



Chris Pine says not to expect crazy sex in *Trek XI*.

## *Trek XI* won't be "too steamy;" Abrams assures fans of quality

Despite hints in the trailer, don't expect *Star Trek XI* to be too steamy, according to Chris Pine, who plays James T. Kirk.

As reported by E!Online, in spite of Pine's previous statement that the *Star Trek* franchise had been "sexed up for a new generation," don't expect anything that goes over the line. "It is a different *Star Trek*, but there's no crazy sex scene," said Pine, speaking at the HBO Golden Globes party. "There may be some bare midriffs, but you know it's been a long time since the bikini was invented, so I don't think we're going to ruffle any feathers."

Pine had previously predicted that the scene in which Uhura (Zoe Saldana) is shown in her bra while changing would "become famous." Another trailer scene showed Kirk in a provocative scene with an Orion woman (Rachel Nichols) in what was said to be one of the two love scenes in *Star Trek XI*.

With the release of *Star Trek XI* several months away, Pine is ready for what is to come. "I'm waiting patiently," he said. "I'm like an 8-year-old on Christmas Eve."

🎭 *Trek XI* director J.J. Abrams says that the new film should appeal to both existing fans and people new to the franchise.

"I would say that the fans of *Star Trek* will be very happy with the movie," Sci-Fi Wire quoted Abrams as saying during the recent

Television Critics Association press tour. "It honors what's come before, but I didn't really make the movie just for the people who are already inside, because I like *Star Trek* but I was never a massive fan. So I think the movie's going to not satisfy everyone, of course. It can't. But it'll satisfy most of both."

Abrams made another effort to respond to William Shatner's recent YouTube interview, in which the original Kirk actor disputed ever being asked by Abrams to appear in the film. "I think what Mr. Shatner was responding to was a misunderstanding," Abrams said. "I was quoted as saying we tried to get him in the movie. What I meant was we were trying internally to find a way to take a dead character and resurrect him without it seeming lame. We couldn't figure out a way to do it. When I said we tried to get him into the movie, he read it as if we were trying to call him. I would not have wasted his time with a bad idea."

Finally, Abrams talked a bit about the ships in the new film, following up on a comment by screenwriter Roberto Orci who had called the space battles as still being maritime-influenced. "They're big ships, so there's a little bit more flash, fun and action than you've seen before," Abrams said. "There are some pretty spectacular visual effects. [Industrial Light & Magic] outdid themselves." ■

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## It's Hard Times again for the first 2009 meeting!

The next meeting of the *U.S.S. Chesapeake Star Trek* and Science-Fiction Club will be held on Saturday, January 24, at the Hard Times Cafe located in College Park, Maryland.

We'll get together at 5:00 p.m. to order our dinner. As usual, our club meeting will start no later than 7:00 p.m.

During our time together, we'll find out

what fellow club members have been up to recently, 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? Then be sure to download this month's Insert, which is in our Yahoo! Group. ■

## CAPTAIN'S LOG: *Of Gods And Men*

As a big fan of “independent productions,” I’ve been interested in *Star Trek: Of Gods and Men* for a while, but my old



Alan Ruck, Nichelle Nichols, James Cawley and Walter Koenig take a break during filming of *Of Gods and Men*.

computer’s lethally slow dial-up speed prevented me from watching it—until now.

The film was directed by Tim Russ (Tuvok on *Voyager*) and featured many of the actors whose contact with *Trek* had just been playing a character

in one episode about 40 years ago.

That reunion included Lawrence Montaigne, who was Stonn in “Amok Time;” and Robert Walker, Jr., who played Charlie Evans during “Charlie X.”

On the other hand, several actors who had already been in *Trek* came back in different roles than the ones they played before, such as Cirroc Lofton (who was Jake Sisko in *Deep Space Nine*) portraying Sevar, a half-human, half-Vulcan son to Uhura and her husband, Stonn; and Garrett Wang (who was Harry Kim in *Voyager*), was Garan, a suspicious and devious security officer.

Two other parts interested me. The first was the casting of Chase Masterson (Leeta the Dabo girl on *DS9*) as Xela, a sultry and very green Orion slave girl; and J. G. Hertzler (Martok from *DS9*) as Kovar, an ambitious Klingon first officer on a very different *Enterprise*.

The original script focused on Chekov (Walter Koenig), Uhura (Nichelle Nichols) and Sulu (George Takei). However, Takei was on his “I’m Gay and I’m OK” tour when filming was to start, so his part was rewritten for Alan Ruck (Harriman in *Generations*).

Many of the internal starship shots were done at the New York base for *Star Trek: Phase II*, which led to James Cawley getting a part in the film as a grown-up Peter Kirk, who is all over the fan films lately (including the new “Blood and Fire”).

The premise was an interesting one: “Legends come together one last time ... to destroy each other.” Since the movie featured what life would be like if James T.

Kirk had never been born (yeah, like George Bailey), I’ve referred to the project as “It’s a Wonderful *Trek*.”

So, let’s see. Where did I leave my Clint Eastwood hat? Oh, here it is. And by the way, if you don’t want to be spoiled regarding the plot, move along to Phil’s column for the month.

*The good:* There is lots of fun in the movie, including some fannish ideas that had rolled around in our brains for a while, such as who would win in a battle between Charlie X and Gary Mitchell. It was great to see other actors strutting their stuff decades after a one-shot appearance in *Classic Trek*.

I liked a lot of Russ’s directing as well. In one segment, a weapon is fired at the planet below, and instead of viewing the trajectory from the planet’s or starship’s perspective, we follow the missile in a beautiful sequence that intrigued me.

The costumes, props and makeup were absolutely terrific, and Chase Masterson is very ... green.

*The bad:* Occasional deviations from *Trek* continuity baffled me. For example, Uhura, Harriman and Chekov were standing right next to the Guardian of Forever and were thrust into a new timeline. That flies into the face of the episode “City on the Edge of Forever,” when Kirk, Spock and other *Enterprise* crew members were said to be protected from the alterations because they were near the Guardian.

Now, I realize Charlie X’s power could have changed that, but it would have been nice to have that explained in a line or something.

While I absolutely loved the special effects, I think the big battle in space could have been cut in half to be made more dramatic.

Still, it’s nice to see someone who had too much FX than the alternative of not having enough.

*The ugly:* The item that bothered me most was Charlie Evans’ conversion to the side of the angels. While the universe is hanging by a thread, Uhura sang (yes, SANG) to encourage Charlie to do battle.

And then, Charlie says something to the  
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# SCIENCE TREK: The fantasy village is closed

The world of fandom lost two icons last week: Patrick McGoohan, 80, and Ricardo Montalban, 88, on January 13 and 14, respectively.

One is best known for his role as a spy and prisoner in an enigmatic village, and the other for starring as an enigmatic host and a megalomaniac dictator who was overthrown (and cast into space).

They were as dissimilar as their backgrounds: McGoohan, a son of Irish parents, was born in New York City, raised in England and died in Los Angeles.

Montalban was born in Mexico City to Spanish immigrants, spent his teenage years in Los Angeles and his career in those cities and New York. He died in Los Angeles. It's fitting that these men should pass through the "Great Barrier" in the city of angels.

McGoohan was not known for science-fiction roles (though I suppose Mel Gibson's *Braveheart* could be considered historical fantasy). Still, we can view his career as a study in happenstance, chance and coincidence.

In the 1940s, for whatever reason, he became a stage manager for a repertory theatre company, which led to his becoming an actor, whereby he appeared in a production in the West End (London's Broadway), where he was noticed by Orson Wells, who cast him in "Moby Dick Rehearsed," which gave him bigger and better opportunities that in turn won him a role in a Henrik Ibsen play, after which he was given the leading role in *Danger Man* aka *Secret Agent*, and the rest is history.

Science fiction is not all astronomy, biology and transwarp physics. It is also sociology and other so-called soft sciences. *The Prisoner* and its village of eccentric and mysterious characters—er, numbers—is an excellent opportunity to apply those sociological and psychological (Lorenzo...) skills you've picked up from years of watching television. And it's got Rover, the intelligent bouncing ball o' fun.

The obituary in Wayne's newspaper quotes a Robert Thompson of Syracuse University: "[*The Prisoner*] was an early taste of really complex, literate and thematically dense programming" at a time when most Americans were used to talking horses, genies as hapless homemakers and courtroom shows where Perry Mason wins every case."

Looks like he missed a show that appeared on NBC (rival to *The Prisoner's* American broadcaster, CBS): *Star Trek*. Of course, mentioning that little show would have blown his paradigm out an airlock.

Speaking of *Trek*, it appears the white whale called death finally caught up with Khan Noonien "This is Ceti Alpha 5" Singh. A veteran of stage, film and television, Montalban is best known for his roles as the mysterious Mister Roarke of *Fantasy Island* (definitely not SF) and Khan in *Trek's* "Space Seed" and *The Wrath of Khan* (most definitely SF).

The two roles were quite different (Can you imagine Khan in a pressed white suit?), but Montalban's talent brought them both to life.

For those whose memory reaches back that far, I wrote a column on *Wrath of Khan* in April 2006 in my "Science by Season" series (shameless plug: Sbs IX on STV coming in March).

Not one of my observations dealt specifically with Khan, so let's look at what his superior intellect accomplished: saved many of his followers after a planet-wide environmental disaster, took control of a starship (but apparently missed the section on "override" in the manual), unsuccessfully tortured a bunch of scientists and figured out how to activate the Genesis device (okay, he read that manual).

And not once did Khan mention anything about the "soft Corinthian leather" of *Reliant's* command chair.

There's a long line of actors—stars, extras and unknowns—waiting for these two gentlemen on the other side. Their gain, our loss.

One last sociological comment: In a world where Hollywood marriages last about as long as this sentence, Montalban was married for 63 years until his wife's death, and McGoohan for 58 year-long spins around the sun until he passed away. Even in the realm of wedded bliss, these two men set the bar high. ■

Second Officer Phil Margolies



Top: Patrick McGoohan in *The Prisoner*.  
Bottom: Ricardo Montalban as Khan!!!

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## REFLECTIONS: *Earth's* fourth season revisited

*“They have come to Earth with the promise of peace. An alien race called the Taelons. But there are those who resist these Alien companions. For the Taelons’ true mission, the secrets they hide will forever alter our world. The fate of humanity now relies on those who dare challenge the future of Earth.”*—Season Four introduction

As I mentioned last month, *Earth's* third season was less than successful. Not terrible, mind you, but not as smooth as the previous seasons.

Part of the reason was turnover, inside and outside. Not only was there actor turnover, but producer and writer turnover as well. Granted, the audience is most affected with the actor turnover. They empathize with certain characters and do not bode well when these characters are no longer around.

As many of you know, I don't care about actors. In the immortal words of Alfred Hitchcock: “I suppose they have their uses, but to me they are not unlike cattle. They perform a service, and it's on to the next one.”

I may not be as harsh as “Hitch,” but I understand where he's coming from. I like a lot of actors, but I don't watch a show or a film just because these actors may be involved.

In the immortal words of Shakespeare, “The play's the thing.” If it ain't on the page, it ain't on the stage. I don't care how brilliant the actor may be, if the script ain't right, something's wrong ... Hmmm, let's see how many more theatrical cliches I can spew out here. I'll try to contain myself.

My point is that the turnover in the writing staff contributed much more to the uneven third season than the turnover in acting talent.

An unstable writing staff is a disaster waiting to happen. Just ask the folks on the staff of *Star Trek: The Next Generation* in the first season. While that show's first season was not the disaster a lot of people claim it was (That was due to the presence of Gene Roddenberry and Maurice Hurley, who kept it all together.), it was ....well, uneven. A writing staff needs stability and a clear vision. This is why there is a “Head Writer.” His job is to keep the scripts on the chosen path and protect the vision.

The last half of the third season became more and more stable as the season went on,

and all of those writers returned for the fourth season, which explains the return to stability and a much more even and pleasing season.

It was obvious from the beginning that the show was back on track. Even though there was kind of a mass exodus of main characters in this season, the departures were deftly handled and mostly foreshadowed throughout the season. The writers knew who was leaving and made sure it was reflected in the scripts in an intelligent manner.

The writers even started foreshadowing the fifth season in the middle of the fourth. They were really on top of things and weren't afraid to take chances, something most shows NEVER do, and they made it work. The fourth season was not the complete return to the glory of the first season, but they managed to make a little history in the process of producing genre television.

When we last left our heroes, Lilly was in labor with a Human/Jaridian hybrid child. Liam and Renee Palmer were helping her deliver. Da'an helped make sure that the Human/Jaridian child lived. The Jaridians were dying, and Vorjack (the child's father) had hoped that the child would hold the key to their salvation, but this did not happen as expected. Lilly and Vorjack escaped with their child and Liam's blessing.

Augur ran into trouble with the law and was forced into hiding. He offered his friend Juliet Street the opportunity to take over his role in the Resistance, and she accepted. She proved savvy and intelligent.

The Resistance went above ground once again when Renee and Liam teamed up with an international group dedicated to defending human interests against the Taelons.

Toward the end of the season, we discovered that the Taelons were also dying off since

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Augur, Liam and Lilly lead the resistance in *Earth: Final Conflict*.

## WAYNE'S WORLDS: To DVD or not to DVD

Now that the fifth season of *Stargate Atlantis* has come to an end, the future of that particular show lies in DVDs.

This continues the trend begun by the program's predecessor, *Stargate SG-1*. After sales for two *SG-1* films stunned MGM by how much they could take in, I guess it was no surprise that *Atlantis* would follow suit.

After the 2008 Writers' Strike, television ratings have been in quite a slump. And that's bad news for science-fiction fans.

Sci-fi shows tend to be expensive, with all the unique make-up and special effects. It's going to be much more difficult for networks to want to invest that kind of money into a show that is likely to only get a certain audience. It is show *business*, after all, and it makes more sense to keep the costs down so the profits are as high as possible.

I know that some folks think that science fiction, like other forms of art, should be made just for the love of it. If that would work in the real world, I'd be all for it. But especially in the current economic environment, I don't see that happening any time soon.

I think that MGM may be on to something here with direct-to-DVD productions.

Science-fiction fans will save their hard-earned money to buy things they want to support. Look at all the action figures, costumes, statues and video games we've bought over the years. Perhaps it is time to put our money where our mouths are and buy DVDs instead of expecting the networks to provide programming for us.

The head of the department I work in walked into a store and saw the new *Star Trek* Pez dispensers. He immediately bought one for me because he knew I'd want it. (He was surprised that I knew they existed, but he was happy that I hadn't purchased it yet.)

I think this is the way we'll have to support science fiction in the future. We'll have to communicate with each other so we can let people know what is good and what isn't. We'll have to use the Internet to do this as well as local friends. We may have to host viewing parties to show others about DVDs we really like so we can turn them on to it. It may be harder than simply turning on the television, but I think it will be worth it.

Right now, we're dependent on people

who don't enjoy science fiction to join us so a show can survive. For example, a lot of people who wouldn't dream of turning on a "starship" show will watch *Eureka* on the Sci Fi Channel. Another example was *The 4400* on the USA Network. So many people who despised science fiction where I work loved that show.

When I asked these people if the shows are science fiction, they always said, "No, it is just a drama or comedy about people."

I remember the producers of ABC's *Invasion* telling reporters that it wasn't science fiction, not at all. Aliens landed on Earth and are replacing human beings -- nah, that's not science fiction!

Honestly, if a pay-per-view channel with science fiction started, I'd support it wholeheartedly. We need new ways to offer new freedoms in programming.

I'm tired of shows that masquerade as "action drama" and expect science-fiction fans to automatically step in line.

Where has all the REAL science fiction gone? You know, the programs that dealt with the human condition or what the future might bring? There are precious few of those around any more, and I want them to come back.

It's been a long time since I watched a show and said, "Wow, that's really daring! I'm glad they challenged my thinking that way!" *Battlestar Galactica* has been the closest thing to that in years.

I say it is time to abandon hope for the broadcast networks. If we want science fiction, the kind that we really enjoy, we need to explore new avenues. I don't want any more *Knight Rider* or *Bionic Woman*-level shows. It's insulting, really. I'll likely still watch what the networks offer if they come close, but not with a lot of enthusiasm.

And I don't think cable will be able to fill the void, either. They are now just as ratings-hungry as the "big 5." It wasn't long ago one cable channel wanted to be the "Action Network."

Also, the networks are infamous for tinkering with successful shows so "they can attract a larger audience." I'd much rather see creators fulfill their dreams. Will every project be a success? Of course not! But it is time we had more than just a few science-fiction fans making genre shows. ■

Chief of Security Wayne Hall



# COMING EVENTS

## JANUARY

*January 24* ..... The next meeting will be on Saturday, January 24, at the Hard Times Cafe located in College Park, Maryland. We'll gather for dinner at 5 p.m. Our monthly meeting will begin no later than 7 p.m. Don't miss our discussions about the upcoming Farpoint convention in February!

## FEBRUARY

*February 13-15* ..... It's time for Farpoint 2009! Check out the new location: the Crowne Plaza Hotel in Timonium, Maryland. Guests will include Alan Tudyk, Harve Bennett and Phil Weyland. Don't miss it!

## CAPTAIN'S LOG: *Of Gods And Men* (concluded)

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effect of "You're right. I've been evil, but I'm gonna change that right now!"

I'd much rather have seen Charlie actually team up with Gary Mitchell. Then near the Guardian, he could have brought Janice Rand (yep, Grace Lee Whitney was there) to the planet to demonstrate his power.

While Mitchell would say how fragile human life is, he would threaten Rand, and that would cause Charlie to do battle with Mitchell.

Rating: ▲ ▲ ▲.

I promise to get back to my comics reviews, though a lot is happening in the *Trek* universe these days. ■

*Captain Randy Hall*

## REFLECTIONS: *Earth's* fourth season revisited (concluded)

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their core energy was almost spent. More and more, Taelons were entering stasis, and Zo'or became increasingly desperate to save his species.

Finally, Liam and Renee discovered a regeneration chamber hidden deep in a volcano, set in place long ago by Ma'el (the Taelon who first visited Earth). Liam realized that all species were interconnected, and he must play a role in saving the Taelons. He brought them out of stasis. To conserve energy, they combined their essence in just six Taelons who

went down to the regeneration chamber just as the Jaridian fleet led by Vorjack arrived on the scene.

Zo'or, greedy to ensure his own survival, touched an energy pool in the chamber and was absorbed into it. Liam convinced the Jaridians to attempt a "joining" with the Taelons which, it was believed, would return them to an earlier evolutionary form better suited to survival. As the volcano erupted, the joining procedure began with Liam's help, but it was unclear who or what would survive.

Next month: the coveted fifth season. ■

*Conn Officer Lorenzo Heard*

## PHASERS ON FUN: *Sev Trek*

