



Extinction Is Not A Problem

Of course, when one has a runaway success like *Jurassic Park*, one doesn't just sit by and ignore it. Michael Crichton, author of the novel which spawned the movie and its attendant merchandising opportunities, has completed the sequel to *Jurassic Park*, titled *The Lost Ones*. *The Lost Ones* can be found in hardcover form with a \$25.95 price tag on bookstore shelves now.

And will there be a movie? No definitive word as yet, but how could they get away *without* turning this into a film?

Nimoy Taped Down - Spiner Takes Manhattan Shatner Resurrects Kirk - Film at 11!

Leonard Nimoy is reportedly in negotiations with Paramount's home video wing to re-release all 79 episodes of the original *Star Trek*, each with a few minutes of added commentary and memoirs added to each. It's a little more worthwhile than re-releasing all 79 of them just to pack a trading card with each, but it's hardly enough to make you want to run out and replace your entire library. In the meantime, Nimoy's UPN series *Deadly Games* starring Christopher Lloyd has revived the *Batman*-like tradition of a weekly guest villain; numerous familiar faces have been seen in this capacity, ranging from LeVar Burton to Brent Spiner and Dwight Schultz. Brent Spiner has also landed a role in the upcoming film *Independence Day*, also starring Randy Quaid, Judd Hirsch, Jeff Goldblum, Bill Pullman and Matthew Perry. Shooting is already underway in New York City on this movie which is concerned with "the last three days before the end of the world." The movie opens on July 4, 1996.

As for Nimoy's fellow *Trek* star William Shatner, he's shooting footage for a *TekWar* CD-ROM game due out this fall, as well as playing a part in a CBS miniseries *Dead Man's Eden* which will air later this year. And no, he's not ready for Kirk to die. He's working on another *Trek* novel, to be titled *The Fires of Olympus*, a sequel to this year's *Ashes of Eden*; the basic plot? Kirk is revived from his death in *Star Trek: Generations*. While he'd probably love to turn this into the next movie, Hollywood's probably too smart for that, with the announcement that the next *Trek* movie will focus on a showdown between the new *Enterprise* and the Borg. If Kirk would have the decency to be assimilated, then his resuscitation could be very entertaining indeed; other than that, we can only hope that Kirk's only place in the *Star Trek* franchise's future is falling out of cupboards, scaring the children, and occasionally gritting the path.

Trek Soundtracks On Hold

The long-awaited release will have to be waited for even longer. Jay Chattaway's *Tin Man* soundtrack now reportedly includes material from that popular *Star Trek: The Next Generation* episode as well as *Relics* (Scotty's return), *Descent Part II* (a wonderfully scored conclusion to the most recent Borg two-parter), *Darmok*, Data's dream sequence from part one of *Birthright*, as well as

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selections from *The Outcast* and *A Fistful of Datas*. The flute theme from *The Inner Light* will be included, though it may appear in a different form with orchestral backing. Originally announced for mid-1994, the album is now being pushed back to early to mid-1996. Joel Goldsmith's CD single containing synthesized and rock versions of his father Jerry's *Star Trek: Voyager* theme has also been pushed back indefinitely. Whether or not these eagerly awaited soundtracks will ever hit the shelves at all is now more or less up in the air.

In the meantime, Dennis McCarthy has confirmed that he may return to score episodes of the second season of *Sliders*, having already scored every episode of UPN's *Deadly Games* so far.

Winter Doctor Who Video Releases

Another slate of time-traveling adventures has been released by CBS/Fox Video; included in the six new releases are:

- Jon Pertwee's seven-part epic *Inferno*, which concluded the 1970 season and said goodbye to Liz Shaw (Caroline Shaw). Ties with *Doctor Who and the Silurians* as the editor's all-time favorite Pertwee story; see *Silurians* review on page 5.
- *The Curse of Peladon*, a 1972 fan favorite Pertwee four-parter which featured Michael Troughton (son of Pertwee's predecessor, the late Patrick Troughton).
- The Tom Baker classic *The Seeds of Doom* (you remember the one with the giant plant creature being bombed by the Royal Air Force?). This story was criticized after its original airing in 1976 for its increased violent content, though few realized until later books on the making of the series revealed that the script editor had pared down the violence - a lot.
- Sylvester McCoy's rather silly debut episode *Time and the Rani* (guest starring Kate O'Mara as the Rani); it also marks the first appearance of the dizzying new computer-generated title sequence and the so-so new arrangement of the theme music. Though it appears that Colin Baker participated in the first few seconds of part one, it was actually McCoy in Baker's trademark tasteless overcoat and a curly blond wig. American audiences will get to see part one in its original form for the first time, as the TARDIS crash-landing and the Doctor's most recent regeneration take place as a mini-cliffhanger before the opening titles, as originally broadcast in Britain in 1987.
- The Peter Davison story *Arc of Infinity*, *continued on page 3*

EDITORIAL **Together Alone**

The U.S. and Russian manned space programs have both reached out as far as their design limits will allow. Only by overcoming obsolete Cold War prejudices and by cooperating can we reach Mars - or even return to the moon.

by Earl Green

I'm writing this in late July, July 23rd to be exact. I figured since we're running a review of Ron Howard's *Apollo 13* in this issue, I would go ahead and get this editorial on paper well in advance before things slip my mind. The highlight of my vacation from work over this past week has definitely been my visit to Little Rock's new IMAX Theater and Aerospace Education Center, proof that maybe Arkansas isn't as backwards as I had previously thought. Though the IMAX experience was every bit as marvelous as I had heard from others, the real thrill for me was the exhibit "Convergence in Space: A Comparative History of the U. S. and Soviet Space Programs," an extensive gallery of American and Soviet/Russian space artifacts, many of the latter on display for the first time in this country. (Really the only connection between this display and *Apollo 13* is the fact that the actual computer control panel from the Apollo 13 command module *Odyssey* was present, separated from my eyes only by a glass case. If you remember the keypad with a screen above that read such things as "noun/verb," this is what I was looking at, for real. Almost kinda spooky, eh? I'm sure I'm not the only one who, were it not for the glass, would've pressed a few keys to see if "we have a problem!")

In my study of the history of spaceflight and space exploration, I have never been one to take the ethnocentric route of discounting Soviet and Russian space achievements; after all, they did orbit the first artificial satellite, the first living being (a dog who did not return to Earth) and the first human being (who *did* return). They were the first to soft-land an intact space probe on the surface of the moon to send back pictures. They've been excelling in space station operations and have had cosmonauts serving long-term orbital tours of duty since well before the U.S. concept of "Space Station *Freedom*" was ever bandied about.

Imagine my surprise, while looking at a display of scale models of Soviet launch vehicles, including the *Energia* booster and the very familiar-looking *Buran* space shuttle, when I heard a man behind me mutter, "Damned Commies."

Okay, so you've imagined my surprise. It may be hard for you to muster the necessary indignation to imagine my disgust.

Obviously, this short-sighted gentleman completely missed the very successful docking of an American space shuttle to the Russian *Mir* station, the longest-lived manned facility in space. On this mission, astronauts and cosmonauts spent several

days cooperating in medical experiments and other scientific endeavors, not the least of which was the test of whether or not a docking maneuver involving two such large vehicles could even take place.

The Apollo-Soyuz mission in 1975 - twenty years earlier - had proven not only some basic tenets and theories on docking international spacecraft for joint missions and rescue ventures, but had proven - in an era where the Cold War was still active but in the low ebb between the reigns of Khrushchev and Reagan that marked its most fearful years - that knowledge and the human urge to explore do not know political boundaries.

The exhibit also includes an actual Vostok capsule similar to the one that propelled man into space for the first time, EVA suits as used by the *Mir* astronauts and by the Apollo astronauts, a Sputnik 1 engineering mockup, a life-size mockup of a Mercury capsule, and a scale model of the main launch facility at the Baikonur Cosmodrome, Russia's equivalent of the Kennedy Space Center. Dominating the center of the Aerospace Education Center, though not part of the above exhibit, is a life-size mockup of an Apollo command/service module.

Despite the different shapes, colors and functional priorities that dominate and differentiate American and Soviet space hardware, these are the items with which two nations once competed to get to orbit, to the moon, and these days only as far as low Earth orbit again. Modern variations on such equipment could get us back to the moon, or beyond. And this time we could go in peace and cooperation, not just two nations...a world.

I'm convinced from the success of the Atlantis/*Mir* docking mission that the best course of action would be to abandon any plans for individual American, Russian and European stations and go with a truly international complex building onto the bare bones that have already proven themselves more than spaceworthy - the *Mir* station. Since the Soviet shuttle was mothballed long ago with the advent of the Commonwealth of Independent States and the Russian program still riding on the backs of cost-ineffective, expendable Soyuz capsules, a design that has not appreciably changed since the 1960s, international ferry service could be provided by our own shuttle fleet which has proven itself useful for little else than taking things to orbit and landing again.

Neither American nor Russia has achieved the kind of high-potential, multi-purpose space program envisioned by the pioneers of the *continued on page 5*

Birthdays

- October 1, 1947: **Stephen Collins**, the first *Trek* film's Commander Decker.
- October 5, 1882: **Robert Goddard**, American rocketry pioneer who came up with the idea of putting something other than a bomb on the top of a rocket.
- October 8, 1939: **Kate O'Mara**, *Doctor Who*'s villainous Rani and occasional *Dynasty* guest star (she played Joan Collins' even-wickeder sister). And so begins the parade of *Doctor Who* birthdays this month.
- October 15 [year unknown]: **Mark Lenard**, originator of the *Star Trek* one-actor, multiple-species tradition, now best known as Spock's father Sarek.
- October 15, 1951: **Katy Manning**, known best as Jo Grant, the third Doctor's spunky assistant.
- October 20, 1941: **Anneke Wills**, aka *Doctor Who* companion Polly.
- October 22, 1938: **Christopher Lloyd**, always improving on that flux capacitor.
- October 22, 1950: **Mary Tamm**, the first Romana to travel with the Doctor.
- October 21, 1956: **Carrie Fisher**.
- October 27, 1953: **Robert Picardo**. Please state the nature of the medical emergency.

Historical Notes

- October 1, 1958**: the National Aeronautics and Space Administration was formed.
- October 3, 1962**: Walter Schirra spent 9 hours in orbit on the Mercury 8 mission.
- October 3, 1987**: *Star Trek: The Next Generation* premiered.
- October 4, 1957**: the Soviets were the first to reach space when the Sputnik satellite was placed in orbit.
- October 4, 1959**: the Soviet Luna 3 probe orbited the moon and sent back pictures of 70% of its far side.
- October 11, 1968**: the Apollo 7 mission was launched, a quiet test of the U.S.'s first three-man space vehicle in Earth orbit; it was the first American spaceflight since the Apollo 1 fire had killed three astronauts in January 1967.
- October 12, 1964**: the Soviets launch the first three-man space mission, Voskhod 1.
- October 13, 1933**: the prestigious British Interplanetary Society was founded.
- October 18, 1989**: the Galileo space probe departed on a six-year journey to Jupiter (a previous direct route was abandoned when its planned 1986 launch was scrubbed after the *Challenger* explosion). It will arrive at its destination in December and has launched a probe to take the first direct sample of Jupiter's atmosphere.
- October 29, 1991**: Galileo makes history by becoming the first space probe to study an asteroid, 951 Gaspra, while en route to Jupiter.

In Memoriam

October 24, 1991: *Star Trek* and *Next Generation* creator **Gene Roddenberry**.

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So long, and thanks for all the fish!

MOVIE REVIEW

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"Blanche, these two nice young men are going to sit and watch television with you. This is Neil Armstrong and this is Buzz Aldrin." - Marilyn Lovell (wife of Apollo 13 commander Jim Lovell) to Lovell's elderly mother, glued to the coverage of her son's doomed mission

"Are you boys in the space program too?" - Lovell's mother

APOLLO 13 ★★★★★

by Earl Green

Easily the most outstanding movie I have seen in many years, *Apollo 13* not only told a true story very faithfully, but also managed to do so touchingly and interestingly. There are very few faults that can be found with this movie. First off, it sticks to the truth incredibly well - the only established fact that was sacrificed for the sake of drama was 1/3 of the way through the movie when Lovell and crew, unable to fix their sensors on any stars to orient their vehicle for another main engine burn, simply pointed their vehicle at Earth and put the pedal to the metal (in truth, they did something equally unprecedented - they got their stellar orientation from the sun). Other than that, nearly everything depicted happened, from Ken Mattingly's removal from the flight crew just prior to launch, to Fred Haise suffering the onset of a kidney infection in-flight, to the spacecraft's constant veering off course en route back to Earth. Despite the very intense chain of events, there are several humorous moments as well (my favorite has to be the above quote, though... that pretty much says it all!).

I have to admit, if I ever see another clip or hear another quote from *Forrest Gump* again, I may throw up, but Tom Hanks proves yet again that there's a reason he got that Oscar. As Lovell, he's not only in charge, but he's also cocky, ambitious and uncertain. Bill Paxton does a knockout job as the increasingly sick Haise, and while I'm not a Kevin Bacon fan, he did fit the bill quite well as Swigert. Rounding out the Earthbound cast are Kathleen Quinlan as Lovell's stressed-out wife, Gary Sinise as grounded astronaut Ken Mattingly, and Chris Ellis - my favorite actor from Oliver Stone's 1991 opus *JFK* - as cranky, landlocked Mercury astronaut "Deke" Slayton. Appearing in a cameo in which, appropriately enough, his technical suggestion saves the astronauts' lives is Dean Cain, alias Superman from *Lois & Clark*.

Ron Howard's directing is fluid and, in places, suitably giddy. The zero-G effects - in some places true zero gravity achieved with the use of NASA's actual astronaut-training aircraft nicknamed the Vomit Comet - are the best yet seen on the big screen, and the visual effects are incredible. Some of the simplest and most natural-looking effects are the hardest to figure out, namely the rollout and launch of the mammoth Saturn V rocket, which now exists only in disassembled pieces outside Florida's Space Camp. *How in the world did they do that???* Even more astonishing was the product placement for the Hardees Apollo-Burger! (That was a joke, people.)

If the movie has one flaw, it's toward the end where more and more obstacles are dealt out in rapid succession. The night I went to see *Apollo 13*, the audience actually got a laugh out of the sudden mention of the Pacific typhoon which could prove to be an obstacle to the crew's splashdown plans. Despite the fact that such a storm did appear and was a consideration in real life, the sudden nature of its appearance in the movie generated an almost unlikely comic tone - i.e. "Well now, what else can possibly go wrong here?" Though I praise the movie for sticking to the facts, it might have been easier to leave this small detail out.

Aside from the tremendous talent poured into this movie, the marvelous music (see our music reviews elsewhere in this issue), incredible effects and a crisp script, *Apollo 13* had the most unexpected effect on me. It made me feel proud to be an American. Born before Watergate, growing up in the age of Billy Carter, Ollie North and the invasion of Panama City, and living my adult life in the shadows of such headlines as the Gulf War and Whitewater, I have to admit my share of jaded feelings about the United States, and it's quite a movie -

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Doctor Who video news continued from page 1

1983 and reintroduced two terrifying evils to the *Doctor Who* mythos: Omega, the antimatter-universe Time Lord villain who brought together **The Three Doctors** in 1973, and Tegan (Janet Fielding), the Doctor's bossy Australian companion. Also featured in *Arc* is an actor named Colin Baker, who made a brief appearance as the guard captain on Gallifrey who shoots the Doctor at the end of episode one; of this scene, Baker - the next Doctor - later said "I didn't do it to get his job..."

- In an unusual departure with the typical release of stories, Kevin Davies' acclaimed 1993 30th-anniversary documentary, **More Than Thirty Years in the TARDIS**, will be seen for the first time Stateside, featuring interviews with many of the show's past stars.

Fox's *Doctor Who* movie revival is still in preproduction. November 23 marks the 32nd anniversary of the BBC's broadcast of the first episode in 1963; incidentally, November 20, 1995 is also scheduled to be the beginning of production on Fox's project, which has been allotted a movie-of-the-week time slot in mid-February, 1996. For any casting news, check the LogBook web site's online edition of this newsletter next month; we'll be keeping an extra-careful eye on it. The real buzz regarding the new *Who* is that Universal Studios, which is producing the movie for Fox, has announced that if the February return of the Time Lord is a success, as many as six new TV movies per year could follow. The grand total of six two-hour *Doctor Who* episodes will be almost equal to a season of the series from the BBC, which will be airing the show on the Doctor's home turf in addition to handling worldwide distribution. No casting details have been made public, though it is known that the first movie is set in San Francisco and that the Doctor could well wind up with an American companion (a real one this time); one wonders if the Doctor will bump into Quinn Mallory and company? If Fox is as shameless about a potential *Doctor Who/Sliders* crossover as it was with the inauguration of the latest *Power Rangers* spinoff, anything's possible. Despite the story setting, the majority of shooting will take place in Vancouver.

Lack of the Irish

As was the case in the first season when he took a leave of absence from his *DS9* post to shoot *The Snapper*, the sequel to *The Commitments*, Colm Meaney will again be disappearing from the *Trek* universe after the first few episodes of the fourth season for another feature film.

Not Much Help From The Academy

Despite numerous Emmy nominations for several science fiction shows, the 47th Emmy Awards were surprisingly barren of actual awards for genre fare. Of the five genre-related awards, *seaQuest* DSV (no specific episode or composer specified) swam away with an award for outstanding achievement in musical scoring; a similar award in the miniseries and specials category went to *Young Indiana Jones and the Hollywood Follies*. *Star Trek: Voyager* netted an Emmy for its title music by Jerry Goldsmith. *Voyager* and the cancelled *Earth 2* both won in the special visual effects category, while *Star Trek: Deep Space Nine's Distant Voices* episode won a makeup Emmy.

Not quite an Emmy, the **All Good Things...** finale of *Star Trek: The Next Generation* (reviewed in August's LogBook) won that series its second Hugo for best dramatic presentation of science fiction; the first such award netted by *Next Generation* went to 1992's **Inner Light**, while the original series won an earlier Hugo for Harlan Ellison's **City on the Edge of Forever**.

Tricorders and VISORs and Bears, Oh My

Paramount has granted the use of the name "tricorder" to a most unusual and interesting device being developed by a Canadian research firm. And this time, it's not a toy - a real live tricorder is under development which, with its

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MUSIC REVIEWS



Apollo 13 original music composed & conducted by James Horner (MCA, 1995)

James Horner turned out some interesting music (with some interesting help, of which more in a moment) for this film that I was about half expecting to be scored with a relentlessly happy, uplifting, celebratory musical accompaniment. James Horner, fortunately, is not John Williams. (Before I get lynched, I like Williams just fine, but everything he does comes across as some kind of American anthem wanna-be, whether it is paired with TIE fighters, dinosaurs, the killing of Kennedy, some guy with a bullwhip, or any combination thereof. It gets old!)

James Horner has also become a much more interesting composer than he was in the mid-80s, when he managed to somehow make *Tracks II* and *III* and *Aliens* all sound identical musically. Quite a feat. Thankfully he's started composing new music again! Curiously, the ethereal vocals that pervade the instrumental passages were performed by Annie Lennox. This is most notable on *Darkside of the Moon* and the first two minutes of the end titles, which some enterprising disc jockey should use somewhere as a long intro to some Lennox tune and really freak his or her listeners out.

Normally, the soundtrack that has snippets of original score, soundbytes of movie dialogue, and oldies is my least favorite, but for some reason, this one worked. But if you've splurged to get this CD, you already know that your track listing is way, way, way off! Fear not, for it is my duty to pursue these frivolities that nobody else has time (or, in all likelihood, need) for. At right is the correct CD tracklist for the *Apollo 13* soundtrack! (Apparently the printers assumed that the CD would be pressed with the dialogue segments incorporated into the song tracks; thankfully, that was not the case. I like my oldies relatively pristine, thank you.) The snippets of dialogue are well-chosen, at least. Overall, an interesting selection of bits from the original music (of which I would rather have heard more, but if you've read my musical rantings before, that's old news to you), plus some nifty oldies thrown in for good measure. I could've lived without *Honky Tonkin* though. - E.G.

UNIVERSE TODAY

DIVIDED LOYALTIES ★★★

I must admit to being ashamed of myself. *Babylon 5* hasn't treated us to a new adventure in several months, and I had honestly forgotten during the incessant spell of re-runs how good this show can really be. Good enough to have consistently shown up with four star ratings in LogBook's *B5* review column. (Or maybe I'm just a pushover for this show. Anything's possible, I suppose.)

Though it seems, from the beginning of the episode, to be an incongruous hour of paranoid accusations, *Divided Loyalties* manages to forever change our perceptions of one of the series leads by the end of the hour.

Perhaps more heavily than any episode before it, this one relies on many flashbacks and references to previous episodes. The story of Lyta Alexander (Patricia Tallman) from 1993's pilot movie, the Kosh-Talia scenes from 1994's *Deathwalker*, and a chunk of Sheridan's Kosh-induced dream from *All Alone in the Night* earlier this season...all are woven into the story at the appropriate times, but hopefully future episodes that rely on previous events will refrain from incessant flashbacks and allow us to keep our own score, lest 50% of each episode becomes a clip show. (That could be kind of amusing when year five gets here: "This week, a recap of everything you'll need to know to understand next week's episode!") Such are the hazards of a continuity-bound series, but it would be more natural and would flow easier to simply establish the all-important continuity in dialogue. Welcome, however, are the many mentions of Commander Sinclair, a character largely forgotten since his surprise reappearance in *The Coming of Shadows*.

Another blast from the past comes in the form of Lyta, now a fugitive from the Psi Corps. I've always liked Tallman's telepath better than Andrea Thompson, though the latter does seem to be an inspired choice in light of Talia's transformation - Thompson can sure turn in an unnerving schizophrenic performance as "Control," whoever that turns out to be. Tallman, however, has a much better "mystic" look about her, especially in her eyes, which get heavy airplay as she scans all the possible suspects in her search for a Psi Corps telepathically-implanted personality that could be spying on anything or anyone. When Lyta probes Talia's mind, it turns out that the station's current telepath is the turncoat thanks to Psi Corps experimentation. And speaking of Lyta, it's interesting to note her entranced attraction to Kosh (Sure: "Ambassador Kosh is so dreamy!"), and it's interesting that their first encounter left her, for lack of a better term, unhinged. The "is she crazy?" element played well in creating doubt that her warnings about "Control" could have any validity. And interestingly, many past clues about Talia's telepathy are now explained by the presence of "Control," though these same clues were previously interpreted by many - including myself - as being part of the unknown power bestowed upon her by Jason Ironheart in the first season's *Mind War*. So many questions, so few answers, and about six days until the next episode comes along and befuddles you further. You gotta love this show!

- E.G.

1. Main Title.....	2:28
2. "One Small Step".....	0:43
3. Night Train - James Brown.....	3:28
4. Groovin' - The Young Rascals.....	2:26
5. Somebody To Love - Jefferson Airplane.....	2:55
6. I Can See For Miles - The Who.....	4:09
7. Purple Haze - Jimi Hendrix.....	2:46
8. "Launch Control".....	0:32
9. All Systems Go - The Launch.....	10:03
10. "Welcome to Apollo 13".....	0:26
11. Spirit in the Sky - Norman Greenbaum.....	3:51
12. "House Cleaning/We Have A Problem".....	0:54
13. Master Alarm.....	3:36
14. "What's Going On?".....	0:51
15. Into the LEM.....	4:18
16. "Out of Time/Shut Her Down".....	0:34
17. Darkside of the Moon.....	4:49
18. "Failure Is Not An Option".....	0:23
19. Honky Tonkin' - Hank Williams.....	2:43
20. Blue Moon - The Mavericks.....	4:01
21. "Waiting For Disaster/A Privilege".....	0:29
22. Re-Entry & Splashdown.....	8:53
23. End Titles.....	7:01

Editorial continued from page 2 60s, where plans were being laid for missions as far ahead as a manned Mars landing using nuclear launch vehicles and an extensive series of five or more unmanned interplanetary probes to follow the general outline of the Voyager missions with the exception of atmosphere probes that anticipated the mission goals of the Galileo probe and its still-grounded descendant destined for Saturn and Titan, Cassini. The Soviets' moon landing plans were quite advanced by the time that objective of their space program was scrubbed with the success of Apollo 8, and there were numerous hints that their Buran shuttle could have been more effective for low orbit payload delivery than its American forebear. Both powers have had to give up extremely promising futures in space because of financial concerns, many of which were the direct result of international political pressure.

Why not abandon prejudices of past political friction and seek the stars with our neighbors on Earth? The benefits of international cooperation at this point far outweigh the possibility of another era of rapid technological advances such as the one that the 1960s space race brought. The general populace of both countries seem to have lost sight of the potential for discovery offered by space, yet dedicated scientists and astronauts/cosmonauts with the will to defy all odds still venture beyond Earth's confines. Enough valuable research is still being conducted aboard *continued on page 5*

VIDEO REVIEWS

Doctor Who and the Silurians (CBS/Fox Video, recolorized, 1995)

I have been waiting for this *Doctor Who* story for a very long time!

Let's start at the beginning, circa in 1984 or so. The Oklahoma PBS network started through the Jon Pertwee era of *Doctor Who* at long last; up until then, I had seen Tom Baker, Tom Baker, Tom Baker, some more Tom Baker, and one whole season of Peter Davison. Jon Pertwee began appearing every night for half an hour and, though I was simply intrigued at first, my mother had made up her mind: Jon Pertwee was her Doctor, and I could keep my Peter Davison. Still, I was thrilled to be watching new *Who*, and what adventures they were! This one in particular, I recall, stopped just short of giving me nightmares despite the fact that I was just into my teens. It still gives me the willies, through the combination of one of the best-scripted stories in the entire *Who* canon, Jon Pertwee's emerging command of his ultra-serious character, and possibly the all-time best latex and rubber creatures ever to emerge from the BBC's makeup and wardrobe departments! And see if you can spot young Paul Darrow, taking orders as the Brigadier's "number one," Captain Hawkins. Those who can ignore the very 60s set dressings and sound effects, spooky creatures who speak in broad rural English accents, kooky music and the primitive special effects (*The Silurians* saw the first-ever use of chroma-key blue screen in *Doctor Who*) are rewarded with a combination mystery/horror story/suspense thriller. The acting ages well, including the omnipresent Peter Miles, often cast as a nasty; you may recall he also played the part of Davros' sneaky right-hand man in 1975's Tom Baker classic *Genesis of the Daleks*. Another welcome appearance is made by the Doctor's scientist sidekick Liz Shaw, a female physicist whose character was allowed to be a lot more intelligent and decisive than most of the Doctor's prior or later companions. An example: when the Silurians abduct the Doctor from the lab where he is working on an antidote to a plague the Silurians, Liz continues working on the cure until *she* finds the formula herself. Let's see Leela do *that*. Unfortunately, the fans didn't seem to react to her very well since she didn't cower in the corner at the first sign of trouble; nor did the 1970 production team seem to want to stop actress Caroline John from allowing her contract to expire quietly and uneventfully. A pity.

Amazingly, this double-tape set is colorized, or more precisely it is re-colorized; due to the now-infamous BBC purge of archived programs in the early 70s through which many early *Who* stories were lost forever, the only available copies of this story were a black and white copy sold abroad, and a very old American tape which was rather low-resolution but contained the correct color signal. An innovative process was utilized which overlaid the American color signal on the sharper B&W copy, resulting in a very sharp and very colorful copy. Despite the B&W ambience which chilled me to my adolescent bones so many years ago, the colorization process doesn't detract from the story, and for the most part it doesn't look colorized. (At least not as bad as some of those horrid colorized films that pop up on old movie channels...)

If you're looking for some of the best *Who* out there, skip the other recent video releases and jump straight to this little-known gem. If you've got almost three hours to kill - or half an hour nightly for one week - this is a story that will do more than thrill you...in a way seldom equalled by other *Doctor Who* stories, it'll *scare the hell out of you*. With Pertwee's first story *Spearhead from Space*, *Doctor Who* settled firmly on Earth, but it is with *The Silurians* that the show entered the world of hard science fiction and more mature storytelling. Here we have prehistoric reptiles attempting to infect the human race with the bubonic plague, the prospect of the Brigadier and his soldiers attempting to reciprocate genocide upon the Silurians, the government responding clumsily to an epidemic of the Black Death, martial law, and other nifty trappings of armageddon. If you thought *Doctor Who* was a silly kids' show, you need to check out *The Silurians*...but don't do so in a darkened room. - E.G.

**Doctor Who: The Invasion** (CBS/Fox Video, B&W, 1995)

This vintage 1968 Patrick Troughton adventure is indicative of the future of *Doctor Who* video releases: having exhausted many of the more desirable releases already, BBC Video will have to start turning to the numerous classic *Doctor Who* outings which are missing individual episodes. The fact that the public was willing to buy such tapes as *Daleks: The Early Years* and *The Hartnell Years*, in which the tapes' hosts - usually a past Doctor - reads a narrative explaining what happened in the missing segments, paved the way for releases such as this one. *The Invasion* suffered the loss of

parts one and four, leaving only six of its eight half-hour installments. Rather than a past Doctor, a savvy bit of casting in the host department brings us our narrator in the form of Nicholas "The Brigadier" Courtney who, while he looks nothing like his well-loved 1970s *Doctor Who* character these days, still sounds every bit like him and proves an able link to bridge the gaps in the story. *The Invasion* was the Brigadier's second appearance in *Doctor Who* lore after the character debuted as a Colonel in *The Web of Fear* earlier that year. *The Invasion*'s guest bad guys are the retooled Cybermen, looking for the first much more like the Cybermen we know and loathe in more recent adventures. However, the Cybermen don't play as large a part as human turncoat Tobias Vaughn (the ever-reliable Kevin Stoney) and a curious conglomeration of acrylic sculpture called the "Cyber Controller." What's more, a device used by Vaughn to combat his own cybernetic allies seems to contradict all of the previously known, Borg-like qualities that make the Cybermen such fearsome opponents - I mean, a machine that can induce fear in Cybermen? Where'd they come up with this?

The military presence is strongly felt throughout the story, since the Army felt that a television serial which portrayed them in a good light was worthy of all the real troops and hardware that could be spared. A very odd factor in *The Invasion* is a very strange, almost James-Bond-esque music score by Don Harper. The more sinister passages are more contemporary with the 60s than most of the Dudley Simpson electronic/orchestral pieces of that period in the show's history. Some of the music accompanying the appearance of UNIT troops is quite cheery, almost downright Smurfy in a way!

Patrick Troughton and company always prove to be a watchable ensemble, one of the show's best, and the addition of the Brigadier and - in his own first appearance - *Corporal Benton* (later a Sergeant in the Pertwee and Tom Baker eras) explains why this story made it to video despite its "incomplete" status. - E.G.

Apollo 13 continued from page 3 for that matter anything - that makes me want to stand up and salute the strange place our nation has become. At the same time, Tom Hanks - as Lovell - asks a most poignant question in the movie's closing scenes: when are we going back to the moon? Haven't we waited long enough?

That is a good question. The Apollo 13 mission in 1970 was considered by many to be a failure, but for a failure it certainly succeeded in bringing three men home safely and proving that we still had the pioneering spirit that we seem to be missing today. Apollo 13 was not a failure for lack of trying. If we fail to reach out and touch another world again, that will definitely be a tragic failure, caused by a lamentable lack of vision.

Editorial continued from page 2 various shuttles and the Mir station in Earth's immediate vicinity, it's a pity that *The Right Stuff* is being wasted on quick drives around the block instead of the real voyages into the final frontier that space visionaries on both sides of the world have been envisioning for over four decades.

TO THE NINES

THE WAY OF THE WARRIOR

by Cindy Hill

This season opener came on as strong as any I've seen in the *Trek* universe. Besides introducing Sisko's new look, we got an up-close feel of what it would look like if the Klingons came to dinner - all of them at once! The special effects of this episode were almost overwhelming, but enough to give it a real sci-fi feel.

Instead of a blow-by-blow recap, I'd like to explore what I felt worked and what didn't with this fourth season premiere. The retrofitting of the station in preparation for a possible Dominion attack was appropos considering the Alpha Quadrant's first line of defense is Deep Space Nine. But I felt the whole unraveling of the Federation-Klingon peace treaty was merely a plot device to get Worf back on our TV screens. That is not to say that it is necessarily a bad plot device, but rather very obviously contrived and therefore a bit disappointing. Also frustrating was the poor continuity of the peace timeline. It's hard to believe that the Khitomer accords took over 60 years to solidify. This was pure laziness on the part of the writers, and one would think that someone somewhere would have protested it and asked for a correction.

But speaking of continuity, there were some bright moments. The use of gurilliant sand peas as a bar snack was a good touch, as well as coming through on Odo's promise to "dine" with Garak. Interesting concept, Odo's use of his shapeshifting abilities to create the illusion of food consumption. The idea of his expanding and exploring those abilities promises great character development this season.

When I saw Michael Dorn at a recent convention (see page ten), he stated flatly that Worf was no longer going to be the punching bag for the universe, and the writers came through successfully in this show. Never once did he take a hit or a phaser blast. Nice to see Worf's fighting skills have improved. The fabled tension between Sisko and Worf sort of eluded me, as I saw nothing really overtly hostile in their interactions. Perhaps another time. Nevertheless, the interplay between these two characters was quite good. Sisko's admitting to running from the pain of his wife's death brought the two characters onto the same plane, so to speak. Both are single fathers (even though Worf wormed out from under direct parenting *continued on page 12*



VOYAGES

TWISTED ★★★

"This episode," the convention reports announced, "turned out so bad that it may never air."

Now there's a rare endorsement for a *Star Trek* episode. Normally, the fans are spoon-fed glowing reviews for every upcoming installment; in 1989, the finale of *Next Generation's* second season was touted as something special that had never been done before on *Star Trek*. How true - the episode was *Shades of Grey*. But to hear the powers that be predicting a stillbirth in public like that...! Understandably then, a lot of us who'd heard this forecast tuned in to *Twisted* with some trepidation.

Honestly, it wasn't all *that* bad.

That's not to say that it didn't have some problems, but it had fewer problems than, say, the following week's sugary-sweet Paris/Neelix reconciliation tale *Parturition*. *Twisted* was originally the next-to-last of the four episodes held back from *Voyager's* first season, and by all reports was going to be a complete disaster. The script came up several minutes short, necessitating the writing of "padding" scenes, which do exactly what the name implies, most of the time quite obviously. But in this case, several scenes which were probably added to pad the script out to its full length turned out to be among the episode's best.

The story's weird "distortion ring" - one of an increasing breed of *Star Trek* space phenomena which are not explained but merely make their appearance to serve as a plot catalyst (obviously a cousin of *Star Trek: Generations'* spacefaring "energy ribbon") - is really the least important element. Neelix's continuing jealous streak regarding Kes, some sibling rivalry between Chakotay and Tuvok, and more. I could only spot one major flaw, and this is more a matter of personal taste: the manner in which Janeway was dismissed from the plot to make room for Chakotay to take command. It just didn't work, and Kate Mulgrew, while normally quite deservedly the show's center of attention, delivered an atypically below-par performance after Janeway comes into contact with the "distortion ring." "Oh...my eyes!"

On the other hand, there were plenty of good moments, and unusually, the music was something I'd actually like to hear on a CD release someday - often-drab Jay Chattaway seems to do best when scoring completely off-the-wall adventures. So, in truth, it wasn't quite the horror we expected. - E.G.



Apollo 13 (formerly titled *Lost Moon*) by Jim Lovell & Jeffrey Kluger (1994, 418 pages)

I missed *Lost Moon* when it was originally released just a year before the movie that it spawned; when I went looking for the autobiographical *Lost Moon*, I instead saw numerous books bearing Tom Hanks' face and the title *Apollo 13*. Thank goodness the small print beneath the title mentioned that this was, in fact, the book that started it all - for a moment, I feared a ridiculous repeat of the Alan Dean Foster novelization of *Total Recall* which itself was based on a Philip K. Dick short story! That's a roundabout way to tell one story. This book, however, is another story entirely, and it's well worth a read or two. For about the same price as a movie ticket, there's a lot more story.

Unusually for a book which concerns itself with events that were directly experienced by one of the writers, the entire story is told in the third person perspective, switching back and forth from the spacecraft to Lovell's home, Mission Control in Houston, and even leaping around in time from Lovell's early fascination with rocketry, the Apollo 1 fire and its demoralizing effects on the astronaut corps, Lovell's earlier groundbreaking flight to the moon aboard Apollo 8, and so on. The unique perspective allows the cast of characters to include everyone from the spacecraft designers to NASA's flight controllers, technicians, and earthbound astronauts to their families, the media, two or three Presidents...you name it.

Lost Moon, er, that is, *Apollo 13*, gives what is probably a more detailed, honest and interesting look into the space program than anything else in print. While highly technical, it stops to explain things on a down-to-Earth level in the context of both a normal lunar flight and in the rather more urgent circumstances surrounding Apollo 13 specifically. The tech talk is not incomprehensible, and appendices in the back are handily available in case you need to remind yourself who the EECOM or TELMU was, what they did, and who was working those jobs on which shifts.

Reading Lovell's own account of events, we find out that the animosity between Haise and Swigert existed only on celluloid and not during the troubled mission, which was more technically troubled than even the film could account for. Examples of further problems encountered during the mission include two more explosive events on the way back from the moon - both of these in the landing module, not the service module, severe communications problems, and numerous public relations crises on the ground. Lovell declares almost everyone in the book a hero (well, aside from Dick Cavett, but this just proves that the commander of Apollo 13 has taste), sometimes downplaying his own involvement, yet it was Lovell who was awarded a medal by President Clinton 25 years after the fact - a strangely obvious ploy to cash in on the

"They wrote in the old days that it is sweet and fitting to die for one's country. But in modern war there is nothing sweet nor fitting in your dying. You will die like a dog for no good reason." - Ernest Hemingway



public's sudden awareness of the Apollo 13 astronauts as heroes that will no doubt be cited when Clinton runs for office again next year. Still, I'm inclined to believe that there are many more heroes between this book's covers than there are in *Star Trek Movie Memories* (of which more in a few paragraphs).

Don't stop with the movie alone. Pick up this book and get yourself an education in the more-thrills-in-a-minute-than-any-sane-individual-could-handle voyage of Apollo 13, and in the pioneering spirit of America's space program that transcended its politicized origins and now awaits a wake-up call in our present era of orbital courier missions. - EG

The Apollo Adventure: The Making of the Apollo Space Program and the Movie Apollo 13 by Jeffrey Kluger (1995, 199 pages)

A companion volume to the above book capitalizing on the movie's marketability seemed at first to be stretching it too far. When I saw the blurb in the back of *Apollo 13* see *Lost Moon* for a trade paperback companion book, I figured it would be a kiddie item that really ought to be given away with those Apollo Burgers.

Wrong again. Jeffrey Kluger's insightful volume on the Apollo program from inception right through to the end is another treasure trove of information on that most daring era of American space exploration, focusing on other aspects than just the flight of Apollo 13.

While the "making of the movie" segments are fascinating, I wish there had been even more hard fact in here. Kluger needs to sit down and write another whole book on the Apollo era. Highlights of *The Apollo Adventure* include numerous cockpit flight recorder transcriptions - many declassified for the first time and most of them not suitable for the pre-teen set! - and a detailed breakdown of the Apollo 7 flight which caused mutual headaches for Walter Schirra's crew of three and NASA administrators alike.

The book is certainly at its most ponderous and questionable when it conducts a double interview with Head Apollo Flight Controller Gene Kranz and director Ron Howard, asking how their roles in the mission and the movie were alike. Give me a break! Kranz led a skilled team of professionals who had to snap out of their routine and save the lives of three men against literally astronomical odds. Ron Howard directed a movie in Hollywood. There is *no* comparison. It's like comparing Jim Lovell to Tom Hanks; no doubt they're both solid professionals at what they do, but one has spent hundreds of hours in the hazardous vacuum of space, while the other has logged hundreds of screen hours in the hazardous vacuum of Hollywood. With all due respect to Tom Hanks, his contributions haven't really advanced the cause of science.

The Apollo Adventure could be better. Hopefully Kluger will see this in the future and work on a straight-facts volume that could easily be the most informative resource of information on the Apollo era yet. The sad part is that there had to be a movie before anyone else was interested in this material. - EG

Star Trek Movie Memories by William Shatner with Chris Kreski (1994, 450 pages)

What can I say? My curiosity finally got the best of me. I couldn't resist it. It was on sale. Yeah.

Still, it's on my shelf now, and I've read it, and it was interesting. Despite the relative immunity that biographers and/or autobiography writers seem to have when telling their side of their respective stories, I'm amazed that Shatner didn't incite so much as a single lawsuit with his first book, *Star Trek Memories*; it was in that volume that Shatner alleged everything *continued on page 8*

inside THEM

'They wrote in the old days that it is sweet and fitting to die for one's country. But in modern war there is nothing sweet nor fitting in your dying. You will die like a dog for no good reason.'
Ernest Hemingway

Z O R D O N

THE FACE OF EVIL

by Robert Parson

History is littered with the bodies of good people who have lost to evil's overwhelming forces. If history is indeed written by the winners, then there's a good chance Zordon has been influencing the chronicles in his favor.

Are Rita Repulsa, Lord Zedd and Ivan Ooze the bad guys, as we have seen, or are they trying to loosen Zordon's tyrannical grip on the universe? Are the five Mighty Morphin' Power Rangers fighting on the side of angels, or are they Zordon's pawns in an eons old battle for domination?

I have come to the conclusion that Zordon, and his henchbot Alpha-5, are *evil forces bent on taking over the world.*

The giant head's manipulation of the Rangers is the key to analysis.

He kidnapped four teenagers and seduced them with power, cool clothes and rad wheels (okay, 'Zords, but transportation nonetheless). Later, he managed to turn one of Rita's minions, the Green Ranger, into a traitor with the promise of uninterrupted strength.

The power Zordon has provided the Rangers must be called upon before being used, but he controls how that power is used and how much they receive. The Rangers apparently are also kept in the dark as to where the Command Center and the Zords are kept. They must be transported to the Center, while the Zords simply appear from nowhere (someone has to maintain, repair and fuel those things. Especially considering the amount of battle damage they receive).

They do not question his orders, or if they do, Zordon gives them a simplistic answer or appeals to their egos by telling them he "has faith in their abilities."

And who gave them their abilities? That's right, Zordon. And as we have seen, he can strip away those abilities at a moment's notice. Look what happened to the original Red, Yellow and Black Rangers. Their powers were taken away from them and they were whisked away to a foreign land, ostensibly for a "peace conference."

What happened? There was no real apparent reason for this. Did they discover the truth about Zordon and he eliminated them before they had an opportunity to tell everyone? Are they really at a peace conference? The one short note to Kimberly, the Pink Ranger, following their departure could very easily have been forged.

His adversaries fare even less well. Rita Repulsa and Ivan Ooze were squeezed into tiny spaces for thousands of years. Lord Zedd, although not stated explicitly, was apparently banished and has only recently returned. These are not the actions of a benevolent dictator, but rather the actions of a frightened fascist.

Among his most powerful weapons is his use of negative publicity. Rita, Zedd and Ooze have been painted in such broad strokes the only conclusion that can be reached is that they are unredeemably evil. No one, though, is unredeemable. Zedd and Rita are married! There must be something nice about them. (By the way, did you send a wedding gift?)

The Rangers themselves are held up to highest regard when they must have some frailty. Surely one of them picks his/her nose in public, or something like that. No one can be that good (although Kimberly does tend to be materialistic).

Just who is Zordon anyway? He claims to be many thousands of years old, from another planet and is here on Earth to protect us. Zordon has set himself up as a deity, and apparently believes we can't take care of ourselves. But where are the others of his race? It seems more and more likely he was imprisoned for life on our backwards planet. Rita, Zedd and Ooze may be wardens to ensure he doesn't escape, with Alpha-5 acting as an early warning system.

The more we delve into this mystery, the more ominous Zordon becomes. We can count our blessings that he pretty much confines his activities to Angel Grove.

'What is history but an agreed-on fable?'
Napoleon Bonaparte

THE WORLD IS NOT AT YOUR COMMAND

by Earl Green

Forget *VR.5* - it looks like someone else may just have managed to tap into those qualities of *The Prisoner* that made it so instantly engrossing. That someone appears to be Lawrence Hertzog, creator and executive producer of UPN's new series *Nowhere Man*. (Now, you're right - *Nowhere Man* isn't even remotely science fiction. Neither is *Apollo 13*. Hey, this is the last issue in print, we can do whatever we want, eh?)

The basic story seems to owe a fair amount to *The Prisoner*. Tom Veil (Bruce Greenwood) is a combat photographer who is on the brink of immense fame as his first exhibition is unveiled. One particular photo, titled *Hidden Agenda*, is a curiously brutal picture of two soldiers - possibly U.S.? - passively watching a row of people being hanged. Or perhaps the soldiers in question are more active participants in the scene than we realize. This photo will no doubt be seen over and over and over again in the course of *Nowhere Man*, and the audience's interpretation(s) of it may eventually come to differ as wildly as, say, the theories about Laura Palmer's demise that ran rampant through *Twin Peaks* fandom in 1989. Or, dare I draw the comparison, the interpretations of *The Prisoner* that are still floating around to this day.

Anyway, this picture in particular is something that someone does not want everyone to see for some reason. Whoever that happens to be, they're willing to do anything - if not everything - to keep something from everyone, and turn Veil into no one.

Any questions?

Well, don't ask me for the answers.

The taut direction of Tobe Hooper (the director of *Poltergeist*), with an able musical assist from *The X-Files*' Mark Snow, created a truly creepy atmosphere. Hooper's direction even excelled in some moments of unusually dark humor; near the end of the premiere episode *Absolute Zero*, Veil seeks refuge at his best friend's spacious house - but can find no trace of his friend until he enters the bathroom and sees a dark shape swinging to and fro in the shower. Now, I saw this and thought *Don't even bother opening the door, the guy's dead, he's been hung*. Of course, no thriller would make it through this scenario without our hero opening the shower door...only this time, he finds a suit on a coathanger hanging from the shower head. Veil finally finds his friend's corpse hanging in his walk-in closet. A little less humorous is the horrifying revelation that Veil's mother has fallen extremely ill, allegedly stemming from a stroke, courtesy of whatever agency is pursuing Veil. The name of the show is *Nowhere Man*, after all, not *Your Mother Should Know*. (Sadly, Hertzog does not seem to be availing himself of the

opportunity to name each episode after a different Beatles song. So many treasured pop hits could suddenly take on a morbid meaning at this show's hands!)

Equally disturbing is the scene in which Veil discovers that his roommate - very likely a fellow political prisoner - in a mental institution has been silenced by means of frontal lobotomy. Little brutality is spared, and in places the show oozes creepiness; *Nowhere Man*'s answer to "Be seeing you" appears to be "Do you mind if I smoke?" accompanying poking a cigar with a pencil. That gesture has already been established as a simple and deadly identification that whoever says this is one of "them." Almost as terrifying is Veil's all-consuming paranoia; at his mother's home in Iowa, he threatens to kill a nurse, a policeman and a priest who may well be innocent of any involvement with "them," whoever "they" are; these people may simply be doing their jobs, completely unaware of the larger picture. That Veil teeters at the brink of going over the edge and killing them generates a unique tension, not to mention a great deal of moral ambiguity between protagonist and antagonist. Who's right and who's wrong? Veil's actions have already resulted in several of his pursuers being killed and, inadvertently, several of his loved ones meeting grisly fates. He dares not risk enlisting new friends on his dark quest, lest they wind up dead as well.

Who "they" are remains to be seen, and perhaps it ought to stay that way a bit longer; the second episode promises to reveal the identity of one of the military figures in the picture, as well as a woman who has similarly been relieved of her life as she knows it. One pitfall I can easily see *Nowhere Man* taking is a love-interest-of-the-week for Veil; hopefully this convention will be avoided, since one of Veil's most driving motivations should be to return his life and his family to normal. Despite the fact that his wife seemed to sell him out to "them" in the blink of an eye, most men wouldn't give up the ghost on their marriage that quickly and this motivation should be adhered to, rather than unabashedly pairing Veil with an occasional love interest since his wife appears to be "one of them."

As Veil, Bruce Greenwood keeps up an unreadable, steely edge without succumbing to the typical portrayal of a strong, silent type. He's still vulnerable and surprised by events as they occur, even in the thick of the action.

The Prisoner was surreal. *Nowhere Man* is damned scary!

If you're looking for an ongoing, unfolding story, with no sci-fi elements to be found, and capable of inducing paranoia that would be the stuff of Oliver Stone's wildest dreams, this is a show you need to be watching. Now, let's just hope "they" don't cancel it in mid-stream.

Book reviews continued from page 7

everything from Nichelle Nichols' now well-known affair with *Trek* creator Gene Roddenberry to Grace Lee "Yeoman Rand" Whitney's various addictions. That a lot of Shatner's gossip turned out to be true in the end was surprising; no doubt his co-stars would've had the opportunity to carefully bury these facts when the time came for their own autobiographies.

Perhaps with that in mind, Shatner's follow-up, concentrating on the period from just after the original *Star Trek*'s cancellation through *Star Trek: Generations*, still has its share of incendiary accusations, but it seems that this time, Shatner has decided to err on the side of caution, interviewing many of the previously nameless faces in the executive and production ranks, as well as those actors who permitted the authors to quote them. Oddly enough, many of those who could not or did not wish to speak to Shatner for his new book were savaged by him in print. Any number of people were relentlessly hounded, including everyone from Gene Roddenberry, Persis Khambatta (Lt. Ilia from *Star Trek: The Motion Picture*), almost every Paramount executive who was ever in a position to critique any of the films, James Doohan, Nick Meyer, Harve Bennett, and so forth. Curiously, Rick Berman, Patrick Stewart and other members of *The Next Generation* who dominated Shatner's latest - and dare we hope last? - big screen exploits, are not roasted in this book. Perhaps Shatner knows that his latter-day counterparts are the current darlings of fandom and the media in general. Or maybe he really *did* have a blast making *Generations*, who knows? To be fair, Shatner also heaps praise for good character and professionalism upon many of his film era co-stars, including Merritt Butrick, Christopher Lloyd, Ricardo Montalban, Malcolm McDowell and Stephen Collins.

It's hard to make this book out. On one hand, Shatner humbly admits that he was a pain in the butt during the making of *Star Trek V* and even admits to numerous reasons for that movie's less-than-successful addition to the *Trek* canon (though claiming that Roddenberry was jealous of the beautifully crafted *Trek V* plotline really stretches credibility to its limits!). On the other hand, *Trek*'s beloved skipper revels in his own amazing foresight, intelligence and bravery, whether he is single-handedly rescuing the screenplay of the first and second films from the jaws of boredom with Nimoy's help, dropping everything to personally battle a spreading fire on *Star Trek III*'s Genesis planet set at the risk of his own uniform, bragging of his saddlebred horse's Oscar-worthy acting talents in *Generations*, and so on. Shatner's got an immense reputation for being an asshole, and I almost feel like he's laying too much proof of that on the table for all to see...can this guy be for real? *Star Trek Movie Memories* is a battleground for a number of enormous egos...enter at your own risk.

STARCON '95 - September 22-24, Denver, Colorado

by Cindy Hill

StarCon '95 was another success for the now formally organized Denver Star Conventions. The activities room added a few new features like a sign-up table for folks who want to join the fan organization Starfleet, and a massage table for the weary of body. UPN 20 (Denver's local UPN affiliate) had a table, as well as the Mountain Man Fruit and Nut Co. (yummy!) and Orion Press. Unfortunately I did not get time to check out the Orion Press table, much to my sincere chagrin. They have published some stories penned by some dear friends - and I missed it. Next time, ladies, I promise. I did manage to get a picture of our own Larry Kiefer in the Stargate, another new feature that just adds ambiance to the room.

The dealer room continued in its expanded space this season, making shopping a delight compared to the tight squeezes of previous years. The selection of dealers changed somewhat, but many of the tried-and-true dealers we're used to were ensconced in their usual spots. Lots and lots of head-shot photos out there this time around, compared to the pitiful selections I've seen in years past. There were several more video dealers (but I still shop with Paul Magwood's Soundtrack - good quality, good selection and good prices), particularly one who dealt in "adult" video products. Don't worry folks, it was placed strategically in an area with less traffic and guarded at all times. The most impressive new dealer was a guy who sells authenticated autographed stuff; and quite the eclectic collection it was! Everything from popular 60s sitcoms, cult shows, and complete Trek cast stuff to obscure autographs like Brigitte Bardot and William Tecumseh Sherman (!). I picked up very little for myself this season, just a *Babylon 5* soundtrack CD and a video compilation of *Next Generation* actors' appearances at previous StarCons & StarFests.

The scheduled, and confirmed I might add, guest was supposed to be Kate Mulgrew, but she pulled out at the last minute to do a dedication thing in Dallas (and Denver Star Conventions was told to like it or lump it) but she's reconfirmed for StarFest next April. Our guests were no third-class citizens though! Michael "Worf" Dorn, Ethan "Neelix" Phillips and Claudia "Susan Ivanova" Christian were the replacements. Claudia signed all day Saturday and Sunday, and Ethan signed for all comers once per day as well. Our other guests included Famke Janssen, better known as Kamala from *Next*

continued from page 3 whopping huge 64k of memory, can thus far determine temperature, magnetic fields in close proximity, and so on. It even reportedly looks like the tricorder props used since 1987. This nifty wonder of futuristic gadgetry is still under development, but hopefully someday you'll be able to tell your kids that Roddenberry didn't steal the idea of the tricorder from some outfit in the Great White North! In a similar vein, there are now around a hundred LVES - Low Vision Enhancement System - headsets in use; these devices were designed by NASA as an offshoot of satellite photo enhancement technology. The custom-configured two-pound LVES (pronounced "Elvis") units incorporate three cameras and a video projection system which compensate for the user's particular vision impairment.

Almost sounds eerily familiar, eh?

Mrs. Roddenberry Goes To Babylon

J. Michael Straczynski has announced a remarkable casting coup for *Babylon 5* - in the new season's tenth episode, Majel Barrett, wife of the late *Trek* creator Gene Roddenberry, will appear on *B5* as Centauri Lady Morella...wife of the late Centauri Emperor (Turhan Bey from the second season's *Coming of Shadows*). It is expected that this hitherto unheard-of guest appearance will raise the eyebrows - and hopefully viewing figures - of die-hard *Trek*-exclusive fans.

Generation's The Perfect Mate. She was there to promote the new Bond film *GoldenEye*, in which she's the villainess. She also spoke on what it was like filming *Lord of Illusions* with Scott Bakula and Clive Barker. (One day she apparently stood around drenched in stage blood, 50 gallons all told, and the scene got cut!) And Penny Juday, Herman Zimmerman's assistant art coordinator and personal assistant. And of course, there were Jeff, Dave and Terry. That would be Dave McDonnell, editor of *Starlog* magazine and the *Next Generation*, *DS9* and *Voyager* magazines; Terry Erdmann, a very good unit publicist on such films as *Star Trek IV*, *Encino Man* and *What's Love Got To Do With It*; and Jeff Walker, a marketing consultant and film journalist on a list of films so long it would take a week to type them all in! These guys always contribute tremendously to the enjoyment of Denver conventions and it was a true pleasure to see them again this season.

Now, to those wonderful guests! Claudia Christian appeared first. She is a bubbly and "up" kind of woman, not very much like Susan Ivanova. On Saturday she was wearing a silver silk blouse and a nice pair of dark slacks; Sunday it was white blouse, black Armani jacket and black jeans. She started off by saying that she had an autographed cast photo for the person who asked the most unique or original question. She also said that she didn't want to answer questions about her hair! She wouldn't say what it is that she uses to keep it so gorgeous (and it is!) but she would say that Ivanova keeps hers tied back while on duty so as to keep it the heck out of her way. She has a great sense of humor. She teased the *Trek* franchise about its political correctness, but when asked what show she'd most like to direct, her response was "*Voyager*." (Gales of laughter from the audience.) She has directed stage productions, done cartoon voices (*Hyperman* was mentioned), she sings and has done a great many films. When pressed, she said her role in *Never On Tuesday* was one of her favorites and she thought *Maniac Cop 2* was the worst. She hated her role in the TV show *Dark Justice* as well. She claims not to watch TV, but I never got a chance to ask her what she reads and no one else did either. When asked about pets she responded that there is "Juan the love slave in the closet... but I don't think he counts." She really doesn't have the time for a pet right now but claimed to be a dog person. She used to be a bat girl (didn't say for which team) but she got booted when they found out she was stealing the balls and selling them. She was playing with the microphone cord for a while and then began to use it like a whip. When she jokingly asked for S&M volunteers from the audience, she got several! She says she doesn't really take time to shop a lot because all her spare time is taken up with her Renaissance Faire habit. She likes to go to fairs and dress up like a man, which apparently tends to aggravate Joe Straczynski and get her in trouble on the set. She shops for clothing at a store her mother owns and at the Gap. Oh, and she agreed with the crowd that Windows 95 sucks, but she says she can't even program her VCR so she was just agreeing with the majority. She and the emcee agreed that it's a miracle *Babylon 5* even has a following considering how difficult it is to find it on the TV schedule.

As for *Babylon 5*, there are a lot of new things going on. This season Ivanova is doing the voiceover for the intro. She said they're getting new outfits, but I'm not entirely sure if that's everyday uniforms or informal wear. She said she worked with Walter Koenig last week, so we can look forward to Bester's return. The Minbari have a new war cruiser that is "really cool." When asked about Ivanova having a latent telepathic capability, Claudia clammed up real quick. This is a definite possible character twist that everyone should watch out for. She said that the sex scene in *Acts of Sacrifice* with the ambassador played by Paul Williams was Joe's way of punishing her for leaking a bit too much info at one of her fairs. She was completely embarrassed about having to say those lines ("Boom shaka

laka laka!") and insisted that only the necessary crew be on the set when she did it. When at one point she flubbed a line in this dialogue, Paul Williams leaned over to her and said, "Y'know, I'm gettin' a woody," and cracked the entire crew up. After that she said it was much easier to finish. She said Bruce Boxleitner is quite the change from Michael O'Hare. She respected O'Hare very much for his acting ability, but she says the set has lightened up a lot since Bruce came on the scene. I guess Bruce spends a lot of time worrying about keeping his job because he really likes this one and is worried that he can be replaced as easily as O'Hare was. He's like a big kid on the set, and they have a lot of fun teasing each other about their acting. If Claudia flubs a line, Bruce will lean over to her, extend his hand and say, "Hello, I'm Bruce. And you are?" All in all, she was a very good guest and a good time was had by all. Oh, and the cast photo she'd promised? It went to a little kid who told her a knock-knock joke! Geez, if only I'd known, I'd have brought my brats!

Ethan Phillips was the next guest, and a more nervous and frenetic person I've never seen. He was pacing back and forth and sweating like mad. He came out and did some really bad Henny Youngman jokes. (Anyone who doesn't know who Henny Youngman is should ask their mother to change their diaper!) He started by saying that he loves his job - "I'm short, stout and bald...and I got the girl!" He was wearing a Tuvok t-shirt, to the great approval of the crowd. He refused to identify a favorite anything - role, episode, character...anything. He said he's just happy not to have to look for work for a while and loves the fact that he can say anything he likes to con audiences and get applause. He's glad his character injects some humor into the shows. When asked how he likes having a female captain he responded by saying that he was raised by his mother and grandmother along with his 5 sisters, so he's got no problem taking orders from women! He's Catholic and from New York originally and went to prep school in Brooklyn. He says he got started acting when he joined the football team but couldn't get off the bench, so he decided to take drama classes instead. His first play was *Macbeth*. A priest told him he was very good so he decided to continue on. He watched the original *Star Trek* when it was on and subsequently *Next Generation*. He drinks Diet Coke and just read a book called *Virtual Commuting*. He's married and doesn't cook, but then, neither does his wife. His hobbies include reading, hiking, bird watching and identifying wildflowers. He has had a varied career and has enjoyed much of it. He admitted to liking Spam. When asked about other work with other *Trek* actors, he said that he and Robert Picardo have read for a lot of the same roles; Picardo read for Neelix and for the Pete character on *Benson*. He sees Rene Auberjonois all the time since he's just across the street. When asked the idiotic question of "If you had a box of 64 crayons and were asked to eat one, which color would you choose?" his reply was a green one because it would be like a vegetable. He asked the kid to answer in kind and the guy chose maroon. Ethan then told him he thought that was a weird choice because you don't often eat maroon-colored food. By the way, Ethan was cast in *Platypus Man* two days before he got the role on *Voyager*. Talk about serendipity...

As far as *Voyager* info goes, he was very tight-lipped. (Berman and Piller must have something good on him!) He said it takes three hours to put on the makeup and an hour and a half to take it off. It gets very hot to work in, especially around the burners in the kitchen set. "But when it comes off, it's...orgasmic!" The stove he works with is a real rocket burner and the food he works with is real. Some of it is from strange far-away places and some is just unusual, like ostrich eggs. No one actually eats much of the food, but it is all real. He loved doing the food fight stuff in *Projections*, and when asked what kind of a director Frakes is, his response was "a nut." When asked if he doesn't think it's a little weird that Neelix dates a two-year-old, Ethan's response was that she's not really two, it's more like doggie years and she's more like 14. The audience loved this! He hates Neelix's outfits because they're literally made out of upholstery. He would really like it if they weren't made

of such heavy material, but that's the stuff they need to use to make his costumes look like they do. Some fool asked him if he realized that Neelix's nose looks like a penis (huge crowd reaction) and he said it actually is. (Hilarious!) Ethan doesn't think Kes & Neelix will marry, but he says that as soon as he makes statements like that, the producers prove him wrong. He dished the Kazon big time. Neelix hates those guys and will do anything to get at them. He said that Seska will be back soon! Ethan thinks Neelix & Kes would probably go back to the Alpha Quadrant with the *Voyager* crew for the experience of it. He's glad to have the job and enjoys the company of the fans very much.

Michael Dorn came on much later in the evening, later than I am used to. It's not that I didn't mind not being Mommy for another few hours, but it did make for a very long day.

But when he came on, it was to a huge ovation. He launched right into the Q&A. He told us that he keeps the stuff that fans send him, but begged for no more prune juice. He hates prune juice! One time his mom was snooping around in his fridge and came across about 6 bottles he'd just received. He was then grilled on whether or not there was something wrong with him! The only hobby he mentioned was, of course, his flying. He said a lot of technical stuff, but I'll write what I've got...he's rated LOA, for single and multi-engine aircraft, Lear jets, T-33s and others I didn't quite catch. Hope that makes sense to the pilots out there! He says he feels distinctly spiritual while flying; as a matter of fact, he flew himself into Denver. Unfortunately, I didn't hear if anyone asked him what he thought of DIA (Denver's Idiotic Airport). Worf is by far his favorite role, but he mentioned his other roles in *CHIPS*, *Falcon Crest* and *Knots Landing*. He was a fan of the original *Trek*. He wouldn't sing when requested and knows very little Klingon beyond "nuQ'neH." He enjoys being with his family because they "keep me in check". He still hangs a lot with Marina and her hubby, but hates it when she tries to fix him up with dates. When asked if Klingon food gives him gas, Michael glared at the guy and told him to "just walk away." He does a passable Patrick Stewart imitation and told of how they loved to "assassinate" him on the set every week. Stewart would then crack the entire crew up by dying in various overdramatic ways. One time he started from the captain's chair, died all around the horseshoe of the bridge and finally croaked in his chair. Michael was cracking up and gesturing grandly the whole time he was relating this story. He still likes to terrorize Marina's dog and called it a "hairy cockroach." He also thinks there's plenty of sci-fi to go around and didn't encourage or discourage loyalties when it comes to the current crop of shows.

As far as *DS9* goes, he's very happy to be back at work with *Trek*. He still hates the makeup, but it's worth the chance to play his favorite role. He talked about how it took forever to talk the producers into giving Worf the ponytail; he finally explained to them the cost-effectiveness of just pulling it back and suddenly it was a good idea. He hated the *Qpid* costumes because he thought it made Worf look like a "Klingon pimp." That was a stunt double breaking down the doors in *Genesis*, but he loved doing the big belch. He called Gates McFadden a "tyrant" director, with a smile of course. January '96 is when the filming of the next *Trek* film begins and it looks like a late fall/early winter release. He did make a crack about women drivers in reference to the demise of the *Enterprise-D*. He stated flatly that Worf will not get beaten up again! When asked how it is that Worf will be back on the *Enterprise* when he's stationed on *DS9*, he said that they'll find an excuse. After all, he's just going to be a Federation-Klingon liaison on *DS9* and not taking the position of anyone else already there. In *Way of the Warrior*, *DS9*'s season premiere, he had a line about he and Deanna's relationship being over, but it was edited out, so that possibility is still there. Apparently Marina is talking to the producers about a guest shot on *DS9*. Michael thinks the women on the show are "cute, really cute." He said the premise of Worf's return is that the Klingons have been at peace way too long and are getting restless. Alexander is going to be returned to his grandparents because Worf just isn't a good dad. Nana Visitor has a "new outfit" - and

Michael says he likes to peek at her when she passes his trailer. Rene Auberjonois has directed an episode for this season. He's enjoying his work on *DS9* very much.

Michael was quite gregarious and absolutely gorgeous. It's a shame he has to hide that handsome face behind all that makeup. Everyone enjoyed his appearance. Just before he left the stage an audience member's cellular phone rang. He told her to send it up and chastised the caller (jokingly) for interrupting his appearance. The caller was this person's mother, and she apologized profusely! He was really sweet to her and it just topped the appearance off nicely.

Now to the new movie news and reviews. Terry, Jeff and Dave were quite excited about the new crop of offerings on TV and in the theaters. They began with some promo footage of *Jonny Quest: The Real Adventures*. It's a new cartoon series based on the 60s series. The animation is film quality and the show will include expanded storylines about virtual reality, space villains and alien beasts. The characters from the old series are all the same, but a female child character (Jessie) has been added. It is slated to premiere in the fall of '96 on the Cartoon Network, TBS and TNT. There's also a live action *Jonny Quest* film being talked around right now, so that's a real possibility. Also on the cartoon front is a feature film called *Balto* about a half-dog/half-wolf and his adventures. The big screen live action *Flipper* feature is slated for release in the summer of '96.

An interesting looking film we saw the promo for was *Dragonheart*, starring Dennis Quaid and Julie Christie. It's a live action film but the dragon in it is completely computer generated. The voice of the dragon will be done by Sean Connery. Another promo we saw was a childrens' ensemble piece called *The War of the Buttons*, from the people who brought us *Chariots of Fire* and *Local Hero* (one of my personal favorite films!) It looks very amusing.

Eddie Murphy is back at the studios again, and we get two offerings from him soon. First, *Vampire in Brooklyn*, scheduled for release on October 27, in which Eddie plays a vampire. The film also stars Angela Bassett and is directed by Wes Craven. The guys said that the promo we saw pretty much included all the humorous scenes and that it isn't really a comedy vehicle for Eddie. Apparently it's quite a serious part with a little humor tossed in. Eddie looked fantastic in the makeup. Next spring we get Eddie as *The Nutty Professor* in a remake of the Jerry Lewis film. It looks kind of goofy, like the original, but the makeup is by Rick Baker so that should provide some interesting moments. Instead of turning into the suave Buddy Love, I guess Eddie's character goes from grossly obese back to his regular self...

There are a lot of action films on tap for this fall! Already being promoted are *Fair Game*, with William Baldwin and Cindy Crawford in her film debut. This is a Joel Silver production. *Seven*, starring Brad Pitt and Morgan Freeman; Terry called this film "very intense". And *Jade*, David (NYPD Blue) Caruso's film debut. This film also stars Linda Fiorentino, Michael Biehn and Richard Crenna, slated for release October 13th. Also on the schedule for October is a serial killer story called *Copycat*. The killer copies other serial killer patterns and terrorizes a TV or radio (can't remember which) psychologist played by Sigourney Weaver. Holly Hunter stars as a policewoman and Harry Connick as a psycho looking guy who we're led to believe is the killer. This one looks pretty intense to me as well. Another October release being promoted now is *Assassins*, with Sly Stallone, Julianne Moore and Antonio Silver...need I say more? Also slated for later this fall is a Jean-Claude Van Damme vehicle called *Sudden Death*. The plot involves an ice hockey game, he kidnapping of the vice-president and a time limit. Powers Boothe stars as the bad guy. Jeff described this film as "Die Hard on ice."

Among the recommended films the guys talked about are *Devil in a Blue Dress*, starring Denzel Washington and Jennifer Beals. Everyone on the panel said Denzel's bound to be going back for another Oscar nomination with this one. They also agreed that Nicole Kidman's role in *To Die For* is an Oscar-caliber performance. This movie also stars Matt Dillon and should open within a week of

the convention. (I'm going to go see it because the screenplay is by Buck Henry.) Terry very strongly recommended the newest variation of *Les Misérables*, a film he termed as "epic". Starring Jean-Paul Belmondo.

In December we get *Cutthroat Island*, a good old-fashioned swashbuckling pirate film starring Geena Davis, Matthew Modine and Frank Langella. Renny Harlin directs. The promo looked fabulous! Here's a film I will go see.

Another interesting promo we saw was for Robin Williams' next role as a father playing a very realistic game with his kids in a film called *Jumanji*. The computer animation & graphics in this movie looked very realistic; there's a shot of an elephant crushing a car that was completely computer generated but as realistic as any I've ever seen. Also stars Bebe Neuwirth (aka *Cheers*' Lilith Crane).

The newest Bond film is called *GoldenEye* and stars Pierce Brosnan (of course) and Famke Janssen. Terry did some work on the film and brought along a very rough cut of scenes he had managed to put together just before flying out to Denver. The expected release date is around Christmas but could be moved to November; the film was shot in London. Famke's character's is Xenia Onatop (she pronounced it Oh-na-tope), Bond's boss is now a woman, there's a new Moneypenny, and the original Q returns. The guys said it has more of a serious Connery-Bond feel as opposed to a more comedic Moore-Bond feel. In the promo, some words come up on the screen and the Bond silhouette shoots them out until it says 0 0 7, then Pierce comes up to the camera and says "It's about time." (I loved that part!) The movie promises lots of action and Pierce Brosnan really looks the part. He was born for this role.

The movie that turned my head the most is the new Terry Gilliam film, *12 Monkeys*. It stars Bruce Willis in a complete departure role. It was difficult to tell just exactly what the plot of the film is, even though we got to see a very lengthy trailer. It has the feel of a cross between *Brazil* and *Metropolis*. The guys said it will be a cult fiction type of movie and highly recommended it. Other stars include Madeline Stowe, Christopher Plummer, Brad Pitt (in a role the likes of which we've never seen before - he bares his backside for us ladies!) and Frank Gorshin. I didn't hear a release date, but I would encourage anyone who seems remotely interested in this movie to watch carefully for it. It looks like a film that may get relegated to art theaters as opposed to a wide release. I plan to bolt to the theater as soon as it comes out!

We saw a promo for a film called *Joe's Apartment*, apparently based on a series of short films about a guy named Joe and a bunch of computer animated singing and dancing cockroaches. I've never seen the shorts, so the storyline took me a bit by surprise. But it looks cute! Stars Jerry (*Sliders*) O'Connell and Robert Vaughn - wearing women's underwear! Slated for release in April '96. Other newsworthy tidbits include the fact that Dean Devlin and Roland Emmerich, the producers of *StarGate*, are readying for a film called *Independence Day*, a science-fiction story to be released around July 4 of '96; and the news that the *Star Wars* theatrical re-release is apparently slated for February of '97 and then the *Clone Wars* series (as they're referring to it in Hollyweird) should begin in the theaters shortly after that.

The last bit of information I have is about the first feature-length fully computer animated film, *Toy Story*. We saw a lengthy trailer of this film, including an interview with its creator (gads, I didn't get his name!) and a bit of history about the genesis of the technology. It's Disney-inspired and produced, starring the voices of Tom Hanks, Tim Allen, Jim "Ernest" Varney, Don Rickles, John "Cliffy" Ratzenberger and Wallace "Grand Nagus Zek" Shawn. Randy Newman scored the film, which is slated for a November 22 release. It looked like a very original film with a tried-and-true storyline. Toys come to life and interact with each other when no one's in the room. Tom Hanks is the voice of Woody, a cowboy marionette-like toy and Tim Allen is the voice of Buck, a space guy character who is the newest toy competing for the affections of the boy who owns them. It looks like a picture people of all ages can enjoy.

And that's it! Whew! Next time: Captain K.

Way of the Warrior continued from page 6

responsibilities) and both have lost the woman they loved. Both have suffered with disorientation and disassociation issues and both are struggling to return their lives to some semblance of normalcy. It will be interesting to see how the relationship between them develops over the course of the season. And it will be especially nice to continue to hear those two baritone voices in chorus!

It was pleasant to see every regular cast member spotlighted in one fashion or another, but the Bashir scenes left me cold. The writers tried to incorporate too much into one show, two hours or not. The continuing exercise of Kira's imagination promises to be a highlight of the season, though. The woman really needs to get out of the former terrorist/present woman without a cause mode and move on with her life. Hopefully this will occur, with the help of Dax. I truly wish they would have dumped Dax's "I've been a man...several times" line, though. It sounded hokey and contrived, and didn't explain anything to those of us who have watched more than six episodes.

This episode also proved that the peripheral characters are as important to this show as the regulars. Who didn't get a thrill from seeing Worf and Gowron together again, or seeing Garak and Dukat take pot-shots at one another? The burgeoning love relationship between Kasidy Yates and Sisko was taken at just the right pace. This is a storyline worth pursuing, as opposed to the usual *Trek* contrived relationships that manage to blossom and die within the span of one mere hour. Penny Johnson adds a refreshing change to the cast and her character promises to relieve some of the monotony of Sisko's station life.

The new intro for the show was not as impressive as I'd been led to believe, although I truly enjoy the shot of the *Defiant* entering the wormhole. The reworked theme did not seem to have been too much of an effort on the composer's part. But of course there were the fantastic battle scenes and the expanded fighting capability of the station, which should more than make up for the complaints of many fans over the last couple years.

The scene that impressed me the most was one we would not be likely to see in any other incarnation of *Trek*. It was the one between Quark and Garak in the bar. Quark's remarks were suitably selfish and Garak's were typically sarcastic. But the comparison of the Federation to root beer (of all things) was pure gold. It was a view of our favorite interplanetary organization that was so uniquely alien that I never thought I'd hear anything of its like. The disdain with which they discussed their only salvation and the comparisons that were made were so refreshing! Now that's the kind of writing I stick around every week to witness.

Now I'd like to pick some nits. Kira's

Late-Breaking News

POSITIVE CONFIRMATION OF "NEW" PLANET

Confirmation has been announced of the discovery of at least one planet orbiting the star 51 Pegasus, approximately forty light years from Earth. The planet is likely large and gaseous like Jupiter, though some estimates of its proximity to 51 Pegasus place it well inside the limit at which such worlds should be able to maintain their massive, low-density atmospheres. The planet - which could likely go years without receiving a name from the International Astronomical Union - was detected by observations of gravitational perturbances in 51 Pegasus itself, a kind of observable "wobble" which astronomers have been trying to use to detect such extrasolar planets for many years.

No departing flights are currently scheduled from this end.

On The Net, There Can Be Only One

Further proof that there's a world wide web site for absolutely everything, you may want to check out this URL:

<http://mithral.iit.edu:8080/highlander/>

...if you happen to be a *Highlander* fan. Fan-written fiction and images from the series and movies are available.

hair...ugh. It must go. I guess they thought it would lighten her character up a bit or something, but it just looks too girlish for my taste. She's still a tough chick with a lot of emotional baggage hanging around. Her hair should reflect that attitude. Quark got just enough airplay to make his character endearing. I would like to see just that amount of him and not much more per episode. It was great to see Morn ensconced in his usual spot! I'd like to hear him get a line or two this season, perhaps just to order a drink...and if the powers that be make Worf have to choose sides or question his loyalty again, I am going to scream. He's *made* his choice, now make him live with it!

I'm hoping that along with the breakdown of the Cardassian governmental structure the writers will also tap into the slow erosion of the Romulan government that was established late in *Next Generation's* run. The potential for Dominion oriented storylines started by this episode could prove great story fodder.

Contrived arrival of Worf or no, I still think this was one of the strongest episodes of *Deep Space Nine* that has been produced. They kept the suspense of the Dominion storyline and added the warrior potential of the Klingon-Federation breakdown. If they can avoid Worf's eclipsing Sisko and company in the process, then please make it so!

Convention Announcement

The following info was passed along to us from Lea Carr at Comicsworld:

CON RAD Science Fiction Convention

On October 27-29, 1995, at the Universal City Hilton and Towers, over 50 stars, producers, directors, writers and other luminaries from 19 different science fiction & fantasy TV series and movies will meet with fans holding a charity convention to benefit the Pediatric AIDS Foundation and The Nature Conservancy. All program participants and convention workers are donating their time and all of the profits from the gathering to the charities.

Events include: questions and answer panels, presentations, autograph signings, charity auction, *Sci-Fi Universe* magazine readers' poll awards and banquet, movie previews, dealers' room with collectibles and memorabilia, Roger Sides' collection of props and costumes, all weekend long tournaments of Wizards of the Coast-sanctioned Type II Magic and The Great Dalmuti.

Almost seventy of your favorite TV science fiction stars will be there, including: *Alien Nation's* Ron Fassler, Gary Graham, Eric Pierpoint, Terri Treas; *Red Dwarf's* Craig Charles; *Star Trek: Voyager's* Robert Beltran, Jennier Lien, Kate Mulgrew, Robert Picardo, Tim Russ, Garrett Wang; *Star Trek: Deep Space Nine's* Nana Visitor, Mark Shepherd, Armin Shimerman, Karen Westerfield, Andrew Robinson, Siddig El-Fadil, Chase Masterson; *Battlestar Galactica's* Dirk Benedict, Jim Carlson, Richard Hatch, Glen A. Larson, Anne Lockhart, Terrence McDonnell, Stu Phillips; *Babylon 5's* Bruce Boxleitner, Claudia Christian, Bill Mumy, J. Michael Straczynski, Mira Furlan, Mojo, Peter Jurasik; *Beauty and the Beast's* Jay Acovone, David Greenlee; *Star Trek: The Next Generation's* Roy Brocksmith, Jonathan Del Arco, Jennifer Hetrick, Robert O'Reilly, Dwight Schultz, Patty Yasutake; Robert Blalack, Bruce Campbell, David Bennett Carren, J. Larry Carroll, Cathy Lee Crosby, Robert Culp, "Dragon" Dronnet, Kirsten Dunst, Dana Elcar, Harlan Ellison, Mike Fenton, Catherine Hicks, Gillian Horvath, Martin Hove, Marta Kristen, Peter Kuran, Donna Letow, Deanna Lund, Dennis "Danger" Madalone, Don Matheson, Tim O'Connor, Walter Olkewicz, Jack Palance, John Wesley Shipp, Adrian Paul, John Kapelos, Michael Slone, and Michael York. (All guest appearances subject to professional commitments.)

For more information, visit Con Rad's web site at

<http://www.comicsworld.com/conrad>

(Disclaimer: LogBook is not in any way affiliated with Con Rad; the editor cannot take any responsibility for the above information.)

"They wrote in the old days that it is sweet and fitting to die for one's country. But in modern war there is nothing sweet nor fitting in your dying. You will die like a dog for no good reason." - Ernest Hemingway