

# LOGBOOK

The Sci-Fi/Fantasy Media Fanzine for the Fort Smith Area

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Number 3



This Issue...

*Babylon 5* Second Season Preview

*Deep Space Nine*

*Alien Nation*

*Voyager*

The Year of the Great War:**A Preview of *Babylon 5's* Second Season**

by Earl Green

The plot is definitely thickening in the second season of *Babylon 5*. Breaking with television tradition, the cliffhanger finale of the first season has been held back so it won't air until a week before the second season's premiere segment. Specific plot details are still top secret.

The season finale, **Chrysalis**, will air locally on October 30. The only known hint of this story's content is that it will lead to lasting changes for all of the main characters. Year two kicks off the following week with **Points of Departure**. Originally titled **Chrysalis Part 2**, the season premiere had to be completely restructured and rewritten to accommodate the outgoing Michael O'Hare, who reportedly came to a mutual agreement to leave the series with J. Michael Straczynski, *B5's* creator. There is some speculation that the five-year wait anticipated for the resolution of Sinclair's mysteries involving the Minbari War and Delenn was proving to be a negative point for the series' fans and the actors as well, hence the rewritten season premiere.

**Points of Departure** will wrap up the mysteries of Sinclair's haunting memories of the war, and will finally reveal why the Minbari surrendered in their moment of victory. Other plotlines originally intended to be initiated in **Chrysalis Part 2** will be spread out among the first several episodes of the new season. Sinclair will not be killed off, but simply moved to another post where he will occasionally be heard from. In the upcoming series of comics and original novels, Sinclair will likely make very regular appearances.

No details are yet available on the second episode, **Revelations**. The third, **The Geometry of Shadows**, will see the newly promoted Commander Ivanova undertaking training so she can assume the departed Sinclair's diplomatic duties.

Beyond that, only episode titles have been released, including - in broadcast order - **A Distant Star** (written by D.C. Fontana), **The Long Dark**, and **A Spider in the Web**. Other episodes anticipated for the season include, in no particular order: **Pestilence, Famine and Death** (written by Peter David), **The Customer Is Always Right** (dealing with marriage between members of Psi Corps), **The Very Long Night of Susan Ivanova, Unnatural Selection, and A Race Through Dark Places**. Harlan Ellison's stories **Midnight in the Sunken Cathedral** and **Demon on the Run** (see *Outer Limits* feature elsewhere this issue) may make it into the second season; they were squeezed out of the first year, as were David Gerrold's **Target: Unknown** and **Metaphors and Body Counts**.

Highlights expected to take place in season two will include our first glimpse of what a Vorlon really looks like, further mysteries with the unknown power identified as the Shadows, and a single word spoken from one of the ambassadors to another which will strike fear into your heart...

Watch this space next month for reviews of the **Chrysalis** and **Points of Departure!**

## EDITORIAL

Well, this is the LogBook we've been pushing for, something with more than one page! Thanks to Robert Parson, and simultaneously due to a single-digit budget, we're still handling our own duplication. Robert donated a ream of the lovely purple paper you're now holding - many thanks to him, else we wouldn't have been able to spring for an October issue!

I'm taking up space on this page once more to again invite you to send your comments to us on just about any related subject - and if you're interested in writing a feature story, feel free to send that as well! The LogBook has never been intended to be the voice of just a couple of people, but rather a sounding board for everyone who reads it - if someone out there has anything interesting to say, a convention report or what have you, feel free to fire it off to us (the address can be found in the staff box) - and I'd be more than happy to surrender this little corner of the page to you!

**ERRATA!**

My apologies for some misfires in LogBook #2. In trying to get the news of *Voyager's* new cast to you ASAP, your editor muffed a couple of other things. First off - *Babylon 5* now airs at 10pm on Sunday nights, still on KPBI; and our episode schedule for the *X-Files* erroneously listed October as the month the new season would begin instead of September. (Hopefully everyone caught that before I did, the season premiere was great!) Apologies to anyone who tuned in at the wrong time or day for these; KPBI has been notorious for moving B5 around without any warning, and the *X-Files* error was purely my mental typo. Sorry!

## THE LOGBOOK

Foisted upon an unsuspecting public every month by GFP Productions Ltd.

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Submission policy - if you submit something to the LogBook, we're all operating under the assumption that you don't mind seeing it go into print in these pages. If you don't want it to, please make it known! All submissions must be accompanied by your real name and home town.

We reserve the right to edit letters for improper content - remember, fans of all ages are skimming these pages. Though we encourage a lively dialogue, overtly hostile replies to others' letters will not be reprinted.

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Babylon 5 Cover Photo courtesy Warner Bros.

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Othello and Iago

## Journey to a *Dark Horizon*

by Robert Parson

When last we saw our intrepid heroes, the pro-Human Purists were about to unleash a virus fatal to the Tenctonese and Newcomer Police Detective George Francisco had already been infected. Three years ago the well regarded Fox series *Alien Nation* was cancelled leaving that and several other plotlines dangling like a participle.

The cast and production crew have been reunited to resolve the cliffhanger on October 25th with *Dark Horizon*, again on Fox. It could be the springboard to a series of *Alien Nation* TV Movies. *Dark Horizon* was one of several scripts commissioned before being notified that *Alien Nation* was getting axed.

To reacquaint you with *Alien Nation*, a slave ship from another planet crashlanded on Earth several years earlier. The Tenctonese, or Newcomers as they are called, are trying to meld into Human society. The series focuses on George Francisco, a Newcomer who has become a police Detective, and his human partner, Matt Sikes.

A burgeoning fan movement has developed in the intervening years, and Pocket Books has released several novels based the show, including an adaptation of *Dark Horizon*.

While the original *Alien Nation* movie did tell an interesting story, it seemed unfinished. There was just enough detail of Tectonese culture (and physiognomy) to move the story along with too many gaps to give us a complete picture. The series rose above the movie by giving us many more of those details.

The small screen version also had more of a conscience. Each week the series presented us with yet another angle of the ugly face of prejudice. We have seen these faces before, but we should never forget the lessons. At times, *Alien Nation* had more in common with *In the Heat of the Night* than the watered down version of southern life that bears that movie's name.

Ignoring all that, or maybe because of it, *Alien Nation* was both a good science fiction show and a good cop drama. Its return is more than welcome.

Will the Purists succeed in their efforts to rid the Earth of the Newcomers? Will Matt consummate his relationship with Cathy, his Tenctonese neighbor? Will the missing slaves be found by their masters? And if they are, what does that mean to the Human race? What do you think? It's a TV show, for gosh sakes!

### Doctor Who To Return!

It's all but a done deal: *Doctor Who* will at last return in 1995, definitely on American TV, and probably on Fox.

The new producers - among them alumni of such shows as *Max Headroom* - are planning to have the two hour movie finished shooting by the end of this year, to air in May 1995. If the movie is well received, there could well be a series.

Word has it that seventh Doctor Sylvester McCoy may also be back, if for only one show so he can hand the role over to another actor. Stay tuned!

## We Control The Horizontal

by Robert Parson

If you have Showtime, you are in for a treat soon. The cable channel has ordered 22 hours of new *Outer Limits* episodes. The 22 hours apparently include a two hour opener and 20 one hour episodes. Filming is underway in Hollywood's Home Away From Home, Vancouver, British Columbia.

Michael Cassutt is producing the series, which is a joint production of Trilogy Entertainment, Atlantis Films, and MGM.

The original *Outer Limits* episodes were produced in the early '60s and were the first real attempts to bring adult science fiction to television. If you are new to *Outer Limits*, look for the episodes **Demon with a Glass Hand** and **Soldier**, both written by Harlan Ellison. Also recommended: **The Zanti Misfits** and **ZZZZZ**.

If you can't wait for the next *Outer Limits* marathon on TNT's monthly MonsterVision feature, most episodes are available on videotape.

(Editor's Note: for those who remember **Demon with a Glass Hand**, you may be surprised to learn that a sequel is in the works following up on Trent when he returns many years later...to *Babylon 5*. Harlan Ellison, currently serving as a creative consultant on *B5*, has had his **Demon On The Run** script ready since first season; it was planned to be a part of the first year, but was squeezed out by other stories. The part of Trent will still be played by Robert Culp.)

### Captains Come and Captains Go:

#### *Star Trek: Voyager* Update

### Take Two!

by Earl Green

At the end of the second week of September, actress Genevieve Bujold quit her role as Captain Janeway on Paramount's *Star Trek: Voyager*, leaving the show high and dry with three days' worth of mostly unusable footage and further delays as the role waited to be recast. Bujold cited displeasure at the hectic schedule of television series production, and other sources also hinted at a disagreement between her and Winrich Kolbe, director of the pilot episode.

This again set back the production, which had already faced several delays due mainly to casting - particularly the problematic part of the captain herself. Executive voices within Viacom and Paramount once more placed increasing pressure on *Voyager's* producers - the successful Next Generation triumvirate of Rick Berman, Michael Piller and Jeri Taylor - to recast the new show's lead role with a male actor. Other reports indicated that the delays in *Voyager's* production, which put the show about even with other productions that were equally or even further behind schedule than the new Trek series, could have spelled the end of the Paramount Network and made *Voyager* a footnote of *Star Trek* trivia.

Within a week, actress Kate Mulgrew signed on, and there are some indications that her character's name is now Kathryn Janeway. The rest of the cast remains the same. The pilot episode will deal heavily with the Ocampa race of which Kes (Jennifer Lien) is a member, and will also introduce Jabin, vicious leader of the Gazons, whose territory *Voyager* "invades."

*Voyager's* debut may be pushed back to February or March at this rate. More details to follow in November's issue.

*Deep Space Nine's* season premiere reviewed

# The Search Proves Both Fascinating and Fruitless?

by Earl Green

For all the hype, I was really expecting a bit more out of *DS9's* third year kickoff, more along the lines of the second season's excellent and criminally underrated tales of political intrigue on Bajor and imminent confrontation with a mysterious power from the Gamma Quadrant. Not that the two-part entry **The Search** wasn't good - it was good, but almost in spite of itself at times. The undeniable appeal of exploring Odo's origins and the nature of the Dominion ensured that these two episodes would at least be interesting.

However, if there's any one thing from which **The Search** suffered, it was the collection of pitfalls which have plagued *Trek* two-parters since **The Best of Both Worlds**. If anything, that story is the one with which many comparisons can be drawn; both were intended to bring about the return of a major adversary which had been established earlier, and both were meant to do so on an epic scale. While **The Search** was apparently invested with a budget that the makers of the 1990 Borg adventure would've gladly assimilated the Paramount studio execs for, it managed to do to the Dominion in the space of two consecutive episodes what it took nearly two years to do to the Borg - that is, it completely stripped the Dominion of its threat and its status as an imminent and all-powerful threat to our heroes' security.

Granted, we aren't left with a kinder, gentler Dominion by the end of the show, and of course there is some obligatory gnashing of teeth and a promise of the return of the Jem'Hadar "when the time is right," but that could mean anything. One thing it does mean is that the Dominion, relentlessly built up in the second season as an all-conquering government with vastly superior technology and little patience, has been put on the back burner. Like the Borg did earlier, the Dominion simply proved *too* powerful for the show's writers to handle without blowing the station and its crew to smithereens - thus another grand side-stepping job. At least the last-minute cop-out in **Best of Both Worlds** had a sense of irony and poetic justice to it; here, the most fascinating aspects of the second part of the story - Starfleet's sinister peace talks with the Dominion, the Jem'Hadar overrunning the station, and Sisko and friends' last-ditch maneuver to close the wormhole forever - were simply part of the 1990s answer to the infamous *Dallas* "it was all a dream I had in the shower" ploy - the entire crew was plugged into a virtual reality device to see what their reactions to such an invasion of the Alpha Quadrant would be! When Kira and Odo discover this, the scene was very reminiscent of the cloned O'Brien's discovery of his real self in last year's **Whispers**. The cheapness of this plot device - doing surprising, apocalyptic things and then neatly circumnavigating them by explaining that it never happened - is a *big* letdown after the many controversial and interesting no-easy-answers storylines in the second season.

But let's not lambast the whole thing; there were many interesting discoveries made in the course of **The Search**. Odo's home world and his people - who surprisingly turned out to be the Founders themselves - were fascinating to visit, with some great special effects to boot. The shapeshifters' motivation for founding a body of power based on conquest is understanding, as was the revelation that there are hundreds of other isolated "orphan" shapeshifters out there just like Odo - a sure bet that we'll run into at least a couple more Odo-like beings in the future.

Also interesting are the numerous changes brought about by Starfleet. The new security officer is too slick and slippery to have just slipped through our fingers in this storyline, never to be seen again (then again, the much more personable and likeable Lt. Primmin from the first season seemed to ship out after only two episodes, so anything's possible). The Romulan officer is even more intriguing - her reluctant help with the *Defiant's* cloaking device beg the question of whether or not she will withhold precisely the wrong bit of information on some future mission.

All in all, it's a coin toss on whether or not I liked **The Search**. If this story was indicative of the *DS9* producers' search for a new direction for the show, I'd advise them to look back at what they've already done - in many ways, I found *DS9's* second year so much more enjoyable than *Next Generation's* seventh. In their play for the affections of the legions of *Next Generation* loyalists who have thus far avoided *DS9*, it's just possible that the writers and producers have picked up some of their predecessors' worst storytelling habits.

46 THE SEARCH, PART I  
teleplay by Ronald D. Moore  
story by Ira Steven Behr & Robert Hewitt Wolfe

directed by Kim Friedman  
music by Jay Chattaway

Stardate 48212.4: Preparations are being made aboard DS9 for an inevitable visit from the Dominion, but no one can escape the fact that the station would wither under an attack from the Jem'Hadar. Commander Sisko, having gone to Earth for Starfleet briefings on the threat from the Gamma Quadrant, arrives in the experimental Federation vessel *Defiant*, a small ship originally created to do battle with the Borg. Carrying more firepower than any other Starfleet ship and a cloaking device loaned by the Romulans, the *Defiant* is to go to the Dominion before the Dominion arrives in the Alpha Quadrant; if need be, the ship is also to take the fight to the other side of the galaxy. Another innovation brought about by Starfleet Command is the transfer of a Starfleet security officer to the station, relieving Odo of all but station-bound security matters. The shapeshifter withdraws in anger while Sisko assembles a crew for the *Defiant's* mission to seek out the Dominion for negotiations, but joins the *Defiant* crew at the last minute. A trade contact of Quark's offers some information but little help in the search for the Founders of the Dominion, but does point the crew out to a planet through which most Dominion communications pass. When the *Defiant* arrives there, Dax and O'Brien beam down and find the possible coordinates of the Dominion command center - and are captured by the Jem'Hadar, who have also arrived in force in orbit. The *Defiant* manages to take out only one Jem'Hadar ship and barely survives the withering assault of the remaining attackers. The *Defiant* is boarded and Kira is blasted unconscious in the ensuing melee. Odo takes her and evacuates in an escape shuttle, heading not back to the station, but to a planet in the Omari Nebula with which he has been preoccupied since arriving in the Gamma Quadrant. The planet turns out to be the home of a race of life forms very like Odo himself, one of which welcomes him home.

Guest Cast: Salome Jens (Female Shapeshifter), Martha Hackett (SubCommander Terul), John Fleck (Karemma), Kenneth Marshall (Lt. Commander Eddington)

47 THE SEARCH, PART II  
teleplay by Ira Steven Behr  
story by Ira Steven Behr & Robert Hewitt Wolfe

directed by Jonathan Frakes  
music by Jay Chattaway

Stardate not given: Odo has arrived on his home world, greeted by his fellow shapeshifters. He at last learns of his origins - he, along with hundreds of other newly-formed shapeshifters, were dispelled into the far reaches of space and genetically programmed to return home with their knowledge later; Odo is the first to make it back. But his homecoming is not without its complications - his fellow shapeshifters consider him tainted by the many years he has spent in the company of "solids," and he has much to learn about his heritage. In the meantime, Sisko and Bashir, having escaped the *Defiant* in a shuttle, are picked up by Dax and O'Brien, who return them to DS9. Negotiations are now apparently underway between the Dominion and the Federation, but some of the proposed treaty's stipulations have sinister undertones; the Romulans are being excluded from the talks, though the Cardassians, Ferengi and Klingons are being welcomed, and it is revealed to Sisko that the station - and Bajor - are being handed over to the Dominion. As the Jem'Hadar begin walking over the station's inhabitants, Sisko and his crew - and unlikely ally Garak - take up arms to try to take DS9 back from its new owners. Meanwhile, on the planet of the shapeshifters and unknown to all, the Founders lie in wait, conducting a terrifying experiment.

Guest Cast: Salome Jens (Female Shapeshifter), Andrew Robinson (Garak), Natalija Nogulich (Admiral Nechayev), Martha Hackett (SubCommander Terul), Kenneth Marshall (Lt. Commander Eddington), William Frankfather (Male Shapeshifter), Dennis Christopher (Borath), Christopher Doyle (Jem'Hadar officer), Tom Morga (Jem'Hadar Soldier),

## REVIEWS

Behind *Deep Space Scenes* and "Doctormentaries"

by Earl Green

**Deep Space Nine: Behind the Scenes** Paramount, 1993, 46 min.

The recent release of a *Deep Space Nine: Behind the Scenes* video seemed to offer some hope to *DS9* fans in the summer re-run "off-season," but this tape - mercifully priced at around \$15 - almost seems geared more toward the purpose of bringing the uninformed up to speed in time for the series' third season. Little of the information imparted by host Terry (Dax) Farrell will come as a surprise to hardcore *Trek* fans, but it is still a slick production with some interesting interviews and occasionally baffling choices of clips used to illustrate some points. The quick glimpse of some of the screen tests of the different prosthetic make-up jobs considered for Dax is an unexpected treat.

Overall, it seemed as if *Deep Space Nine: Behind the Scenes* was intended to be a television special that was scrapped when *Next Generation's* behind-the-scenes special was given a higher priority - in fact, some of the interviews are actually the same ones used in the brief *DS9* segment of *Next Generation's Journey's End* special hosted by Jonathan Frakes. Not recommended for those who've already seen, heard and read it all - but for completists and casual fans, this video will no doubt prove fascinating!

**Doctor Who: Daleks: The Early Years** (Fox, 1992, 102 min.)**Doctor Who: Cybermen: The Early Years** (Fox, 1992, 120 min.)

Now, on to a pair of *Doctor Who* documentary videos, *Daleks: The Early Years* and *Cybermen: The Early Years*. This is a bit more like it; even the hardest of hardcore fans will delight in these. They sacrifice some of the slick production for excellent content - as *Doctor Who* itself often did - much of which is unavailable anywhere else, including such treats as the BBC's advertisements for then-upcoming episodes in the heady black-and-white days of early 1960s *Doctor Who*. Interviews with the writers, directors, actors, designers and voice artists alone would make these fascinating for fans of the series, but that's not where it ends. "Orphaned episodes" - surviving 25-minute segments of stories from which other parts are missing - are seen for the first time in their entirety, with the missing chunks of the stories narrated by the hosts (fifth Doctor Peter Davison for *Daleks*, and Colin Baker, the sixth Doctor, for *Cybermen*). If you're interested enough in *Doctor Who* to brave an hour or two of restored black-and-white episodes from the 1960s, then these are for you. Unlike the *DS9* video, these *Who* videos are for hardcore fans **only!** Avid fans will think these tapes are the neatest things since the Daleks themselves were invented; others who only occasionally watched the show stand a good chance of falling asleep. I give these the highest recommendations, however - the charm and eccentricity of *Doctors Who* number one and two, William Hartnell and Patrick Troughton (both, sadly, no longer with us), is undeniable.

*Next Month:*More *Who*...and who knows what else?

## Complete LogBook Computer Files Available In October

The last weekend of October will see the release of the latest LogBook files. The LogBook itself is a large episode guide for *Star Trek* (original, *Next Generation*, *Deep Space Nine* and *Voyager*), *Babylon 5*, *Blake's 7* and *Red Dwarf*. The companion LogBook Master Index file contains indexes of all the actors, writers, directors and musicians who have worked on the above shows and more (including *Doctor Who*, *Hitchhiker's Guide to the Galaxy* and the *Star Wars* trilogy, organized for your convenience and curiosity!

Samples of the LogBook's entries are printed here occasionally, but for a complete guide to every episode of these shows, check local bulletin board systems around the end of October for the LogBook (filename STL1194.ZIP) and the Master Index (LBMI1194.ZIP). The primary local source for the LogBook is Jackalope Junction BBS, which can be reached 24 hours a day via modem at (501) 785-5381.

## Next Generation Recognized For Technical Proficiency (And Little Else) Yet Again

As usual, the Academy of Television Arts & Sciences didn't grace the makers of *Star Trek* with the Emmys for best dramatic series or Patrick Stewart as best actor. The show did win two Emmys, however, in the usual technical categories: sound editing for the episode **Genesis**, and hair styling for the Klingon-heavy story **Firstborn**. *Babylon 5* garnered a best make-up Emmy for the episode **Parliament of Dreams**.

One wonders if *Star Trek: Generations* will get any better treatment in the '95 Oscars...

## NEXT ISSUE!

LogBook entries on the season finale and season premiere of *Babylon 5*... video and soundtrack reviews...previews of *Star Trek: Generations* ...and much more!

Look for **LogBook #4**  
in mid-November!

A HITCHHIKER'S GUIDE TO *STAR TREK: THE NEXT GENERATION*'S SEVENTH YEAR

# A Descent Into Dangerous Liaisons

by Robert Heyman

On the whole, the seventh season of *Star Trek: The Next Generation* returned to the spirit and adventure of the third - the show's best season - featuring several standout action stories, touching character pieces, and a healthy dose of the weird and spooky. Robert Heyman provides his own unique episode guide to those seventh season gems. Beginning with the season opener *Descent II*, each issue of LogBook will feature two new episode reviews.

Bad: ★ Okay: ★★ Good: ★★★ Excellent: ★★★★★

## DESCENT II ★★★

"I realize now my time aboard the *Enterprise* was a waste; my quest to become human, misguided. An evolutionary step in the wrong direction."

- Data (to the captured Picard, Geordi and Troi)

A tame but otherwise satisfying follow-up to the Borg's return in the sixth season cliffhanger. Lore imprisons Picard, Geordi and Troi, hoping to use them to perfect his mind-control experiments on the Borg. In the meantime, the *Enterprise*, in the hands of Dr. Crusher, fights off the Borg in space as her first big challenge in command.

The space battles are exciting in the Crusher B-plot, reminiscent of Geordi's fish-out-of-water command experience in first season's *Arsenal of Freedom*; but unlike that episode, Crusher's first real stab at command lacks the sweat and edge-of-your-seat tension. Crusher seems almost too capable in command. The sparks between Ensign Taitt and Lt. Barnaby work nicely, as do the special effects, helped along by a refreshingly bombastic score by Jay Chattaway.

Unfortunately, the fireworks on the surface don't prove quite as exciting. It's an interesting idea for Lore to play David Koresh, and scripter Rene Echevarria does inject moments of genuine tension, especially in scenes between Data and Geordi. But most of this half of the episode is a lot of sitting around, talking, trying to figure out the handy *deus ex machina* that will make Data a good guy again. Were it not for the first-rate production values, the return of Hugh, and the episode's provocative ending where Geordi saves Data's emotion chip for future consideration, this episode would have been a complete dud. It's also time to give the Borg a rest.

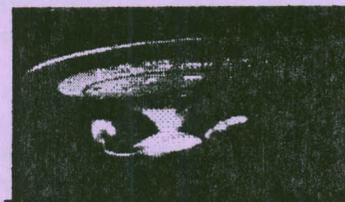
## LIAISONS ★★★

"It was...excruciating."

- Worf (to Riker after holodeck battle exercises with Byleth)

On his way to a diplomatic assignment, Picard's shuttle crash lands on a desolate planet, finding an obsessed female survivor of a forgotten crash seven years earlier. Picard learns the woman, Anna, is actually the pilot of his shuttle who had taken human form to understand love through a uniquely staged crash scenario. Meanwhile, Worf and Troi must content with two unruly ambassadors.

Haven't we seen this story before? Aliens taking on human form just to understand us humans (remember *The Child*?). This is the most hackneyed story idea imaginable and would have earned it a single star had it not been so well written with moments of comedic brilliance. It's a neatly constructed mystery, and both Patrick Stewart and Barbara Williams, who plays Anna, give fine performances. The ending, where Voval (*Alien Nation*'s Eric Pierpoint) discloses the purpose of his pretense, is a bit of a letdown. Had this actually been a story about a crazed crash victim and Picard's stoic attempts to handle her, the episode would have been far more successful. Nevertheless, Troi's dilemma with food-obsessed Loquel and Worf's diplomatic headache with a combative Byleth work splendidly. After 11 hours of holodeck exercises, Worf's statement to Riker that "it was excruciating" makes this episode worth watching.



152 **DESCENT - part II**  
written by Rene Echevarria  
directed by Alexander Singer  
music by Jay Chattaway

Stardate 47025.4: Taken prisoner by Lore and the Borg while trying to locate the missing Data, an away team consisting of Picard, Troi and Geordi is trapped while the *Enterprise* is attacked in orbit by the Borg ship. Left in command by Picard, Beverly beams aboard as many of the *Enterprise* search parties from the planet below as she can and is forced to retreat. Riker and Worf, left behind, discover that Hugh is in hiding on the planet and is biding his time to wrest control of the newly-individualized Borg from Lore, who appealed to the disoriented members of the former collective to follow him to a state of completely non-organic immortality. In the meantime, Data has distanced himself from his past, showing cruelty and sadism toward his captured former comrades. Riker offers to help Hugh in his fight against Lore while hoping to free Picard and the others, as Beverly decides to turn the *Enterprise* around to retrieve the rest of the crew - but if Data continues to obey the dictates of Lore, there may be no members of the crew to retrieve.

Guest Cast: Brent Spiner (Lore), Jonathan del Arco (Hugh), Alex Datcher (Taitt), James Horan (Barnaby), Brian J. Cousins (Crisis), Benito Martinez (Salazar), Michael Reilly Burke (Goval), and Spot

153 **LIAISONS**  
teleplay by Jeane Carrigan Fauci and Lisa Rich  
story by Roger Eechbacher & Jaq Greenspon  
directed by Cliff Bole  
music by Dennis McCarthy

Stardate not given: An Iyaaran delegation visits the *Enterprise* for the first formal diplomatic function between Iyaar and the Federation. Picard is scheduled to shuttle back to Iyaar, while Iyaaran ambassadors Loquel and Byleth remain on the *Enterprise*. The Iyaaran shuttle taking Picard back to their homeworld crash-lands on a planet covered with violent electrical storms, one of whose plasma lightning bolts injures Picard when he leaves the shuttle to look for medical aid for the critically injured pilot. A woman named Anna, who has apparently been stranded alone on the planet for seven years, gets Picard to shelter inside a crashed freighter. On the *Enterprise*, ambassadors Loquel and Byleth test the patience of their respective hosts, Troi and Worf, while Picard has to contend with a woman whose isolation has driven her to try to keep him in the crashed vessel with her - but Picard learns that no survivors of the freighter's complement or crew are actually still alive.

Guest Cast: Barbara Williams (Anna), Eric Pierpoint (Voval), Paul Eiding (Loquel), Michael Harris (Byleth), Rickey D'Shon Collins (Eric)

TNG/DS9 episode entries on pp. 4 & 6 from the LogBook computer file

## NOTICE!

The mailing address for LogBook changed as this issue was being printed. Please note the new address:

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