park, Maryland.

We'll get together for dinner at 5:00 p.m., immediately followed by our club meeting, which will start no later than 7:00 p.m.

We'll find out what fellow club members

have been up to, then also catch up on the recent Shore Leave convention as well as discuss the latest news about *Star Trek* and other sci-fi television shows and feature films.

Do you need directions to get to this month's meeting? Please download this month's Insert, which can be found in our Yahoo! Group. ■

## CAPTAIN'S LOG: Best Shore Leave ever?

We interrupt my ongoing reviews of the new *Star Trek* comics being produced by IDW Publishing to bring you an important news bulletin: This year's Shore Leave convention was a BLAST!

Long-time club members may remember that I used to regularly log my impressions after attending local conventions, but I stopped doing that after we became so engrossed in hosting panels that I often didn't have a chance to take in the whole con experience.

At Shore Leave 30, however, I was able to take in some of the other activities, and I'm pleased to say that overall, it was a terrific convention!

Last year, I was on so many Friday night panels that I wasn't able to take in "World Enough and Time," which was the newest episode from *Star Trek: New Voyages/Phase II*. I wasn't able to see that "fan film" until months afterward, and it proved to be the "gold standard" for *Trek* independent productions.

This time around, the con scheduling went my way, and Wayne and I were able to watch the two-part "Blood and Fire," which was written and directed by David Gerrold. The production featured a grown-up Peter Kirk (last seen as a child in the first-season Classic *Trek* episode "Operation: Annihilate!").

Now a young security officer on the *Enterprise*, Peter is in love with a fellow male crewman when the ship encounters a dangerous Starfleet vessel carrying the grandmother of Tasha Yar from *TNG* (and played by Denise Crosby to boot).

Since the first part of "BAF" won't be available for downloading until sometime in October, I won't give away too much more except to say that while the show isn't quite up to "WEAT" standards, it's still light years ahead of most other fan productions!

Along with our usual bevy of panels, Friday night also featured our usual social

gathering, this time put on in honor of the 15<sup>th</sup> anniversary of *Deep Space Nine*. Several members and guests came by, so thanks to the folks who went out and gathered our refreshments that evening!

Then at midnight, Shore Leave showed that night's season premiere of *Stargate Atlantis*, which was a good idea considering their biggest guest was David Hewlett, who plays geeky scientist Rodney McKay on that show. (You can stop drooling now, Ann.)

On Saturday and Sunday, we returned to our main roles as the "panel men" while we discussed everything from the upcoming *Star Trek XI* movie to the Sci Fi Channel hit *Eureka*. Nevertheless, the weekend had a number of high points.

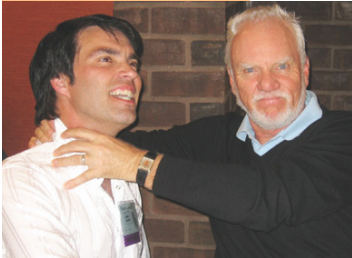
One of those was the placement of the *Lost* panel in the prestigious Hunt room, which is really the front half of the main auditorium separated from the back half or Valley room.

We were in the middle of our usually rowdy yet thoughtful discussion of *Battlestar Galactica* when I noticed guest Mark Sheppard (who plays lawyer Romo Lampkin on the show) walk past the room. As he did, I wondered if he'd realize we were chatting about his program and stop by for a minute or two.

To everyone's surprise, he entered the room because he'd heard someone inside say the word "Caprica" and told us many behind-the-scenes stories of his time on the show. By the time the panel was over, he also encouraged everyone to watch the final episodes of the series when they air on the Sci Fi Channel.

Of course, Sheppard wasn't the first guest to drop in on one of our panels. At a recent Farpoint, Jeffrey Combs visited our discussion of Andorians since he really enjoyed playing Shran on *Enterprise*, and Gary Graham gave our panel on *Now and Again* some discourse on why his show had been cancelled by CBS.

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Old enemies meet for the first time at Shore Leave 30.

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# SCIENCE *TREK*: Past, present, future

This month's column could be subtitled many things (not all at once): "Communication throughout history ... and the future;" "The art of talking: then, now and when;" or "Can you hear me now?" Ponder that, and this (courtesy of Yahoo! Answers): If you shout out loud, does your voice carry on forever into space?

The best answer was a Davidism. The experimental solution was: "I shouted in my Hoover tube, and the noise came out the other end, so sound does travel in a vacuum." Most answers were some variation of "no" with an explanation. However, there are regions in space dense enough that sound waves travel pretty well. As for your voice into space, well, the air gets pretty thin pretty close to our planet, so no, your voice would not propagate very far into space if at all.

Alternately, we can just ask David: "Of course sound can travel in outer space. It just doesn't go first class." (Bonus points for the first person to tell me the source of that quote.)

Now that I've thoroughly confused you about this month's topic, let's get back to it.

## *Past*

Throughout most of human history, communications were carried out by voice and gesture, neither of which travels very far. Beyond sight distance, a "signal" would have to be received (by another person), understood/translated and repeated. Not a very efficient system. (Who doesn't remember the telephone game?)

Other methods of communication developed over time: smoke signals, beads, stone tablets, papyrus and postal letters. Despite these methods' ability to travel further distances (though some with assistance), they better conveyed the original meaning (at least until the receiving party had to translate and understand the message).

(Digression: By translation, I do not mean simply from one language into another, but rather from one person's mind to another via a verbal or written medium. Understanding, then, is processing the translated message so the receiver comprehends its meaning.)

When the only method of communication was voice (within hearing distance) or gesture (within sight), communication was

instantaneous, thanks to the speed of light. Understanding might take some time, but the message itself was communicated almost instantly by virtue of the limited distance separating the sender and the receiver.

A key factor the "more advanced" communication methods—sending a letter via post, for instance—have in common is that they are non-instantaneous. There is a time lag between when the message is issued and when it is received. We gained fidelity of the message at the cost of transmission time.

The telegraph changed all of that.

## *Present*

We're reaching back nearly two centuries for the start of the present. The year 1809 marked the invention of the first crude electric telegraph.

Despite the sender having to translate (either personally or through a proxy) into an electrical signal, thanks to that speed o'light (a bit over 1.8 trillion furlongs per fortnight, or about 186,282 miles per second), the signal travelled to its destination nearly instantaneously.

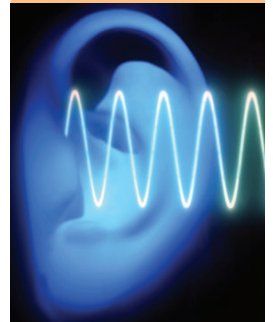
Over the past two centuries, we humans have become accustomed to our near-instantaneous communications. The telephone shrunk the world, and now Instant Messaging (IM) carries on in cyberspace.

Think about how amazing that would be to your ancestors. No more waiting months to hear from your sweetheart in California panning for gold ... just pick up the phone (and remember the time difference, which is just an artifact of the Earth's rotation).

By harnessing those electrons and photons, we have gained the advantages of light speed in terms of how fast we can communicate. Of course, we still have the trade-off of speed vs. fidelity. Witness how digital communications can travel further than analog (thanks to regeneration of the signal), but listen to a digital CD versus an analog one, and there's something lost in translation.

We're also reaching the limit of the speed of light. Next time the Redskins are playing, turn on the TV and turn down the sound, then listen to Sonny, Sam and What's-His-Face. They'll be telling you things you won't see for another second or three. That is

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We have gained the advantages of light speed in terms of how fast we can communicate.

## **ART CREDITS:**

[trekmovie.com](http://trekmovie.com) 1  
[newvoyages.com](http://newvoyages.com) 2  
[images.google.com](http://images.google.com) 3, 4, 5, 6  
[scifi.com](http://scifi.com) Insert front  
[shore-leave.com](http://shore-leave.com) Insert back



## REFLECTIONS: What he left behind

Summer, 1996. Science-fiction television was at an all-time high (though it would soon get higher), and genre TV was at its peak. There were still genre shows on network television. ABC had *Lois & Clark* and *Sabrina, the Teenaged Witch* (Yeah, I know, but it WAS a genre sit-com.). NBC had *Third Rock from the Sun* (I know, I know ... see *Sabrina*), *Dark Skies* and *The Pretender*. The closest CBS got was *Early Edition* and *Touched by an Angel*.

There were no genre shows on what was formally known as The WB, since *Buffy, the Vampire Slayer* would not debut until January of 1997. UPN had *Star Trek: Voyager*, *The Burning Zone* and *Homeboys in Space*, which had James Doohan as an occasional guest star.

The genre network then, as now, as it has always been, was FOX. Say what you want about FOX, despite all the whining about them not giving shows enough time to find an audience, at LEAST they recognize genre fans and give them what they want. They've always had their finger on the pulse of the genre movement. FOX had *The X-Files*, *Sliders* and one of my personal favorites, *Millennium*.

Syndication had *Baywatch Nights*, which was David Hasslehoff and beach bums meet *The X-Files*; you had to see it to believe it. *Poltergeist: the Legacy*, *The New Adventures of Sinbad*, *Hercules*, *Xena: Warrior Princess*, *Babylon 5* and, of course, the classic *Star Trek: Deep Space Nine*. The Sci Fi Channel had yet to start any original programming, unless you count *Sightings* (a reality show about extra-terrestrial sightings) and *Mystery Science Theater 3000*.

At the time, genre fans were thinking that it couldn't get any better, but they were so wrong! Then word came down from on high. From a undistinguished trunk in Majel Roddenberry's basement came a startling discovery. Upon re-examining its contents, Majel came across various works in progress. Gene Roddenberry's mind apparently did not end with the creation of *Star Trek*. He had pitched, displayed and auctioned ideas for several new television shows. Unfortunately, the networks had stopped listening.

In that trunk were outlines, notes, the beginnings of various show ideas and at least one full script. The various and sundry series ideas were packed away and forgotten. That

is, until Majel suddenly decided to take a look and realized the enormous potential of some of Gene's creations in that trunk.

"I've always had the habit of running around after Gene, gathering up papers in boxes," Majel Roddenberry reveals. "There were hundreds of boxes. I came across one script, and I thought, 'This is awfully good!'"

The "awfully good" one, as Majel put it, turned out to be a full script, which was written in 1976 for a show called *Battleground Earth*. This eventually became the syndicated show *Earth: Final Conflict*. Roddenberry had written the pilot script, which was adapted and brought up to date to accommodate the times. Even though it was written 32 years earlier, the script held up remarkably well.

Tribune Entertainment quickly inked a deal with Majel to develop several projects based on Gene's unproduced material.

"I took it all to various agencies," Majel said, "but settled on CAA. They introduced me to David Kirschner." David Kirschner, the former head of Hanna Barbera, shared executive producer status with Majel.

"My agents called and said they were handling the Roddenberry estate," Kirschner acknowledged. "I was one of six producers to meet with Majel. The others were major television players, but she and I got along very well."

Even though it meant constant travel and harsh Canadian winters, Majel relished her role as executive producer on a series she still considered her late husband's.

"I had never worked behind a camera before. I like it! I like it more than in front of the camera. I have so much to gain from my position now. I've never had a better time in my life. And I get to act on top of it. I do love acting. I'm in incessant meetings. I'm a fly on the wall, learning. I'm not a writer, and I have many obligations in other areas. Each time a subject comes up, I keep asking: 'Is this the way Gene would have done it?'"

Over the next few months, we will examine the two hit shows that emerged from the trunk, *Earth: Final Conflict* and *Andromeda*. It still amazes me, and perhaps it shouldn't, but Gene Roddenberry has been able to have an impact on science-fiction and genre television even after he was buried and in his grave. ■

Conn Officer Lorenzo Heard



Majel (left) and Gene Roddenberry on the set of *Star Trek: The Next Generation*.

## WAYNE'S WORLDS: My *Dark Knight* review

Next month, I'll conclude my thoughts on *Star Trek: Deep Space Nine*. This time, I need to talk about *The Dark Knight*.

As a lifelong Batman fan, one of my chief complaints about the Joker was that I always felt he was being restrained.

Even in *Batman: The Animated Series*, the Clown Prince of Crime was toned back to make sure the kids wouldn't get scared.

I can't say that happened in *The Dark Knight*, the sequel to *Batman Begins*.

Thanks to a terrific script and an amazing performance by Heath Ledger, the Joker has never been so brutal, so cunning and so destructive. In fact, during the 150-minute film, it became less about two men in costumes and more about two god-like beings fighting out good versus evil on a universal scale.

The Joker is less Cesar Romero and more Loki, the Norse god of mischief. Literally, everything and everyone he touches, he corrupts, deceives and destroys.

And isn't it always a good villain that makes a hero seem greater?

Of course, some folks are missing the point entirely. For example, the *Washington Post* recently ran an article saying that people actually like the Joker more than Batman because the Joker wears brighter colors and is funnier than the dark, brooding Batman. Never mind that the Joker would kill you. No one cares about that, apparently. (That swishing sound is the point going over some reviewers' heads.)

*From this point on, serious spoilage happens, so please don't read further if you haven't yet seen the film.*

The movie picks up where the first film left off, with the Joker mostly robbing banks, including those that have money from Gotham's crime syndicate. In the first 10 minutes, we learn just how long one usually stays as one of the Joker's henchmen. Life insurance would be a good investment.

Citywide, Batman's influence is being felt as many criminals are actually afraid at the very hint of Batman.

That lasts until the Joker gets the bright idea of taking over the mob, one piece at a time.

Harvey Dent, recently elected district attorney, also is helping to clean up crime. It

doesn't take long before Lt. Gordon and Batman take Dent under their wing, and half of the syndicate in Gotham is in jail.

The Joker can't stand that, so he retaliates by attacking Gotham's elected officials, taking down the police commissioner and a judge. His next targets are Dent and Rachel Dawes, Bruce Wayne's former girlfriend, and the mayor. Lt. Gordon is apparently a casualty in the process.

The Joker lies to Batman, to the city, to Harvey Dent, to criminals on one boat trying to leave the city and to a boat filled with regular citizens on the other.

Along the way, he blows up a hospital and the Major Crimes Unit in police headquarters. He also tries to take out Harvey Dent in a traffic showdown that had us both gasping and cheering in the theater I attended.

Dent is corrupted by the Joker and becomes Two-Face, as if having the Joker after people wasn't bad enough. In the end, even Batman can't escape the Joker's corruption, and he takes the fall for the deaths of police officers killed as a result of Harvey Dent's actions, turning him from hero to villain in the city's eyes, hence the title, "*The Dark Knight*."

The music, effects and acting were even better than *Batman Begins*, in my opinion. The pacing did slow at times, but that just made the action sequences seem faster.

Christian Bale was at his broodiest, and I like Batman like that.

I've read this in many other reviews, but let me add my two cents: If Heath Ledger doesn't get the Oscar for his portrayal as the Joker, then the Joker was right ... this world is nothing but anarchy.

Is this a worthy sequel to the well-received *Batman Begins*? Definitely. Is it violent and probably not appropriate for kids? I think so. Does that stop it from being a great movie? Not at all. But be prepared for some graphic violence. And even Batman does things he very likely would never do in the comics.

The Dark Knight is breaking all kinds of records, and that's a good thing for sci-fi and comics genre films of the future. Take a chance, and you might be a huge success. But please, don't have one of your stars die. After this movie, that's so *passé*. ■

*Chief of Security Wayne Hall*



One of the promotional posters for *The Dark Knight*.

# COMING EVENTS

JULY

July 26 ..... The next meeting will be on Saturday, July 26, at the Hard Times Cafe located in College Park, Maryland. We'll gather at 5 p.m. for dinner, followed by our monthly meeting no later than 7 p.m.

## SCIENCE TREK: Past, present, future ... concluded

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because the radio signal is beamed from the studio, tower-to-tower, until it reaches your radio.

The TV signal goes up to a satellite in geosynchronous orbit and comes back down (a minimum of 26,199 miles each way, a lot further to go). Astronauts on the moon have about a 1.2-second delay, while communications with Mars varies from about 3.3 minutes to nearly 23 minutes. When Voyager I, on the outskirts of the solar system, could send a signal home, it took about 13 hours to reach Earth.

Next month, we'll explore the third phase: The future. See you then!

(Of course, then will be now when I see you, but not now now, because now is now, right now. My brain hurts.) ■

### Web Notes

- <http://answers.yahoo.com/question/index?qid=20080526054925AAulBUS> (The answers are out there!);
- <http://inventors.about.com/od/tstartinventions/a/telegraph.htm> (Did you know?);
- <http://itotd.com/articles/286/furlongs-per-fortnight/> (You had to know, didn't you?); and
- [http://www.space.com/spaceneeds/businessmonday\\_041115.html](http://www.space.com/spaceneeds/businessmonday_041115.html) (I knew that laser would be good for something).

*Second Officer Phil Margolies*

## CAPTAIN'S LOG: Best Shore Leave ever? ... concluded

*continued from page 2*

But the biggest panel of the weekend came on Sunday afternoon, when our DS9 anniversary discussion started at 2 p.m. and didn't quit until two and one-half hours later!

The conversation moved from characters to continuity to consequences over that time, and while we were sure to remind people of other events going on as the convention wound down, we still had a nice crowd when we finally wrapped things up at 4:30.

At that point, one of the people on his way out said the DS9 gabfest was our best panel ever! But then again, so did a young woman about our 24 discussion. And so did someone at our SG-1 event...

I was also able to sit in on a few of the guests' talks, and I had to be amused by David and Kate Hewlett, who kept the audience (and each other) laughing throughout their appearances. Also, Pocket Books folks including our old buddy Marco Palmieri gave us a rundown on

upcoming novels and other tomes headed our way over the next year and a half.

The dealer's rooms were full of wonderful stuff, but for some reason, nothing enamored me so much that I was willing to part with any hard-earned quatloos. I also took a look at the artists' room, and while there were funky things like dogs and cats drawn with butterfly wings and the like, I didn't see anything there worth bidding on, either.

I didn't quite make it to the masquerade, but I understand there weren't a lot of entrants, though the ones I did see walking through the hallways looked great! One guy dressed as Robin the Boy Wonder could have leaped right out of the comics, and I hope he got a nice prize for his efforts.

I know some folks had problems with their hotel rooms and auditorium seating, but there you have it: great guests, fun panels, fan films and cool surprises! All that added up to a terrific time at Shore Leave. Was it the best one ever? I guess we'll find out for sure ... at next year's convention! ■

*Captain Randy Hall*



Mark Sheppard didn't carry this sign around with him at Shore Leave ... but he could have!