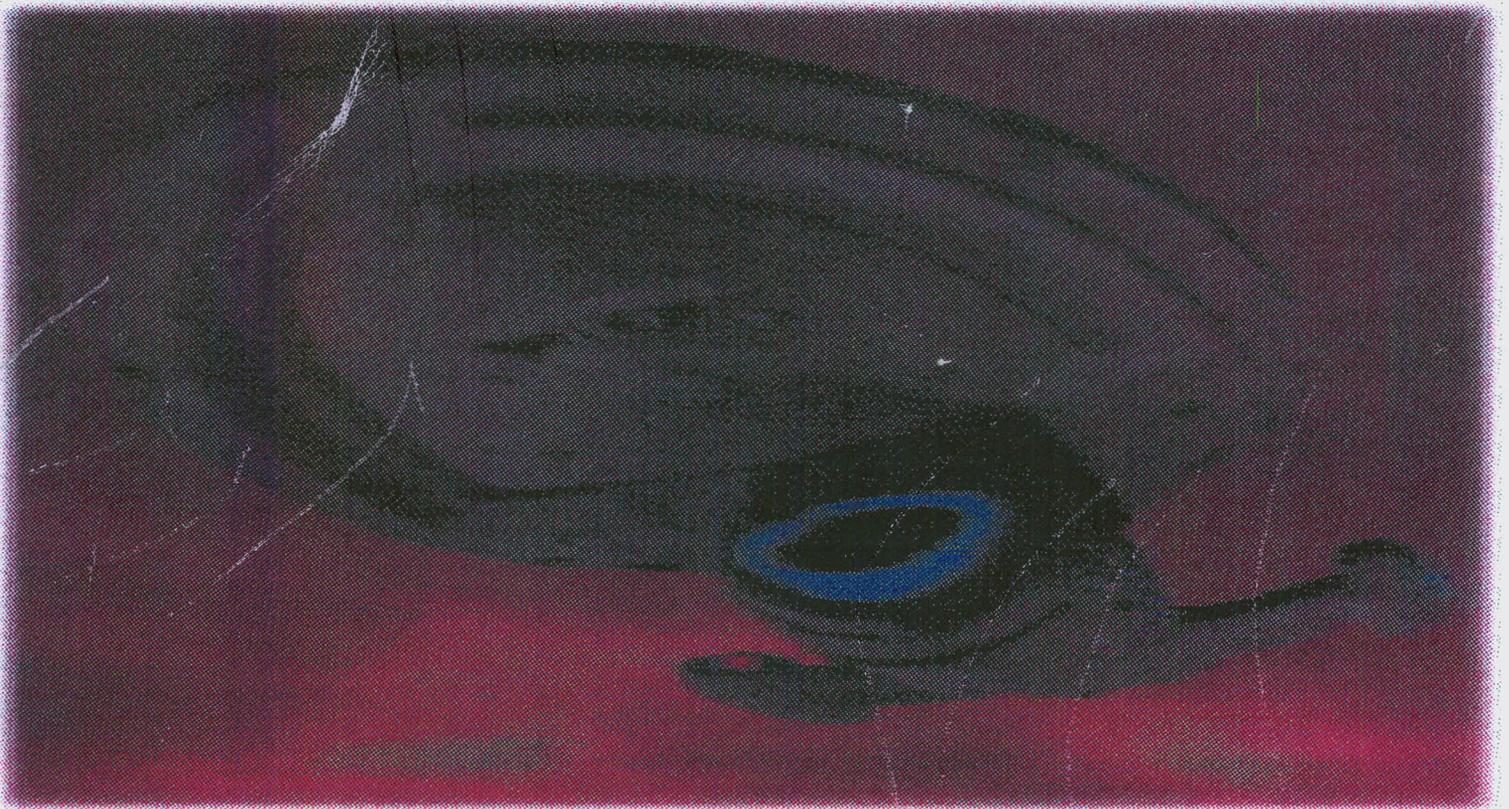


FREE!

LOGBOOK

The Sci-Fi Media Journal from Fort Smith



Our Voyages begin with *Star Trek: Voyager's* two-hour first flight. With over 300 hours of previous *Star Trek* television episodes and films, *Voyager* stands even less chance of being taken on its own merits than *Deep Space Nine's* premiere this time only two years ago. Will it fly? Let's see what's out there.

CARETAKER ★★★

The newest installment of *Star Trek* kicked off with an opening scene that owes more than a little to *Star Wars*. Perhaps this is the quality which most typified *Caretaker*, which had all the "event" status of the two-hour *Encounter at Farpoint* which kicked off the burgeoning neo-*Trek* industry in 1987 but little of the marvelous storytelling that made *Emissary* a wonderful reason to get into *DS9* in 1993.

On its own merits, though, *Caretaker* did offer some excellent suspense and drama, and the special effects were no more than a step behind those of *Star Trek: Generations* (with good reason, since *Voyager's* pilot was budgeted at around \$25 million, more than twice the cost of *DS9's* premiere episode and only ten million short of the movie's price tag).

The Federation depicted in *Voyager*, however, might have the Great Bird of the Galaxy spinning in his grave - in one scene, Starfleet-discharged Tom Paris struts into the ship's cafeteria only to find *Voyager's* first officer and chief surgeon unloading gossip about Paris onto the impressionable Ensign Kim. In earlier scenes, both of these senior officers display clearly disdainful attitudes toward Paris, even in front of their crewmates. Heavens! You'd think these people had all the failings and foibles of 20th century folks - of real people.

The story's mystery/quest trappings almost seem distracting in comparison to character dynamics such as those mentioned above. The relationships that we're going to be examining are very interesting indeed, rich stuff for character stories, which have become so much more *Trek's* forte than action. Not that *Caretaker* skimps on action, however; there are more space dogfights, chases, close escapes, explosions and related mayhem than I can ever recall seeing in a TV *Trek*, and there are even a few of the *Trek* films whose action sequences pale next to this two-hour TV movie.

But back to the cast of characters - the naysayers have, as usual, been disproven. If there's one area where neo-*Trek* rarely stumbles, it's in the casting of the regulars. Kate Mulgrew makes a neat captain, and as with our previous command characters, there's no need to ask who's in charge, though it is gracefully accomplished without gnashing of teeth. Captain Janeway is sharp, quick to pick up on what's happening around her, and her authority isn't even open to question. Her comfortable friendship with Tuvok is one to keep an eye on, much like the similar rapport between Sisko and Dax on *DS9*. With her intellect and quick mind, one can see why the captain has earned a Vulcan's trust and loyalty.

Robert Beltran and Roxann Biggs-Dawson, as Maquis crew members Chakotay and Torres, didn't get enough screen time to make an impact; future Maquis-focused storylines will probably flesh these two out, though. The same goes for Ethan Phillips and Jennifer Lien - respectively, Delta Quadrant natives Neelix and Kes. My big fear is that B'elanna Torres will be the producers' apology for killing off K'ehleyley all those years ago on *Next Generation*.

Robert Duncan MacNeill and Garrett Wang turn in excellent performances as Paris and Kim. This is another pairing to watch closely - it has so much potential for the two to develop a relationship as buddies, mentor and pupil, big and little brother. Kim's not exactly a naive bundle of nerves, though his concerns and fears of being in an unfamiliar environment are an excellent measure of the show's scarier moments. That blood-curdling scream heightened the horror of one of the scariest moments I can recall in *Trek* history since Ricardo Montalban slipped alien insects into people's ears. I'm already a Robert Picardo fan, so of course I liked his rather strait-laced doctor - I wasn't happy when, angered with the doctor's insistence that everyone get out of sick bay, Janeway shut him off to shut him up! Future developments where the doctor are concerned will likely be fascinating, but I do hope the writers will steer clear of haying him malfunction even half as often as Data did - if at all.

On the outside, *Voyager's* a more graceful sight than I would have anticipated from the early drawings seen in TV Guide. According to the *Voyager* behind-the-scenes special (see sidebar, right), the windows in the model ship look into tiny backlit photos of the ship's various sets, and that effect is really neat on the rare occasion you can detect it. The new warp engine struts fold up 45 degrees before the ship goes into warp, and then allow the warp nacelles to fall back to a straight-out-from-the-ship position for normal operations. The ship's computer system, incorporating biological components which may prove susceptible to the ailments and failings of living tissue, seems to beg and beckon for "technical difficulties" stories.

Jerry Goldsmith's theme music for the series is a surprising departure but a welcome one. It seems to aim for the same stately feeling as Dennis McCarthy's *DS9* overture, and in avoiding the Alexander Courage fanfare (which has always been the theme for the *Enterprise* anyway) and even Goldsmith's earlier feature work, it gives *Voyager* an identity of its own. Jay Chattaway's score, on the other hand, is barely worth mention, except for the flowing urgency of the piece which underscores the aftermath of *Voyager's* abduction into the Delta Quadrant. The opening titles are beautiful to look at as well.

There is great potential for *Voyager* to become a fantastic show, and it's not fair to judge it by a two-hour pilot which is also burdened with the task of introducing everyone. Unless one tries to stack it up to other *Treks*, *Caretaker* shows lots of promise for a new series.

Not Quite Hailing Frequencies

Here's how to see *Voyager* from the ground if you're up the creek without a UPN affiliate.

If you've got a home satellite dish, you're in luck - *Voyager* can be spotted from Earth! Tune your dish to Telstar 401, transponder 19 (simple translation: T1-19) on Mondays for up to three feeds of the show. The first feed - a pre-feed for stations picking up *Voyager* alone or UPN affiliates running the show out of the network's scheduled pattern - begins airing at 4:30pm central time. The east coast feed, for stations in the central and eastern time zones, begins at 7:00pm on the nose, same transponder. And at 10:00pm, the west coast feed for the pacific and mountain time zones begins. Left channel audio is at 6.2, right channel at 6.8, and mono audio is at 5.8. And there you have it. The same schedule also applies to their Tuesday night lineup. The feeds are unscrambled. Information supplied by Mark Holtz & Donald L. Moore

Catching a Rising Star (*Trek*)

Yet another behind-the-scenes special - and some thoughts on the dubious wisdom of *Star Trek's* return to network television from syndication.

The writers and producers of all but a couple of Paramount-sanctioned *Trek*umentaries over the past several years pulled together to cook up a new special on the upcoming series. Intended to be aired through affiliates of the United Paramount Network sometime during the two weeks prior to the show's premiere, this special included interviews with the cast and some of the crew and offered the world its first glimpses of the new series.

Hosted by Robert Picardo (with helpful doses of his deadpan wit to move things along in what could have been a arduous lecture tour), the show also lets us get to know some of the actors and what they think of their new lease on life. It's promising, especially Kate Mulgrew's thorough understanding of her character. We have, in Mulgrew, another winning Starfleet commander on our hands. And we all owe Genevieve Bujold our profound gratitude!

Is it all shameless self-promotion in vain? Will *Voyager* or even the Paramount network survive? Representatives of UPN already say the network has ten potential new series in the pipeline ready to take over the time slot of a faltering show the moment it starts costing the freshman network precious ratings points. Time will tell, my only foreboding being that *Star Trek* died a slow and painful death at the hands of the last network to which it belonged (NBC in 1969).

Syndicated shows, though rated, seem to have a magical ability to avoid having their numbers compared to *Home Improvement*, *Melrose Place* or *Grace Under Fire*, thus well-produced and lasting shows such as the past couple of *Treks* and *B5*. Will *Voyager* boldly take network science fiction into the Niensens' outer reaches? And if not, will any fan outcry be enough to keep it alive?

Previous experience offers the ominous answer "no."

- E.G.

158 DARK PAGE

written by Hilary J. Bader
directed by Les Landau
music by Jay Chattaway

Stardate 47254.1: Lwaxana Troi visits the *Enterprise* again along with a small delegation of Icarans, who communicate in telepathic imagery with no verbal elements whatsoever. To prepare them for their first meeting with the Federation council, Mrs. Troi is trying to help the Icarans learn to translate their imagery into speech, a facility they were born without. Not long after Deanna notices her mother experiencing brief episodes of intense anguish, Lwaxana collapses into a coma, and the only clues to her condition and the reason for it are held by the Icarans, who are not able to fully communicate it.

Guest Cast: Majel Barret (Lwaxana Troi), Norman Large (Maques), Kristen Dunst (Hedil), Anick Bryan (Jan Troi), Andriana Weiner (Kestiz)

159 ATTACHED

written by Nicholas Sagan
directed by Jonathan Frakes
music by Dennis McCarthy

Stardate 47340.2: The world inhabited by the Kes and the Prit is divided; the Prit are xenophobic to the point of hostility, but the Kes have applied for membership in the Federation, which is surprising since they are paranoid to the point of operating like a police state. Beaming down to meet with Kes representatives, Picard and Beverly are kidnapped by the Prit, who believe the potential Kes affiliation with the Federation to be a military pact. Fitted with neural implants to allow their captors to retrieve information without an interrogation, Picard and Beverly manage to escape with the aid of an undercover Kes agent onto the surface, where they are to head to the Kes border. An unusual side-effect of their implants allows them to hear each other's thoughts en route. In the meantime, Riker is trying to glean information about his captain's whereabouts from a Kes representative who is deliberately being less than helpful.

Guest Cast: Robin Gammell (Mauric), Lenore Kandorf (Lorin), J.C. Stevens (Kes Aide)

160 FORCE OF NATURE

written by Maren Shanika
directed by Robert Lederman
music by Dennis McCarthy

Stardate 47310.2: Investigating the mystery of missing starships, the *Enterprise* finds that a brother and sister have been misleading and damaging all warp-capable vessels that enter the region of space near their home world, claiming that warp engines are agitating a sensitive subspace rift which threatens to destroy everything nearby if it becomes active. Reluctant to accept this theory, Picard and the crew plan to rescue the damaged ships and move along, but when one of the protesters opens the subspace rift with a burst of warp energy, the *Enterprise* may be unable to escape.

Guest Cast: Michael Corbett (Rabal), Margaret Reed (Sorova), Lee Arsenberg (Frak), and Spot

Voyager & DS9 episode data from the LogBook computer files STL80195.ZIP and LBM10195.ZIP

"I Can't Drive Warp Five!"

by Robert Heyman

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

DARK PAGE ★★★★★

"You need a husband. I need a wife."

- telepath Maques, learning the nuances of proposing with language

While preparing a telepathic race called the Cairn for entry into the Federation, Lwaxana Troi slips into a deep and unexplained coma. Deanna taps into her mind where she discovers the cause of her coma - a freak accident that claimed the life of Deanna's sister 30 years earlier.

Unquestionably the best Troi episode of the series. Not since Tasha Yar's sentimental holographic farewell in *Skin of Evil* has *Next Generation* been this moving. Majel Barret's acting seems to improve with each outing and this episode perfectly caps off the history of Lwaxana whose past - much like Guinan's - was shrouded in mystery. Now we may understand the reason for Mother Troi's obsessive protectiveness of her only surviving daughter.

The psychobabble gets a little heavy in places, but that is the show's only real weakness. Les Landau's directing is wonderful, with an omnipresent Steadicam aptly conveying the spookiness and surrealism of Troi's mental journey. And for once let's give credit to composer Jay Chattaway for breaking with his typical monotone to deliver a score full of touching melodies. It's certainly one of his best, ranking with his scores for third season's *Tin Man* and fourth season's *The Host*.

Digging up old family members was a trademark of the first half of *Next Generation's* seventh season, but unlike most such shows this installment managed to say something new and interesting about a regular without seeming cheap and easy. Scripter and former staff intern Hilary Bader neatly addresses the issue of coping with the loss of a child or loved one in a science fiction context.

ATTACHED ★★★

"It is sometimes necessary for a captain to give the *appearance* of confidence."

- Picard to Crusher

The *Enterprise* arrives at Kespritt III to review an application submitted by the Kes for entry into the Federation. In the process, Picard and Crusher are kidnapped by the planet's other race, the Prit, and become mentally "attached" thanks to neural connectors implanted by the Prit to extract military info from the two. The two finally bear their souls to each other as they attempt to escape.

The story of two feuding races in nothing new to *Next Generation*. Fortunately, that half of the story is kept thin, serving merely as a catalyst for Picard and Crusher to join brains and bring all their repressed desires for each other to light. There's nothing particularly engaging, much less believable, about their escape and their attempts to outwit the Prit as they race for safety, but we'll let that slide for the moment. What the episode does give us are several wonderfully performed romantic scenes, including a quiet campfire moment where Picard reveals to Crusher that he was once in love with her. When it comes to drawing out the ensemble's various acting talents, no one does it better than Jonathan Frakes, who has proven his skill in the director's chair in several character pieces, including *The Offspring* and *The Drumhead*. Kudos to the writers for finally giving Crusher at least a little personality.

The end, where Crusher rebuffs Picard's subtle overture for a commitment, is somewhat unsatisfying considering this was supposed to be the show's final, riskiest season. Nevertheless, it thus begins a string of episodes that try to examine the relationships between the regulars in an attempt to either amplify or redefine those connections in preparation for the series' closing moments.

FORCE OF NATURE ★★

"Geordi...I cannot stun my cat."

- Data, well-trained android

In an episode stricken with an insufferable case of claustrophobia - or could it be a missing budget? - the *Enterprise* responds to the protests of an alien race who claim that warp-propelled vessels are damaging their sector of space. The aliens have been disabling such ships, including a Ferengi and a Federation ship in the Hekaras Corridor in an effort to protest the continued use of warp drive.

This episode fails on several fronts, not the least of which is the thoroughly unappealing makeup design for the aliens. This plea for environmental consciousness is provocative but at the same time somewhat ill-conceived. Why straddle the *Star Trek* universe with the same environmental restrictions and awareness experienced on 20th century Earth. It not only limits the show, but our imagination as viewers. I don't want to worry every week whether the *Enterprise*, *Defiant* or *Voyager* is damaging space by pushing warp 8. Why have warp drive at all then?

This structurally unbalanced story features three incompatible subplots resulting in 42 minutes of laborious viewing. Data trying to teach Spot tricks and Geordi competing with a fellow engineering chief, while amusing, are too long and do little more than pad out the main storyline about the aliens. There is a welcome dose of action and red alert when the *Enterprise* tries to escape the corridor, but sophomore director Robert Lederman limits most of the action to the bridge. Without the needed scope and optics, the excitement meter for *Force of Nature* rests at zero.

EDITORIAL

Degrees of Separation (or, "How We Lost Our Composure")

With behavior like this, it's no small wonder Trek fandom's got a bum rap in the media.

I'm writing this on a cold night in December, shaking my head indignantly at it all. I thought it was something that perhaps needed to be brought to someone's attention, because it sure bugged the heck out of me. I figure in writing this I'll get it out of my system in time to enjoy the holidays.

December's issue of LogBook was originally slated to be a ten-pager with an interview with Dennis McCarthy, whose name is in the credits of every episode of *Deep Space Nine*, most episodes of *Next Generation*, and in *Star Trek: Generations*. Dennis has been doing the music for *Star Trek* since 1987's pilot movie for *Next Generation*. He also devised the Emmy-winning *DS9* theme song and scored that series' pilot episode. His fourth album of *Trek* music - the film soundtrack - is on the shelves as we speak, delayed due to his revision of the music that was prompted by the reshooting of the movie's climactic battle sequence.

Having had the occasion to interview him once before while working at KLSZ, I figured I'd have a go at it again since the movie's such a high profile credit for him. Sure enough, interviews were being set up and review copies of the soundtrack shipped out, hot off the press. But when I revealed that I was hoping to interview him for a sci-fi fanzine, the fine folks at his agency in Los Angeles went a bit cold on me. And from what they told me next, I don't blame them one bit. Apparently in the past year, a fanzine reporter had gotten Dennis on the phone, ostensibly for an interview, and she proceeded to harrass and insult him for what she regarded as his lack of musical skill. From that point on, Dennis' instructions to his agency were clear - he wasn't going to do any more fanzine interviews.

I can't take offense at his attitude here. I don't think, if I were in his shoes, I'd really want to put myself in that kind of position again. From what I was able to gather from the interview in the summer of '93, Dennis is a jovial guy who likes his work and puts a great deal of effort into it, occasionally restricted by some guidelines that have been set by the show's producers. As for skill, the *Star Trek: Generations* soundtrack is easily the most intense musical experience in the *Trek* universe since James Horner's entry for *Star Trek II* - and actually, I like it better than Horner's work by a vast margin. Dennis is friendly and he can be hysterically funny. When I first started talking to him, I admit to being star-struck-stammering, every fourth or fifth word out of my mouth "uh!" By the time we'd finished, though, we had talked about everything from Glen Campbell to Copland to the Emmy nomination process (and I think we did squeeze *Star Trek* in there, somewhere) and he had me rolling in the floor. Here's a guy who's been in the business about 30 years. He's run the gamut from the surf-rock tour circuit to TV variety shows to episodic television to a film score more than worthy of an Oscar, and he's won the respect of his peers (not to mention two Emmys and several ASCAP scoring awards). He's got a busy schedule, and he's got better things to do than talk to some amateur newsletter "reporter," using that last word loosely. Keeping his distance wouldn't be arrogance - for Hollywood, and for the music scene in general, that'd actually be quite typical.

Yet, at one point he did volunteer his time to talk to the people who absorbed his work on a weekly basis, and I'd wager a bet he enjoyed it at that time as well. He and his fellow composers are among the very few who don't seem to get much attention from fandom or from the press; they're not even mentioned very often in the reams of written material on the shows. But someone took the opportunity to use an appointment arranged in the best of faith to attack Dennis and his work, and the door is now seemingly closed to us. The good-humored guy I talked to, who knows of what he speaks but can also crack a joke a minute, really deserves better than that. He didn't have to put up with some guy at a radio station in Nowhere, Arkansas asking him about his work, but he did. He doesn't have to talk to me now, and I can understand that. It just upsets me that the seemingly increasingly-zealous element of fandom has struck another blow and made everyone look bad in the process.

I just ask this one question: when did this transformation take place? When did this stripe of the *Trek* fan world pop up out of nowhere and start taking

things way too seriously? I can't appreciate their lingering effects enough. I would've stood a better chance of getting the interview by using my job as a cover, but I wanted to go into this with no strings attached, figuring that even without some verifiable media credentials, maybe a polite call and a straightforward approach might get me somewhere. LogBook ain't cut-throat, high-stakes journalism, you know - this is one of those amateur things!

Oh well. I had hoped I would be able to bring some interesting info to these pages, straight from the horse's mouth as it were, along with the kind of humor that makes Dennis the kind of guy you want to talk to for an hour and a half instead of just half an hour. And that's on day-rate long distance to California on my phone bill, too. I was also hoping to make some preliminary inquiries on an interview with Jay Chattaway, who scores most everything that Dennis doesn't and has two of his own releases - the first *Voyager* CD and a *Next Generation* TV soundtrack album - coming out not too long from now.

In the end, I can't fault him and I hold no bad feelings about this thing - at least not toward Dennis McCarthy. His agency was as polite and helpful as they get - yet another party who didn't have to put up with me but did, and did so with the utmost patience. I just wonder where this rather obsessive side of the fan community came from. A hint - *Trek*, like most everything else on the tube, is just a show. Believe it or not, it's a popular entertainment - a definition which it shares with everything from *Seinfeld* to *Barney*. It's there to rake in advertising dollars and ratings points. If it aspires, frequently or even infrequently, to be something with more philosophical weight than most television, then that's great - but nobody's obliged to fill that mandate. Not even *Star Trek*. Heck, not even *The MacNeil-Lehrer Newshour*.

I've rambled enough. I've taken up a lot of space, vented my spleen, blown the dreaded "get a life" whistle, and I've probably urinated someone off out there, so I'll cut this side of my ramblings short here. And Dennis, wherever you happen to be, keep up the great work - I could tell, from the "fight" scene in *Fascination*, that you're still, as you like to say, "just having fun!"

Meanwhile, back down to the day-to-day business of the 'zine, we do hope you like this month's cover! It was made possible by a healthy contribution from staff writer and fellow *Trek*-monger Robert Heyman, who you'll recognize as our resident *Next Generation* critic and will be alternating reviews of *Voyager* with myself as we get into the deluge of weekly episodes. We both thought that, since the show - as of this writing - still has not found a niche in Fort Smith, a splash of color was warranted to let you get a taste of what the newest branch of the *Star Trek* family tree looks like. The color laser printing and duplication of the cover were done at Kinko's on Rogers Avenue, and I think most will agree that it was worth the extra effort!

But this splurge on our part does bring me back, grudgingly, to December's editorial. No response has been received from anyone on the subject of what kind of subscription program would keep LogBook running. Our costs per issue are now up to about \$25 for our average issue (60 copies of an 8-page 'zine in black & white); to bring you the color cover on this issue cost us just under three times that much, though admittedly we're not anticipating taking this colorful approach too often - that is, unless there's widespread support for the LogBook from anyone who wants to see a more colorful approach. You be the judge. At present, assuming we'll stick to black & white for the next few issues, March is really as far as we can afford to go without some manner of support. If more people respond, then the individual costs per subscriber will go down whereas if only a handful subscribe, they'll each have to pay more. Give us some ideas and thoughts on this, please!

And one more thing: enjoy the new year! Just five years to the 21st century and counting... -EG

LETTERS

So far I find the issues are very well done. I like the plot synopses of the episodes. Keep up the good work - I look forward to every issue.

Gary A. Lemon
Compton, CA

(Ed. Note - thanks for the encouraging note, Gary! And if you like episode synopses, check page...well, actually, you're probably already checking page 2 by now instead of reading *this!*)

UPCOMING EPISODES

New episodes are underlined below. Nearly every television show airs all-new episodes through February, which is a ratings sweeps month; these are simply the episode titles available at press time.

STAR TREK: DEEP SPACE NINE

local air schedule

Jan. 21: The House of Quark
Jan. 28: Equilibrium
Feb. 4: Life Support

STAR TREK: VOYAGER

schedule based on Paramount Network
air schedule

Jan. 23: Parallax
Jan. 30: Phage

BABYLON 5

local air schedule

Jan. 22: The Long Dark
Jan. 29: Race Through Dark Places
Feb. 5: The Coming of Shadows
Feb. 12: GROPOs
Feb. 19: All Alone in the Night
Feb. 26: Acts of Sacrifice
Mar. 5: Hunter, Prey

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All the editor's blistering, white-hot thanks to the postal rates
commission - up *your*...postal rates, gentlemen! No, wait, you
already did that...

Upcoming Stuff - Those Pesky Potato-Heads

The *Doctor Who* independent video assembly line isn't slowing down one bit in the wake of Amblin's announcement of a new incarnation of the Time Lord on Fox. The latest entry, unlike *The Airzone Solution* and *The Stranger*, is related to the series in story content. *Shakedown: The Return of the Sontarans* heralds the return of the hideous cloned hordes introduced in the 1973-74 season premiere *The Time Warrior*, and the producers hint that they're hoping to make this yet another series of releases for the *Who* fan's video shelf. A curious assembly of stars has lined up to do battle with the Sontarans this time around, including Jan Chappell, best remembered as the telepathic Cally from *Blake's 7*, and Brian Croucher, the second actor to play Travis in the same series; Carole Ann Ford (Susan, the Doctor's granddaughter and original companion when the series began) and Sophie Aldred (the seventh Doctor's most recent companion Ace) - no word on whether the latter two will be reprising their original *Who* roles. The talent behind the camera also consists of some experienced time travelers, including scripter Terrance Dicks, who was the script editor during the Jon Pertwee era of the early 1970s and wrote at least half of the story novelizations. It'll be available for \$24.95 + \$2.50 S&H from *Shakedown*, P.O. Box 268358, Chicago, IL, 60626 (Dreamwatch Productions asks that checks and money orders be made out to "Shakedown").

Birthdays - "Somebody Call a Doctor!"

Isaac Asimov, creator of the widely quoted and misquoted Three Laws of Robotics and popularizer of science, on January 2, 1920. On January 8, 1908, William Hartnell, first actor to portray *Doctor Who* when the series began in 1963. January 20, 1920 is the birthday of DeForest Kelley, original *Trek*'s inimitable Dr. McCoy. On that same date in 1934, Tom Baker was born!

Historical Data

The very serious BBC sci-fi series *Blake's 7* premiered on January 2, 1978.

Galileo Galilei discovered the four largest moons of Jupiter - now known as the Galilean satellites - on January 7, 1610. On the 24th of January, 1986, *Voyager 2* made its closest pass to the previously unexplored planet Uranus; it found several new rings, ten new moons, and a stranger magnetic field than science had dared imagine up to that point. *Explorer 1* was launched on the 31st of January in 1958, the first successful American artificial satellite; it detected the radiation belts that were later named the Van Allen Belts. On that day in 1966, the Soviet Luna 9 probe became the first man-made object to soft-land on the moon. And on the last day of this month in 1971, the Apollo 14 mission was launched to the moon. And on January 12, 1992, according to Arthur C. Clarke's novel *2001: A Space Odyssey*, the HAL-9000 computer became operational. We're still waiting for some outfit in Urbana to put out the press release on this one.

In Memoriam - The Pioneering Spirit

On January 27, 1967, the three crewmen of Apollo 1 died in a fire on the launch pad during a "dress rehearsal" for their mission; the Apollo program did not resume in full until late 1968; the spacecraft systems were redesigned in the interim, including the cabin's 100% oxygen atmosphere which had allowed fire to spread so quickly. By a curious coincidence, nineteen years and one day later, the space shuttle *Challenger* was destroyed 73 seconds after launch due to faulty components of the solid rocket booster launch system; all seven aboard were killed instantly. The shuttle did not fly again until spring of 1988; NASA was hastily reorganized by the government; some critics say the American space program has never recovered.

Under Siege

by Robert Parson

If you've been pulling your hair waiting on the conclusion of the five year story arc on *Babylon 5*, you'll be driven bonkers waiting for the conclusion of *The Progenitors* series of novels by David Brin, started in 1983.

The Progenitors are the mythical first race from which all civilized races in the five galaxies stemmed. But are they a myth? While the Progenitors' influence on society figured strongly in Brin's *Stardiver*, it quite literally exploded in *Startide Rising* and *The Uplift War*. For millions of years, galactic civilization has lived off the knowledge of the Library, with new knowledge added at an extremely slow pace. Through genetic engineering, older races "Uplift" present races. To pay off the accelerated evolution, the newly sentient races are indentured to their host race for a hundred thousand years.

The human race, though, apparently has no host, or its host abandoned it. Humans had even uplifted chimpanzees and dolphins by the time they ran into Galactics. Humans and their clients are considered wofflings by the rest of the spacefaring races.

In *Startide Rising*, a dolphin-crewed ship is under siege for its accidental discovery - a Sargasso Sea of starships that may or may not belong to the fabled Progenitors. The dolphin and human crew has to repair damage to the *Streaker* on a distant world while hiding out from races fighting to claim the *Streaker* and its information.

That in itself would be worthy of one novel, but Brin packs in several mysteries about the planet on which the dolphins and

humans have sought a temporary refuge. Brin has created a fascinating view of dolphin and chimp sentience, as well as a variety of distinct and very non-human races. The Galactic Society he's developed is well thought out. It's obvious this was not patched together over a few hours. This is a complicated story about a complicated universe told within the confines of an action novel. *Startide Rising* is an engrossing and exciting book.

All the elements remain in place, but the action moves elsewhere in *The Uplift War*. This time, an Earth colony is under siege by an alien race hoping to hold it hostage for the information contained on the *Streaker*. Many of the races introduced in *Startide Rising* play major roles in *The Uplift War*. Some align themselves with the humans, many more align themselves with the attackers. The focus shifts between the colony under the rule of the invaders and a compound in which humans have been secretly uplifting gorillas to sentience.

Brin again weaves a complex story of intergalactic politics, mystery, and human perseverance. Both novels serve up occasional laughs to break up the tension. *The Uplift War* also includes an ironic touch that is integral to the plot.

The biggest puzzle through both novels remains whether the Progenitors have indeed been discovered. It's been 12 years since the novel was published which revealed the existence of the graveyard of ships. I hope I won't have to wait much longer for the answers.

DS9's first visit to Earth not to be ignored in the shadow of *Voyager*

DS9 Heads 'Em Off At The Past

by Earl Green

Past Tense kicks off the second half of *DS9*'s third year on the air, and also marks the second anniversary of the show's premiere. And like the *Chain of Command* two-parter midway through *Next Generation*'s sixth season, it's also the last time there'll be only one *Trek* series on the air for a while to come. It's a pity *Past Tense* couldn't have come earlier in the season, since most of the first batch of *DS9*'s current season has been dull and largely reminiscent of past *Next Generation* stories. Had this two-parter arrived sooner, the thought of *DS9* being the sole remaining *Trek* on the air wouldn't have seemed so bleak.

The story deals with Sisko, Dax and Bashir, having returned to Earth aboard the *Defiant*, being transported into the bleak San Francisco of the 21st century. Ghettos abound, starvation and homelessness are rampant, and it's every man for himself. Trapped here until the *Defiant* crew can figure out how to get them back, the three unwilling time travelers find themselves thrust into a crucial turning point in history in which the downtrodden dwellers of the street stage a rally against the bureaucracy of the government. In the history books, the event becomes a riot in which the public opinion of the government's handling of welfare will change due to the actions of one man

who prevents the death of hostages taken in the riot. When this man is killed in a street brawl, Sisko takes it upon himself to assume his identity and his role in history. Avery Brooks is always a commanding presence, no pun intended, but when he takes on the role of a pivotal historical figure he becomes even larger than life. Siddiq el Fadil proves himself once more to be the best doctor *Trek*'s given us since De Kelley - and perhaps even better - as Bashir shows his distaste for the ignored suffering of the homeless.

Perhaps my favorite moment occurs during a scene as Sisko and Bashir look for a place to stay on the streets of San Francisco. Bashir wonders what would happen if, in the 24th century, Earth's luck ran out - would the lofty ideals of the future be maintained, or could conditions deteriorate into poverty-stricken bedlam again? Good question. Like *Violations*, one of my favorite *Next Generation* episodes which posed the theory that everyone has an equal capacity and thus a choice to be good or evil, this challenges us to really look at how much work the ever-praised Roddenberry utopia could take to achieve. I'm not decrying the ideal of a better world at all, but it's rare that *Trek* of any generation really gives a hard look at the effort that such a world could entail. It has much more of a ring of truth than the show's usual self-evident, taken-for-granted tranquility.

Babylon 5's first season blossoms

SHADOW AND SUBSTANCE

In part two of our look back at *B5's* eventful first year in space, we arrive at the beginning of the show's sudden explosion into a high-stakes space opera with unfathomable implications for the future.

by Earl Green

And the Sky Full of Stars begins the relentless escalation of tension that gripped *Babylon 5* through its first year's finale. The surreal nightmare inflicted upon Commander Sinclair via virtual reality gives Michael O'Hare his first chance to let loose and show the anguish of the show's central figure. British actor Christopher Neame, who made a memorable appearance as a nasty in *Blake's 7* and again waxed villainous in the legendary uncompleted *Doctor Who* story **Shada**, treats us to his trademark slick, classy bad guy as an interrogator with unknown but high-powered support who tries to persuade, torture and otherwise force Sinclair's blocked memories of his experience in the Earth-Minbari War to the surface. The final recollection of the Battle of the Line bursts into life with some of *B5's* best effects work ever and Christopher Franke's absolutely operatic musical death knell for the human race. This unforgettable sequence is repeated numerous times here and in future episodes with good reason: it reveals that Sinclair was tortured and interrogated by the Minbari, Delenn among them, ten years before. Here's a hint: check out the interrogator's helper, played by Judson Scott. See those gloves? Here's a good bet the fellow's a telepath, maybe in on the Psi-Corps conspiracy which takes hold of the Earth government in **Chrysalis**.

Deathwalker, guest starring venomous Sarah Douglas as the last of her murderous species, poses the disturbing question of whether or not the gift of immortality could be accepted from a mass-murderer - and when the realization dawns that eternal life can only be obtained by killing countless others, the horror of this concept is not given enough weight. The telepathic terrors of Talia Winters at the hands - or whatever pseudopodia are applicable - of Kosh are an interesting and baffling series of images; their significance in the series remains unknown.

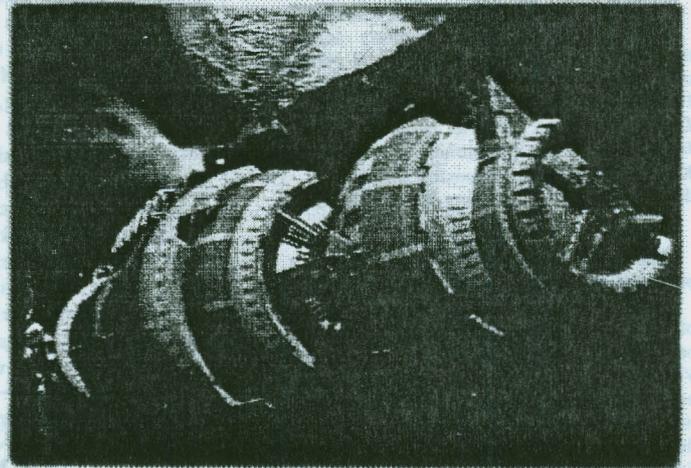
David Gerrold, the writer who graced original *Trek* with the ever-famous and seemingly universally loved Tribbles, gives *B5* an even greater gift in the form of **Believers**, a story which asks controversial questions as a child lies dying in Dr. Franklin's medlab. Richard Biggs finally takes center stage as the conscientious doctor who takes matters into his own hands and performs a simple operation on the child which, according to his parents' alien belief system, renders him soulless and unworthy of survival. The devastating twist and the end are one of *B5's* best moments, still unmatched in its shock value, and the questions of the collision of religion and medicine are important and, as they are in real life, unanswered and probably unanswerable. Chris Franke's theme for Franklin in the show's coda is some of his best music for the series to date.

In **Survivors**, the premature detonation of a terrorist bomb in one of the fighter launch bays points to a possible attempt on the life of the Earth president who will be visiting the station in a matter of hours. The dying perpetrator points the finger at Garibaldi, an accusation which is gladly taken up by the President's head of security who has a lifelong axe to grind with the man she feels is responsible for her father's death. In his desperate attempt to lie low as the hunt for him intensifies, Garibaldi falls back on old habits and gets drunk, resulting in his capture. Jerry Doyle manages to transform the wisecracking security chief into a character with tragic skeletons in his closet, and the suspense is palpable toward the end when Garibaldi has to sober up in time to save the station. And here's a hint of things to come - someone wants the President dead for his alien-tolerant policies. It's also the first time officer Lou Welch (David L. Crowley), Garibaldi's right-hand man, comes into play; not a huge omen of any future developments, but a likeable background character nonetheless.

By Any Means Necessary chronicles a labor dispute by workers in *B5's* space dock when an accident results in the death of one of

their number. An intriguing story, it would've been better served by bringing the character of government negotiator Orin Zento down to earth - his upper-class arrogance leaves no doubt whatsoever that he's going to make things worse for everyone involved, yet the script has the character waffling on the issue. John Snyder, though a capable actor in other roles, is badly miscast in this one.

And now we arrive at the next major turn in the show's path as **Signs and Portents** blazes onto the screen, a unique combination of edge-of-your-seat suspense, breakneck-speed space battles that are easily the most visually arresting scenes of this type since **Return of the Jedi**, and major developments that pay off later. In **Signs and Portents**, the previously mentioned raiders threaten the vicinity of *B5* when they learn that Londo has recovered an immensely valuable Centauri objet d'art called the Eye. A visiting Centauri prophethess predicts doom for all and speaks constantly of the coming of the Shadows. As it turns out, she's right. Morden (Ed Wasser), who appears often in the second season as the devil with whom Londo makes his deals for power, makes his initial advances to the



ambassador in this story. There isn't enough space to point out all of the important story threads woven into this episode - you have to see it for yourself and ask not "What do you want?", but "What does it all mean?"

What we can tell you is that Delenn apparently recognizes Morden's nature, possibly setting into motion her alliance with Kosh that later results in her shocking transformation; and though the event is not seen, Morden and Kosh seem to fight some manner of brief battle - and Kosh may have lost. Kosh also recognizes Morden. And by the end of the story, Morden has decided that Londo, with his crumbling empire and persistent ambition, is worthy of the help of the Shadows. The Centauri prophethess experiences repeated visions of the station's destruction sometime in the future.

TKO introduces us to Rabbi Koslov, a friend of Ivanova's family for many years, who has come to bequeath her late father's legacy to her even though she has yet to mourn for him. Koslov is essayed by Theodore Bikel (*Trek* fans will recognize him as Worf's foster father from **Family**) and the story allows Ivanova to relax, even if only a little. Also, an old friend of Garibaldi's arrives to take part in an all-alien, no-rules martial arts tournament from which humans are excluded; this side of the story is fun for the interplay between Walker and Garibaldi, but other than that is a free-standing story - something of a welcome break after the previous episode's dark and doom-laden implications.

We'll conclude our look at *Babylon 5's* first year next month.

Wide of the Mark

Whether intentionally or entirely by accident, new twists on old themes and new interpretations of old favorites aren't quite what you might expect - and here are some reviews to let you know what to expect.

VIDEO

The Airzone Solution (S&J Video/BBV, 1993, 65 min.)

What's this, you say, he's reviewing a tape that has no connection to *Doctor Who* whatsoever? Nope. Actually, **The Airzone Solution** was the only production to emerge from 1993 celebrating the 30th anniversary of *Doctor Who* (which went almost completely unsung, unlike the 20th and 25th birthdays of the series), and it did so in a nicely atypical way. Bill Baggs, who had created and directed **The Stranger** movies for BBC Video starring Colin Baker and numerous fan favorite guest stars from over the years, brought together more *Who* luminaries in a gathering worthy of 1983's **The Five Doctors**.

The story follows the journalistic snoopings of independent reporter Al Dunbar (Peter Davison, Doctor #5), who is trying to find out exactly what measures the Airzone Corporation is taking in its effort to live up to a government mandate to solve the pollution problem hovering over England. To this end, he needs the assistance and the connections of environmental activist Anthony Stanwick (seventh Doctor, Sylvester McCoy), but when he manages to sneak into the Airzone plant he makes a horrifying discovery and pays for it with his life. Visions of his death and other subsequent ghostly appearances are experienced by both Stanwick and happy-go-lucky TV weatherman Arnie Davies (Colin Baker), placing a severe strain on Arnie's relationship with fellow reporter Elenya Brown (Nicola Bryant, Baker's *Who* companion). Stanwick and Davies reluctantly join forces - as advised by Dunbar's spectre and shadily watched by Dunbar's mentor Oliver Trethewey (elder statesman Jon Pertwee) - and manage to claw through a web of murderous deception to find the truth: Airzone's not going to be able to do anything about the pollution problem, so their solution is to change human biology itself so the effects are not so adverse.

Is it *Doctor Who*? Not by a long shot. The story's **Blade Runner/Soylent Green**-esque sci-fi underpinnings are darker than anything *Who* ever would have attempted, mainly because it's not too far-fetched an idea; the political maneuvers needed to make the story a reality are well within the broad ethical grasp of today's elected officials. The successful but downbeat ending, along with the occasional bursts of profanity and love scenes, would peg **The Airzone Solution** at a PG-13 or higher in American-speak. The cast does a marvelous job with the well-written story, though those who know them only from their *Doctor Who* roles will be surprised but hopefully pleased. They had some fun making this one, though there are thankfully no obvious *Who* in-jokes; this would've slowed it down too much. Peter Davison - who spews the worst language and is perhaps playing the role most unlike his *Who* character - and the always wonderfully eccentric Sylvester McCoy are sadly underused, with Pertwee making a tiny cameo appearance. The one problem is the sound mix, which doesn't bring up hushed words loud enough to hear them: you have to turn up the TV and listen close in several scenes, and then run away, run away as the next scene is suddenly louder!

Still, it's a nifty show, commendable for its unusual dark climax (you really don't know in the end if Trethewey is a good guy or a spy for the bad guys), and it's the only original production to pull this many *Doctor Who* favorites together. A possible sequel, **The Zero Imperative**, is due out soon starring Baker, McCoy and Pertwee, and it's said to have the same dark tone - that we could wind up with a new movie along these lines once every year or so is encouraging, and a sign that like the fans, the stars of *Doctor Who* haven't given up on the show or its following yet. Not for everyone, but for those like myself who grew up with the good Doctor and are now grown up without him, it's an hour well spent. Any you don't have to pay PBS to see it!

- E.G.

COMICS

Babylon 5 #1 (DC Comics, cover date: January '95)

I think everyone had high hopes for this one. It had been given lots of lip service in the fan rumor mill, and by series creator J. Michael Straczynski himself. It also promised to fill the gaps left by the departure of Commander Sinclair by detailing that character's adventures beyond the exodus of actor Michael O'Hare. It was also said that the comics would be completely consistent with the show's story arc, with full cooperation given to the writers and artists by Straczynski.

That's a lot of promises to keep. And this comic does manage to keep many of those promises, but its presentation seems to be a bit of a problem. I'll cut to the chase here - the artwork is *atrocious*. The story is okay, some of it regurgitating, out of necessity for the uninitiated, what we already know about the storyline, and there are intriguing developments afoot. But the scribbling used to represent the characters brings the entire endeavor down several notches in this reader's ability to take it seriously.

Other than that, it does fill some much-needed exposition. My complaints about the second season premiere of the TV show not allowing us to see Sinclair's reaction to the story of Minbari souls are resolved - we see a member of the Grey Council relating the story to him and he's confused, angered and devastated. On the other hand, there are loose threads left dangling that some of us might like to see resolved - such as what will become of Sinclair's marriage plans, and what, if anything, he will find out or do regarding the assassination of the Earth President.

This has the potential to be so much better, so I'll not do the *B5* comic the disservice of panning it completely. Be ready for some rough artwork early on, but we might expect to see improvement there with all the outcry that has been generated. The artists are capable - there's a single frame head-shot of Delenn that looks positively wonderful, an excellent likeness. Also the back of the book contains, for the technically minded, detailed info on such equipment as the Starfury fighters, and how they're actually rendered on the computer in real life, fascinating stuff.

- E.G.

Star Trek: The Next Generation/Deep Space Nine miniseries (DC & Malibu Comics, cover date: Dec. '94/Jan. '95)

It's been a long time since I bothered to pick up any of the *Trek* comics. As a rule, I'm just not enamored of the comic brand of line art, so much of it to this day still seeming constrained to the "every frame must contain **ACTION!!!**" style pioneered by early superhero publications. When last I'd checked, Picard's hair had an alarming tendency to appear and disappear. Every last person on the *Enterprise* had rippling muscles and it seemed as though their uniforms were body-painted on, since they were way too tight to be clothes. And Riker occasionally had a beard worthy of the Oak Ridge Boys. Or Monty Python. (I guess we figured out where Picard's hair disappeared to.)

That was a few years ago, however, and things have changed immeasurably for the better. This four-issue cycle chronicles an incident at the wormhole that necessitates a pool of resources of the crews of *DS9* and the *Enterprise*. The story is sound, though it seems to echo some of the themes of **The Jem'Hadar** and **The Search** (i.e. enormous superpower massing on the Gamma Quadrant side of the wormhole for an invasion), and there's all kinds of fun interaction between the crews. DC's artwork has improved vastly, though it still occasionally misses its mark, but Malibu's artwork is marvelously executed and colored with more precision and subtlety. I hadn't even checked into the *DS9* comics yet, and I may make it a point to if Malibu maintains this level of quality consistently.

The scripting is crisp and rings true to the characters - I can certainly see Kira and Riker butting heads over the commander's orders easier than I can envision the junior-high-school-girl crush that she had for Riker in the **Defiant** episode of *DS9*.

Reviews continue on page 8

...Reviews continued from page 7

Odo and Worf get along but just don't seem to understand each other's respective style and interpretation of justice. Picard and Sisko are getting along fine until Starfleet puts Picard in command of a search for a missing runabout even though Sisko has much more experience with the wormhole. Troi nags Odo humorously about her mother's infinitely favorable impression of the shapeshifter. And last but not least, Beverly Crusher and Dax compare notes on Trills faster than you can say "slugbug." Bareil, Ensign Ro (pre-**Preemptive Strike**, that is), Alexander, and most important of all Morn make fleeting appearances.

All in all, it was quite a nifty idea and was well put together. Let's see if they'll do a time-warping hodgepodge of original *Trek*, *Next Generation*, *DS9* and *Voyager* all at once around this time next year!

- E.G.

BOOKS

The Illustrated Hitchhiker's Guide to the Galaxy by Douglas Adams (Random House/Harmony, 1994)

I'm normally a tremendous fan of Doug Adams' work. Here's the guy whose writing style inspired and influenced me and thus got me in trouble with many an English teacher later in life. But *this* is too much. At least the fifth book in the *Hitchhiker* cycle, *Mostly Harmless*, was in turns both intellectual and intelligence-insulting. At least that was *original*. But here we have another rehash of the book that started it all. It wasn't enough to slam the first four books together into a leatherbound edition that became obsolete the moment *Mostly Harmless* hit the shelves. Apparently they're also not beyond embellishing the original book's text with photos and computer graphics and slapping a forty-odd-dollar price tag on the thing. *Bleh!* It could just be my knee-jerk reaction to the potential damage done to literacy by including easy-to-interpret pictures so everyone can understand the scene without having to understand the words, but more than that I feel it's an insult to the reading public that the publisher and the author felt the need to provide us with the imagery described in the *Guide's* prose. So, I take it we're given here the definitive picture of a Vogon, or the babel fish? What's the matter, Doug, is our imagination just not up to speed with yours? Gosh, I'm *so sorry!* At least the very short-lived BBC TV series had its charm in that it was budgeted with the bare-bones leftovers of *Doctor Who* and *Blake's 7* and still left most of the work to one's imagination. But to distract from the verbiage of the book, to try to explain it in big, colorful pictures, really seems like an improper castration to perform upon *Hitchhiker's Guide to the Galaxy*, a book (and its sequels) which distinguished itself by its steady stream of puns and non-sequiturs. The wordplay was the thing, the spectacle of passing spaceships merely secondary. I guess someone felt the need to bring this sci-fi comedy masterpiece up to date with the current sci-fi atmosphere where slick movies and TV series are the norm. Everyone, allow me to introduce the *Weekly Reader* edition of the *Hitchhiker's Guide to the Galaxy!*

Nah. I have too much respect for *Weekly Reader* to say something that insulting.

- E.G.

TELEVISION

The Museum of Television and Radio Presents Science Fiction: A Journey Into the Unknown (aired December 13 on Fox)

'Twas a nifty idea to try to cover sci-fi's various faces and personalities in this manner, but some of the gaps left in this two-hour special tended to bug me just a tiny bit.

The neatest thing about this special, whose producer had previously gone on record saying was a labor of love, was its organization. Different themes were dealt with in the various segments, including the premises of alien invasions, time travel, robots, nightmare and alternate dimensions, and sci-fi before and beyond the landmark decade of the 1970s.

Ample and well-deserved attention was lavished upon the original *Twilight Zone* (for some of us, the *only Twilight Zone*) and the

Outer Limits. Nice tributes were also paid to *V* and *The Prisoner* and there was a segment on 1950s TV sci-fi which was particularly hysterical. Such luminaries as *Space Patrol*, *Captain Video* and - of course - *Tom Corbett: Space Cadet* made appearances. Thankfully, the segment on *Star Trek* was mercifully short. Nothing wrong with *Trek* in my estimation, mind you, just that there are several specials focusing exclusively on that subject already. Check lower on this page, in fact.

Some of the post-*Star Wars* section wasn't as generous with the time given to clips as I would've liked. Often joked about these days, *Space: 1999* and *Battlestar Galactica* were both worth a lot more screen time. Instead, we got a section on *Star Trek: The Next Generation* which was virtually the entire recap of **Best of Both Worlds**, bringing the Borg to our screens one more time. Most of us remember this show, as well as the two or three *DS9* episodes excerpted from, pretty well - why not devote those minutes of airtime to more clips or perhaps cast/crew interviews to the now-obscure, and show those who've only just gotten into the sci-fi groove where the big-budget stuff started out? And why didn't *Buck Rogers* get more attention than a single clip of Twiki in the robots segment? Feel free to laugh, but Gil Gerard and friends were another part of my childhood, just like *Galactica*. It'd be nice to see some of this stuff lifted, however temporarily, from obscurity.

Then what's the problem, you ask? Some sci-fi entities are highly conspicuous by their absence. How they can throw clips of *The Jetsons* into the show's lecture on robots but neglect to even give *Doctor Who* so much as a mention in the time travel segment beats me. When voicing this complaint to someone else who saw the show, I was rebuffed with the fact that *Who* is a British show - but this didn't seem to stop them from including Gerry Anderson's *Fireball XL5*, or *The Prisoner*. One would figure the longest continuously-running science fiction series in history might figure prominently in a special airing on the network which is inheriting (and likely revising) the franchise. *Doctor Who* doesn't qualify as time travel or sci-fi, you say? How did they shoehorn *Mork & Mindy* into the alien invasion category, then (or, for that matter, into a sci-fi show at all)?

All in all, the clips really made this show; it would've been nice to see more clips from select shows (and less from others). The choice and abundance of footage from some of sci-fi's best television incarnations rose this special above its standard-issue narration. - E.G.

Star Trek: A Captain's Log (aired November 30 on CBS)

I'll give it this - this special had one of the cutest opening sequences I've ever seen on a *Trek* special. Aside from the graphic and stock film montage which suggested that *Star Trek* was as important a step in American history as the Bell supersonic test flights, the Mercury launches and other feats of aeronautical engineering and human bravery. This is a point which I feel far too many *Trek*umentaries reach for in vain. It can be argued that the show inspired many to reach skyward, but that's a distinction it shares with countless other factors. Whenever it's suggested that Captain Kirk's right up there with Chuck Yeager, John Glenn and Neil Armstrong, I can't help but balk at the thought.

Aside from this, the other problem I had with this special is that it's been done before. Several times before, to be exact. Paramount did a two-hour special in 1988 to promote the second season of *Next Generation* and the then-upcoming *Star Trek V*, and they rehashed the same script and footage for a 25th anniversary special in 1991. The best retrospective I've yet seen on the original *Trek* and its cast and characters was one MTV's *Big Picture* movie review show quietly put on the air in December 1991, only to be deluged with so many requests for repeats of the show that it wound running more often on that hippest of networks than some cheap movies do on HBO. It was savvy to the phenomenon, it insulted the intelligence of neither the fans nor the uninitiated, and most important of all it didn't take itself too seriously. Here the cast members took the significance of their show - and themselves - just a little too far for my taste. -E.G.

LOGBOOK

1-16-95

Dear Reader,

This page was added on after most of the rest of this issue was completed, but it does have some important information.

Due to financial constraints among other factors, LogBook can no longer be copied in large numbers and handed out. In the future, the 'zine will only be printed up in as large a quantity as needed. We currently have a handful of active subscribers, only one of them in the state of Arkansas, and the issues being handed out locally seem to be doing fairly well, but we can no longer sustain a print run of 60 odd copies.

To ensure that the LogBook will continue, you will have to obtain future issues through our subscription program. I believe we've arrived at a price that will prove reasonable for everyone who wants to keep up with the LogBook. **The subscription rate that has been decided is \$8.00 per six months.** You'll get six 8-page issues mailed to your home address, and two of them will have color covers such as this issue's *Voyager* cover.

Hopefully this won't scare anyone away from LogBook; after all, eight bucks will get you one issue of Starlog...and it's a couple of dollars short of the price of one of Cinefantastique's annual *Star Trek* specials. Plus you've got a better chance to make your voice heard here since LogBook is locally produced.

As much as I'd like to continue distributing the LogBook for free, it's no longer a practical way to stay in print.

The mailing address for subscriptions, feedback or questions is: Earl Green, 501 Garrison Ave., Apt. #2, Fort Smith, AR, 72901-2512. Please make checks or money orders payable to Earl Green.

The E-mail addresses for feedback or questions are, on the Internet, earl.green@f1.n3822.z1.fidonet.org or r.parson@genie.geis.com - and Earl Green at node 1:3822/1 on Fidonet. A U'NInet address will be added soon thanks to Steve Prado at Jackalope Junction BBS.

In the meantime, there's plenty of time to mull it over - enjoy the January issue! We tried to pick out some interesting images that weren't likely to show up in everyone else's run-of-the-mill studio supplied publicity shots, and we plan on making future issues worth your while with blow-by-blow coverage of the latest *Trek* series.

We hope you'll join us.

Earl Green
LogBook editor/publisher