

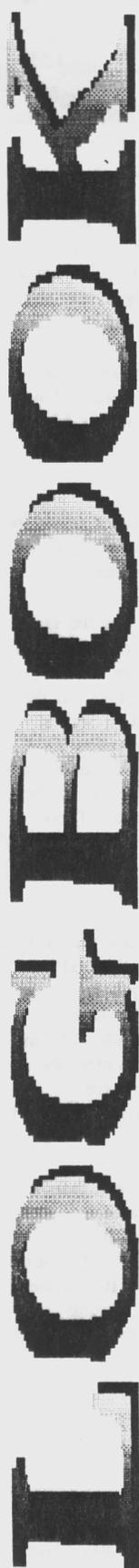
Why Star Trek: Voyager Won't Be Seen in Fort Smith

The truth is out - we won't be voyaging in 1995 unless Paramount changes its game plan.

The networks have recently been running lots of glib promos to the effect of "[such-and-such prime time fare] won't be seen on [network] tonight, so why not tune in to us for..." and so on. And come January, they'll all be able to say *Star Trek: Voyager* won't be seen in the Fort Smith area. And they'll be right, because it won't. The fault is not that of our local stations, of which at least two tried to acquire the series. The fault lies with the Universal/Paramount Network.

An unconfirmed source told us that Paramount/Viacom is insisting that stations who want to carry *Voyager* or any of the new network's other programs must become full affiliates of the network. In most cases, this would require dropping any existing affiliation. Very understandably, none of the local stations want to drop their steady business for a less certain gamble on the Paramount network. Paramount/Viacom's marketing plan is, in television syndication terms, almost suicidal - *Voyager* will be lucky to last one full year unless they decide to allow the series to be individually acquired. In short, it's all about money. Both Paramount's wish to get more money and the individual stations' wish to hang on to repeat business are understandable. And in this area, with only four stations - all of them already locked into a network affiliation - those plans are incompatible.

But don't lose all hope. While it's not the same as getting to see every show, LogBook will carry LogBook entries, reviews and pictures from each new episode of *Voyager* on a monthly basis beginning in January. (If you just can't wait, check page 6 for the plotline of the premiere episode, a month early!) Starlog has also announced plans for a *Voyager* magazine which, like their *Next Generation* and *DS9* periodicals, will have details story synopses - though those will arrive only every other month (and the subscription's a bit steep). Rest assured...you won't miss everything. - E.G.



In This Mildly Festive Holiday Issue...

- 2.....*Generations* review continued
- 3.....more *Generations*
- 4.....*Generations* yet again!
- 5...*Earth 2* reviewed / latest scoop on *Star Trek: Voyager*: meet Tim Russ
- 6.....*Next Generation* in review part 3; *Voyager*'s pilot plotline revealed!
- 7.....part 1 of a review of *Babylon 5*'s first season
- 8.....Editorial...and we promise this is the last page of *Generations* stuff!

STAR TREK

GENERATIONS™

REVIEW by Robert Heyman and Earl Green

In the time-honored tradition of Cardassian justice, we decided to declare our respective verdicts on *Star Trek: Generations*...and then put the movie on trial!

Well, maybe not on *trial*, but we sure found many things to say about it...

E: Overall, I liked it. I had originally feared that too much of the *Trek* formula was going to be changed, but as it turns out, most of the changes were for the better, because the film needed to be something bigger than *Next Generation* was on TV, and so they had to do these things. There were some changes I did not like, but many of these were primarily technical and can be ignored by most reasonable and sane individuals. Overall, I thought it was an excellent movie - guess I've gotta eat my words from several months back, when I was pondering this movie's fate as one of the "odd-numbered" films.

R: Yes, I remember that. I tried to avoid any foreknowledge of the movie. I wasn't completely successful ultimately. I really didn't want to know that Kirk died; however, that realization didn't ruin the actual theater experience. I thought the movie was quite good - much better on a second viewing.

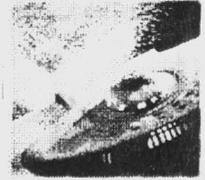
E: Though it wasn't as important as movie itself, you do have a point - that it was impossible not to know certain things about what was going to happen in the movie. It seems like the script leaked out suspiciously early, and Paramount's efforts to milk any surprise out of this thing were very lax.

R: I really did try to avoid as much as I could, but by a week before the movie came out, well...you have all the *Star Trek* magazines, and so many of them were intent on revealing as much of the story as they could. Really, I knew a lot about the movie, but going into the theater and seeing it, [the foreknowledge] didn't destroy it for me. I thought it was a good movie, I thought it tailored to Trekkers and non-Trekkers alike, but I did have some peeves with the movie - as I'm sure you did.

E: Well, let us progress to the peeves! Peeve #1, please.

SLOW SHIPS AND SLOWER EXPLOSIONS... PASS ME THAT BOTTLE!

R: I'm about to peeve. One peeve I had with the movie was - maybe I'm being too picky - the ILM effects were great when it came to the energy ribbon and so



Review continued from page 1...

- forth, that was fantastic. But the space battles with the Klingon ship were kind of awkward. Is that just me?
- E: Some of that may have been budgetary. They were treating the *Enterprise* as a stationary platform that could only turn but couldn't actually move. They implied with such things as the pilot episode of *DS9* that these rather large Starfleet ships can turn and bank and rival the *Star Wars* variety of action, but here they had the *Enterprise* lumbering.
- R: You could also tell that they swiped some scenes from previous movies, like the Klingon ship blowing up that was obviously taken from *Star Trek VI*.
- E: I hope they leave it blown up this time because I'm bloody sick of the Klingon Bird of Prey! They took the trouble of making a new Klingon ship for the TV series, and if they decide to keep up this strange pattern of having the Klingons be the enemy in every movie, which has been the case since *Star Trek III* in which the Bird of Prey first appeared, at least give the Klingons some new wheels to get around in.
- R: It helped the storyline in this case. You could see Lursa and B'etor using whatever they could get their hands on to achieve their goal, and it helped that we needed to destroy this ship, and what better way to do it than find some fatal flaw in an older ship that Worf could know about? That aside, I thought the special effects were good, but they could've played it up and made them a bit more fluid and more exciting. They were exciting, but not exciting enough.
- E: The special effects on the outside I'm willing to let fly. On some of the interiors, though, it gnawed away at me that every time there was an explosion on the *Enterprise* bridge and something blew up and some poor extra in his yellow suit went sailing over the railing, everything suddenly went to slow motion. They're great explosions and great stunts, but they did the slow motion gag way too much - they blew up the Klingon ship in the same way, and they throw Worf and Crusher into the water that way...I suppose it looks more dramatic, but it struck me a looking really hokey. If they had kept the scenes going fast and furious and still included those scenes at a normal speed, I think it would've had at the very least the same impact. To slow it down like that was almost putting a neon sign on the scene saying "This is a miraculous stunt you will enjoy!" But on the other hand, it's also for the general audience.
- R: It is a convention in a lot of action movies to have the slow sequences. They do it in big action pictures where they have trucks exploding and so forth, because in actuality the explosions aren't as interesting in real time as they are in slow motion. Now, I thought it was very clever at the beginning to have the bottle swinging through space and then crashing into the ship. It's very hard for a movie directors to keep the audience's attention in the opening credits. If you look at a movie, say, *Speed*, they have to take the audience by the hand and show them who's in this movie, who directed it, produced it, wrote it and what have you, and at the same time show something visually interesting to keep people watching. I thought they did a really good job here - at the beginning, you don't really see the bottle or understand what it is until it suddenly hits you that they're christening a new ship and doing it in a novel way, and I thought that was very clever.
- E: And in space, that bottle crashing into the ship makes a lot of noise out there in that vacuum! That's really a minor, technical point that's ridiculous to bring up, but I thought it was kind of amusing that this bottle finally crashes into something and there's a deafening explosion!
- R: Well now, if they *didn't* do it, everyone in the theater would be wondering "Where are the sound effects?" This wasn't *2001* or anything like that. You have to suspend your disbelief!
- E: Moving on to my biggest peeve about the movie was the fact that they rescued Beverly Crusher after she went overboard. No! Actually, my biggest complaint had to be with some of the lighting. It's elementary that they were trying to imply, in the *Enterprise* scenes just before they blew up the first of several stars in the course of the movie, that the blinding yellow light streaming through the windows was coming from the nearby sun. That's fine, but it seemed a little too harsh, particularly in the scene where Troi is counseling Picard in his quarters. There were times where Patrick Stewart was doing this smash-up job of conveying the emotions of loss and grief...and he steps into shadow and you can't see his face!
- R: Perhaps that was some sort of mood technique. But [director of photography] John Alonzo is supposed to be a Hollywood heavyweight in his field, and he did a very good job in concert with Carson, but I don't see how anything would've been changed if they'd used another director of photography. In my opinion, what they were aiming for was just to be obviously different-looking from the TV series. Most people were comfortable with the way the *Enterprise* looked in the series, why change it?
- E: I didn't mind the *Enterprise* bridge being much darker than it appeared in the series - I actually liked that aspect of it. And I did like the new, wide-screen bridge. I didn't mind that so much as the brief time when they had this blazing sunlight. In some places in helped, but in others it wasn't necessary. It was almost like someone in engineering said "Hey, there's this *blazing* sunlight bathing the port side of the ship, so I'm turning off all their lights - *click!*"

AU REVOIR, CAPTAIN KIRK

- R: Why don't we turn to something like...the story?
- E: The story! Imagine that! Easily the most controversial thing they did with the movie was the death of Captain Kirk. There have been people complaining and decrying this scene of the

Star Trek: Generations

music composed and conducted by Dennis McCarthy (GNP Crescendo, 1994)

To paraphrase a certain curmudgeonly doctor of *Trek* lore: you know musicians - they love to change things! This time it's a welcome change. If the only thing that set the score of *Generations* apart from *Next Generation's* musical mood was its lack of the stately but all-too-well-known Jerry Goldsmith theme, that alone would have won points with me; Goldsmith's tune from the first *Trek* film is now fifteen years old and has served its tour of duty with distinction. The opening strains of *Generations'* score immediately set the tone of the movie as a whole - something rather more philosophical and mysterious than previous theatrical *Treks*. Given the chance to be heard through better speakers than most average 19" TV sets, and finally allowed some opportunities to be at the top of the mix instead of smothered with sound effects, Dennis McCarthy delivered an interesting and emotional range of music, ranging from the relentlessly percussive action sequences to the unnervingly ethereal approach of the Nexus - it's a curious and effective approach to forgo the usual menacing low roar of the imminent arrival of something terrifying and instead sound a wafting, choral note. Again, with no hint of the Goldsmith theme and Alexander Courage's fanfare invoked only a couple of times, the score instantly has its own character. For the second movie in a row (I also liked Cliff Eidelman's non-traditional music for *Star Trek VI*), a *Trek* film can stand on its own quite well, and help the movie out a lot in the process.

Highly recommended!

- E.G.

Review continued from page 3...

and my one gripe with the death of Kirk was how well publicized it was before the movie opened. We all knew it was going to happen!

R: But think about this for a second. If Kirk's death hadn't been so well publicized, had been kept under wraps until the movie came out, I have a very strong feeling that people would've had strong negative reactions to it. It would've been such a shocker that people might have left the theater depressed, thinking "That movie sucked!" Knowing of it beforehand let us ease into the idea a little more.

E: I hadn't thought of it like that, preparing the audience and cushioning the blow as it were.

R: Exactly. It might have been better that way, but I don't know if [the publicity] was intentional. Really, Kirk's death affected me in a way I didn't expect. I'm certainly more a fan of Picard than I am of Kirk because I was watching *Next Generation* before I began to appreciate the old series and its characters. But watching Kirk die, I realized we had an American figure here who has a special place in everyone's heart, and he's dead and the torch has been passed. So it did affect me, but those who were very upset by it need to realize that people are mortal, and things do have to go on. It's kind of a wake-up call.

E: Yes, Kirk was finally done in because he was on the bridge - well, a little mezzanine metal bridge! "Oh my." I thought that was absolutely perfect - how else for someone whose career consists entirely of cheating death to react to it finally catching up with him?

R: The relationship between Picard and Kirk worked better than I thought it would. I got the feeling that Kirk had the greater stature - in some of these scenes, Picard was almost reduced to a kind of fumbling idiot, trying to take a swing at Soran and falling off the bridge, and only Kirk can show this guy up. The scene was played for Kirk so he could be heroic one more time, and it worked. I understand they reshot the ending.

E: Originally, Picard and Kirk were more equal partners in the battle with Soran, and in the course of the fight Soran shot Kirk in the back, end of story, he's dead. Apparently the test audience threatened to spontaneously combust at this, so they spent the money on reshooting it and giving Kirk's death more weight.

KIRK'S DEATH, TAKE ONE

From the draft script by Ron Moore & Brannon Braga:

Kirk punches Soran and sends him flying backward. Soran lands heavily on the ground, unconscious. Kirk stands over him, breathing heavily. He holds his back in pain - that old back pain from the beginning of the film.

PICARD (desperate): Kirk - there's a control padd in his right

pocket!

Kirk sees Picard standing in mid-air and then reaches down, pulls the control padd out of Soran's pocket. He begins working it. Soran's eyes open. He sees what Kirk is doing, looks around quickly, sees the disruptor lying a few feet away, just beyond his reach. The probe launcher decloaks. Picard goes back to working on the controls. Kirk smiles.

KIRK: The 24th century isn't so tough.

Without warning, Kirk is blasted forward, shot from behind. Soran is on the ground with the disruptor in his hand. He gets up, whirls around, points the weapon at Picard. The probe is suddenly launched in a roar of flame. Soran freezes. His eyes follow the probe as it arcs into the sky. The two men watch the probe as it heads toward the sun. The probe makes a sweeping turn to the right and arcs back down toward the planet. Soran watches in horror as the probe crashes harmlessly into the distant jungle. We hear a muffled explosion. Soran can't believe his dreams have been shattered. He looks into the sky and sees the distant ribbon streaking overhead. The disruptor falls from his hand as he rushes to the top of the scaffolding. Picard moves to Kirk, checks his pulse. The captain's eyes flutter - he's still holding on, but he's badly wounded. Soran is standing on the rock ledge. He reaches up toward the sky as if trying to grab the ribbon with his bare hands, but the ribbon passes by and disappears.

SORAN: No!

His look of shock turns to fury and madness. He turns to Picard.

SORAN: YOU!!!

Soran jumps down a few levels and then dives off the scaffolding at Picard. But Picard is quicker. He grabs the disruptor and fires. The blast catches Soran in mid-air. Soran drops to the ground a short distance away - dead. His pocketwatch has been shattered.

E: And how about that Malcolm McDowell? I thought he did an excellent job.

R: There's one area where I have to slightly disagree with you. When I first watched it, I was expecting more of a Ricardo-Montalban-sinister kind of villain; instead we get somebody who was single-minded who's got only one thing on his agenda, to get back into the Nexus. I didn't see a lot of personality in him that I saw in Khan, and I hate to keep comparing the two...he was important to the story, but he wasn't fully developed.

E: But thankfully they finally got away from this cliché of having the bad guy of the piece be this very literate, Shakespeare-spouting, moustache-twirling type. One problem I had with *Star Trek VI* was where we had Christopher Plummer doing the same character Ricardo Montalban had done nine years earlier, hunting Kirk and spewing classic literature. Not that Soran wasn't an intelligent character, but it was good to get away from someone who had a political agenda

Generations review continued from page 3...
revenge motive.

R: I guess my expectations were that the villain was going to be very manipulative and more intelligent, but instead he wasn't. One of the reasons for this may have been that the movie was a jumble of subplots - a Data subplot, the Kirk subplot, a subplot for Picard, and they had to service all those plots well. They did a good job of it, but whenever you have that kind of situation, the movie's elements all have to remain kind of thin but at the same time entertaining.

"HUMOR! I LOVE IT!"

E: Now on to the subject of humor.

R: I thought it really scored well in that department.

E: There were places where it was kind of cheesy, and admittedly some of Data's bad jokes such as making a puppet out of his tricorder was old the first time, but it needed to be - here you've got a guy discovering humor for the first time, and what is there to start with but the basics? As the rest of the humor goes, I liked the sarcastic byplay between Picard and Riker on the boat.

R: That first scene was crucial to establishing these characters for the people who weren't familiar with them, and they established a rapport between Riker and Picard, but that's all of it they addressed. That was one of the unfortunate things about the movie, that they established a neat little element about each character such as Riker's sense of humor, but you don't see much of that in the rest of the movie because we have to deal with Picard, deal with Kirk, and all of the other characters got shortchanged. I think they could've found the humor in a lot of the other characters like Geordi and Beverly, things that they explored well in the series, but the only one they got to here was Data, and it really worked well. I was afraid that his getting his emotions would be the death of the character, and it had the potential to be...well, very stupid! What better way to spice up a movie by giving Data emotions and letting him act stupid? But they didn't do that, and Spiner had some really good scenes and did a good job with them.

WE'VE GOT TO HAVE SOME MUSIC ON THE NEW FRONTIER...

R: Let's talk about the subject of music here. One of the main reasons I wanted to see this movie was to see how both David Carson, who's directed quite a few episodes of *Next Generation* and *DS9* would handle having such free reign to do things in a larger scope, and to see how loud and crazy Dennis McCarthy would get with the music. Of course, we're also dealing with Rick Berman, and although he probably wasn't as influential with the movie as the studio executives were, he did have a big hand in it. I thought Dennis was given a good chance to do things he didn't have the opportunity to do on TV.

E: After years and years of the press and the media hammering away at the house style of *Star Trek's* music scoring, a good balance was finally achieved.

R: It wasn't even really melodic, not in the sense of Cliff Eidelman's really catchy melodies and so forth, but this movie didn't until you watched the end credits where there was a new theme.

E: The one thing that did impress me was that they finally retired the previous Goldsmith and Courage themes. Not that there's

anything wrong with those pieces, but they've been used *ad nauseum* unnecessarily - the audience ought to know by the time of the opening titles that they're watching a *Star Trek* movie. If they can't figure it out until they hear Alexander Courage's fanfare several minutes into the proceedings...! I thought it was good that it was an extension of his musical style of *Next Generation*.

R: I liked the fact that it was in the same style, but louder and more percussive. There were several very good sequences, especially the Kirk part at the beginning, and the horse ride near the end where he really let loose. But other than that, if you listen to the extended sequences, you can hear McCarthy's mellow approach to it, which irritated me a little bit, but it did suit the movie.

E: I was just glad that the old themes were shelved, though it's kind of ironic that I target Jerry Goldsmith's theme like that for criticism, because the first *Trek* movie score had - as did this one - only one statement of the Alexander Courage theme, and back then that was my favorite *Trek* film score until perhaps the sixth movie came out. It's ironic that Goldsmith broke the mold there in 1979 - and since then, he's become the mold (interpret that as you see fit...!) and it's about time the pattern was changed again.

LOOSE THREADS AND THE FANS WHO (CLAIM TO) LOVE THEM, ON THE NEXT GERALDO!

R: I have to agree with a critic in Entertainment Weekly who said that overall, the movie was loud, but didn't resonate. It was philosophical, but not in the typical *Trek*-ian way. I think a lot of that had to do with the fact that the movie was trying to be intellectual, but not to the point where they would lose some people.

E: That's a good point, but at the same time there are some hours of *Star Trek* which are intellectual and philosophical such as, say, the Emissary pilot of *DS9*, where you have this whole thing about time and existence. That was sort of tailored for the *Trek* audience, because you already had the backstory of the Federation and the Bajorans and what not. But with the movie, you couldn't predict a locked-in audience in which, "Ah! Our entire audience will consist of loyal *Next Generation* fans," you realize you're also going to have quite a few other people. I don't think they dumbed it down. I enjoyed it being different in its philosophical tone.

R: I guess part of the problem is that, being *Trek* fans, some of us can't go into the movie and watch it objectively. The whole scene in which Picard discusses his nephew, it seemed like you kept thinking back to the episode he's mentioning [fourth season's Family] and noticing the differences and how they tried to gloss over this scene. I guess we go into it expecting it to be really *Trek*-ian, really philosophical, but it really isn't - it's a movie that has to appeal to a great number of people who perhaps had never paid attention to *Star Trek* before, and I'm sure that was a problem the writers had to deal with, to make it appeal to a broader audience.

E: You do bring up another good point there. I think it was a very good idea to aim it at a more general audience, perhaps not even a *Star Trek* audience, because as you said, there's no pleasing some of these people! There are some people who claim to be fans who have absolutely slashed and panned everything *Trek* has done in the past several years, to the point of annoyance. I decided, when I sat down in the theater, "I'm *not* going to sit here and pick this apart just for any inconsistencies."

Review continues on page 8

All This and *Earth 2* - new series review

"Spaceships, HO!"

by Robert Parson

A group of settlers forges a trail in a brave new frontier. Sounds a lot like *How The West Was Won*. It also sounds a lot like *Earth 2*.

Humanity is living on space stations surrounding the Earth. An unspecified disease caused by a "lack of fresh air, fresh water, and real ground beneath their feet" is beginning to show up in children and is threatening future generations. Because the Earth is an ecological nightmare, our heroes hitch up the wagons, *oops*, sleepships to make the 20 year trip to a distant star in hopes that the environment of an orbiting planet will cure the disease.

On this planet, we have Indians, food shortages, new diseases, and even banished humans. Debrah Farentino as Devon Adair carries her role as the leader of the Eden Advance team rather ably, although she does tend to defer to decisions made by Danziger, who is not a colonist, but a worker who will return to the space station once the job is done. She has a vested interest in the success of the Earth 2 project because her eight year old son has the unspecified disease, which kills all its victims before they are nine years old.

In a surprise casting move, and a good one I should add, Tim "I-play-bad-guys-because-they-get-all-the-good-lines" Curry turned up in several episodes as a thorn in the sides of the colonists.

Earth 2 is a bit clumsy when dealing with some of the new things the explorers discover, such as rainwater (remember, most of them lived most of their lives on a space station). But I like the group dynamics. Some care was put into who would be doing what and what their personalities would be. The colonists are

fairly well drawn, and seem to be growing to some degree with each episode.

There's a large story being written on *Earth 2*, and two or three episode story arcs are common. While this may be the influence of *Babylon 5* with its five-year storyline, *Earth 2* is working toward a goal other than building a colony.

Its worst enemy is the "Sister Adair's Traveling Salvation Show" premise. It's getting rather tiring watching this caravan trek across the desert. I hope they get somewhere soon.

Also, there are at least two civilized groups of indigent creatures. Unless *Earth 2* is inhabited entirely by nomads, they should have stumbled across some sort of community by now. Even if the indigent life is nomadic, they are large enough the colonists should have found remains of campgrounds. As it is, the only time they have seen evidence of the indigent life is when the Terrians and the Goombahs have made contact.

Earth 2 is not on my "A" list ("Always"). It does, however, remain on my "C" list ("See Regularly").

The show squeezes past my definition of science fiction. It also passes my "family entertainment" qualifications-- I can turn it on without being embarrassed for my children by graphic violence, graphic language or terrible writing (although it won't win any writing awards).

If you have a distaste for the politically correct, you might want to avoid *Earth 2*. It does tend to take a revisionist's attitude to the U.S. expansion into the American West. However, *Earth 2* is a show to keep an eye on. It could be a sleeper hit.

Voyager News

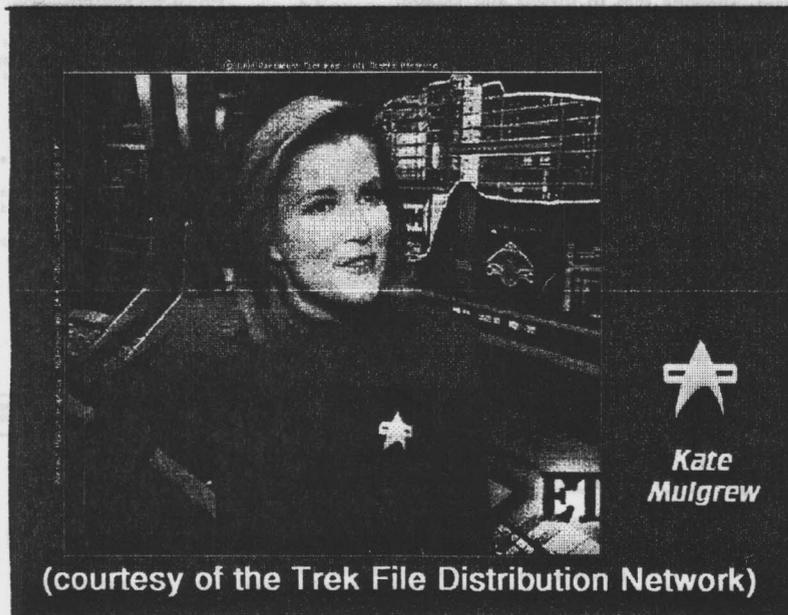
With a month to go until it premieres (in some areas, anyway), here's the latest news on the latest *Trek*.

by Earl Green

Entirely a matter of coincidence, Tim Russ - who is to portray Vulcan security officer Tuvok on *Voyager* - did just what Rene Auberjonois did in *Star Trek VI: The Undiscovered Country*; he appeared in a *Trek* film right before being cast in the next new series. Auberjonois, whose appearance was cut out of the theatrical release of *Star Trek VI* but was restored in the home video, did a brief cameo turn as Starfleet conspirator Colonel West who, in the assassination attempt thwarted by Kirk and company in the film's climax, was revealed to be the human plotter in the Klingon mask trying to ice the already cool President of the Federation. Rene went on to be among the first actors cast for *Deep Space Nine*, and Tim Russ has repeated this apparent new tradition. Tim appeared as the tactical officer on the *Enterprise-B* who kept warning everyone about the failing hull integrity - just before being cast as Tuvok. He's also appeared as a terrorist who threatened and was then threatened by Picard in the *Next Generation* installment *Starship Mine*, and again joined the

ranks of terrorists of a sort in the *DS9* story *Invasive Procedures*. Now he'll first be seen in *Voyager* as a Vulcan spying on terrorists...hey, what's with this guy, anyway? He'll also be one of the first three actors to have appeared in *Next Generation*, *DS9* and *Voyager*; the other two, Armin Shimerman and Richard Poe (Cardassian Gul Evok), will also have appeared in all three, both of the latter in the same role as they appeared in the other two shows! In other casting news, Alan Scarfe plays Jabin, the Gazon leader, in the pilot episode; he has appeared twice as *Next Generation* Romulans, in *Data's Day* and in a more memorable role as the head Romulan in an exile camp in *Birthright, Part II*.

NEXT MONTH: watch for our "Voyages" page, chronicling the latest episodes of *Star Trek: Voyager*, right across from the *Next Generation* season 7 reviews.



Plagued By Phantasms

by Robert Heyman

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

GAMBIT, PART II ★★★

"How did that feel?"

- Riker, after slugging Galen (Picard)

Considerably less action-packed than part one. The various plot twists and character revelations, however, manage to keep things interesting, demonstrating a level of story complexity rare for a typical *Next Generation* episode. It turns out the desired artifacts are pieces of a powerful weapon called the Stone of Gal, which the mercenaries plan to deliver to a band of Vulcan extremists who advocate the isolation of Vulcan from the rest of the galaxy.

The revelations that Tallera (strongly played by *Trek/B5* veteran Robin Curtis) is an undercover Vulcan operative and later an actual Vulcan extremist is a nice surprise. However, Picard-Galen's defeating Baran by reversing the effects of the neural implant is hokey and too easy. There's also the predictable butting-of-heads between Data and Worf, introduced in part one, to help energize the *Enterprise* B-plot as the crew tries to track down the mercenary ship's changing location. Comedic gems include a cameo by NBA star James Worthy as an unshakable Klingon, Riker slugging his captain, and Data throwing Riker in the brig in the episode's delightful coda.

PHANTASMS ★ 1/2

"Ahh! *Impotence* on top of everything!...There might be a paper in this."

- Holodeck Sigmund Freud of his neurotic android patient

Space leeches are feeding on the crew and only Data's "nightmares" hold clues to their destruction in this ridiculously incomprehensible sequel to last season's *Birthingright*. In that episode, also written by spookmeister Brannon Braga, Data accidentally triggers an unused file in his brain, allowing him to dream and explore symbolic imagery. This time around, Data suddenly finds his dreams hold a more immediate and menacing purpose thanks to invisible leeches infesting the ship.

This episode is more a collection of cute moments - Worf sneezing on Spot, Picard trying to avoid an admiral's banquet, etc. They're funny scenes, but can't salvage what is in effect a poorly realized story about Data exploring his own subconscious. The episode's major failing is yet another alien menace that provides little in the way of jeopardy, only an excuse for Data to have all these spooky nightmares and hallucinations. Director Patrick Stewart drags out the Steadicam to help things look spooky, but why bother? The symbols are pointless, with Beverly sucking Riker's brains through a straw and Troi as a cake...with *mint frosting*. The episode does have one of the funniest scenes all season with Data being counseled by Sigmund Freud, who concludes that Data's psychological problems are the result of his repressed need to possess his mother. Now *that's* funny! Though we do get around to the Data's mother bit down the road with *Inheritance*...

Next month we'll tackle the Troi family's secrets, mind links, and the new speed limit.
Don't say we didn't warn you!

156 **GAMBIT, PART II**
teleplay by Ronald D. Moore
story by Haren Shankar
directed by Alexander Singer
music by Jay Chattaway
Stardate 47160.1: Riker is accepted into Baran's outlaw fold by pretending to be an old enemy of "Galen," and the mercenaries' mission continues. Picard discovers that Baran's gang is not looking for Romulan artifacts, but for ancient Vulcan artifacts. The Romulan mercenary Tallera reveals herself as an undercover Vulcan security operative, and she earns Picard's trust enough for him to reveal his own identity. A Klingon shuttle pilot carrying the last of three vital artifacts is intercepted by the *Enterprise*, which becomes Baran's next target. Riker is left for dead on the *Enterprise* by Picard to resume command, as Picard leads a mutiny among the mercenaries and kills Baran. Picard must try to play into Riker's hands without arousing the mercenaries' suspicions - or Tallera's.
Guest Cast: Richard Lynch (Baran), Robin Curtis (Tallera), Caitlin Brown (Vekor), Cameron Thor (Nerik), James Worthy (Koral), Sabrina LeBeauf (Ensign Giusti), Martin Gossline (Setok)

157 **PHANTASMS**
written by Brannon Braga
directed by Patrick Stewart
music by Dennis McCarthy
Stardate 47225.7: Having just received a new warp core from a starbase, the *Enterprise* departs with both Picard and Geordi ready to test the more efficient drive system en route to an admirals' banquet which Picard is not looking forward to. The warp core fails to perform to expectations - in fact, it fails to perform at all. Simultaneously, Data experiences his first nightmare, and then his second, and his third, and all third of disturbing imagery he feels he should not ignore. His friends don't think it's anything to worry about, until Data's nightmare visions drive him to commit acts of violence.
Guest Cast: Gina Ravera (Ensign Tyler), Bernard Kates (Sigmund Freud), Clyde Kusatsu (Admiral Nakamura), David L. Crowley (Wozman), and Spot

TNG's *Voyager* episode guide entries on this page from the Logbook computer file: STL8194.XIP



Voyager's Pilot Episode Plotline Revealed

RED ALERT! We got the goods on the story of *Voyager's* two-hour premiere, set to debut January 16th on the new Paramount Network. We'll carry the full story - with photos - in January's issue, but for now, read at your own risk!

1 **CARETAKER**
story by Rick Berman & Michael Piller & Jeri Taylor
also see *Deep Space Nine* #39/40 *The Maquis*
directed by Winich Kolbe

Story: A starship controlled by the Maquis mysteriously disappears in the Badlands, a charged energy field near the demilitarized zone, after being pursued by a Cardassian ship. USS *Voyager*, commanded by Captain Janeway, is dispatched from DS9 to the Badlands to find out where the Maquis ship went, especially since a Starfleet security operative, Vulcan Lt. Tuvok, was aboard. Arriving in the Badlands, the *Voyager* is scanned by an unknown presence and then ripped out of the Alpha Quadrant by a subspace phenomenon that causes heavy damage and kills many of the crew. *Voyager* ends up in an unexplored part of the galaxy where the first thing the crew sees is an energy collection array. While repairs are being made, Janeway and her crew are kidnapped from the ship via transporter and deposited in a virtual reality, the inhabitants of which conduct experiments on the Alpha Quadrant visitors and then return them - minus helmsman Ensign Kim. Making contact with the Maquis crew commanded by Chakotay, Janeway discovers that the same tests were forced upon the renegades and that one of their number has also been abducted. A tenuous truce is arranged so that both crews can recover their missing comrades. Ensign Kim and Maquis engineer B'elanna Torres, in the meantime, have been beamed to the planet Ocampa, a barren wasteland of a world whose short-lived inhabitants live underground. There they are attended to by the Ocampa, who have been instructed by the Caretaker to look after the two visitors since they have somehow become infected with a terminal illness.

Voyager's crew track their missing comrades to Ocampa and encounter the scavenger Neelix, who offers to be the crew's guide through this part of space. His knowledge of the local area is invaluable, such as the revelation that water is a rarity and is valuable currency here. The crew is also introduced to the Gazons, who control the surface of Ocampa. They hand over a captive Ocampa named Kes in exchange for some water from *Voyager*. Shortly after Kes leads the crew to Kim and Torres, the energy array shuts down after transmitting a final burst of power to Ocampa. The Gazons make a gambit to claim the array for themselves, but Chakotay and Tom Paris, a dishonored former Maquis member aboard the *Voyager*, battle the scavengers off with their respective starships as Janeway and Tuvok beam to the array and find the dying Caretaker, whose race accidentally destroyed the Ocampa ecosystem and then built the subterranean habitat and the power array so the Ocampa could survive. The Caretaker must be succeeded by another and has been trying to find a replacement for decades, but so far all of those tested for their suitability - such as Kim and Torres - have not proven adequate. The Caretaker sets the array to self-destruct to avoid allowing the Ocampa to be enslaved by the Gazons. In the fierce battle with the Gazons, Chakotay's Maquis ship is destroyed when he rams it into the lead Gazon ship, which then collides with the array, disabling the destruct sequence. Janeway beams back to *Voyager* and destroys the array herself, though it could have sent her and her crew back home. The Gazons swear vengeance should they encounter *Voyager* again. With the Maquis and Starfleet crews both safely aboard - and with Kes and Neelix in tow - *Voyager* is set on a course back home, E.T.A.: 70 years...

Looking back at the first season of *Babylon 5*:

Station-Keeping



The first season of *B5* has finally concluded and the second year, much like the Shadows themselves, are upon us. A brief overview of the show's ambitious, impressive and largely successful freshman year follows - with a recap of the bread-crum trail of hints of the story's future.

by Earl Green

Reactions to the two-hour movie premiere of *Babylon 5* in spring 1993 were mixed and somewhat muted; there were undoubtedly good points just as there were undeniable flaws. The promise of a full-scale series worried some - was it going to be the same as the movie?

The answer, in the form of the series premiere **Midnight on the Firing Line**, was no - and in the end, it seems to have worked out for the best that way. *B5* began its series life in late January of this year, blazing onto the screen with an hour filled with ominous threats, a tenuous peace, and lots of action. In a rare move, not all of the new cast members were introduced in **Midnight**, a wise thing since the first episode, if it suffered from anything, seemed overcrowded already. The threat of a full Narn-Centauri war, Londo's nephew and credibility in danger, the threat of marauding space pirates, Ivanova's icy reception of new telepath Talia Winters ...whew! It was almost too much, and as often is the case with similarly conceptually-crowded episodes of *Star Trek*, it seemed as if everything wrapped up a little too fast and comfortably. **Midnight** really should have been the two-hour movie; chances are it wouldn't have been a year's wait for a series order if this had been the world's first taste of *B5*.

This week's hints: Kosh, mysterious as ever, refuses to take a hand in the escalating Narn-Centauri crisis, stating that the two species should be allowed to wipe each other off the map. And those pesky space raiders in their paper-football space fighters make their first appearance.

The second episode **Soul Hunter** offered much more promise. A straightforward story which deftly incorporated the prerequisite weekly revelation-of-major-plot-elements, it guest starred W. Morgan Sheppard (*Star Trek VI, The Schizoid Man*) as a wonderfully eerie being whose fascination with the recently departed - in particular the Minbari - leads to the stunning discovery that Delenn is a member of the Grey Council, the Minbari ruling body which stopped the war with Earth at the last moment. Before being absorbed by his own nasty apparatus, the Soul Hunter passes this morsel of mystery along to Sinclair, who puzzles over what the presence of a Minbari leader could mean. On the visual side, the space scenes in **Soul Hunter** were outstanding and beautiful to watch, and the delayed introduction of Dr. Stephen Franklin (Richard Biggs) proved beneficial, as we learned about him during the course of his first medical duties on the station; he has proven to be one of the most personable members of the human crew since he, like Garibaldi, doesn't always play by the rules.

Born to the Purple dealt with a scheme by criminal Trakis (Clive Revill, the face of the Emperor from *The Empire Strikes Back*) to steal Londo's Purple Files, top-secret documents detailing dirt on other Centauri families - blackmail and reputation are the currency of Centauri power plays. These particular files, however, are stolen by a young Centauri dancing girl who has been planted there to seduce Londo and take the information. She does fall in love with him, complicating matters when the time comes to hand the incriminating evidence over to Trakis, who intends to sell the files to G'Kar. Surprisingly for a story dealing with such things as betrayal, blackmail and slavery, **Born to the Purple** was *B5*'s first hint of comedy, an element which crept in more and more as the season progressed and saved the show from being weighted down by the humorless modus operandi of Sinclair and Ivanova. Peter Jurasik is always wonderful as Londo unless the script condescends to treat the character as a mere stooge; to be able to sculpt a sympathetic, multi-faceted character out of the silly wig and "this out-rageous accent" takes a lot of skill. And when Londo actually gets to throw a punch or two at the bad guys, it's hard not to cheer!

Infection, the first episode of the series to be filmed, was an all-out action story borrowing elements from such diverse sources as *Alien* and *The Guyver*, and was a welcome reprieve from the previous episodes which had all focused on the alien ambassadors, relegating the human members of the station crew almost to cameo appearances. Richard Biggs - who still hasn't gotten the recognition due to him for his intelligent portrayal of Dr. Franklin - is up to the challenge of sparring with David (*The Man from UNCLE*) McCallum, though it was Michael O'Hare's near-suicidal Sinclair who stole the show in a one-on-one confrontation with the alien menace. The scene in which Garibaldi scolds him for constantly taking matters into his own hands helped define Sinclair's character better than anything else had at the time. And the closing scene, with the inspiring monologue and some appropriately grandiose music courtesy of Chris Franke, was a justification for taking to the stars that would do the space program proud.

Parliament of Dreams brought back more comedic elements, and brought to the fore one of *Babylon 5*'s greatest strengths: the black comedy. Andreas Katsulas manages to ham G'Kar up without stepping over the line too often as the frantic ambassador tries to decide whether or not his new aide Na'Toth (ably played by Caitlin Brown) is out to kill him. The morbid scene in which G'Kar discovers that his recently-hired bodyguard has already been murdered is hysterical, as is Garibaldi's curiosity about the distinctly human female undergarments found in G'Kar's quarters. The subplot of Sinclair's reunion with old flame Catherine Sakai (Julia Nickson, who tried to bed the commander of some other space station in an episode of *DS9*) tends to slow things down when it cuts into the fast moving humor of G'Kar's desperate situation.

In **Mind War**, classic *Trek*'s Walter Koenig appears as Psi-Cop Bester, an advanced telepath on the secret police beat for the Psi Corps, in search of a rogue Corps member who, through hideous experimentation, has developed telekinetic powers he cannot control. He also happens to be station telepath Talia's old flame and mentor. While William Allen Young turns in a moving portrayal of the troubled and doomed fugitive, Koenig's guest shot doesn't seem to be up to the same standard; the once and future Chekov is in fact laughable when he growls "You-don't-know-what-you're-doing!" at Sinclair in the show's climactic battle. But it's good that he showed up here - before Koenig's heart attack, he was slated to portray the interrogator who hounds Sinclair in **And the Sky Full of Stars**, a role which was given immense menace and panache by British sci-fi veteran Christopher Neame. But a nifty cult TV homage is slipped into the show in the form of the Psi Cop's farewell "Be seeing you," which was not invented by Rush Limbaugh, but instead was the official salute of the suspicious denizens of the village inhabited by Patrick McGoohan's *The Prisoner*. And the series makes a discovery of awesome importance when Catherine Sakai discovers an enormous, spiny black ship on a deep space survey mission. This is our first glimpse of the Shadows...or is it?

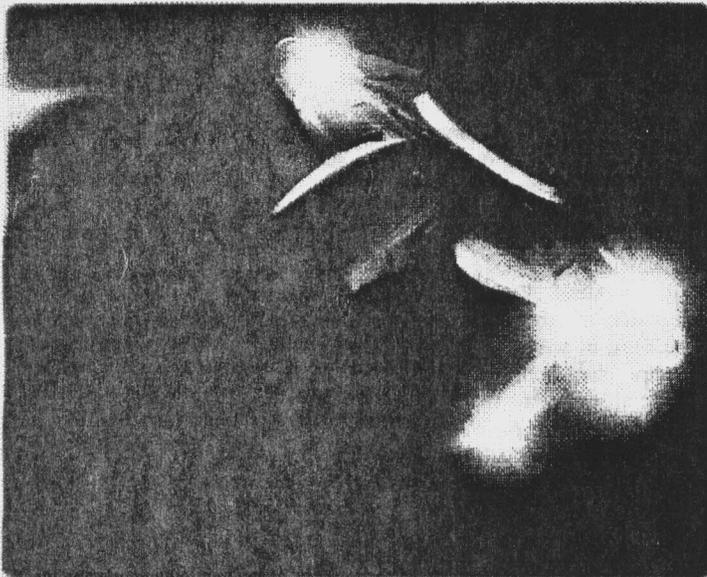
The War Prayer, D.C. Fontana's first script for *B5*, tackled hate crimes head-on, though parts of the script really stated their intent too obviously. But it does have its good points - Garibaldi's interrogation of the racist Roberts scratches through the security chief's veneer of patience and a dark anger at injustice emerges, and some loopholes in the plot of the 1993 pilot movie are explored; only the cute story of Vir's nephew and bride-to-be jars until it becomes very much interwoven with the rampant plague of prejudice on the station. Danica McKellar - *The Wonder Years*' Winnie Cooper, now a bald Centauri refugee! - and *War of the Worlds*' Richard Chaves guest star.

Our station log resumes in January. Watch this space station!

Generations continued from page 4...

It's insane to try to think of any film in those terms, and just because it's *Trek* doesn't mean it'll stand up to that kind of attack any better than any other two hours of celluloid. Some of the computer netters have picked at so many of the movie's loose threads that it falls apart under their examination.

- R: I wonder why people need to pick it apart like that? Though *we're* actually kind of doing that here!
- E: With the hardcore *Trek* audience, they've had a lot of this technical documentation, the technical manuals and all, setting down how everything looks and behaves. It doesn't need to stand up to this material if the resulting inconsistency allows them to tell a better story.
- R: But we're talking about entertainment here, too. Really, there is a huge difference in terms of making a television show and making a movie. Producers have more control over a TV series than directors, whereas in a movie the director has more control. The studio also has a great deal more influence on how a movie is made, and what they're looking for is money, and it barrels down to entertainment value. The movie's got to be loud, have a lot of special effects, it's got to have great music - it has to do a lot of things. The technical aspects of it shouldn't be stressed so much because most people are willing to look past that; I think the only people who are going to have a big problem with it are your hardcore Trekkers.



A nifty view of the *Defiant* from the *DS9* episode of the same name.

NOTICE: please disregard the "29 cent stamp subscription" announced last month. Due to postal rate hikes, this plan will have to be abandoned. See editorial at right for details.



IN JANUARY: we'll review the premiere installment of *Star Trek: Voyager*, as well as the latest news on upcoming episodes of *Voyager*, *DS9* and *Babylon 5*. Our *B5* first-season-at-a-glance review continues, and all the other stuff that goes hand-in-hand with suddenly being a mere five years away from a shiny new millennium. **LogBook #6** ushers in 1995 in mid-January!

**Blitherings from the Editor**

Welcome to our new-look December issue! Before I set about blazing my usual trail of ranting and raving, let me wish you and yours a safe and happy holiday season on behalf of the entire LogBook staff; please remember not to overindulge in anything this month - with the possible exception of love and safety! And if you must overindulge in good food as well...okay, we won't hold it against you.

Now, on to more routine business.

A few things have been set into motion here in the wacky back room we call the fictional LogBook offices. First off, since the 'zine started in August, it has been free, a choice I consciously made with the hopes that it'd make it more accessible to all. If you're anything like me, you're not made of money, as they say. This decision is quickly catching up with me, though! Only with the gracious help of Robert Parson have the past two issues escaped my hard drive and made it out the door and into the mail. Originally a one-sheeter, LogBook suddenly burst into six pages and then eight; we're now shooting for 6-8 pages with smaller type to conserve space and still increase the actual content of the 'zine. Wow! I never would've expected that rate of growth! The addition of graphics and lots of reviews and articles, both mainstream and wonderfully off the beaten path, has helped this 'zine evolve far beyond its original form - hopefully as much a treat for the eyes as it is for the mind. (Assuming it's a treat for the mind to begin with...)

Before I go further, we all need to give Robert Parson a big "thank you," a gargantuan-gaggle-o'-gratitude. He isn't made of money either, and can certainly lay a more legitimate claim than I to having to feed a family. We also bemoan the inequities of life to one another incessantly between issues. Trust me, this man puts up with a lot!

The upshot of all this, you ask? Beginning sometime in 1995, I plan to instigate a subscription fee for LogBook. A minimal one. I will be happy to break even on the 'zine, because I'm doing this for the love of writing stuff, gathering stuff, putting stuff together, stuffing stuff in an envelope and mailing it all over creation, and still being able to keep the Mighty Meowin' Editorial Mascots stuffed with kitty chow at the end of the day. And you thought Spot got bent out of shape being cooped up in the wreckage of the *Enterprise*...you ain't seen nothin' like these two when they don't get food, and now!

At any rate, here's another question to consider, and it's not one too many so-called "publishers" would ever ask you. I want your help in determining what you think a fair subscription fee would be, per year or per six months - let me know what'd be easiest on both of us. I will give all suggestions very serious consideration. Send me netmail or drop me a line the old fashioned way - mail goes both ways through that wormhole, gang! Just give it some thought, and let me know if there are any additions to the 'zine that could be made that would make it more worth your while and worth your contribution.

- E.G.

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