

# KEEP ON TREKKIN'

PART SIX: NEXT GEN'S  
NEW EPISODE INDEX

UPDATES AND CORRECTIONS:

A) Gates McFadden, our Dr. Crusher, must have had her baby. She is now appearing as marriage counselor Lisa Mahoney on the soap opera "All My Children." If we see her take on regular status we may never see our beloved Beverly again. Wear black and look for anything with Crusher on it.

B) "A Question Of Security," Jean Lorrain's NextGen novel, number 4 in Pocket (not Pickett's series, has been re-titled "Survivors." It's now available in the U.S. but I can't predict when it'll come out here.)

C) One of the regulars will undergo major changes. See the end of the article....

D) I'm quitting numbering these things. It's getting so that even I'm losing count. But just to set you straight here, last week was really part five. This is part six. Next week I'm just going to subtitle. Any way... the index.

CURRENT SERIES REGULARS: Patrick Stewart (Picard), Jonathan Frakes (Riker), LeVar Burton (LaForge), Micheal Dorn (Worf), Marina Sirtis (Troi), Brent Spiner (Data), Wil Wheaton (Wesley Crusher).

RATING SCALE: A Roger Evert 4-star scale, from zero being poorest to \*\*\*\* being excellent

#2- "Where Silence Has Lease" AIRDATE: Dec. 3, 1988

CAST REGULARS: Full Complement

PRINCIPAL GUEST STARS: Diana Muldaur (Pulaski), Earl Boen (Negulium), Charles Douglass (Haskell).

SYNOPSIS: The Enterprise is en route to rendezvous with some other starship when it encounters a type of rip in space. Picard decides that they should go in. (You get old, you lose the sharpness in your brain and make stupid decisions). Pretty soon, the ship discovers that they can't get out of the void, that they're just flying around in little circles. Turns out that our faithful crew has been taken prisoner (a "rats-in-a-maze" situation, as Troi and Pulaski point out) by a "scientist" named Negulium who wants to do tests on the "limited existence of humans." He wants, really, to find out what all forms of dying are like. At this, Picard and Riker initiate auto-destruct....

OPINION: Negulium is too much like season #1's Q (John DeLancie). But, like any good episode, it attempts to ask part of the human question. Rating: \*\*\*1/2.

#3- "Elementary, Dear Data" AIRDATE: Dec. 10, 1988

CAST REGULARS: Stewart, Frakes, Spiner, Burton, Sirtis, Dorn

PRINCIPAL GUEST STARS: Diana Muldaur (Pulaski), Daniel Davis, Alan Shearman (one was Inspector, one was Moriati... didn't specify)

SYNOPSIS: Pulaski and LaForge decide to challenge Data to solve an original Sherlock Holmes mystery, not written by Sir Arthur Conan Doyle or a variation thereof. Data, being "intrigued" by Holmes, as witnessed in last season's "Lonely Among Us," accepts. But LaForge makes the mistake of asking for an adversary who equals Data and not Holmes, aka the infamous Moriati, and Moriati takes over the Holodeck, and then the Enterprise itself.

OPINION: Not one of the better shows. The "trapped in the Holodeck" story was used last season in "The Big Goodbye" and "11001001," while the "let's take over the starship: story took precedence in" 11001001." Rating: \*\*1/2.

#4- "The Outrageous Okona" AIRDATE: Dec. 17, 1988

CAST REGULARS: Full Complement

PRINCIPAL GUEST STARS: Whoopi Goldberg (Guinan), Joe Piscopo (Comic), William O. Campbell (Okona)

SYNOPSIS: A "rogue" (Troi's definition) is taken aboard the Enterprise while Engineering repairs his small vessel. His name is Okona, a semi-clone of George Lucas's Han Solo (don't we love him), roughly comparable to the Lounge Lizard. In short, he's not exactly the most polite guy in the world. In the meantime, Guinan inquires of Data, "Do you really know what's funny?" and would dear little Data really know? He's been trying to learn for ages. So a Holodeck version of Joe Piscopo is materialized to teach Data in the ways of Comedy. Okona, on the other hand, is not having fun when he learns that the people he's running from for his alleged crimes (robbery and unwed fatherhood).

OPINION: Not bad. But I liked Data's subplot better than Okona's main one. The ending was contrived and Okona seems too much of a Star Wars rip-off for my tastes. Now, if only they'd bring back Piscopo.... Rating: \*\*\*

#5- "Loud As A Whisper" AIRDATE: Jan. 14, 1989

CAST REGULARS: Full Complement

PRINCIPAL GUEST STARS: Diana Muldaur (Pulaski), Marnie Mosiman, Thomas Oglesby, Leo Damian (Chorus members), Howie Seago (Riva)

SYNOPSIS: Enterprise is ordered to transport a mediator to a planet whose two major landmasses are at war (I mean the people!). The mediator turns out to be deaf. He can read lips, and communicates through three people who read his thoughts and speak them. These three, named the Chorus, are killed when they beam down to this warring planet. The rest of the episode is spent mostly with Deanna Troi, Riva, and Data. Riva can only communicate through sign language now, and nobody understands him until Data learns his signs. But his feelings can't come through with Data's interpretations. Riva is so full of grief at his Chorus's death that he now refuses to return to the warring planet and mediate peace negotiations, and wants Troi to do it....

OPINION: Excellent! Maybe this is influenced by my opinion of Marina Sirtis/Deanna Troi, but this and the season premiere ("The Child," as seen in Part Three) are my two favorite episodes this season. I've watched this over and over and can't get enough of it.... so I'll tell you something.... this could be love! Rating: \*\*\*\* plus

FURTHER COMMENTS: At the end of this episode, we are left hanging for one reason which could change NextGen forever: Geordi LaForge's VISOR may no longer be necessary. Dr. Pulaski claims that she might be able to give LaForge either eyes that see with a twenty percent reduction of the VISOR's effects, or normal vision. Starlog Magazine reports that LaForge WILL go through with the operation on his eyes after deciding on normal vision. Since NextGen is now going into second season repeats, we won't know the results of this operation for a few weeks. A real shame....

CASSANDRA CARLISLE

# ★ POWER IN THE DARKNESS ★

KWAME DAWES WITNESSES A SIGNIFICANT THEATRE EVENT

*The Road To Mecca*

Writer: Athol Fugard  
Director: Sharon Pollock  
Designer: Terry A. Bennett  
Cast: Pat Armstrong (Miss Helen), John Innes (Marius Bylefeld), Susan Stackhouse (Elsa).



Sharon Pollock's staging of Athol Fugard's *The Road To Mecca* is impressive. The acting is strong, the directing is tidy and evocative and the design for the set is effective without being overbearing. However, the greatest credit that may be given to the staging is that it enhances the power and complexity of Fugard's script.

The psychological drama revolves around three well shaped characters who battle through cross-currents of emotional relationships to come to a greater understanding of the individual's quest for direction - for a road to their personal "Mecca". Helen, played with control and pathos by Pat Armstrong is an aging artist who has pulled away from the conservatism of a rural South African community to become an artist in search of a voice, an expression of the inner self. Her strength and individuality so impresses her young protegee, Elsa, (Susan Stackhouse) a radical school teacher from Cape Town, that she becomes thoroughly entangled in a moving relationship with the older woman. The triangle is completed by Marius Bylefeld, (John Innes) a pastor of the Afrikaaner Reformed Church whose love for Helen is superseded in intensity only by the stringent efforts he makes to conceal it through platitudes and a semblance of pastoral condescension. Marius wants to move Helen to an old age home because she is seen by him as an incompetent and one unable to live alone. Elsa is so impressed with Helen that she will not accept the assumed weakness of the older woman. Her conviction is that the small community is intimidated by Helen's independence and non-conformity, and that the entire plan to move her is a part of an attempt to allow the racist,

bigoted conservatism to persist in the community. Helen is a threat to that order. Marius admits his conviction that Helen is being led astray by her fallen state in the intense three-way conflict that ensues in the play.

The play has been described as a departure for Fugard especially since the cast is an all white cast and since the issue of Apartheid is not as explicitly dealt with as it is in plays like *Sizwe Bansi Is Dead*, *Island* and *Statements*. However Fugard's *Hello Goodbye* is an all white piece that does not deal explicitly with the "black issue"

but like *Mecca* focuses on the experiences of the white community in South Africa. It would be shallow to regard *Mecca* as a play that does not add to the critical statement against the system of apartheid since it would indicate an overlooking of the comment that the play is making on the hypocrisy and internal conflict that the Afrikaaner community is experiencing. The myopic vision of the Reformed Church and its uncanny capacity to stifle individual thought tied to the constant determination to maintain the old way of things is a direct commentary on one of the central dilemmas facing South Africa today. It also explains the survival of Apartheid over these years. Pastor Bylefeld's ability to make a distinction between the needs and rights of the blacks and those of the whites with moral conviction is indicative of the dilemma that the play represents.

The vision of disunity and consuming darkness is relentless in the piece. Helen's proclamation of self in the end is undercut by Fugard's well publicized statement that the actual Helen did kill herself ultimately. The darkness that Helen says she must cope with is the darkness of death. In the end she is ready to face death. The Afrikaaner regime has seen to the sacrificial death of another who seeks to break the stereotype. Helen is a symbol of all those

oppressed by the South African regime. Her "death" is beautiful, victorious, but tragic despite this. Fugard does not "kill" her in the play, but we can't avoid the gloom that is caught in the fading of the

*The Road To Mecca* represents the work of a writer with an honesty about the torment that the conflict of ideas and ideologies can induce. Fugard's grasp of the nuances of the relationship between two women is highly commendable in its sensitivity and his capacity to establish the subtlety of emotion existing between Marius the pastor and Helen is a *tour de force* of writing. The actors have on the most part understood the language of the work and manage to sustain the lengthy monologues and dense dialogue with a common sense and emotional integrity that is admirable. They themselves would agree that with each performance another subtlety in the carefully wrought tapestry of human relations is discovered. The humility that such discovery evokes is what makes the production at the Playhouse a shared experience between audience and actor in their joint quest for understanding and empathy.

The play will run for another two nights and if you have not

seen it as yet you should. For those who have come to regard South African whites as inhuman monsters, this play will be an eye-opener, and for those who haven't understood the sheer victimization that Apartheid is, this play's treatment of discrimination and its expose on the system that births the attitudes we have come to resent should be quite a revelation. Above all, the play becomes a warning to all societies that assume that whatever is old and established is good. Indeed the New Bethesda of Fugard's *The Road To Mecca* could easily be Mississippi's Oxford. Theatre New Brunswick must be commended for daring to challenge as with as much craft and power as they did.

# ★ DEMENTIA THIRTEEN ★

The UNB Film Society is back in action and ready to indulge your penchant for both high and low culture. To start off the season: *Dementia 13* (1963), the first film by Francis Ford Coppola (*Apocalypse Now*), will be shown along with *Two Men and a Wardrobe*, an early short film by Roman Polanski (*Rosemary's Baby*, *The Talent*).

*Dementia 13* is a violent psychological thriller set on the grounds of an eerie Irish castle where a series of hatchet murders marks the anniversary of a little girl's drowning. Directed by Coppola (at age 24) on a

\$22,000 budget, it remains one of the most atmospheric and inventive horror pictures ever to have come from the American minor leagues.

*Dementia 13* and *Two Men and a Wardrobe* will be shown on Saturday,

Jan. 28 and Sunday, Jan. 29 in Tilley 102 at 8:00 pm. Memberships can be purchased at the door.

Pam Loughheed  
Maria Kubacki

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