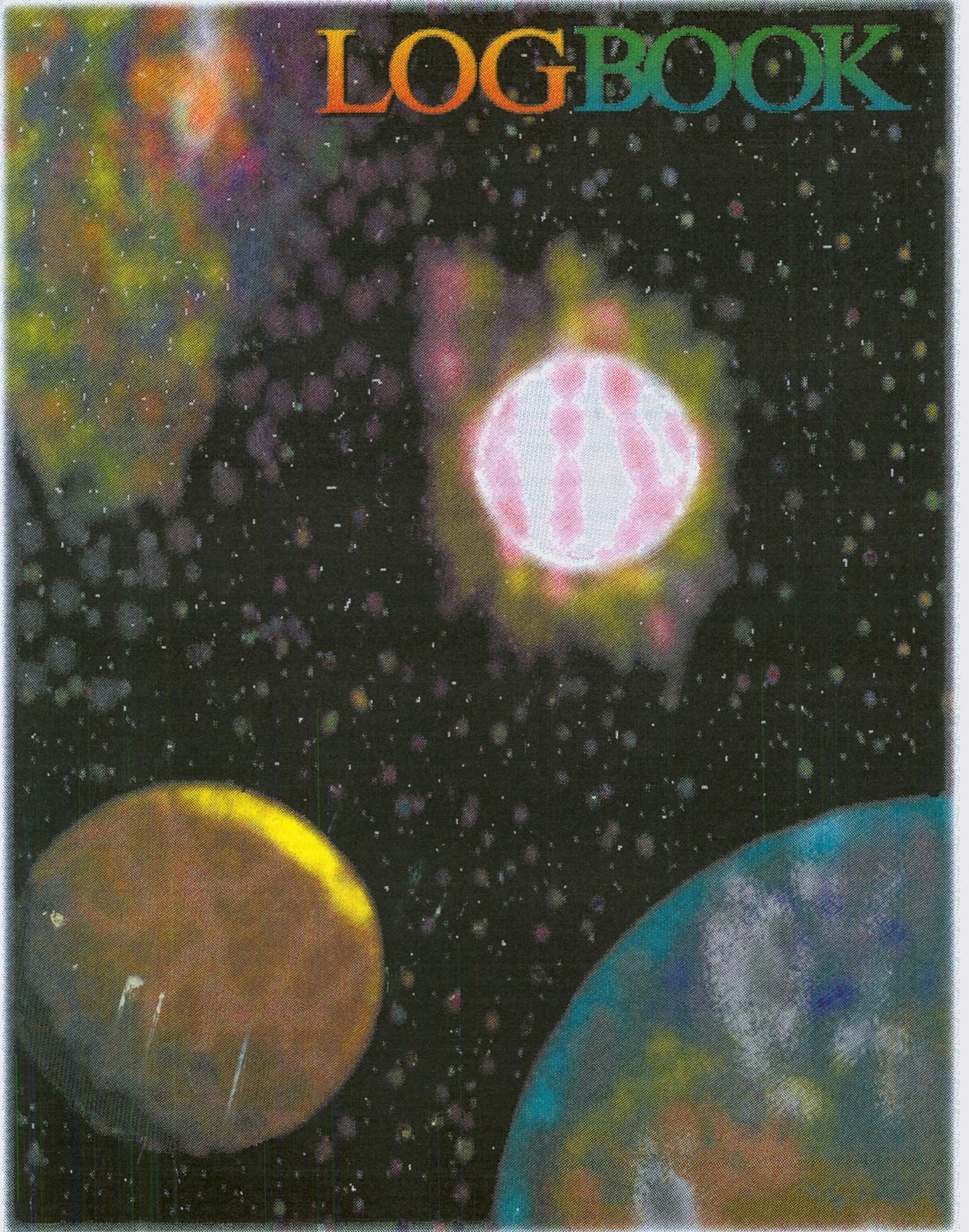


LOGBOOK



2 VOYAGES

LogBook *Trek* expert Robert Heyman is away on business in the wilds of Colorado: we hope to have him - and his *Next Generation* reviews - back with us next month. But for now, here's Voyages.

EMANATIONS ★★★½

"I don't know who you are or where you came from..." - *the crew to David Livingston*

On numerous occasions in the past, inspired directing has saved an episode of many a television show; a memorable episode of *MASH* featured a routine plotline surrounded by the interesting viewpoint of the audience - via the camera - becoming the wounded soldier visiting the familiar environs of the camp as an outsider. Just as many times, insipid directing has sunk perfectly well-written scripts and left viewers shaking their heads. *Emanations* is an example of the latter variety; its script wasn't airtight, but offered up a smorgasboard of tried and true *Trek* weirdness in just the right doses...but the directing was just short of a monstrosity. What was the director smoking?

David Livingston has helmed a number of excellent *Trek* hours, including *Next Generation's* memorable *The Mind's Eye* and *DS9's* original episode featuring *The Nagus*. And why he lensed *Emanations* in this wildly different style is unknown. It could be that he was trying to convey the alien-ness of the new culture encountered by Harry Kim, or that he was perhaps implying in a visual sense something entirely different, such as unusual gravity. Whatever it was, he only succeeded in distracting from an intricate plotline that had to be followed closely. Even avant-garde direction doesn't need to take the viewer's attention away from the story, as demonstrated by such episodes as *The Nth Degree*, excellently and differently directed by former *Trek* effects supervisor Rob Legato.

Emanations dealt with the two-fold soiling of an alien culture's belief system by two simultaneous events: Harry Kim's freak journey to an alien planet in which he emerges from what they consider to be death, and the juxtaposition of one of these aliens to *Voyager*, which looks nothing like her idea of the afterlife. Aside from a few lines which came across sounding like radically un-Roddenberry token admissions that religious beliefs are as valid as science, the script was intriguing and moving, though several tremendous leaps of faith were made toward the end in order to get Harry home inside of the hour! Adding to the mystical and spiritual air of the story is a rare standout Jay Chattaway score with haunting choral overtones.

All of this may sound like standard-issue infallible *Trek*, and it would've been had it not suffered so badly at the hands of the director. - E.G.

PRIME FACTORS ★★★★★

"It has something to do with being able to live with yourself." - *B'elanna Torres*

Much like *Eye of the Needle's* "we're going home, oops, no we're not!" premise, this episode was one that was fated to happen from the pilot episode, and much to my surprise, I was surprised by it. The mutiny story did not follow the anticipated lines of true-blue-Starfleet vs. Maquis that most of us probably expected.

Among the many wonderful twists of this story are the ironic touch of the *Voyager* crew for once landing on the other side of the Prime Directive. A further surprise comes when B'elanna and Seska throw the thought around of illegally acquiring alien technology anyway, only to find co-conspirators in Carey and even Tuvok. The final scene, in which Janeway finds her faith in Tuvok shaken badly by his breach of protocol, is probably the best "captain dressing down a lower-ranking officer" scene we've had in *Trek* since Picard read *Riker* the riot act in *The Pegasus*.

And here's a mystery to ponder, this episode's solitary plot hole - when the tractor was used aboard *Voyager*, it set up a massive reaction that was certainly detectable within the ship. Did the Sakarrians not notice this event from their planet? Did they have no reaction to the revelation that a morsel of their classified technology had slipped into alien hands? And despite the sudden end to the experiment, the Sakarrians have no way to know that B'elanna destroyed the tractor - for all they know, the *Voyager* crew could still have it...oops, guess we overlooked *that* one!

Other than that, a fantastic installment, and easily tied with *Eye of the Needle* for the best episode of this series so far. I must now admit that I may have underestimated the creative forces at work on *Voyager*. The two stories that seemed the most obvious to explore - the "we're going home" false alarm story and the inevitable tale of mutiny - have both been the most surprising and the best *Voyager* trips to date. I just wonder if the producers have noticed this as well? - E.G.

Episode guide entries on page 6

Next Issue: Meet the Trill as we kick off a new "alien" column...catch up on the *Earth 2* adventure...and more!

MUSIC REVIEW

Star Trek: Voyager - Music from the original television soundtrack of the premiere episode *Caretaker* music composed & conducted by Jay Chattaway / theme by Jerry Goldsmith

Unleashed upon the world a mere one month after its announced release date, the CD of *Voyager* finally makes its way to your living room. Is this a good thing? Well, surprisingly, in some places it is. In other ways, hearing this score up close, personal and in stereo reveals some of the limitations that make poor old Jay Chattaway sound the same no matter what he's doing. Even the packaging, especially if compared to the *Star Trek: Generations* release that immediately preceded it, seems lackluster, most of the pictures of *Voyager* having obviously been taken from a TV monitor.

I'm not sure I share quite the depth of discontent with Chattaway that LogBook's fellow resident *Trek*monger Robert (see his Chattaway editorial in LogBook #7) professes - someone's got to be the devil's advocate here, and I can sympathize, having written several bits of music before, that the gestation period of really listenable and discernable music can often be more than one week, which is the limit imposed upon *Trek's* TV composers - but there is no doubt that somehow, either in Chattaway's work to begin with or in the dub room where the music is mixed into the show, something isn't quite happening. If you can hear that something's not quite happening on the CD release, where there are no other aural obstructions and the mix is hitting you full-blast in both ears, my money is on the former. I liked Chattaway's music for the maudlin PBS documentary *Space Age* a lot, and I like several passages in the *Caretaker* score that resemble that previous work. The rest, however, leaves something to be desired. Yes, there were some good things that got lost in the sound mix, but these are far outweighed by elements that were just never there to begin with.

Of course, you probably expected me to sing the praises of Jerry Goldsmith's theme tune. (Well, pray that I sing just the praises and not the actual notes, lest you lose your appreciation for that piece of music!) Everyone is soooooo hooked on this thing. It's nice, but I'm already starting to get the I Hear This Every Week And I'm Already Editing It Out On My Videotapes effect from Mr. Goldsmith's wonderful theme. Could it be that the fans, having put Goldsmith on a pedestal for his legendarily overused *Star Trek: The Motion Picture* theme, are ready to declare anything of his a masterpiece simply because he's not one of the regular TV maestros?

Back to Chattaway's music, though, which makes up the bulk of this album by far. This man can definitely score "weird" scenes, such as the one in which Harry Kim and B'elanna first wake up in the Ocampo hospital and B'elanna goes berserk (Not Enough Time), or the immediate aftermath of *Voyager's* involuntary trip to the Delta Quadrant (the last minute or so of 70,000 Light Years From Home). The former track is loaded with neat electronic instrumentation and neat stereo-imaging tricks that nobody knows how to play anymore in just about any genre of music.

Oddly enough, there's a two-and-a-half-minute banjo hoedown, the "source" music (film jargon for music that is meant to sound like it originates from a source seen on the screen, such as an instrument, jukebox or what have you). The banjo was played skillfully (if repetitively) by George Doering, the guitarist whose sound was so prominent on McCarthy's rock reworking of the *DS9* theme.

Jay Chattaway's most striking limitations really stand out in "battle" sequences. Chattaway spent some time arranging for the U.S. Navy Band during the Vietnam era, and it shows - this stuff would be spectacular for a marching military band, no doubt...but Jay, you've got an orchestra at your disposal! What a rare and precious opportunity, to work with an actual orchestra every single week, and it often goes wasted. Chattaway's orchestrations and arrangements are noticeably thin and sparse, and frequently use some of the most boring signature sequences and progressions possible. There are promising diversions within the score for *Caretaker*...but not enough. - E.G.

STARFEST '95

Denver, Colorado: April 7-9, 1995

by Cindy Hill

Denver's spring Trek and sci-fi convention went off rather well this season. At least, there were a few memorable parts. For some reason, the organizers decided that people wanting autographs would be better served if they limit the number available to 100, and made everyone who wanted one stand in line for a ticket. Then they handed out 100 tickets and those few lucky humans got an autograph. The only problem is that if you wanted a signature, you really had to want it. The program announced that people should start lining up for the tickets one hour before the guest spoke. Except...people started lining up *three* hours before, and those of us who wanted to cruise the dealers' room or watch videos or participate in panel discussions were flat out of luck!

On the other hand, the dealer room was much improved this year. Last fall they had people packed in there like sardines. This season they widened the aisles. Made for fewer dealers, but much better shopping conditions! The British video availability was greatly improved, while not losing any dealings of other specialty goods. *Babylon 5* t-shirts were sadly lacking (more like nonexistent!), but no so for *Voyager* shorts. One dealer led me to believe that the CD version of Patrick Stewart's *A Christmas Carol* is being phased out of production, so I bought one. If that is true, I'd urge any collector to grab one up soon.

Unfortunately, due to time constraints, the whims of my fellow con-goers and the need to entertain my guests from Australia, I did not get the opportunity this time to see Jeff Walker and Dave McDonnell's movie preview presentation. Very frustrating, as this is usually one of the few reasons I attend. I did see about 15 minutes of a film that publicist Terry Erdmann (*Buckaroo Banzai, The Fly, Stargate*) is currently working on, called *Species*. It stars Ben Kingsley and is about an extraterrestrial entity that proves to be very contagious and deadly.

The activities room contained a new attraction this season, one of those large gyro machines that people can ride in. It seemed a very popular attraction, but no, I did not try it. Nothing unusual in the video rooms or at the panel discussions. The Holodeck featured a Starfleet training game that looked very interesting.

Of course, the highlights of the convention, as always, are the guests. This time we were lucky enough to get both Jonathan "Riker" Frakes and Robert "Holo-Doc" Picardo. Picardo appeared first, to a sufficient amount of praise from the audience. He began by informing us of the fact that this was his second-ever convention appearance, the first being the weekend before in Boston. He said that he would answer any question about *Voyager*, but forget the other series - he wasn't a Trek fan when he began this job, so he did not want to falsely answer anything. His appearance was very relaxed; he's a very witty and charming man. He seemed very much at ease with the audience. He told us of his other film appearances. Among them was a reference to his long-term association with director Joe Dante, in films such as *Explorers* and *Gremlins 2*. Apparently he had plans to do another film with Joe over the hiatus, but the female lead fell through and the project has been shelved for the time being. He was the voice and face model of "Johnny Cab" in *Total Recall*, and voice of the witch who almost eats Tom Cruise in *Legend*, and a werewolf who removes a bullet from his own brain in *The Howling*. He characterized *Explorers* as "a little film none of you probably ever saw," but he was informed otherwise by the audience. He played the voice of the alien son and his father in that film. (At the end of his talk, the emcee came out and announced that he was a big fan of *Explorers*, so much so that he had one of the aliens stashed away at home. To prove it, this person came out on stage dressed exactly like the little alien girl and she and Picardo had a "family reunion!" Hilarious.)

His favorite episodes of *Voyager* so far are *Phage* and *Eye of the Needle*, but he said there are several more good shows in the wings for the HoloDoc. The one they were filming as of the con

date is called *Projections*, coincidentally directed by Jonathan Frakes, and involves the Doc's leaving the sick bay to visit the bridge, engineering and the mess hall. He will kiss Kes in this episode, which will also feature an appearance by Reginald Barclay (Dwight Schultz) himself. Everything in this episode "could be real...or could not be."

LeVar Burton has also directed a *Voyager* episode, and Picardo said that the *Phage* aliens will return. Other planned happenings include Janeway passing the ship's command codes off to the Doc "just in case," and the choosing of his name. According to Picardo, the Doc initially chooses Schweitzer, but reconsiders it out of respect for the real Dr. S. and chooses the name he'll take instead. Zimmerman was hinted at, but was not identified as the name.

Picardo particularly enjoys working with Ethan "Neelix" Phillips and Jennifer "Kes" Lien. He and Phillips were friends before they got the parts on *Voyager*. As a matter of fact, when Picardo was called in to audition, he was specifically told they wanted him for the part of the doctor. He thought the Neelix character sounded much more interesting, so he talked Rick Berman into allowing him to audition for that part as well. He was called back several times on the Neelix part, and was then told it had gone to Phillips. Then they asked if he'd please come back and audition for the Doc again. Apparently they had pretty much made up their minds on why they wanted him for and were simply indulging him.

Voyager's hiatus begins May 12th and runs two months. Since Picardo has nothing much to do in that time, he plans to just stay him with his family and cook and smoke cigars. He's got a degree in a computer-related field and surfs the Internet on occasion. He told us about a *Voyager* simulation game available through the net in which the user plays a crew member who has lost their memory and must be coached on the basics by the Doc. If the user passes the test, s/he gets reinstated to the crew.

He did lots of bald jokes, claiming Stewart is jealous that Picardo has more hairs on top. He also claimed that he liked Picard, but there was just something missing from the name...

The next guest was Jonathan Frakes. He, of course, reiterated that he was directing the *Voyager* episode. He talked about how much he enjoys acting and directing on *Star Trek*. The only problem is, "When you're an actor, they treat you like gold. When you're a director, you're meat!" He loves working so closely with Picardo and Jennifer Lien, who, by the way, also plays the trombone in real life. He is also very interested in bringing Tom Riker back to *Deep Space Nine*: "I'm just wondering when Kira will get off her butt and *save me!*"

He talked about getting his degree in theater arts from Penn State and getting a job moving furniture right out of college. He also told a great story about working promotions as Captain America, wearing the spandex suit and bearing a garbage-can lid shield as he rode into a gig once on the hood of a car.

He is 42 years old this year and still very happily married to Genie Francis (Laura on *General Hospital*). Their son Joshua is now over a year old and toddling. The boy owns a Riker figure that alternately spends its time being banged around, gummed to death, or drowning in the bathtub.

Frakes does a wonderful Patrick Stewart impersonation! He made fun of everything from "Turtlehead" Dorn to "Deep Throat Nine" to "Kissing Kes." He would dearly love to direct a *Next Generation* film. He talked at some length about Marina "Troi" Sirtis' dog Skilagi (replete with drop-kicking motions). He and Michael "Worf" Dorn hated that animal! "*Dog?* It isn't a dog, it's a *rat!*" Once they tried to microwave it, but Marina caught them. He jokingly denied that anyone played pranks on the *Next Generation* set, but did admit how Dorn would have loved to have cracked a raw egg on Stewart's bald pate.

Convention report continued on page 6

seaQuest May Remain Afloat with Fan Support

by Bobby Miller

Please keep your letters coming in for *seaQuest*! They're doing a lot of good, but the battle still isn't over. In fact, the "Rescue *seaQuest*" campaign has been covered by USA Today, the New York Post and the Los Angeles Times.

Aside from writing personal letters to the executives at *seaQuest*, you can also have your name signed to a letter being sent to them. Over 1200 people have signed already. For information on the letter, send a message to Mary Feller (InterNet: maryflr@best.com or FidoNet: 1:134/184).

Just think: no more roaring plants, the god Neptune, demonic possessions, evil telepathic beings, artificial Captain Bridgers, time travel, or underground fire-breathing worms. Instead, you can count on exploring the true depths of the oceans, 21st century technology, good character relations, realistic storylines, regular consistencies, and a good, quality show you can watch with your entire family and be fully entertained.

Imagine that! A good script and plot to go along with something that could actually happen in the 21st century. It may sound unbelievable (in fact, it was only late in the first season when *seaQuest* had done all of those things), but that's what we could get in *seaQuest*'s third season - if we keep writing to the *seaQuest* executives. Again, the addresses are:

NBC, 3000 West Alameda Ave., Burbank, CA 91523, attn: Warren Littlefield, *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

Who's On Video First? Who's On Fox Second?

It seems like it was just February when LogBook ran a story regarding the announcement from Amblin fan liaison Jean-Marc Lofficier that Fox had dropped *Doctor Who* from its upcoming projects schedule.

Now, it appears that Fox has reconsidered this decision, and *Doctor Who* is back on their press release revealing projects in development for the 1995-96 season, if only as a single two-hour movie.

In the meantime, after a gap of more than a year, CBS/Fox Video has finally gotten its BBC import wing reorganized and is going to release a slew of new *Doctor Who* videos in late June. The officially announced new releases are...

The Daleks: the first appearance of the Daleks in the *Who* legend took the form of this seven-episode story first aired during the Christmas holiday season in 1963. It is one of the most memorable of the William Hartnell stories, and was the second story shown.

The Invasion: a 1968 8-parter starring Patrick Troughton with Nicholas Courtney as the Brigadier in his second appearance, facing off against the Cybermen. Two parts of this story are missing, those being delivered as narration by Courtney. This adventure features the classic scenes of Cybermen marching down the steps of St. Paul's Cathedral.

The Silurians: LogBook's editor's pick for the best story of the Jon Pertwee era. Another seven-part adventure, this atmospheric 1970 tale - Pertwee's second in the role of the Doctor - is a masterpiece of suspense and horror. A young, pre-*Blake's 7* Paul Darrow guest starred in this story as a soldier.

Terror of the Autons: one of *Who*'s all-time classics, this recolorized four-part 1971 story heralds the arrival of the Master in the form of Roger Delgado, Katy Manning as new companion Jo Grant, and Richard Franklin as UNIT officer Mike Yates.

Vengeance on Varos: of the few Colin Baker stories that were made, this is one of the best; it introduced Nabil Shaban as the hilariously menacing Sil.

The Two Doctors: Patrick Troughton's last appearance in *Doctor Who* before his death in 1986, sharing the screen with Colin Baker in this 2+ hour 1985 story. Guest starring another *B7* alumnus, this time Jacqueline "Servalan" Pearce as - of course - a villainess.

NEW SERIES ROUTER EXTREMES

by Robert Parson

We live in amazing times.

We have radio and telephone and television and computers and antibiotics and radial keratotomy and minivans and satellites.

We live in dangerous times.

We have killer viruses and nuclear weapons and suicide cults and tabloid TV and computers and radial keratotomy and minivans.

Man has a great capacity for seeking knowledge. It is in our inner nature to learn and grow. Whether that is from scientific experimentation, listening to talk show hosts or deep introspection, how we learn is not as important as what we learn.

Man also has a great capacity for evil. The number of multiple killers appears to be on the rise, Middle Eastern madmen stockpile chemical weapons and eye The Bomb, corporate executives shave a few bucks off a product but put the consumer's safety at risk, a skinhead shots a man simply because the victim isn't white. Evil's actions are not as important as the manifestation of evil itself.

Why is the human race such a dichotomy? How can we be capable of such extremes? We have only two destinies: we either expand, in peace, to other planets or we devolve into the quagmire with the rest of the amoeba.

We must choose one course of action or the other, and we must choose carefully. Even though a decision might appear to be correct, it might very well lead down a road of bitter destruction. Even though some wandering off the path could lead to greater enlightenment, we should keep our eye on the goal to ensure we don't become lost in the distractions.

We need to also remember that there is no one way to the goal. My path may follow a different course than yours. But when our roads intersect, we have the opportunity to learn from each other's experiences and trials. This is among the great joys of life.

There are no real mistakes, as long as we can apply that trouble in a positive manner in another area. It may be a hard pill to swallow, but the long term prospects are good.

Carl Marx said that religion was the opium for the masses. He was wrong. TV seldom provides us with food for thought. But sometimes a light shines.

Showtime has 22 new episodes of *The Outer Limits*.

Brisco County Q-nior?

by Earl Green

It may be awful strange to see a show touted as a western reviewed in the pages of a science fiction newsletter, but seeing how hard Paramount tried to convince everyone that the new UPN series *Legend* would be of great interest to *Trek* fans. After all, it was created by *Star Trek* executive producer Michael Piller (who wrote **The Best of Both Worlds** and the *DS9* pilot **Emissary**) and fellow *Trek* writer Bill Dial (*DS9* **Tribunal**, *Voyager* **Eye of the Needle**), and co-stars John "Q" de Lancie.

The show kicks off with a two-hour pilot movie, introducing us to a novelist who seems to be often confused with his character Nicodemus Legend due to his appearance as that character on the covers of his books; author Ernest Pratt (Richard Dean Anderson of *MacGyver*), is uprooted from his drunken revelries in San Francisco by the long arm of the law when charges are pressed against him for interfering in a land war in a small Colorado town which Pratt insists he has never visited. However, the townsfolk recognize him on sight. It turns out to be the doing of immigrant inventor Janos Bartok (de Lancie, making a typically grandiose entrance amid a sea of lightning bolts), who used a primitive slide projector to produce the "magical" appearance of

Legend review continued on page 7

THROUGH THE LOOKING GLASS ★★★

It's always a good hour of *DS9* if it focuses on Avery Brooks. Not to downplay the talents of Nana Visitor and the rest of the gang, who have all demonstrated that they're excellent performers in their own right, but Sisko - and Brooks - so seldom get the spotlight in *DS9*, one could be forgiven for thinking that Major Kira is the lead character. The two-hour pilot of *DS9* - still my favorite episode - focused on Sisko and really allowed Avery Brooks to shine; even writer Michael Piller admitted in an interview that the focus on a single character had never been so intense on *Trek* as it was in *Emissary*. That the series gained an immediate following is at least partly attributable to Avery Brooks, but it seems as if they've been trying to avoid another close examination of Commander Sisko since then. There's no good reason to sidestep the lead character for so long - almost as if they're apologizing for the best story the show has done to date - and plenty of good reasons to spotlight him.

And speaking of *Emissary*, this episode continued with the third season's continuing fascination with elements from the pilot: *Destiny* reminded us of Sisko's status as the Emissary to the Prophets in Bajoran lore, and *Prophet Motive* made a mockery of the Prophets' attempts to understand Sisko by casting Quark in the role of the unwanted visitor to the wormhole. In *Through the Looking Glass*, we and Sisko reunited with Jennifer Sisko (Felecia M. Bell), the mirror universe's equivalent of the wife Sisko lost to the Borg five years earlier.

Of course, the bigger reunion going here on is the second return to the universe of the original *Trek* episode *Mirror, Mirror*, which was revived last season in *DS9*'s own aptly-titled *Crossover* installment. Returning are the thoroughly nasty Garak, Intendant Kira, the Klingon-Cardassian alliance, and rogue Miles "Smiley" O'Brien, who was freed from slavery with many other humans at the end of *Crossover*. In this episode, "Smiley" kidnaps Sisko from "our" universe easily enough, and forces him to play the part of the mirror Sisko, who was recently killed. His mission: to find Jennifer, who is a scientist working on a sensor array that will allow the Intendant to pinpoint and eliminate her enemies in the Badlands, and convince his ex-wife to ally herself with the human rebellion.

It all seems simple enough, but we're introduced to a new lineup of alternate universe rebels, including Rom, Dax, an anti-authority Bashir and *Voyager*'s own Tuvok, who is the rebels' voice of reason in this reality. Thankfully, the focus somehow manages to remain on Sisko and Jennifer despite all the distractions. The late alternate-Sisko was apparently quite the ladies' man, as his counterpart discovers: it was quite clear in *Crossover* that Sisko had a thing going with Intendant Kira, and here we learn that he's got a relationship with the mirror universe Dax as well, something which "our" Sisko takes in an almost uncharacteristically smooth stride! I guess after the events of *Past Tense*, fitting in (no lewd pun intended!) is just second nature to our commander! Kirk must already be smiling down on Benjamin Sisko from the Nexus, saying "What a stud!"

I do have a small gripe with the ongoing alternate universe/alternate timeline obsession that *Trek*'s writers have. In *All Good Things*, we were shown a future which was invalidated by the end of the show. In *DS9*'s own third season premiere *The Search*, an apocalyptic confrontation was dismissed as having been a virtual-reality scenario that didn't really happen. The *Mirror, Mirror* thread that *DS9* has been following offers some consolation in that we see that the good guys - and the bad guys - from "the other side" can pop through and get some manner of revenge on interlopers from the more familiar *Trek* universe. But at the same time, we're treated to the grisly deaths of Odo, Quark, Rom and now Sisko, and the impact of these events is lessened by the fact that they seldom, if ever, reflect on the events that take place in normal *Trek* lore.

Perhaps it's time to close the book on the fan-adored *Mirror, Mirror* universe for once and for all. There have been few moments of *DS9*'s two visits to this other dimension which have approached the originality or novelty of the original 1967 classic that started this whole mess. They have been formidable and fun attempts, though! - E.G.

Trek Musical Musings

I haven't been impressed with any of the music in any of the *Star Treks* for the past few years. The latest theme that is at least growing on me is *Voyager*'s theme, but this is nowhere near some of [Goldsmith's] earlier work (i.e. *The Motion Picture*, *Next Generation*, *The Final Frontier*). Neither McCarthy nor Chattaway seem to have the ability to "paint a picture" with music. Their music just seems to ramble in the background to fill in space. Now, on the other hand, let's think about James Horner who did *Star Trek II* and *Star Trek III*. His music had the drive that completed the picture, not just filling in a gap. You can list to a Horner score and "see" the scene that it goes with, and hooks? Horner has good hooks for days, no rambling here.

I hope I don't sound too critical, but as a former composer myself, I've always wanted the shot at doing a *Trek* movie, or maybe some clips in a *Trek* show. I just feel that the music could be a lot better and have more of a direction than it has recently. I was most disappointed with *Star Trek VI*. I figured with Nicholas Meyer directing, Horner would have returned; instead, we got the ramblings of Cliff Eidleman.

Now I step down from my soap box.

J. Courtney Garrard
Duluth, GA

Even More of "Even More Trek"

Got my March issue a couple of days ago. Wonderful! You had me going with that April Fools thing. I was starting to get angry with some of those movies. A Sulu vs. Cardassian one wouldn't be bad, neither would a find-Spock-type movie, but Riker losing the *Enterprise*? Just glad it was a joke. It had some really good reviews in it, too. (I totally agreed on *Sub Rosa*. That episode touched a bad nerve when I first watched it.)

Bobby Miller
Sadsburyville, PA

Editor's Notes and Associated Ramblings

In LogBook #8's Babylon 5 review for *Hunter, Prey*, it is stated that "Sinclair is summoned by Kosh for a meeting." Nyet. Sheridan was summoned by Kosh. Besides, according to all reports, Kosh has maxed out his long-distance calling card and couldn't afford to ring Sinclair up on the Minbari homeworld anyway, so that should've been a dead giveaway right there.

This month's color cover is an untitled original computer painting originally created in November 1994 on a Truevision TARGA+ graphics system; printing it out on a four-color laser printer required just a little bit of color-crunching, but the printed results are surprisingly good. Cover art (c)1994 Earl Green, all rights reserved; reproduction in any form without the artist's permission is strictly prohibited.

Oh Won't You Stay, Just A Little Bit Longer: as some of you may know, I've been planning on an evaluation of this newsletter to determine its health in terms of circulation, reader participation, financial status and - though admittedly a bit selfish - whether or not I want to keep doing this. In most respects, LogBook has passed its test and I plan to continue it for at least another full year. Circulation has not yet passed 20 readers, but participation from those readers is fairly active for a 'zine as relatively young as this one. About every other month we get two letters or e-mails of response, and only for the first time in this issue have I ever fished one of our "letters" from the computer nets, in this case J. Courtney Garrard's post from ILink, reprinted above with the author's permission because I felt it was relevant to LogBook's ongoing dialogue on the subject of sci-fi (and often more specifically *Star Trek*) soundtracks. I thought it offered a much-needed counterpoint to the views often stated in these pages. You guys don't disagree with us enough! Surely someone liked *Sub Rosa*! (That is a joke, by the way; for a 'zine with a circulation of under 20, an average of one letter per month is truly gratifying!)

Financially, LogBook got a C. One of my plans to remedy this is to keep subscription rates exactly the same, but to do away with full-color covers following August's issue, which will feature another such cover; I announced, when originally advertising LogBook on the nets for six-month subscriptions, that there would be a color cover every third issue, and I feel obliged to make good on that promise for our six-month subscribers. However, after August, the LogBook will commit to a black & white, nearly-all-text format. One interesting fact I discovered is that it would cost less to do ten pages in B&W than to do seven plus one in color! All in favor of ten pages...?

The purpose of the evaluation was not to try to find any excuse to stop publishing LogBook; rather, it was a "surprise inspection" to determine if we're truly going about it the right way. In the coming months, I plan on getting LogBook listed in Starlog's "fan clubs and newsletters" directory, and if possible, to run classified ads in *Sci-Fi Universe* and *Star Trek Communicator*, among other high-profile science-fiction-oriented periodicals. All I ask of you guys is that if you get a chance to give LogBook some word-of-mouth advertising, or a mention in print or in a computer message somewhere, please don't hesitate! Beyond the hassle of spending all of eight bucks, this is all I'd ask of any of you to help assure LogBook's future survival.

Other than that, you - and this newsletter - are doing just fine.

- E.G.

Second Thoughts On *Sliders*

by Earl Green

It's not going to be a frequent happening; we're really not planning on reviewing the same show twice, and what's more, I'd never try to second-guess anyone else's review. But in actuality, I'm not sure we're talking about the same show here.

The two-hour pilot episode of Fox's *Sliders* was harmless, and for the most part didn't even threaten to make a ripple in the pond of sci-fi television. However, while the hourly episodes that have followed it aren't making waves, they are making a lot more sense than *Sliders'* premiere installment - making for much better entertainment.

True, there are still problems; Professor Arturo (John Rhys-Davies) is still blustering about, and recently began parroting the original *Doctor Who* party line. "We are only tourists in this world, and we must not become involved!" (Although I suppose if we ever ran across non-interfering time travelers, or starship captains who always follow the Prime Directive, the universe would be quite a boring place. And one could almost see Rhys-Davies squeezing through the doors of the TARDIS with his palatable mix of intelligence, arrogance and charm.) Still, my favorite character and actor so far is Cleavant Derricks as Rembrandt Brown. At first, I was worried that his singing talents and occasional preening would wind up being his sole character trait, a facsimile of Cat from *Red Dwarf*; instead, he's often the lone pragmatist of the group, the one least likely to rush in where angels fear to tread. Between the plague, the end of the world and two American Revolutions 90s style, I can easily sympathize with this guy! That he's not a bad singer doesn't hurt either.

The most promising episode thus far has been **The Last Days**, in which the world's days are numbered as an asteroid prepares to collide with the Earth. Quinn and Wade find the home of the Quinn who inhabits that dimension, finding the house abandoned and semi-functional "sliding" equipment left in the garage. Rembrandt, despairing and finding nothing to do, first attends a wild party which gets a little too wild for even his tastes and winds up volunteering to serve "final meals" at a nearby church, while Arturo teams up with an obnoxious physics student - who was one of Arturo's students in his native reality - to create an atomic bomb and destroy the approaching asteroid. There is real live character development here, and I wouldn't have minded if they'd made the two-hour premiere out of **The Last Days**. Many important ideas were put forward and explored, including how much anarchy is too much, even in the face of certain doom. Not all of the intriguing ideas presented in *Sliders* are given enough time to be explored; in an episode in which the sliders take it upon themselves to bring democracy to a British-ruled America, Arturo jots down as much as he can remember of the Bill of Rights and hands it to a sympathetic young prince who can facilitate the document becoming law by royal decree. As Arturo mentions the right to bear arms, Rembrandt protests, saying that removing that portion of the Bill of Rights could save these people a lot of suffering in the future. This hot idea is dismissed when Arturo says, "No, this is the Bill of Rights!" Whoa! Talk about a wasted opportunity for some interesting, thought-provoking, significant discussion! At least some throwaway line about how the revolution happening around them couldn't have taken place without force. Unless *Sliders* musters the cojones to explore such issues, it will remain almost as harmless as the pilot.

One of the most consistent and enduring features of *Sliders*, providing great belly laughs upon recognition and a bit of lightweight social commentary, is the twisted alternate-universe equivalent of various common fixtures of American society in the 90's. In **The Prince of Wails**, Quinn and company wound up in an America which had never emerged from British rule, and turned on the telly only to find "Sheriff Arturo" - the Arturo produced by this alternate society - hosting a television show in which he made declarations of government policy and produced a lineup of "audience members" to agree with him on cue. Oddly enough, the Sheriff was broadcasting from an office set *remarkably* similar to that used by Rush Limbaugh. In the first hourly episode **Fever**, Arturo and Rembrandt watch an infomercial - hosted by one of those guys who actually does infomercials in our own dimension - for a protection kit against a plague that's ravaging the country. One of the pilot's high points was the fascist *People's Court*, complete with "Commissar" Wapner!

Another feature I get a real kick out of - though some fans spoiled by *Quantum Leap* may have found it less than amusing - is the non-sequitur opening and closing sequence convention that the series is adopting. In the opening moments of **Fever**, the sliders have been spending time in a wealthy San Francisco sitting on top of a plentiful oid field; **Prince of Wails** opens with our heroes clinging to the top of a building...because the ice caps have melted, San Francisco is underwater, and there's rather a large, highly-evolved shark closing in on them. These had nothing at all to do with the primary plot of those episodes!

There are still weaknesses which bear examination by the show's producers, though. Wade, the sole representative of womankind among the regular cast, comes across as a waif who begins to fall for any guy who shows her so much as common courtesy. If she didn't learn not to kiss strangers in **Fever** - that kiss resulting in her catching the plague - she'll never learn. And indeed, that is the biggest underlying limitation in *Sliders*: the characters still lack growth. In **Prince of Wails**, foolhardy Quinn says he wants a revolution, yeah, he just wants to change the world - but he nearly fries in the chair for not listening to Arturo's warnings. Eventually, you'd think they'd get a hint. Another element that bears some examination is the hint - or is it a threat? - of romance budding between Quinn and Wade. This on-and-off relationship has been present since the pilot, and no one seems to be able to decide if these two are that close or not. And they've got to stop running into duplicates of themselves! Honestly, the odds against them encountering a revolution-leading Wade, Sheriff Arturo or plague-spawning Quinn during every stop are astronomical.

Despite its shortcomings, *Sliders* is definitely showing promise. It may not reap the kind of audience that *Star Trek: Voyager* or *X-Files* pulls in, but it is showing signs of becoming more than just simple sci-fi for the late teen/early twentysomething crowd. With an injection of maturity and some courage in the writing, *Sliders* could well become a real contender.

STARFEST '95 continued from page 3

Frakes is soon preparing to go to Canada to film an ABC made-for-TV movie set in the 1800s. He will play a pioneer father of three. He and Marina are still doing voices for *Gargoyles*, but he has no idea when new episodes will air. Michael Dorn is still flying airplanes and is still single. Brent Spiner has a few projects in the works, and LeVar Burton is still producing *Reading Rainbow* and directing. Patrick Stewart is now filming his third film since *Generations*, and adaptation of *The Canterville Ghost*. Wil Wheaton is still working for NewTek, a computer company in Kansas. (Ed. Note - this is a strange coincidence; NewTek created the Video Toaster system used to create the exterior scenes and special FX on Babylon 5!)

When asked if he was disappointed in *Next Generation's* cancellation, his answer was an enthusiastic yes! He said they had all signed for an additional two years, and can only figure that Paramount stopped production for money reasons. "Greed, pure and simple! Bitter? *Moi!*!" He does plan to continue doing conventions, though at a rate of about 8 a year. He no longer signs autographs because he can't stand to know that he has to go and he's left frustrated people standing in line. He urged anyone who wants an autograph to simply write to Paramount requesting one and they'll get it for free.

He did talk quite a bit about how The Powers That Be got him to do all sorts of nasty, goofy things over the years of filming *Next Generation*, and how "doofus" Frakes would just do them. Incidents that stand out in his mind included dousing himself in musilage and printer's ink for the scene in *Skin of Evil*, and eating "Parthos a la Yuta" - which was really pineapple chunks dyed green. One bite and he'd have to let the makeup people scrub his teeth and gums with baking soda in order to continue shooting...

At the end of Frakes' talk, Robert Picardo came out and they sang a small duet for us. All in all, it was a very enjoyable guest appearance! Next September: Kate Mulgrew! (Of course, I already have my tickets and reserved seats.)

VOYAGES

LogBook entries continued from page 2

8 EMANATIONS

written by Brannon Braga
directed by David Livingston music by Jay Chattaway
Stardate 48623.5: Investigating the possibility of a new element detected in the rocky bodies comprising a planet's ring system, an away team beams down to one of the asteroids and finds the ground littered with dead bodies encased in a residual shell. As the away team conducts a visual survey - at Chakotay's request to avoid desecrating the ritually-disposed-of deceased - a subspace phenomenon occurs, prompting an emergency beam-out. But when the away team transports back to *Voyager*, Kim doesn't return, his place taken by a newly-arrived body. Harry finds himself among a race of ritualistic people who believe he has returned from their afterlife, and is constantly besieged with questions about "the next emanation."
Guest Cast: Jerry Hardin (Dr. Neria), Jeffrey Alan Chandler (Hatia), Cecile Callan (Ptera), Martha Hackett (Seska), Robin Groves (Hatia's Wife)

9 PRIME FACTORS

teleplay by Michael Perricone and Greg Elliot
story by David R. George III and Eric Stilwell
directed by Les Landau music by Jay Chattaway
Stardate 48642.5: *Voyager* is intercepted by a ship from Sakarris, a planet with an advanced culture renowned for its hospitality; Sakarran magistrate Gath offers an extended visit to his planet, which Janeway accepts. During this visit, Harry finds out that the Sakarrans have developed technology that could send *Voyager* at least halfway home, if not all the way. But the Sakarrans have their own rule - much like the Prime Directive - that will not permit them to share technology. However, a faction on Sakarris is willing to give a sample of their tractor to *Voyager's* crew in exchange for something only the outsiders can offer. Janeway will not conduct an unofficial or illegal exchange, but she finds out that there are those among her crew who will.
Guest Cast: Ronald Guttman (Gath), Yvonne Suhor (Budana), Andrew Hill Newman (Jaret), Martha Hackett (Seska), Josh Clark (Carey)

Alien Nation, Take Two

Production has begun on the second *Alien Nation* 2-hour movie for Fox, this time around based on the book *Body & Soul*. No airdate has been announced as yet. If all goes well, there may be another movie after *Alien Nation: Body & Soul*, though there are no series revival prospects at this point.

Bridger Under Troubled Waters?

Some recent reports have emerged from Amblin that, even if *seaQuest DSV* is renewed for a third season, star Roy Scheider may not return or may only return as a special guest for a handful of episodes. Scheider is reportedly asking for more creative control over *seaQuest's* travels, a request which has been turned down. Watch this space - and look for Bobby Miller's *seaQuest* updates - for further information. Information can also be obtained from the "Rescue *seaQuest*" Internet address on page 4.

Downtime Up And Running Again

Filming has recently begun on another almost-but-not-quite-*Doctor Who* video project. *Downtime* is in production in England, starring Nicholas Courtney as the Brigadier, Elisabeth Sladen as Sarah Jane Smith and Deborah Watling reprising her 1960s role of Victoria. This curious assortment of fans' favorite *Who* companions from the 60s and 70s is up against the Yeti, the furry robotic beasts seen in the *Who* stories *The Abominable Snowmen* in 1967 and *The Web of Fear* in '68, the latter of which marked the first appearance of the Brigadier. *Downtime* was originally to have been filmed and released in 1993 to coincide with *Doctor Who's* 30th anniversary, but the BBC's announcement that they would be producing a special *Who* revival story resulted in the delay of *Downtime*. The BBC then naturally cancelled their own special due to organizational problems (though rumors have been circulating since then that most of the Doctors were upset that the scriptwriter had given the largest role in the story to Tom Baker's Doctor).

Apparently, the BBC is reacting well to the prospect of former *Doctor Who* characters appearing in independent productions, since last year's *Zero Imperative* video - starring Colin Baker, Sylvester McCoy and Jon Pertwee as characters other than their respective Doctors - featured the return of the third Doctor's first companion Liz Shaw, played again by Caroline John. If the prospects of a *Doctor Who* revival from Fox should fall through (again), one wonders how long it would be before the character of the Doctor himself would appear in an independent video production.

Red Dwarf Creators Have High Hopes For Return

With Craig "Lister" Charles out of jail and out of court, *Red Dwarf* is said to be a viable entity again by creators/writers Rob Grant and Doug Naylor, who have also finished their third novel, *The Last Human*, based on their creation. (*The Last Human* is already available in hardback in the U.K.; it may take a few months to reach the States.) One possibility that Grant and Naylor have suggested is that the seventh season of *Red Dwarf* could have an even larger budget than the previous season in 1993 which, despite the BBC's tradition of sci-fi series that seem cheap in comparison to their U.S. contemporaries, was lavished with a great deal of money. Another and perhaps more intriguing idea that has been bandied about for *Red Dwarf's* future is that the seventh season will have the same number of episodes per season - six - but those episodes might wind up being 50 minutes in length, easily twice as long as previous years' stories. No official announcements have been made at this time, and the BBC will likely consider the publicity consequences of Charles' lengthy and very public trial while making their decision.

LOGBOOK Volume I, Number 9: April/May 1995

A non-profit sci-fi 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 - \$6.00 per six months. Please make checks or postal money orders payable to Earl Green. Submission policy - we are seeking reader submissions on just about anything of relevance, whether it be a review of a new or current series, a retrospective of past sci-fi series or movies, book reviews, or just about anything. Non-subscribing contributors receive a free copy of the issue in which their article is printed. Additionally, all letters or e-mail sent to us, unless specifically noted by sender, are considered fair game for reprinting (we assume you don't mind this unless you tell us otherwise!). All submissions must be accompanied by your real name and city. Mailing address: Earl Green, 501 Gamson Ave., Apt. #2, Fort Smith, AR, 72901-2512. Internet address: earl.green@f11.n3822.z1.fidonet.org. Editor/Layout & Design: Earl Green. Staff Writers: Robert Heyman, Robert Parson. Contributing Writer: Bobby Miller. LogBook file episode guide entries by Earl Green. Our Signalman on the Information Superhighway: Steve Prado. (c)1995 GFP (Glutton for Publication)

NEW SERIES REVIEW

Is This Fer Real?

by Robert Parson

The current rage in computer books is the "Dummy" books: *DOS for Dummies*, *Windows for Dummies*, *The Internet for Dummies*.

VR.5 is *The Prisoner for The Mentally Challenged*. The very fact that it can be compared, albeit slightly, to *The Prisoner* proves that this is not a dumb show. But that doesn't mean it's reaching as high as that classic examination of individuality and resistance.

Lori Singer plays Sydney, a telephone company technician with a penchant for computers. She stumbles upon the "fifth level of virtual reality" in which she can actually pull people into the fantasy. She doesn't quite understand this capability can't entirely control it. Now the government wants her and her knowledge.

The show is targeting many of the same issues as *The Prisoner*, and those are lofty goals. You have to give them a lot of credit for making the attempt. But *VR.5* leaves me a little cold.

Maybe it's the Patrick McGooohan and Lori Singer comparison that I can't bridge. Maybe it's *VR.5's* obvious overtures at being hip (either you're hip or you're not). Maybe it's the eight inch floppy disk drives. Maybe I'm just expecting too much.

And it is definitely better than *The Fifth Corner*, which was a blatant, but unsuccessful, attempt at becoming *The Prisoner* for the '90s.

VR.5 does, for the most part, succeed as a mystery thriller and in creating a menacing and foreboding mood. And Singer's detached acting style is actually a help to *VR.5*. And doggone it, she sure is cute.

Friday nights at 7:00 Central, *VR.5* is a good warm up for the truly cool and hip *X-Files*.

Legend continued from page 4

Legend from one of his book covers as an intervention on behalf of local landowners who refuse to sell their property to make way for a new railway. They need this help because the local sheriff is on the side of a scheming local widow who means to ensure her late husband's shady deal with the railroad will make her rich if the locals can be driven off their land. Bartok convinces Pratt to assume the Legend persona and become a hero to save the farmers - but Pratt has to give up some of his beloved vices to maintain his character's image.

There were in-jokes for just about every well-known guest player in this show, almost to the degree of being too cutesy: Tim Thomerson, in his first scene as the gunslinger-for-hire who was "voted as Man of the Year by the Texas Undertakers' Society," tells a courier to find Legend and deliver the message, "Tell him death is here for him," perhaps just a slight spoof of Thomerson's character in the *Trancers* series of straight-to-video flicks. Let's not even get into de Lancie in the driver's seat of his pre-Ford steam-powered jalopy, pointing a finger forward a la Picard and intoning "Engage!" - a moment which surely must've been engineered just for the show's promotional campaign.

So is it good? Is it bad? Is it ugly? It has potential. It smacks a bit of the late *Brisco County Jr.*, but written almost as if trying to lose the goofiness factor that endeared viewers - if only for a single season - to *Brisco*. Anderson and de Lancie are appealing leads - and it is good to at least see de Lancie in the role of a good guy even if the wizardly powers of his previous character seem to follow him from role to role. Where *Brisco* was the collision of the western and sci-fi genres, *Legend* seems to be a curious cross of western and superhero conventions. A lighter touch would benefit *Legend* greatly - if this show will loosen up and have a lot more fun with its two humorous heroes, it could become a sleeper hit and certainly a favorite for we "orphaned" fans of *Brisco County*.

EDITORIAL

The Galactic Enquirer ...Is Not Called "LogBook"

Yet again, someone's asked if I can bother to print some dish on the alleged romance between *Voyager's* leading lady Kate Mulgrew and frequent director Winrich Kolbe. The tabloids and tele-tabloids have been buzzing for weeks with all the news that Kolbe and his wife have separated in order for the director to go voyaging with Mulgrew, and the fan world has become infected with the same morbid curiosity.

It reminds me of an incident, only a few months ago, in which the computer nets were roaring with news of Nana "Kira" Visitor's alleged death at the hands of (A) her jealous husband, (B) a stalking fan, or (C) the ravenous Bugblatter Beast of Traal. These days, that conversation has lulled into a low rumble with lots of frequent references to Visitor's rumored separation from her husband. Gee, did we forget to include Amy Fisher in the list of people who fictionally offed everyone's favorite Bajoran a couple of months back? The "Nana is dead" story apparently started as a sick joke from a radio disc jockey in the Tulsa area.

I'll be frankly amazed if any of these people choose to show up at conventions ever again in the future. I don't want to be in the room the first time some dolt in the audience asks Kate Mulgrew if she's involved with Kolbe...

Of course, some actors might approach the inevitable gossipy questions with good humor. Another sordid tryst in the world of sci-fi TV has been talked about for months, this time springing from the *Babylon 5* production lot at Warner Bros., and this one has become official: Jerry "Garibaldi" Doyle and Andrea "Talia" Thompson are engaged. In a recent live-chat session on America On-Line, Doyle faced the question with the humor we've come to expect from his sarcastic *B5* character. A fan asked, "Has it been easier or harder to work with Andrea now that you're in a relationship with her?"

Doyle's reply: "It's much harder to get us out of the trailer."

Just keep this in mind next time you visit a convention, folks. These people are actors, which means they probably can withstand a certain amount of criticism of their performances. But their personal lives are their business, and usually don't become a matter of public record by the actors' own wishes.

This sort of rumormongering and garish fan involvement in the private lives of their on-screen heroes can get way out of proportion. Craig Charles, who plays Lister in the BBC's cult hit series *Red Dwarf*, was arrested in July 1994 on charges of rape. Only in March 1995 was he finally bailed and the charges against him dropped, the entire incident spawned by the self-proclaimed victim's jealousy over Charles' well publicized upcoming wedding. In the intervening months, fandom was crawling with all kinds of nasty rumors, possibly the wildest being that due to Charles' status as a public hero - particularly in the eyes of youngsters - there was pressure to reinstate the death penalty in Britain if he proved to be guilty. Come on now! The really touching part of fandom's outlook on the Craig Charles case, the thing that really made me feel glad to be human, was that the most concern seemed to be about whether or not there would be any more episodes of *Red Dwarf* made. Ah, the concern for the well-being of one's fellow man...it just gets you right here.

So please...nobody ask what's up with Kate 'n' Kolbe. I don't know. I don't want to know. And

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

April Birthdays

On April 6, 1937, Billy Dee Williams - you do remember Lando Calrissian, don't you?

On April 13, 1951, Peter Davison, the fifth *Doctor Who* and still the youngest actor to have played the part.

On April 18, 1949, Avery Brooks.

On April 20, 1951, Louise Jameson, known to *Doctor Who* fans as Leela.

On April 29, 1955, Kate Mulgrew.

Historical Data for April

On April 1, 1960, the world's first weather satellite was launched by the United States, though it operated for just under three months.

On April 4, 1983, space shuttle Challenger took to orbit for the first time with a crew of four.

On April 6, 1973, Pioneer 11 was launched, following Pioneer 10's footsteps to Jupiter and then going on to take the first close-up observations of Saturn in 1979.

On April 11, 1970, Apollo 13 was launched; well on its way to the moon two days later, the mission and its three crewmen were endangered by the explosion of an oxygen tank in the service module behind the command capsule. With both the Earthbound engineers and the resourceful crew improvising at top speed, the astronauts returned safely to Earth on April 17. A movie is in production, to arrive sometime this year.

On April 12, 1961, mankind left the confines of Earth; Yuri Gagarin was launched on his historic single orbit around the planet aboard Vostok 1. Twenty years later, the first U.S. space shuttle, *Columbia*, was launched into orbit on the same day.

On April 16, 1972, Apollo 16 was launched; it was the next-to-last manned trip to the moon thus far.

On April 17, 1967, the Surveyor 3 robot probe was launched to the moon to take pictures and soil samples; in late 1969, it was the first space probe to be "rediscovered" when Apollo 12 astronauts visited Surveyor 3, which was within walking distance of their landing site.

On April 19, 1971, the first experimental space station was launched, the Soviets' Salyut 1.

In Memoriam - The First Of Their Kind

On April 23, 1967, the first flight of the three-man Soyuz space vehicle was launched from the U.S.S.R. with a single occupant, Vladimir Komarov, aboard; after a brief but successful flight, Soyuz 1 returned to Earth...at over 400mph when its braking parachutes did not deploy. Komarov was killed instantly. Paralleling the tragic incident in which the three-man crew of Apollo 1 had burned to death on the launch pad three months earlier, the Soyuz capsule was re-evaluated extensively before another manned launch was permitted.

William Hartnell, the original *Doctor Who* from 1963 to 1966, died of multiple sclerosis on April 24, 1975.

(Note - since we "skipped" an issue in an effort to get back on schedule, this month's Databank covers both April and May. The column will shrink back to its normal size in the June issue!)

I don't think they're going to invite me into Mulgrew's trailer to gather evidence. It's not a matter of remaining idealistic about anyone's portrayal of any character - it's just none of our bloody business!

In closing, another thought from Jerry Doyle's online chat session. A fan asked who he enjoyed

May Birthdays

On May 3, 1936, actor Keir Dullea. Is that thing still full of stars?

On May 14, 1944, George Lucas, creator of *Howard the Duck*, and some other movies about civil wars in space and some archaeologist.

On May 22, 1941, Paul Winfield, popular guest star of *Star Trek II: Next Generation (Darmok)* and *Babylon 5* (Dr. Franklin's father in *GROPOs*).

On May 26, 1913, Peter Cushing.

Historical Data for May

On May 5, 1961, Alan B. Shepard became the first American astronaut in his suborbital Mercury 3 flight. On the same day in 1989, the Magellan space probe was launched from a space shuttle on a mission to map the surface of Venus. Initial technical problems upon its arrival in 1990 were overcome and its study of the planet was unparalleled. Its mission ended in 1994.

On May 14, 1973, Skylab was launched, but arrived in orbit in bad shape when air pressure during its launch ripped half of its solar energy collection arrays off. Its first three-man crew was sent along eleven days later, performing daredevil spacewalks to repair America's \$2,500,000,000 first space station.

On May 16, 1963, Gordon Cooper set the endurance record for the Mercury program, spending over 24 hours in orbit aboard Mercury 9. It was the last one-man spaceflight in American history. Mercury 7, manned by Scott Carpenter, was launched on May 24, 1962.

On May 18, 1969, Apollo 10 was launched, a "dress rehearsal" for the moon landing two months later; the landing module was tested in lunar orbit for the first time.

On May 27, 1978, the highly successful Pioneer Venus 1 probe was launched to Venus; after conducting groundbreaking observations of Venus for several years, it continued to relay data far beyond its expected operational lifetime, including long-distance observations of Halley's Comet in 1986 in lieu of a U.S. Halley probe.

On May 28, 1971, the Soviet Mars 3 probe became the first man-made object to land on Mars, but contact was lost during the descent phase. Two days later, the U.S. Mariner 9 probe achieved a stable orbit around Mars and conducted a survey of the planet and took the first pictures of its two moons.

In Memoriam - "Your Time Lord philosophy is egalitarian twaddle!"

Robert Holmes, the definitive script editor of *Doctor Who* who wrote many of that show's finest stories, as well as some winners for *Blake's 7*, died on May 24, 1986 after a long illness. He was responsible for the Sontarans, the Autons, *The Ark in Space*, *Pyramids of Mars*, *The Caves of Androzani* and *Trial of a Time Lord*; he also bestowed the name Gallifrey upon the planet of the Time Lords and virtually created the entire Time Lord mythology in the acclaimed and controversial 1976 installment *The Deadly Assassin*. To paraphrase his *Blake's 7* story *Orbit*, it was a trip we won't soon forget. Thank you, Bob - the editor awards you honorary posthumous membership in LogBook's Hall of Bobs.

working with the most in the first season of *B5*, and in the second season if the answer was different. Jerry simply referred them to the above answer.

Nuff said. Garibaldi would be proud. - E.G.