



Christopher Heyerdahl from *Sanctuary* and *Supernatural* joined two discussion panels hosted by the *Chesapeake* during the Shore Leave convention.

Chesapeake enjoys record-breaking Shore Leave con

The members of the *U.S.S. Chesapeake* always have a good time at conventions, but Shore Leave 31 was particularly good for the *Star Trek* and science-fiction club.

First, the group moderated three panels on the same subject: *Star Trek XI*, which drew large attendance and energetic participation at each discussion.

Second, a guest participated on two panels during the weekend. Christopher Heyerdahl took part in both the *Sanctuary* and *Supernatural* panels. Guests have occasionally dropped in on one panel, but this was the first time a convention guest took part in more than one discussion.

Third, Lorenzo worked with Tom Donnelly, fan film coordinator for both Shore Leave and Farpoint, to show a number of “independent productions.”

One of those was *Star Trek: Intrepid's* second episode “Transitions and Lamentations,” which drew interest of the people who got to the video room too late to see the whole program. Lorenzo replayed the episode, and as a result, *Of Gods and Men* aired only seven minutes late.

Friday Night Bites drew a lot of people who had come to see our first panel on *Star Trek XI*. The club thanks Lorenzo Heard, Marc Villa and Ann Harding for purchasing the good food enjoyed by at least a dozen people.

The *Big Bang Theory* proved to be a big draw, so the club will probably do another discussion on that at Farpoint next February.

▲ J.J. Abrams, the producer of *Star Trek XI*, promises fans are in for a treat on November 17.

“I cannot wait for fans of *Star Trek* to check out the home entertainment release of the film. The behind-the-scenes features on the DVD give a wonderful look at the hard work and incredible fun that went into making this movie,” Abrams said.

“The cast and crew were truly extraordinary to work with—watching these special features, you’ll see why,” he added. “And for people who didn’t catch *Star Trek* in the theater, I hope they do now, as Paramount has done an exceptional job with this release.” ■

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Hard Times again for the July monthly club meeting

The next meeting of the *U.S.S. Chesapeake Star Trek* and Science-Fiction Club will be held on Saturday, July 25, at the Hard Times Cafe in College Park, Maryland.

We'll get together for dinner at 5:00 p.m. Our club meeting will start no later than 7:00 p.m.

During this month's meeting, we'll talk about what fellow club members have been up to, discuss the recent Shore Leave convention and catch up on the latest sci-fi television shows and feature films.

If you need directions to this month's meeting, get the latest Insert in our Yahoo! Group. ■

CAPTAIN'S LOG: *Star Trek Intrepid*: "Transitions and Lamentations"

During the past couple of weeks, I've started writing two columns at *scifipulse.net* about two of my favorite hobbies.

Every Tuesday, *Cosmic Comics* examines *Star Trek* titles ... or perhaps another comic series set in science fiction.

My concept is that a reader might like what he or she sees in the column and ask for it when going to a comics specialty shop on Wednesday, when stores get their new week's delivery.

At the end of the week, I tip my hat to one of our Farpoint features when I write *Fan Film Friday*, which is pretty self-explanatory. The interesting part of that will be to come up with 52 fan films to cover in a year.

On my first Friday, I decided to go with something cool and new. As a result, I focused on *Star Trek Intrepid*, which I enjoyed when their first episode, "Heavy Lies the Crown," debuted last year.

This time around, the *Intrepid* crew released a new film entitled "Transitions and Lamentations."

Here's a bit of background on the series: During the post-*Nemesis* era, a *Voyager*-sized starship has been assigned to the distant Charybdis Sector, where a group of Federation citizens are establishing a new colony.

The colonists consider Starfleet's presence as "overly paternal" and unwelcome, but a mysterious alien menace threatens both the colonists and the *Intrepid*, along with other starships traveling to and from the colony.

Captain Daniel Hunter is played by Nick Cook—who wears many hats in the series, such as producer and writer—and his crew, along with an unknown enemy

that uses red starships to attack the planet's new arrivals.

Other members of the crew include Lieutenant Yanis Caed, a joined Trill played by Lucie Cook (Nick's wife, in case you were wondering), and Romulan (!) Security Chief Lieutenant S'Ceris, portrayed by David Reid.

Another officer on the *Intrepid* is Jacen Navar, a pragmatic native of Torothan (as established in the *Star Trek: Enterprise* episode "Desert Crossing") who's the intelligence officer in the sector (and whose race seems to have trouble eating a hot fudge sundae without spilling it on their chins).

Navar, who's played by Alan Christison, gets a significant part in "Transitions." We learn a great deal more about the secretive officer when the *Intrepid* comes under attack by even more of the mysterious ships while he's in command.

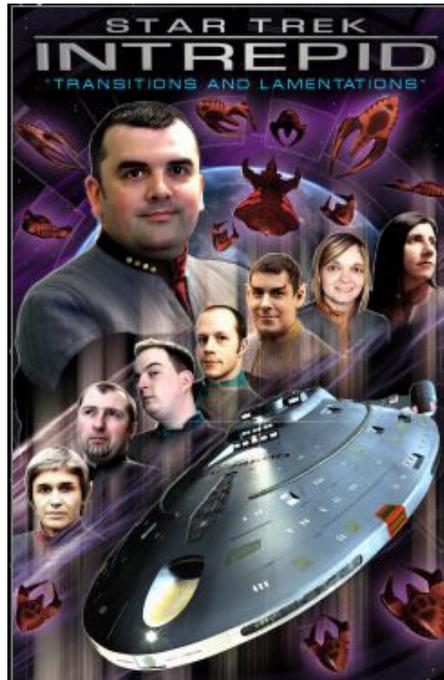
An away team led by Captain Hunter and members of both the *Intrepid* and the *U.S.S. Pandora* also find themselves under fire on the planet.

So where did I leave my Clint Eastwood hat? Ah, here it is.

The good: The biggest problem in the *Intrepid's* first episode was a nasty tendency for the wind to blow while the crew was talking. That's been totally rectified in "Transitions."

One of my problems with fan films in general is that the pacing tends to drag while each character gets a long, adoring shot from the camera, which can slow the story down and even bring it to a halt.

Not so here. Many scenes have two to
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SCIENCE TREK: Why *Star Trek* needs tech support

Not my title, if you're wondering. I borrowed it without the owner's permission from the article I'm going to talk about ... Channel Insider from the May 18, 2009, issue of *eWeek*. Still, it's a topic I've discussed before: for all its vaunted futuristic technology, *Trek* is actually way behind the curve.

Remember that *Star Trek* originally came about in the 1960s with that decade's view of future technology. Certainly, there was far out science—witness the transporter. However, look at Captain Kirk's communicator. Flips open, calls the ship in outer space. BUT ... where's the texting capability? And the camera?

Channel Insider tackles some of the other persistent questions about *Star Trek*'s taking longer than it should in the evolution of technology as well:

- **Lack of unified communications:** Instead of the landing party being routed directly to Kirk, they have to go through Uhura to patch the call through. (In *Trek*'s favor, though, it is effectively a naval ship in space and I think one would want an intermediary for the captain.)

- **Call privacy non-existent:** Captain Picard is walking down the street talking to Riker on his communicator ... the little badge on his uniform ... and every Romulan spy around can hear the conversation. I missed the episode with the anti-blue tooth revolution. (Though, Uhura had blue tooth before the phrase was even coined.)

- **Huge data center footprint:** Someone's been reading too much, noting the physical dimensions of the computer core with the added note that virtualization could make it smaller. (My response is ... how do you know they're not using VMware version 2380!?)

- **Every alien gets access:** Phasers and door locks provide great physical security (even if the red shirt survival rate isn't used in promotional literature).

However, computer security seems limited given ... especially on alien ships that all seem to run the same operating system so Starfleet officers can easily figure out the controls ... good thing Jeff Goldblum's Mac Book Universal gets regular updates.

- **Hasn't *Star Trek* heard of WEP?:** God, I hope not. They should be on WPA2 at least. (Just skip this one, Lorenzo.) You don't even need to be aboard the *Big E* to tap into the computers, apparently. Hopefully Janeway's Social Security number is stored in an encrypted file!

- **Encryption is no silver bullet:** (Good thing there are no werewolves, but then it would be horror or fantasy, not science fiction.) Yes, the "too much time on their hands" Trekkers are at it again, noting the *Trek* uses "fractal encryption," which is nearly impossible to crack unless you're a gold-skinned, yellow-eyed, can't-use-a-contraction kinda guy. (You know I'd love to see the actual episode references for all these "*Star Trek* has many incidents ...")

- **Great GUI, but too many displays:** Just a note that the LCARS (Library Computer Access and Retrieval System) is a great tool for letting the crew pull up information at any display, but if that's so, why do starships need so many workstations?

- **Intel beats isolinear chips:** Yes, a chip-to-chip comparison has *Trek* beating Intel and AMD tentacles down, but with components so powerful, do you really need a 120-foot-tall computer core? (Um, have you tried calculating subspace warp dynamics, transporter analytics, and Sulu's hobby schedule all at once on a Pentium 5000?)

- ***Star Trek* still wins:** After all that, transporters beat airplanes, warp drive

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Landing parties get patched through who?

ART CREDITS:
syfy.com 1, 5,
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starshipintrepid.net 2
startrek.com 3
images.google.com
4, Insert back

REFLECTIONS: *Andromeda*—the episode guide

“The long night has come. The Systems Commonwealth, the greatest civilization in history, has fallen. But now, one ship, one crew have vowed to drive back the night and rekindle the light of civilization. On the Starship *Andromeda*, hope lives again.”—*First season intro*.

I remember it well. It was roughly nine years ago. Members of the *Chesapeake* were doing panels at Shore Leave, a convention outside of Baltimore. We had decided that one of the panels we were going to do was about this new show based on notes from Gene Roddenberry called *Andromeda*. It wouldn't air until October (Shore Leave is in July.), and while we had some preliminary information about it, we weren't in a position to give away any earth-shattering news.

But in those days, our panels were very heavily attended. We were full of hubris and we thought we were God's gift to panels. It turns out that we were right, but that's another column. Robert Hewitt Wolfe had created an incredible web page with all kinds of back story to the universe in which the show would inhabit, but almost nothing about the show itself.

Everyone was skeptical, curious but skeptical. We were even skeptical. *Earth: Final Conflict* was doing surprisingly well, but could another script from Gene's trunk produce a hit television show? The odds were not in its favor. The only thing people knew about the show was that it starred Kevin Sorbo, who was fresh off the hit show *Hercules*.

I was walking through the halls of the Hunt Valley Marriott when I heard my name being called. I turned to find a woman I didn't recognize. She told me that she heard I was doing a panel on *Andromeda*. I said, “Maybe.” (I never miss a chance to be coy.) She said she had something for me. I had heard THAT before, and it was almost NEVER what I was hoping it was. This time, it was better than I had dreamed it could be.

She gave me this large stack of papers, and my heart almost fell out of my chest! It was *Andromeda*'s Writer's and Director's Guide and Bible! I almost had an orgasm! The Prophets had truly smiled upon us. With this information, I and my fellow panel mates could continue our reputation as sci-fi insiders and geniuses.

Then the info became conditional. She pulled out this gigantic poster of Kevin Sorbo and made me promise to show it to everyone attending the panel. This was when I discovered she was the head of the Kevin Sorbo fan club. My first thought was: “Is she out of her Vulcan mind?!” But she had all this pertinent information, stuff no one else had. I quickly realized that she had me by the Eustachian tubes. This ran the risk of destroying my science-fiction credibility. My undeserved reputation was at stake. Should I sink to the lowest depths of novice butt-kissing just for the sake of exclusive information?

Of course I would!

“*Under the Night*” by Robert Hewitt Wolfe

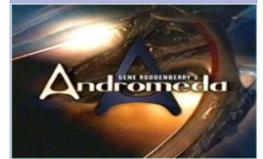
This was the start of the Nietzschean betrayal that led to war with the Systems Commonwealth. Captain Dylan Hunt and his ship, the *Andromeda Ascendant*, tried to escape an ambush and warn the rest of the Commonwealth. In the attempt to escape, the *Andromeda* was caught in the event horizon of a black hole and frozen in time for 300 years.

“*Under the Night*” ★★☆☆☆,

“*An Affirming Flame*” by Robert Hewitt Wolfe

After being pulled from the gravitational pull of the black hole's event horizon by Beka Valentine and her ship, the *Eureka Maru*, Dylan awoke 300 years later. Realizing that his ship was in danger of being confiscated, Dylan mounted a defense against the Nightsider and his mercenaries who planned on stripping the ship and selling it for parts. Dissension arose between

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WAYNE'S WORLDS: Syfy's *Warehouse 13*

What was formerly known as the Sci-Fi Channel has now morphed into Syfy, and it kicked off its new branding with an interesting little show called *Warehouse 13*, which is sort of *Eureka* in reverse.

As most viewers know, *Eureka* is a very popular show about a little town populated with geniuses who make strange things happen.

Warehouse 13 is about a little warehouse where devices that make strange things happen get stored after they cause a ruckus in the "real" world.

The people who work in Warehouse 13 include:

- Artie Nielsen, a pudgy scientist who waddles around the building keeping things in their places (except when he has to leave to "snag, bag and tag" a skull that drives people to killing, for instance. *Next Gen* fans will remember this actor, Saul Rubinek, from "The Most Toys."
- Myka Bering (Joanne Kelly) is a plotter. She uses color-coded charts, insists on dozens of dry runs and takes precautions against even the most remote possibility of

danger. She's a thinker more than a feeler.

- To complement Myka, we have Pete Lattimer (Eddie McClintock), a "seat-of-his-pants" kind of guy. He depends on his instincts to get him through, and he's happy to abandon any plan if a better opportunity presents itself. He's the poster child for "leap before you look."

Of course, chaos ensues, and the two have to come to an uneasy truce when they are both sent to the middle of South Dakota for matters of national security. There they meet Artie, who sends them on assignments to locate artifacts and other strange items being used for less-than-pure motives, retrieve them and take the items back to Warehouse 13.

There is a lot of humor and angst in this show as the diverse people attempt to work together. The writing is very much like *Eureka* in that there is strangeness, but we see it through the characters' eyes and how it affects them.

It's a good show, has begun with great ratings, and could give Syfy the boost it needs to appeal to younger audience. ■

Chief of Security Wayne Hall



Scientist Artie Nielsen communicates with agents McClintock and Kelly in *Warehouse 13*.

REFLECTIONS: *Andromeda*—the episode guide (concluded)

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Gerentex, the Nightsider, his muscle (which included future *Andromeda* crewman Tyr Anasazi) and the crew of the *Eureka Maru*.

This was one of the best pilots I have ever seen. Not only was it well thought out, but it established everything and everyone who was to be a major player on the show. It even, in hindsight, gave subtle clues to the mystery that would be Trance Gemini. I never understood why this was a two-part episode instead of a two-hour one. I guess the producers wanted the viewers to experience the agony of having to wait until next week for the conclusion. If that was the case, then they got their wish. It was an excruciatingly long wait.

As I said before, every character's motivation, even Trance's, was laid out there for everyone to see. Granted, Trance's objectives were somewhat obscured and buried in subtext, but it was there for those who were quick enough to decipher it. The writing was crisp, peppered with quips of great dialogue. The characters were unique and original.

The best line came after Harper's chance meeting with Dylan Hunt. Upon seeing the size of the man who claimed the ship, he rushed back to his crew to tell them: "He was big! Like some kind of Greek god!" I found out later that Gordon Michael Woolvett improvised that line. Great start.

"An Affirming Flame" ▲▲▲▲▲ ■

Conn Officer Lorenzo Heard

COMING EVENTS

JULY

July 25 Shore Leave 31 is now history! Let's get together and talk about it during our July meeting! We'll gather at the Hard Times Cafe in College Park, Maryland, at 5 to order our dinner, followed by our monthly meeting starting no later than 7 p.m.

AUGUST

August 22 Could it already be time for our annual pool party in Gaithersburg, Maryland? Stay tuned for more information as it becomes available! We'll settle on a firm date and make our plans during the July monthly meeting, so please be there.

CAPTAIN'S LOG: *Star Trek Intrepid's "Transitions and Lamentations"* (concluded)

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three cameras in play, and the visual motion helps keep the viewer's attention on the episode, where it should be.

I was also very impressed with the opening credits and music. I won't give it away, but I really thought what they did was excellent.

Again, the writing, props, costumes and sets are first-rate, and the inclusion of a Klingon and a Vulcan from the *Pandora* further cements the series in the *Star Trek* universe.

The bad: That reminds me of something that felt out of place in the story. In the first episode, the Romulan security chief had a skin tone that wasn't far from the rest of the crew.

This time, both the Romulan and Vulcan characters look like they've "yellowed out" over time. I understand the need to

make characters stand out, but this had me worried that the aliens were afflicted with some kind of cosmic malaria.

The ugly: Not much to complain about here, but one scene inadvertently made me chuckle.

A discussion between Cook and Navar led the captain to say something along the lines of: "We're all wearing the same uniform, so we all need to pull together."

But Cook was wearing a *DS9*-style outfit with grey shoulders and Navar had on a red *Next Gen* costume, so they technically weren't wearing the same uniform. Oops.

I'm known to be a fan of *New Voyages/Phase 2* as the "gold standard of fan films." Well, "Transitions" is as good as any other independent production I've seen so far, and I hope they keep up the good work at www.starshipintrepid.net. ■

Captain Randy Hall

SCIENCE TREK: *Why Trek needs tech support ...* (concluded)

continued from page 3

beats hybrid engines, and cure for cancer beats Rogaine for baldness. (They still haven't conquered that one—sorry, Jean-Luc.)

In foresight, it looks like we'll get there before *Star Trek* says we'll get there. Of course, there's always that pesky World War III coming up later this century. (I told you, if you think Gulf War I was

about oil or Kuwait, you missed the real Eugenics War). ■

Second Officer Phil Margolies

Web Notes:

- <http://www.channelinsider.com/c/a/News/Why-Star-Trek-Needs-Tech-Support-387920/> (The source); and
- <http://www.moviemistakes.com/film649> (The mistakes).