

LOGBOOK

Volume One, Number 7

The Sci-Fi Media Journal from Fort Smith

February 1995

Welcome aboard!

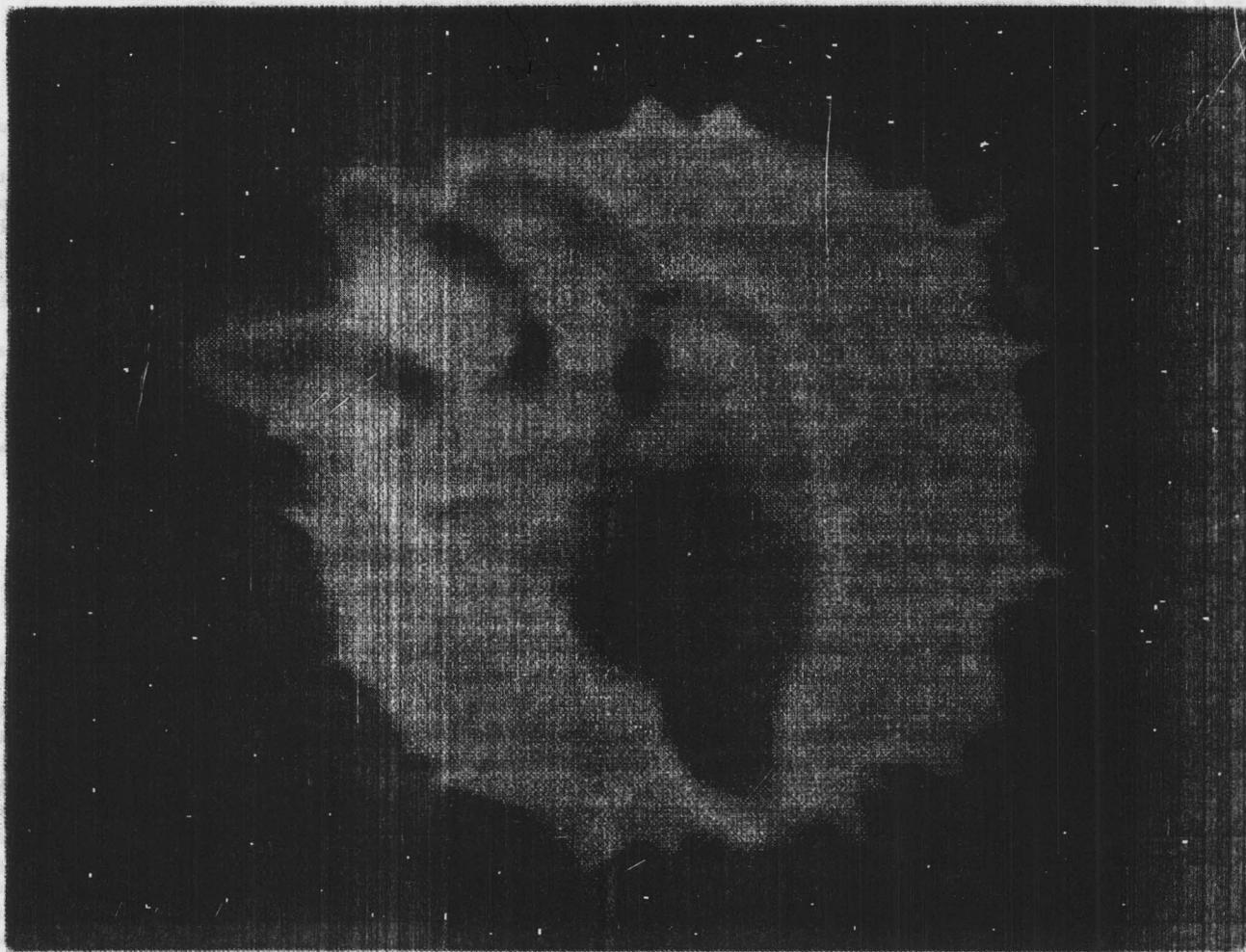
Issue #7 may seem like an awful strange place to say "welcome aboard," but if you're reading this, then you're one of the fine folks who have signed on to our subscription program announced in the January issue's addendum and on various computer networks.

And since you're here, be expecting lots of surprises. We're working on some interesting features that you'll find interesting, and we're also establishing, as of this issue, some new regular features that you've requested. And we'll continue to cater to our readers' interests in the future (we're preparing a reader survey for the March issue so you can sound off on what you'd like to see more - or less - of).

So, for signing on as we enter a new phase of this 'zine's life, thanks - and again, welcome aboard! We're working on making LogBook's subject matter more diverse, and in this issue you'll find stuff ranging from the serious to the not-so-serious. Stick around - we may even get downright bizarre before long.

In This Issue...

- 2.....Voyages - the *Star Trek: Voyager* episode guide, part two
- 3.....*Star Trek: The Next Generation* season 7 episode profiles continue
- 4.....Opinions & February Databank
- 5.....Bad news for *Dr. Who* fans...how to put a tree under your space station next Christmas...producers online
- 6.....Music and book reviews
- 7.....To The Nines & Universe Today
- 8.....*Babylon 5's* first season in review, part three of three



Whose hand is this, anyway? A video still from *Babylon 5's* blockbuster episode *The Coming of Shadows* (see review on page 7).

As Requested: more *Trek* and more episode guides!

New monthly LogBook entries on *Deep Space Nine* and *Babylon 5* begin with this issue.

2 PARALLAX
 teleplay by Brannon Braga
 story by Jim Trombetta
 directed by Kim Friedman
 music by Dennis McCarthy
 Stardate 48439.7: B'elanna Torres faces the prospect of a court-martial after hitting Carey, the senior surviving member of *Voyager's* engineering crew, and Janeway balks when Chakotay nominates Torres for the position of chief engineer. Before a choice can be made, *Voyager* encounters a quantum singularity that appears to have trapped a ship. After an attempt to snag the distant derelict with the tractor beam, *Voyager* is forced to back off as the crew hatches alternate plans to retrieve the other ship. At Chakotay's insistence, Janeway includes Torres in the process, and B'elanna manages to come up with a working theory that the other ship is *Voyager*, already trapped in the singularity.

Guest Cast: Maitha Hackett (Sueka), Josh Clark (Carey), Justin Williams (Jarvin)

3 TIME AND AGAIN
 teleplay by David Kemper & Michael Piller
 story by David Kemper
 directed by Les Landau
 music by Jay Chattaway
 Stardate not given:
 Exploring a planet which has very recently been rendered uninhabitable by a global disaster, Janeway and Paris are separated from the rest of their away team and somehow find themselves in the same place, but hours before the cataclysm that consumed the planet's entire civilization. Their attempts to remain anonymous while trying to find a way back to their own present land them in the middle of a protest against an energy facility which may be the cause of the world's destruction. Janeway discovers that her presence may have caused the disaster in the first place.

Guest Cast: Micolan Susoy (Mokul), Jeff Polis (Nikot), Brady Blum (Atika), Ryan MacDonald (Shopekeeper), Steve Vaught (officers), Jerry Spices (Guerd)

4 PHAGE
 teleplay by Skye Dent and Brannon Braga
 story by Timothy de Hass
 directed by Winrich Kolbe
 music by Dennis McCarthy
 Stardate 48532.4:
 Searching for deposits of refinable dilithium, *Voyager* stops off at a moon, where Chakotay, Kim and Neelix beam to the surface. It turns out that this moon is not uninhabited. An alien there attacks Neelix, and when the others come to his aid, Neelix's lungs have been removed, and only some innovative but risky gambles taken by *Voyager's* holographic doctor can keep him alive. The aliens flee the moon, and Janeway orders pursuit. It turns out that the attackers are simply trying to survive themselves, their species all but wiped out by a deadly disease. Their only hope for survival is to take working organs from others - and they cannot return the lungs to Neelix, for they have already been used.

Guest Cast: Cully Friedman (Delud), Stephen B. Rappoport (Motausa)

LogBook's episode-by-episode examination of *Voyager's* travels continues with the first few regular installments of the series. Does it match up to previous *Treks'* first few hours? Read on. Our "star system" - no pun intended - is the same as used on our *Next Generation* reviews (see opposing page).

PARALLAX ☆☆☆

"If you're wrong...we're going to have a long time to debate it." - *B'elanna Torres to Captain Janeway*

While investigating a quantum singularity, *Voyager* discovers a ship trapped in the phenomenon. The vessel turns out to be a sort of temporal reflection of *Voyager* itself. Meanwhile, Captain Janeway finds the former Maquis crew are having difficulty assimilating into the Federation way of life aboard ship, and her first problem is B'elanna Torres, who's breaking noses in engineering to assert her superiority.

What could have been a technobabble nightmare of the worst kind (and would have been on *Next Generation*) is instead an astonishingly well-written, brilliantly performed - not to mention witty - study on the nature of leadership. Roxann Biggs-Dawson is excellent as the cranky half-human/Klingon B'elanna, whom nobody trusts because of her overactive fists and less than perfect Academy record. Robert Beltran adds strength and compassion to Chakotay after a rather flat introduction in *Caretaker*. I admittedly had my doubts about a female captain, but Kate Mulgrew shines as Janeway, proving she has a handle both on her character and most impressively on the mind-numbing technobabble.

The story itself reeks somewhat of *Where Silence Has Lease*, a second season *Next Generation* stinker where the *Enterprise* is caught in a strange void created by a curious alien wanting to test the crew. Here, the premise of a trapped ship is far better executed and relevant, serving as a testing ground for Torres, who is trying to become the new chief engineer. Scripter Brannon Braga, straight from *Next Generation* and the movie, seamlessly blends the scientific elements with the character elements in one of the best examples of A-B storytelling of all three series. Director Kim Friedman proves she's the expert when it comes to the "bungee-cam."

However funny Robert Picardo may be as the shrinking holographic doctor, these scenes are a little too cute for my taste. Picardo will nevertheless prove himself to be one of *Voyager's* standout performers, rounding out an impressive ensemble of characters. As for the music, Dennis McCarthy must have forgotten which show he was scoring; for the final cue, McCarthy plays the *Enterprise* theme instead of the *Voyager* theme as the ship warps away under the executive producer credits.

- R.H.

TIME AND AGAIN ☆☆1/2

"We are demons, we eat children, and I haven't had my supper yet!" - *Tom Paris to nosy alien child*

The producers must've decided, upon receiving critical acclaim for *All Good Things*, that every element of that story should be used again, including the obligatory baffling pseudo-pscientific pspace phenomenon. Now, I'm not entirely against it - I'd like to think that there's some logic, some thought behind why we have so many weird anomalies and whatnot peppering the Delta Quadrant - dare I even hope for some long-range story arc explaining why? - but if it doesn't play into the hands of a good story, all the pstrange pscience in the world isn't going to psalvage anything. (Yes, okay, enough with the P's.) And maybe they should've put some distance between this weird time anomaly and the previous episode's weird space anomaly. The character moments aren't entirely bad. Janeway gets to show off that deductive reasoning of hers, as does Tuvok (particularly in the intriguing turn of events when Tuvok proves capable of predicting Janeway's method of getting the crew's attention). Tom Paris again waxes rebellious, though I was really hoping to see him do something unexpected and defy Janeway's orders. His strong "forget the Prime Directive" stance sure sounded promising. And if Kes is going to start sensing what's going on from fifty paces all the time, let's go ahead and give her the honorary Guinan floppy hat award. It seemed like a hodgepodge of elements from various *Next Generation* episodes interspersed with intriguing vignettes that were a lot more interesting than the nuclear power protest allegory on the planet. We haven't gotten to know our heroes well enough yet to endure such a pedestrian storyline so early on.

- E.G.

PHAGE ☆☆☆

"Don't worry, I'm not trying to kiss you." - *The doctor*
 "I'll try to contain my disappointment." - *Neelix*

This episode is executed better than it has really any right to be. The performances are pulled off with such finesse it's easy to overlook the simplicity and hokiness of the show's premise. A pair of aliens, who look like they've come straight from *Faces of Death*, are harvesting humanoid organs to help them survive the crippling effects of a phage that has ravished their people. After stealing Neelix's lungs, the aliens are beamed aboard after an intense chase with *Voyager* and subjected to an equally intense speech by Janeway about the morality of their harvesting.

Try not to ask what this episode is really about. Is it about coping with a disability, in this case losing your lungs, or about trying to outwit an enemy which has immobilized you in a strange room of mirrors inside an asteroid? Who knows! And try not to question how an enfeebled species could muster the energy and technology to build such a room of mirrors in the first place. What sustains this episode, and has proven to be *Voyager's* greatest strength, are the wonderfully well-realized character moments and witty dialogue. Robert Picardo is sensational as the crusty holo-doc, who can't wait to get rid of his incompetent medical trainee, Tom Paris. Equally engaging is Jennifer Lien as the tranquil yet strong-minded Kes. However, a bit of a misstep on the writers' part is the attempt to make Janeway and first officer Chakotay too friendly too early. Remember, these are two officers with major personal and political differences. Having them chuckle over dinner rations, although amusing, seems a bit out of place this early in the show's run. Overall, the nitpickers should have a field day with this one pointing out the various continuity errors. For example, if the Ocampo only live nine years, wouldn't the lung transplanted into Neelix from Kes fail in several years (or days depending on how old Kes is at present)?

- R.H.

PART FIVE OF A REVIEW OF *STAR TREK: THE NEXT GENERATION'S* FINAL SEASON**Mother Is An Invention**

by Robert Heyman

Bad: ☆ Okay: ☆☆ Good: ☆☆☆ Excellent: ☆☆☆☆

INHERITANCE ☆☆☆/2"We actually had to write a modesty subroutine to get you to keep your clothes on." - *Juliana Tainer to her "son"*

While conducting sensitive geological experiments on planet Atria, Data discovers that one of the participating scientists is his mother, a colleague and wife of Noonian Soong who helped construct Data on Omicron Theta.

The episode is essentially 45 minutes of backstory for Data, servicing another weak and quick-and-easy premise that tries to illuminate one of the crew's family tree. And strangely enough it works just fine here, owing primarily to Fionulla Flanagan's emotionally textured performance as Juliana Tainer. The revelation that Tainer is actually yet another android is a bit hokey and stretches credibility, even for *Star Trek*. We know Soong was a brilliant guy, but was he really *that* brilliant? It nonetheless enables Data and crew to ponder the implications of exposing her true identity to Tainer in some nicely performed closing scenes. Makes one wonder though if she had left Soong and remarried, would she be able to have kids? Would they be Borg-like in that they would be half human, half machine? The writers finally explain away Data's ability to physically age as a program created by Soong, no doubt a way to justify actor Brent Spiner's own aging.

PARALLELS ☆☆☆/2"I do not believe this is...appropriate behavior." - *Worf to Counselor Troi*

Yet another cliched but reliable premise. Worf is shifting universes, discovering that in one he is married to Troi, a first officer of the *Enterprise*, and that the Federation is at war with the Bajorans. It's **Future Imperfect** meets **Remember Me** in an episode whose only saving grace is Worf's hilariously gruff performance and the introduction of what will become the heavily-alluded-to romantic coupling of Worf and Troi.

The subtleties that define each universe are interesting but can't make up for the episode's lack of an emotional center. The Worf/Troi relationship lacks resonance when it should be full of it, owing primarily to an inordinant amount of time spent on Worf's universe shifts. Had this episode focused on a single universe shift with more time spent of their relationship, the episode would have been far more successful and touching. What we have instead are a collection of what the writers thought would be neat ideas - the Federation at war with the Bajorans, a screaming Riker with a fat beard fighting the Borg, a scene with a thousand *Enterprises* - all of which carry little energy or excitement. Dennis McCarthy's flat score doesn't help much. The episode's best scenes are a delightful surprise birthday party for Worf in the show's teaser and a scene where Troi gives Worf an unwelcome peck on the cheek in one of the alternate universes.

THE PEGASUS ☆☆☆/2

"Twelve years ago, I needed an officer I could count on in a crisis, someone who would support and obey my decisions without question, and that someone was Will Riker. Without his loyalty, none of us would have survived." - *Admiral Pressman to Captain Picard*

Admiral Eric Preston, Riker's former commanding officer, pays Riker a surprise visit with orders to recover the USS *Pegasus*, lost in the Devolin system. The vessel, on which Riker was helmsman and Pressman captain twelve years earlier, carried sensitive experimental equipment Pressman hopes to salvage before the Romulans locate the ship in the system's asteroid field.

A wonderful return to the epic flavor which distinguished many notable *Next Generation* episodes of the past such as *Yesterday's Enterprise* and *The Best of Both Worlds*. This standout installment features first-rate performances from both Terry O'Quinn and Jonathan Frakes, whose Riker must decide between his loyalty to Pressman and his loyalty to his current captain, Jean-Luc Picard. A great attempt at giving Riker some backstory, but the writer's decision to cloud Riker's past with a dangerous secret uncomfortably echoes Major Kira's dark past in the stylish second season *Deep Space Nine* episode, *Necessary Evil*.

Other notable features are some refreshingly expansive special effects, remedying the early seventh season of its propensity for bottle shows, and a relatively stronger musical score by visiting composer John Debney, who gives the cloaked *Enterprise's* tense escape from the asteroid's interior an exciting musical flourish.

The lion's share of the episode's success goes to director LeVar Burton, who recognizes the script's inherent character strengths as well as its science fiction elements, servicing both more than adequately. The only thing that keeps this episode from being a four-star classic is writer Ronald Moore's tired affinity for making each of his solo-credited works a blatant morality tale, in this case a story about listening to your inner voice and choosing your loyalties wisely. This may also have been a script Roddenberry would have vetoed had he been alive for the simple fact that it dishonors Starfleet making them naughty, treaty-violators. Nevertheless, we do get to see the *Enterprise* cloaked for the first time and understand why in the entire history of the Federation Starfleet never developed cloaking technology. That alone merits it a minor classic.

161 INHERITANCE

teleplay by Dan Koeppl
& Rene Echeverria
story by Dan Koeppl
directed by Robert Scheerer
music by Jay Chattaway
Stardate 47410.2: On a mission to salvage an endangered planet, the *Enterprise* is visited by Dr. Tainer and her husband, two scientists whose plan may save the planet. The first chance she has to speak to Data privately, Tainer reveals herself to be the ex-wife of Dr. Soong and co-designer of Data and Lore. Though he is skeptical at first, Data finds evidence that she may be who she claims to be.
Guest Cast: Fionulla Flanagan (Juliana Tainer), William Lithgow (Plan)

162 PARALLELS

written by Brannon Braga
directed by Robert Heimer
music by Dennis McCarthy
Stardate 47391.2: Returning triumphant from a Klingon martial arts competition, Worf walks right into a surprise birthday party, but notices that something is amiss aboard the *Enterprise*; events begin contradicting themselves, and cause no longer leads to a logical effect. His environment and his comrades change - Troi suddenly believes she is Worf's wife; Geordi is killed in engineering during a Cardassian assault. Worf alerts Data to the strange occurrences, and Data begins to research a way to send Worf back to his original universe. Further disparities appear, including Riker's command since Captain Picard's death in the Borg invasion several years ago, and Worf's two children (neither of them Alexander) by Troi. Data discovers the way to send Worf back...but when *Enterprises* from every possible variation of every potential reality appear, not every crew wants reality restored to its normal flow.
Guest Cast: Will Wheaton (Wesley Crusher), Patti Yasutake (Burse Ogawa), Mark Bramhall (Gul Nardis), Majel Barrett (Computer Voice)

163 THE PEGASUS

written by Ronald D. Moore
directed by LeVar Burton
music by John Debney
Stardate 47457.1: The *Enterprise* is assigned to head for an asteroid belt in a sensitive area between Romulan and Federation space, with Admiral Pressman aboard. Along the way, it is clear that the *Enterprise's* objective is top secret, and that Pressman and Commander Riker have some old business to discuss. On his first mission, Riker served aboard the USS *Pegasus* and witnessed a mutiny against Pressman. Riker defended him at the time and they were among a handful of survivors who escaped before the ship was destroyed. Now, 12 years later, Pressman reveals to Riker that the *Enterprise's* mission is to search for the *Pegasus* - it still exists and still harbors a dark, closely-guarded secret.
Guest Cast: Nancy Vetter (Admiral Blackwell), Terry O'Quinn (Admiral Pressman), Michael Mack (Sisko)

LETTERS

I got the first five issues of LogBook in the mail today. As a fanzine editor, I love to see how other fanzine editors format their 'zines. Also, I love reading fanzines, both news and fiction. So, when I get five back issues, I'm ecstatic!

Here's an issue-by-issue blow of what I thought:

Number one - not bad for a one-pager, or for a premiere issue. To tell you the truth, I'm really mainly a *Trek* fan, so I skipped a lot of this issue. However, the *Trek* info that I read was up to date and accurate for this issue. The only thing I hadn't heard was the possibility of the Captain for *Voyager* being a man. However, that didn't happen anyway as we now all know, but I hadn't heard about it.

Number two - this issue was also great, packed with info as it was. The only things I disliked were the large area taken up by the "next issue" section (since this issue was only one page, it seemed to be too much space for a promo) and the editorial. Actually, I just disagreed with the editorial, but then again, I believe Earl later disagreed with his own editorial, also!

Number three - the multi-page plunge! Well, the majority of the issue was *B5*, and as I've already said, I'm mainly a *Trek* fan. However it did have six pages, so there was still a lot on *Trek*. The only thing I really disagreed with was Robert Heyman's review of *Liaisons*. I liked this episode. He compared it to *The Child*, an earlier *Next Generation* episode. This was nothing like that, as a team of aliens had been assigned to understand humans. Besides that, understanding humans could be a difficult thing for an alien society. We humans don't even understand other members of our own race!

Number four - this issue is one of my favorites. One thing was the obvious focus on *Trek*, even though there weren't any previews.

Number five - this issue was great! The *Generations* review was excellent, as was the soundtrack review, the *Voyager* news, and all the other *Trek* stuff!

Tim Priebe
Garland, TX

In a mere few weeks, the executives at *seaQuest* will decide to cancel or renew the show. If *seaQuest* is renewed, it will return to the role of science fact. No more killer plants, and more exploration. Write to the executives, telling them to renew *seaQuest* and put more realism into the show:

NBC, 3000 West Alameda Ave., Burbank, CA 91523, ATTN: Warren Littlefield, re: *seaQuest*
Universal Studios, 1000 Universal Studios Plaza, Building 22, 2nd Floor, Orlando, FL 32819, ATTN: David J. Burke, *seaQuest*
Amblin Entertainment's FAX: 818-509-1433, ATTN Steven Spielberg.

Bobby Miller
Sadsburyville, PA

EDITORIAL

Message Received!

Making good on our promise that this fanzine with a small circulation will listen to its readers, we're adding some new features beginning with this issue.

It seems that among our most popular features are the ongoing episode reviews, especially those dealing with the various flavors of *Star Trek* that are on the market. Beginning with this issue, along with the continuing *Voyager* and *Next Generation* reviews, we're also adding To The Nines, a new monthly feature which will pick the cream of the most recent crop of *Deep Space Nine* episodes and review it *Voyages*-style, and Universe Today, a similar monthly piece on a select episode of *Babylon 5* (with apologies to Joe Straczynski - but what else to call a B5 column?). The new *DS9* column also fulfills some readers' request for an increased focus on the *Star Trek* phenomenon.

On the flipside, however, we're still planning on surprising you as often as we can with some unpredictable articles and features. With three pages now permanently assigned to episode guides (though the *Next Generation* page is expected to reach the end of the series in July), we have to use the other five for something else! Though it's great to have regular items that will keep a loyal crowd, we also have to keep things surprising so we can continue to draw new readers into the fold. We must be doing something right, because we've been getting an average of one more person sampling the LogBook every week.

Hopefully you'll like these new features - and keep making suggestions, because we are listening! - E.G.

Mistake

Due to a printing error, last month's cover was missing a table of contents, along with the news that KHBS has begun showing *Star Trek: Voyager* at 10:35pm Saturday nights, with *DS9* pushed back to 11:35. We apologize for this omission!

LogBook A non-profit fanzine published monthly by GFP Productions, Ltd. The opinions stated in articles or other submissions in LogBook are those of the writer credited and do not necessarily reflect those of the editor or other writers.

Subscription rate - \$8.00 per six months, including two issues with full-color covers, or \$4.00 for three months (including one color cover). Please make checks or postal money orders payable to Earl Green. **Submission policy** - if you submit something to the LogBook, we're assuming that you don't mind seeing it go into print in these pages. If you don't want this, please make it known! All submissions must be accompanied by your real name and city. We reserve the right to edit letters for improper content. **Mailing address:**

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Internet: earl.green@f1.n3822.z1.fidonet.org or: r.parson@genie.geis.com Editor/Layout: Earl Green. **We also scan sci-fi and Trek echoes** on Fido, U'N'net, Inteloc and Planet Earth. **Staff Writers:** Robert Heyman, Robert Parson. **Contributing Writers:** Chris Bray, Cindy Hill.

Episode guide entries from the LogBook computer files STLBO195.ZIP and LBMI0195.ZIP by Earl Green. Stills taken from episodes of *Star Trek: Voyager* (c)1995 United Paramount Network. *Star Trek* clip art by Tim Priebe.

Signalmen on the Information Superhighway: Steve Prado and Ray Brown. (c)1995 GFP (Glutton for Publication)

LOGBOOK

Opinions

D L A O T G A B B O A O N K K

Dinner Music for a Pack of Thirsty Kazons...and *Who's New Adventures* Blues

As you might expect, the *Star Trek: Voyager* licensing juggernaut has thundered off under its own ample supply of steam. GNP Crescendo's CD of Jay Chattaway's score and Jerry Goldsmith's series theme from *Caretaker* should be hitting the record store shelves within days of this issue's arrival - with Chattaway's *Tin Man* soundtrack still waiting in the wings since last year. The first *Voyager* novels are due to start trickling in soon (the first, *The Escape*, was to be written by Peter David, but he declined in favor of more script work on *Babylon 5*), and the comics from Malibu - publishers of the visually superb *DS9* title - are set to begin arriving later this year.

Like the series of *Doctor Who New Adventures* books? Wonder where in the world they've been for several months? They've been in England, that's where; Carol Communications, the Stateside distributors of the new novels, reportedly didn't make payments on some shipments of the books in fall 1994 and the flow of *Who* novels to America was halted. Arrangements have finally been made for the *New Adventures* to return to U.S. bookstores, accompanied now by the *Missing Adventures* series which, unlike the post-TV Sylvester McCoy focus of the *New Adventures*, explore newly-concocted escapades of any and all of the previous incarnations of the Doctor. There may seem like a heavy saturation of new editions from both titles since a backlog of around four months' worth of both series accumulated before Virgin Books and Carol reached their deal.

Birthdays

On February 1, 1929, composer Jerry Goldsmith. What would *Star Trek*, *Planet of the Apes*, or several dozen other films be without him?

On February 2, 1959, Brent Spiner.

On February 16, 1957, LeVar Burton.

On February 21, 1937, Gary Lockwood, star of *2001* and guest star as the *Enterprise's* original first officer Gary Mitchell in the second pilot episode of *Star Trek* in 1966.

Historical Data

On February 7, 1984, *Challenger* astronaut Bruce McCandless performed the first controlled, non-tethered space walk with one of the MMU "jet packs" now commonplace on shuttle missions.

On February 10, 1990, the Jupiter-bound Galileo probe visited its first planet on a wildly looping gravity-assist trajectory to reach its destination. The planet was Venus.

February 13, 1990 was the last time the imaging systems aboard *Voyager 1* were powered up, in this case to take a special long-distance photo of the solar system from above the planets' orbital plane. *Voyager 1* saw all but Mercury, Mars and Pluto, it was 3,700,000,000 miles away when it took its final family picture.

On February 15, 1988, the British sci-fi/comedy series *Red Dwarf* debuted quietly on BBC2.

John Glenn became the first American astronaut to orbit the Earth on February 20, 1962.

On February 27, 1965, in a rural British newspaper, *Hitchhiker's Guide to the Galaxy* author Douglas Adams had his first story published. He was 12 years old at the time...and no, the story had nothing to do with intergalactic hitchhiking!

In Memoriam

Jacqueline Hill, who portrayed Barbara Wright, one of the original *Doctor Who* companions; she died on February 18, 1993.

NEW DOCTOR WHO PILOT REJECTED

In light of its new network competition, Fox decides to cut down on its risk-taking - and the new *Doctor Who* series is the first victim.

Amblin Entertainment's *Doctor Who* revival project has been turned down by Fox. Originally intended to start filming at around this time with a spring airdate, the two-hour pilot has been brought to a halt by budget disputes between Universal Studios and Fox, resulting in Fox backing out of the project. According to Jean-Marc Lofficier, author of the *Doctor Who Programme Guide* and Amblin's liaison to the fan community, Fox has also decided to shoot for a more mainstream audience because of the two new networks' competition. Warner Bros.' WB is aiming for Fox's sitcom audience with various comedies, some of which slavishly duplicate such Fox staples as *Married With Children*, while UPN is taking some hints from Fox's willingness to give more adult action/adventure shows like *The X-Files* a chance, as seen in their shows *The Watcher*, *Marker*, and of course, *Star Trek: Voyager*.

Lofficier also passes word along from the show's producers that one of these very networks may yet rescue *Doctor Who* from oblivion one more time. The script has been finalized, and if the show is picked up by another network production can pick up where it left off - with one of the first orders of business being the casting of TV's eighth Doctor.

From the 'if it ain't on the page, it ain't on the stage' department

Out Of Line Online

by Robert Parson

As many of you know, editor emeritus Earl Green and myself can be found online on several computer bulletin board services. You've heard about the wonders of being on the Information Superhighway (a phrase I personally dislike because it's so vague). If you have a computer and you aren't online yet, you should give some serious thought to firing up the modem.

So many of the horror stories we hear about being online primarily involve pornography and viruses. But there is a subtle danger that is not even mentioned, except as a peripheral issue in vicious arguments. This is the personal cheerleading of TV shows by producers. Most producers are probably online somehow, but *Babylon 5* producer J. Michael Straczinski is likely the most available and vocal.

He can be found on GENie and at hyperion.com on the Internet.

I will make an admission in this space: I was caught up in Straczinski's coattails prior to the *B5* pilot. I allowed him to taint my view and I became one of the legions of *B5* missionaries. Unfortunately, while interesting, the pilot was less than I had hoped for. The series also had a rocky start. *B5* has since grown into a show that could become a landmark series in a league with *MASH* and *Hill Street Blues*. But it shouldn't be because the producer is readily available. It should be because the series itself is solid.

Meanwhile, *Earth 2* is fast becoming a favorite series of mine, even though I don't have a clue as to how the producers envision it. In a previous review, I noted that *Earth 2* is not going to be an award winning show, but it is becoming a stronger series with each new episode.

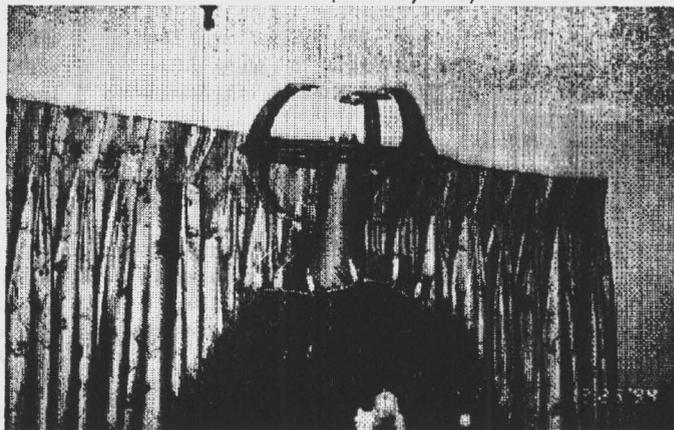
While receiving information direct from the source, as we can with *Babylon 5*, is quite interesting, it can also lead viewers to believe they have a closer connection to a series than they actually do. We remain only one of millions of viewers, even though we have had contact with "The One." We should accept, or reject, a TV show or movie only by what is there, not through smoke and mirrors. This is not to say Straczinski is pulling the wool over our eyes. I believe he's treating the online community fairly and honestly.

It's important to remember that any series on TV should stand on its own by what we see and hear on the screen. If a plot is weak or dialogue is bad, no amount of personalized explaining by the producer is going to make it better. It's still inadequate.

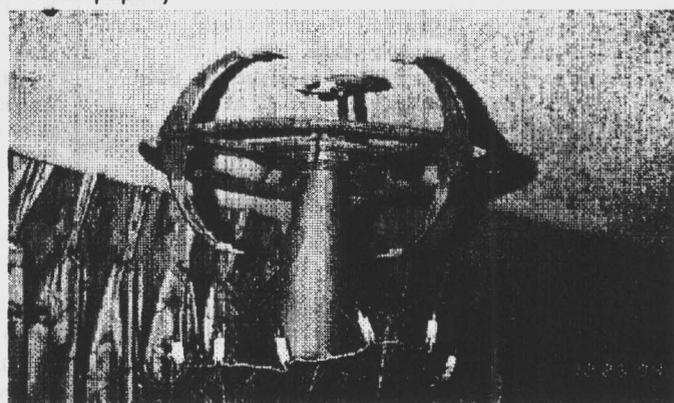
TREE SPACE 9?

And now for something completely different - never mind putting a star on top of this year's Christmas tree, and put a starbase there instead! All you need is a plastic bowling pin, Playmates' DS9 station, these instructions - and some friends and neighbors who will get the joke!

Instructions and photos by Cindy Hill



1. We took a kid's plastic bowling pin and cut off the top and bottom of it. We notched the top so as to be able to remove the station without breaking it. About one inch of the bottom of the Ops area will fit inside and not be visible.
2. Then we wrapped a piece of construction paper around the bottom to hide the bowling pin. (Next year, stars, etc. on black paper!)



3. Threaded it over the treetop, and voila! *Tree Space Nine!* We used a small strand of lights to ring around the bottom of the station to highlight it and it really worked well.

(Ed. note - In addition to thanking her for the photos and the instructions, I have to hand it to Cindy here. This even beats the "fuzzy Borg dice" Micro Machines dangling from my car's rear view mirror! Still, it does give all of those Hallmark ship ornaments a place to park...)

NEXT ISSUE!

More reviews & episode entries from the *Trek* universe and *Babylon 5*...more soundtrack reviews...some surprises...and

THIS SUMMER!

LogBook will present episode guides for the full 1994-1995 seasons of *Deep Space Nine*, *Voyager* and *Babylon 5*, with complete cast lists, writers' and directors' credits, and story synopses from the LogBook computer files.

by Robert Parson

Dinosaurs run amok. A sequel to *Jurassic Park*? No.
 Children seek an evil spirit. A new Stephen King novel? No.
 A rouge submarine Captain sinks ships while exploring the ocean depths. The latest from Tom Clancy? No.

A scientist creates a serum that unleashes his darker side. The new thriller from Robin Cook? No.

Every one of these are classic novels. Sir Arthur Conan Doyle's *The Lost World*, Henry James' *The Turn of the Screw*, Jules Verne's *20,000 Leagues Under the Sea*, and Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*.

There's nothing quite like rediscovering a good book, especially classics with enduring themes. Not only are we getting gangbusters entertainment, we're also returning to the roots of contemporary science fiction and horror.

We can always find these books at the library or the bookstore. Recently, though, Wal-Mart has had these and other great works of literature for only fifty cents each. For the paltry sum of half a dollar apiece, you can add these books to your library a couple at a time - or en masse.

Often when buying a classic at a bookstore, there's something about the cover art that says "Hey! I'm a *Classic!*" But Aerie Press, the publishers of this new line of classics, opted to commission new contemporary-style covers. They wouldn't look out of place on the shelves with the new paperbacks at Waldenbooks. Even the copy on the back covers has been contemporized. If you didn't know better, you would swear these were brand new books by brand new authors.

The only problem is that each has an introduction that appears to have been written by a first year Lit major student. Some of the insights in these introductions are shockingly pedestrian.

Other than the previously mentioned books, they have also published the collected works of Edgar Allen Poe, Rudyard Kipling's *Jungle Books*, *The Wind in the Willows* by Kenneth Graham, several of the *Oz* novels of Frank L. Baum, and others.

Outside of the science fiction, horror and fantasy genres, titles include Doyle's collected Sherlock Holmes, Stephen Crane's *Red Badge of Courage*, Louisa May Alcott's *Little Women*, and *The Scarlet Letter*.

If you're looking for something to while away an evening inexpensively, these books are ideal for curling up with in front of the fireplace.

MUSIC REVIEW

Babylon 5 - music composed and conducted by Christopher Franke

What color is sound? I read this in the liner notes of the Syd Barrett box set, and it reminded me of how the audio and visual media interact in movies and television shows. The music sets the mood of the show. *Babylon 5* is not a pretty place. It's much darker, dirtier, a less friendly place than the *Star Trek* universe, and the music reflects this.

Later this month or in early March, the soundtrack to *B5* will be released by Christopher Franke (formerly a member of Tangerine Dream) on his label, Sonic Images (catalog number SI 8402-2). The soundtrack is comprised of themes from three episodes: **Chrysalis**, **Mind War**, and **Parliament of Dreams**. I received a pre-release, slightly different than the commercial version. The music consists of extended suites of the themes used in the first season. This is different than typical soundtracks - it's more like a continuous album.

The music is haunting. At times it drifts away from its somber mood (such as *The Requiem for the Line*), and shows the true beauty of the piece. Overall, this soundtrack is superior to others I have heard for television. I like the fact that it's a continuous piece, and not a dozen individual pieces.

- Chris Bray

Ed. Note: According to an Internet message from J. Michael Straczynski, the additional material for the general release of the *B5* CD is "a suite entitled *The Geometry of Shadows*, adds about 12-14 minutes to the CD, which now weighs in at about 55-56 minutes. The new suite includes the second season main theme, selections from *Chrysalis*, *Survivors*, *Signs and Portents* and *The Coming of Shadows*, as well as an extended version of *The Requiem For the Line*."

MUSICIAN REVIEW

Jay Chattaway

An Outbreak of Cold Scores

by Robert Heyman

Rarely do I ever take cheap shots. Constructive criticism is always the best recourse, if one can find the proper words. But when it comes to the music of *Star Trek*, I cannot restrain my frustration enough to make my opinion sound smart and tactful. So here goes: *Trek* composer Jay Chattaway must be replaced! That, or replace the producers who have been stifling the creative energies of Chattaway and fellow composer Dennis McCarthy since the middle of the fourth season.

After watching the pilot episode of *Voyager*, I am further convinced that Chattaway has difficulty writing interesting music within the parameters set by the producers. Like so many of his past scores, his music for *Caretaker* uses familiar note patterns and instrumentation, which make this and all the others annoying to listen to. What's more, this music doesn't effectively underscore the visuals. It's so distracting and incompatible with the episode's visuals one wonders why the producers chose to score it at all!

Dennis McCarthy has learned the rules all too well, and has received more than one slap on the hand in the past for occasionally venturing outside the producers' musical boundaries. Former composer Ron Jones ventured out too far and that audacity got him fired late in the fourth season. However, despite the creative straitjacket, McCarthy has managed to deliver consistently interesting music that's not too loud, not too melodic and not too corny, as the producers would want it, something Chattaway hasn't learned as quickly since stepping in for Jones after *The Drumhead*. *Caretaker* is a prime example of what little headway Chattaway has made in his ability to score a visually and emotionally challenging science fiction show in an interesting yet restrained manner.

Of course, the big question is why should any of this really matter? Why pick on the music when nobody really pays attention to it anyway? It's simply a matter of psychology. If one traces back the most successful, most popular episodes of *Next Generation* (e.g., *The Best of Both Worlds*, *Yesterday's Enterprise*, *Tin Man*, etc.), all not only had stunning effects and cinematography but fantastic music. All were emotionally textured mini-movies and the music helped illuminate that texture. Viewers need the music to help them "feel" those emotions inherent in the story. Without good music, the viewer feels nothing and the episode just sits there.

Chattaway can write good music. We've heard it in *Tin Man* and *The Host*, just to name a couple of his early scores. Somewhere toward the end of the fourth season, after signing his contract for the fifth season and beginning to scribble his first few notes for *Darmok*, Chattaway lost his focus. Whatever it may have been, whether collapsing under the enormous weight of newly imposed producers' restrictions or becoming intimidated by the workload, the individuality in Chattaway's music was now gone.

I firmly believe the producers of *Star Trek* are of the same opinion about Jay's music, but are afraid to let him go. That would mean hiring yet another composer, retraining him or her, and, worse yet, risk once again staining *Star Trek's* image as a happy ship where everybody gets along. I believe the producers threw Chattaway a bone with *Caretaker*. He was sidestepped for the *Star Trek: Generations* movie score, the *DS9* title theme and the *Next Generation* finale, not to mention the pilot for *DS9*, the latter three for which McCarthy was either nominated for or awarded an Emmy. It was Chattaway's chance to shine with *Caretaker*. Unfortunately, he just glimmered, and it's unlikely he'll be awarded an Emmy, much less nominated for one. It's about time the producers listened to the fans that have made their series a success and loosen up the music rules. If not that, then they should find someone who can function creatively under those rules, admitting in the process that a mistake was made.

Star Trek: Deep Space Nine

LIFE SUPPORT ☆☆☆1/2

What is it with the *Trek* universe? In an elite handful of episodes, one of our heroes gets involved with a guest character who really makes them happy, and it seems that the reward for falling in love with one of *Trek's* regulars is certain death (or something very close). I mean, look at **The Paradise Syndrome**, **City on the Edge of Forever**, **The Outcast**, or **Lessons**. Sisko's mother-in-law warned her daughter, quite rightly, to look out for Starfleet officers - and she was right, look what happened to Sisko's wife. Frankly, there's a better chance of survival if you're one of the original *Enterprise's* red-shirted security officers. The latest name to add to the list is Vedek Bareil, who seemed to be a promising answer at last to the lack of ongoing relationships in *Star Trek*. His relationship with Major Kira went from intriguing to predictable to comfortable over a span of a very few episodes, ranging from the heavy (**The Collaborator**) to the hysterical (**Fascination**). It was a match made in heaven. No compromise was required on the part of the object of Bareil's affections. Finally one of the regulars fell in love with someone, and that someone wasn't doomed to die by the end of one hour. Somebody in the writing staff - maybe one of the former *Next Generation* writers who decided to fragment the promising Riker-Troi relationship to keep those characters "open for alien relationships?" - must've seen this and said "What a revoltin' development!" So Bareil must die, and all to pave way for the predictable upcoming Kira-Odo relationship. Who's next? Is Keiko fore, or is she due to be killed in some horrible accident en route back to DS9 from Bajor? No wonder such confirmed bachelors as Kirk and Riker are surefire survivors. But that's all general. This was an excellent story.

And no disrespect toward Bareil, the late Bareil, that is, but I couldn't help cringing at the means used by Bashir to keep the Vedek alive long enough toward the end to help Louise Fletcher's surprisingly tolerable Kai Winn negotiate an historic peace treaty with the Cardassians. A little high-pitched gremlin voice in the back of my head screamed "**Spock's Brain! Spock's Brain!**" for those last few scenes of him in waking. What a way to go. Philip Anglim was, one last time, serene and understated as Bareil, and Nana Visitor's farewell in the final scene is achingly painful and actually got tears out of me. This was easily one of the most touching moments in all of *Trek*, and proves one of the reasons I still cling steadfastly to *DS9* more than any of the other series, even *Voyager* - there's a wealth of palpable, deep emotion that seems to be buried under layers of officialdom in *Trek's* other incarnations (and feels forced when it does surface). Kira has proven to be one of the show's most sympathetic characters with her tortured past, and anyone who has seen more than their own measure of pain can identify with her a lot. Seeing her subjected to yet another blow, and possibly the most painful one yet, doesn't do the heart good. To think that all of this is merely happening so the writers can plunge forth, hormones first, into a Kira/Odo relationship seems to cheapen the entire exercise. (Speaking of which, I do believe Odo left Jake and Nog in their cell in the brig for trying in vain to cheer things up.) So, to Vedek Bareil, and to the hope that we'll ever see any of our heroes find any kind of lasting happiness...R.I.P. - you will be missed. - E.G.

Babylon 5

THE COMING OF SHADOWS ☆☆☆

B5's best episodes seem to be the ones in which vast changes sweep through the storyline, catching everyone up in their midst and leaving us boggling as to their meaning for months afterward. Heck, we're still trying to figure out some of the threads from **Signs and Portents** and **Chrysalis**.

The Shadows were introduced to Londo in **Signs and Portents**, and he again called upon their services in **Chrysalis** to eradicate an entire Narn outpost. This time, Londo reluctantly utilizes the Shadows' power to destroy another Narn target. He does this when pushed into a corner by a conniving associate who has designs on the Emperor's throne back home on Centauri Prime, and the elderly Emperor visits *B5* to deliver a message of peace to the Narn. This wish dies with him, and though Franklin gives the message to G'Kar, the hope of peace is already being unraveled by the Shadows at Londo's behest.

Lots of interesting things here. Again, some of the best computer special effects in the business typify *B5's* "turning point" episodes, and this one is no exception with a space battle that puts **Chrysalis** to shame. The play's the thing, however, and the best this hour has to offer is in the eyes and faces of the cast. Andreas Katsulas, as G'Kar enraged beyond the known limits of fury when he discovers the Narn outpost has been wiped out, displays a maddened state of grief that is stunning to behold. He's got my vote for the Best Supporting Actor Emmy already...unfortunately, Andreas, I'm not in the Academy, so I hope someone who is happened to see this one.

Londo and Vir are also focal points here. We finally see Londo's deadly dream, described way back in the first weekly episode **Midnight on the Firing Line**. And Stephen Furst as Vir again turns in a very good performance which most seem to be overlooking in light of his previous function as comic relief. Watch him in this episode again, and think Sancho Panza, trying to keep Don Quixote - ahem, Londo - from succumbing to his delusions.

The big surprise is the return of Sinclair. Big, perhaps, doesn't do it justice. This is the sort of thing that, had it been in a *Star Trek* episode, would've been leaked out months ago at a convention somewhere. But Sinclair's emergence into the already crowded playing field of this story is a stunning and completely unexpected surprise. And not entirely out of place, either, as he tells us what he's up to, and what's happening in the universe.

If **The Coming of Shadows** has a problem, it is that, as noted above, the story is packed full of plotlines, revelations and new dilemmas to be solved, not the least of which is the beginning of what may erupt into the Great War we hear about in the opening titles every week. So much is stuffed into this hour, in fact, that it's hard to tell what's important and what isn't. That could be chalked up to *B5's* mystery storytelling style in general, but previous shows - notably **And The Sky Full of Stars** - have zinged us with big story points without drowning us in the process. It's already a doozie of a roller coaster ride and we don't need absolute overkill! Still, it's engaging at the least, engrossing at best, and maybe we can finally get this war underway and see what it's all about. Easy enough to say in peacetime, eh?

- E.G.

58 LIFE SUPPORT

teleplay by Ronald D. Moore
story by Christian Ford
& Roger Soffer
directed by Ross Baskin
music by Dennis McCarthy
Stardate 48498.4: Vedek Bareil is severely injured in an accident aboard a Bajoran transport ferrying him and Kai Winn to groundbreaking peace negotiations with the Cardassians. Bareil dies, but Bashir is able to jumpstart the Vedek's brain again, reviving him with some very unconventional surgical techniques. Winn needs Bareil's advice, as only he is fully conversant with the treaty being discussed, but the prospects of keeping Bareil alive without putting him in stasis are not hopeful, and despite Bashir's strictest protests Bareil will not rest or allow himself to be put into stasis. As the peace talks reach a critical stage, the only option left to keep Bareil's knowledge of the treaty available will rob him of his humanity and eventually his life.

Guest Cast: Philip Anglim (Vedek Bareil), Louise Fletcher (Kai Winn), Aron Eisenberg (Nog), Lark Voorhies (Leanne), Ann Gillespie (Nurse Jabara), Andrew Prine (Legate Turell), Eva Longoria (Rika), Kevin Carr (Bajoran)

32 THE COMING OF SHADOWS

written by J. Michael Straczynski
directed by Janet Gook
music by Christopher YOUNG

Story: When the Emperor of the Centauri decides to pay a surprise visit to *B5*, G'Kar decides to assassinate him. And he's not the only one with designs on the throne: Refa, a power-hungry associate of Londo's, wants Londo to deliver an address that will deny the Emperor's politics, a speech which will be remembered after the Emperor's death, already planned by Refa and his backers. But before the Emperor can even be touched by either party, he falls ill for the final time. In mediab, he entrusts Franklin to deliver a pledge of peace to G'Kar. Meanwhile, Refa panics, fearing that a competing assassin has struck first. Londo offers to summon the Shadows to conquer a Narn colony in quadrant 14, and Refa sends a flotilla of Centauri warships to claim the territory. Arriving Narn ships are shot down by the Centauri, and the Narn respond by declaring war on them. And it is revealed - though only to Garibaldi - that Sinclair is on Minbar, preparing for the coming of the Shadows. His warning, though it cannot be revealed to anyone else, is to beware...and stay close to the Vorlon.

Guest Cast: Michael O'Hare (Ambassador Jeffrey Sinclair), Fredric Lehne (Ranger), Melachi Thorne (Centauri Prime Minister), Jeff Conaway (Zack Allen), William Bowers (Refa), Tasha Bey (Centauri Emperor), Bill Bradley (Kha'Mak), Ardwith Chamberlain (Forb), Jonathan Chapean (Narn Pilot #2), Bryan Michael McGuire (Customer Guard #1), Kim Strauss (Narn Pilot #1)

The latest LogBook computer files are available on Jackalope Junction at (501) 785-5381. STLB0195.ZIP has complete guides to every episode of *Star Trek* (every generation), *Babylon 5*, *Red Dwarf* and *Blake's 7*; LBM0195.ZIP contains listings of actors and creative personnel. The files are available free of charge.

The third and final part of a guide to *Babylon 5's* first season

The Plot Thickens

by Earl Green

Babylon 5's first season managed to slow down a little bit immediately after **Signs and Portents**, allowing the viewer to take a deep breath - which would then be stolen by the season's closing installments.

In **Grail**, David Warner makes a rare benevolent guest appearance as a former accountant from Earth who took up a quest for the Holy Grail after losing his family on Mars. His search leads to B5 so he can ask the alien ambassadors if their governments have encountered the Grail, but he winds up taking common thief Jinxo (Tom Booker) under his wing, earning the wrath of a criminal named Deuce (William Sanderson) who operates a racket DownBelow, enforcing his will with a deadly Centauri animal he keeps hidden in a replica of Kosh's encounter suit. The story, while mildly fanciful for B5, takes the series' acknowledgement of religion a step further than the wonderful closing scene of **Parliament of Dreams**. This is one of B5's most important differences from *Star Trek*, in which Roddenberry's paradise is populated by humans who, despite uttering "Oh my God" every other episode, seem largely atheistic and smugly regard most religious cultures as primitive, and only Klingons and Bajorans are allowed to have any intangible beliefs. B5 is populated by beings of many beliefs, and does not so casually dismiss them as superstitious. David Warner also turns in an excellent performance, showing many more facets of his acting capabilities than his usual typecast sinister villain roles allow.

Eyes is the code name of the Earthforce's special internal investigative wing, two representatives of which visit B5 to launch an inquiry targeting Commander Sinclair. The witch hunt rapidly grows to include Garibaldi and Ivanova, a particularly terrifying thought for the latter since she hates Psi Corps with a passion and dreads the thought of the obligatory mind scan. Sinclair discovers that this is not an official government investigation, but the result of a personal vendetta on the part of Psi Cop Bester (Walter Koenig from the earlier episode **Mind War**) and Colonel Ari Ben Zayn, who felt he was unfairly passed over for command of B5. **Eyes** is one of the first season's few fumbles. At least the motorcycle subplot with Garibaldi and Lennier was amusing, because the remaining majority of the show is a very obvious witch hunt, recalling large portions of *Star Trek: The Next Generation's* **The Drumhead** episode. The villains are painted in large, clumsy strokes, only missing a twirling moustachio and a black cape, and the only bread crumb on B5's story arc trail here seems to be that Bester's still enraged at Sinclair...but we could've guessed that already.

In **Legacies**, things pick up ever so slightly. A Minbari war cruiser arrives at the station to bring the body of the late Brammer, a revered leader during the war with Earth, to lie in state at the station. Brammer's first officer, the belligerent Neroon (John Vickery), starts threatening Earth-Minbari War II when the body is stolen. In the meantime, Talia and Ivanova are in hot contention over the fate of a girl who, upon entering puberty, is discovered to be a budding telepath; Talia thinks she's a perfect recruit for Psi Corps, as required by law, while Ivanova - as might be expected - refuses to hand the girl over to the ultra-secretive telepathic organization. A compromise is reached: perhaps the girl can take up residence on one of the alien races' homeworlds. During a visit to Delenn, a cursory mindscan accidentally reveals the word "chrysalis" as being first and foremost in the Minbari ambassador's mind, and uncovers the mystery of the missing corpse. A puzzling little whodunit, **Legacies** is otherwise fairly quiet, offering numerous glimpses into several of B5's characters and alien races.

Next came B5's first two-parter, **A Voice in the Wilderness**, which reveals a discovery of monumental importance that almost must be linked to the series' future. Barren Epsilon 3, the planet we see the station orbiting every week, is in fact the burial ground of an unimaginable order of technology - and unless a mystery involving its sole inhabitant, a curious being named Varn, can be solved, the

planet will explode and take the station with it. In the meantime, the Mars colony is engulfed in a violent uprising against the Earth government, and the woman Garibaldi left on Mars is nowhere to be found. An unannounced arrival through the jumpgate - part one's cliffhanger - turns out to be an Earth battleship whose captain insists he is now in control of the situation and, when Sinclair refuses to accept his authority, decides to act on his own when a powerful contingent of aliens like Varn appear to claim Epsilon 3's technology. A fast-moving adventure right through the end, the story's climax - a visiting Minbari friend of Delenn's replacing Varn as the sole custodian of the planet's secret wealth - manages to promise enough ominous mystery for the future to offset the sudden cop-out conclusion to the massive battle taking place.

Babylon Squared chronicles the reappearance of Babylon 4, a station which, according to Jinxo in **Grail**, "just twisted like putty and vanished." B4 is back now, but for a limited time only - and its terrified crew, officers and construction workers want to get off before the station is whisked away once more. Sinclair leads the brigade to evacuate B4, and is introduced to Zathras, an alien who knows more than he's telling; also, those living on the older station are plagued by visions of their past...or future. Zathras has a cohort known only as The One whose identity is unknown until the final scenes aboard B4, when the spacesuited savior who is responsible for the station's hijacking through time turns out to be a grey-haired, battle-scarred Sinclair in the company of an unseen Delenn. (After **Chrysalis**, you can imagine why she's not shown in this "future" sequence.) It's a nifty hour of puzzles, questions and even a laugh or two as Garibaldi and Sinclair hold a conversation on the fly. The only problem is the "present-day" Delenn's visit to the Grey Council, where she is offered leadership of the Minbari. According to Lennier in the later **Revelations**, the Grey Council had all been present for the discovery that Sinclair had a Minbari soul in the Battle of the Line, and all understood what this meant. But here, some of the Grey Council's leaders seem puzzled as to what Delenn could possibly see in the backwards human race. Shouldn't they know why? This episode marks the first mention of a great war in the future.

The Quality of Mercy was the first year's penultimate segment, and seems to have been promoted mainly as an episode guest starring *Lost in Space's* June Lockhart. She portrays the aging Dr. Rosen, quietly operating a free clinic for the less fortunate people aboard B5 with an alien device that can cure any illness by exchanging one user's life energy with the other's exhaustion and one's sickness with another's health. Rosen is gradually healing others on a path toward her own death, as she has contracted a slow terminal disease. At the same time, a serial killer escapes his security escort and takes refuge DownBelow, hoping to evade his sentence of having his mind erased and reprogrammed so he can perform useful services to society. The brief discussion between Garibaldi and Dr. Franklin on the subject of capital punishment goes nowhere - disappointing when the aforementioned sentence serves itself up for some ferocious debate. The killer, incidentally, is played by Mark Rolston, who played a very similar role in *Next Generation's* **Eye of the Beholder** segment. The episode's cunning twist comes at the end when the convict invades Rosen's clinic and demands treatment, only to receive the full extent of her debilitating illness through the machine and die instantly. The alien device appears to have been meant for execution all the time. This is the same gadget Franklin pulls out of his hat to bring Garibaldi out of his coma in second season's **Revelations**. A game of poker attended by Londo and Lennier is later mentioned in **Soul Mates** when Lennier gives Londo a deck of marked cards.

Chrysalis, previously given a more extensive review in LogBook #4, rounded out the first season of *Babylon 5* with a turning point for many of the show's characters. Even halfway through the current season, it's an important story to keep in mind as B5 heads down its trail of mystery and suspense.