



The Academy Monitor

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VOLUME 4, ISSUE 1



FROM THE COMMANDANT



Greetings from the great Halls of Learning, Starfleet Academy

"I believe that every person is born with talent." [Maya Angelou](#)

I read this and immediately thought about the talent I have seen through our directors, old and new. Just within the past couple of months and much so in the past month; courses have been added to existing colleges, College of Federation Studies has been rewritten by Carol Thompson and there have been many takers thus far.

The old website, which is being kept up to date for requesting courses until the new one is ready, is available to all members at <http://acad.sfi.org/courses/courserequest.php>

Please pass this information around to all your fellow STARFLEET members.

There is no reason for anyone to not be able to request courses at the Academy and enjoy so much we have to offer.

As of this writing, we are preparing for the annual Red, Blue and Gold Squad Awards that will be presented at the International Conference 2011, in August. Heck, I'm actually going to be able to go and represent the Academy for a change. I'm really looking forward to meeting many of you in person, whom up to now have only be in contact with by email. It will be great to connect the names with faces.

PROMOTIONS: Congratulations to the following on a well deserved promotion:

Bruce O'Brien to Brigadier General
Jill Tipton to Fleet Captain
TJ Allen to Lieutenant Colonel

Adm. Peg Pellerin,
SFA Commandant
academy@sfi.org OR mrspeapod@myfairpoint.net

"When one door of happiness closes, another opens; but often we look so long at the closed door that we do not see the one which has been opened for us." Helen Keller (1880-1968)



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AROUND THE ACADEMY

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"Learning is not attained by chance, it must be sought for with ardor and attended to with diligence."
~~ Abigail Adams (1744 - 1818)

ACADEMY COLLEGE NEWS/NEW COURSES OFFERED:

See page 3 & 4 for details

STAFF NEWS:

See page 5 & 6 for details

ACADEMY GRADUATES:

See the list beginning on page 7 thru 13

ACADEMY DEGREE PROGRAM

See the list on page 14

BOOTHBY AWARDS

See the list on page 15



SO YOU WANT TO BE A DIRECTOR

Do you want to serve the membership on a one-to-one basis? Do you want to share your educational experience with your fellow Trekkers? There are a few basic requirements to join the faculty of STARFLEET ACADEMY.....See page 6 for details.



ACADEMY COLLEGE NEWS



Ladies and Gentleman of STARFLEET, lend me your ears. I am not here to request fresh recruits for the College of Intelligence Operations, but I am here to tell you about the College.

First of all, I became Director of the College of Intelligence Operations in September 2010. I have seen a few applicants coming through the door and taking some courses. The College of Intelligence Operations consists of schools which cover real life world of Intelligence and Espionage.

There are multiple schools in the walls of the college and I will let you know of them.

First, there is the School of Espionage. This school covers the way and the means of how Espionage is conducted and accomplished as well as some of the terminology which is used. There are 13 courses in this school.

Second, there is the School of Intelligence History. This school covers the Intelligence gathering and Espionage as it relates to U.S. History. There are 10 courses in this school.

Next, there is the School of Insurgent Studies. This school covers a factual study into the groups and methods, as well as the counter methods used by those on the front lines in the war on terrorism. There are 28 courses in this school.

Next is the School of Intelligence Gathering. This school offers studies on the wide range of gathering Intelligence. You can explore the ways and means of observation, interrogation and delve into the dark side of

the ways in which people get the information they want. There are 24 courses in this school.

The College of Intelligence Operations is only one of the six colleges in the Institute of Intelligence and Espionage. If you would like to try your hand at the College of Intelligence Operations, be my guest. Put your mind to the test and see where you can go from there. And in the end maybe you would like to try the other Colleges too, like College of Bond, James Bond, College of Cryptography, College of Intelligence in Media, College of Intelligence in Sci-Fi, and the College of Military Intelligence.

Again, come and see all the fun that can be had within the STARFLEET Academy.

Major TJ Allen,
Director, SFA College of Intelligence Operations



Announcing new exams for the College of Abnormal Psychology.

Interested in Phobias? What causes Phobias? What are the treatment methods for Phobias? What are the names of Phobias?

Find out the answers to these questions and more.....PHO-101 thru PHO-201 available now.

Also available: Psychosexual Development (Mature Content)

FCapt. Cher Schleigh
Director of College of Abnormal Psychology
cherschleigh@gmail.com



ACADEMY COLLEGE NEWS



UFP Member: Bajor

Bajoran Orientation College

Institute of Alien Studies

Imagine a species that had already been writing poetry half a million years ago; a festival celebrated exactly the same way for 17,000 years; a religion unchanged since Earth's last Ice Age; intrepid pioneers venturing into the unknown cosmos on nothing but a compass and winches. Discover all this and more, when you explore the world of...the Bajorans.

Contact information:

Bajoran Orientation College

Dewald DeConing

dewald.deconing@gmail.com

COLLEGE OF LAW ENFORCEMENT HISTORY

Rear Admiral Glen Diebold,

Director

USSniagara@roadrunner.com

10 Mafalda Dr

Cheektowaga, NY 14215-2017

School of Law Enforcement History

SLEH 101 ANCIENT TO MIDDLE AGES

SLEH 102 1600 TO 1900

SLEH 103 1900 TO PRESENT

SLEH 104 BADGES

SLEH 105 INTERNATIONAL POLICE

SLEH 106 THE F.B.I. PART 1

SLEH 107 THE FBI PART 2

SLEH 108 I.C.E. (IMMIGRATION, CUSTOMS ENFORCEMENT)

SLEH 109 BATF (BUREAU OF ALCOHOL, TOBACCO, AND FIREARMS)

SLEH 110 CRIME AND PUNISHMENT PART 1

SLEH 111 CRIME AND PUNISHMENT PART 2

SLEH 112 CORPORAL PUNISHMENT

SLEH 113 CAPITAL PUNISHMENT PART 1

SLEH 114 CAPITAL PUNISHMENT PART 2

The College of Law Enforcement history studies the history of law enforcement from ancient times through to 2000. Included in this is the development of police forces and their most notable accoutrement, the Police Badge. Courses study the development of International policing and 3 of the US's more notable Law enforcement agencies. In crime and punishment the courses look at what was done once the criminal was brought to justice as well as the look at the differences and methods used in Corporal and Capital Punishment.

Dear Fleeters:

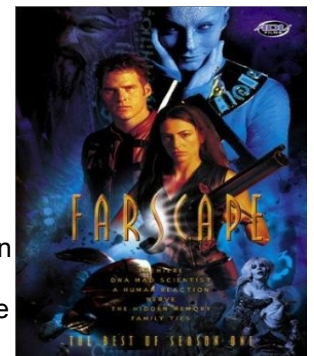
There are new exams in the College of Farscape. We have spotlights on our main characters and other exams which you would be interested in if you were a big Farscape fan! Stop on in and take a look at the exams you can take.

Best Wishes!

F. Captain Cher Schleigh

USS Atlantis, R7

cschleigh@gmail.com





ACADEMY STAFF NEWS

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STAFF CHANGES & NEW OFFERINGS

“Education
is a
wonderful
thing. If
you
couldn’t
sign your
name
you’d
have to
pay
cash.”
~~ Rita
Mae
Brown



COLLEGE CLOSURES

College of Star Trek Chronology-retired

REWRITTEN COLLEGES

College of Federation Studies – Carol Thompson

Cadet College of Security – Richard Hewitt

NEW COLLEGES

Bajoran Orientation College – Dewalt Coning

College of Military Movies – Director James Herring

College of Law Enforcement History – Director Glen Diebold

College of World Wide LE Agencies – Director Glen Diebold

College of Law Enforcement Resources – Director Glen Diebold

College of Spaceflight History – Darlene Harper

STAFF CHANGES

Institute of Military Studies – Willis Burhans

DIRECTOR CHANGES

Cadet College of Security to Richard Hewitt

College of Federation Studies to Cher Schleigh

College of Intelligence in Sci-Fi to Franklin Newman III

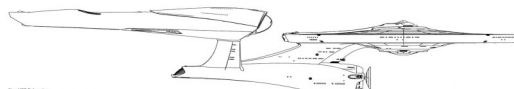
College of Cryptography to Franklin Newman III

College of Intelligence Operations to TJ Allen

College of Science Fiction Cinema: Alien Contact to Scott Schaller

College of Economics to Josephine Fisher

Vulcan Academy of Science to Shawn Gregory





ACADEMY STAFF NEWS

Page 6



▲ CONGRATULATIONS TO BRUCE O'BRIEN
PROMOTION TO BRIGADIER GENERAL!

▲ CONGRATULATIONS TO TJ ALLEN
PROMOTION TO LIEUTENANT COLONEL!

▲ CONGRATULATIONS TO JILL TIPTON
PROMOTION TO FLEET CAPTAIN!

▲ CONGRATULATIONS TO TOM PAWELCZAK
PROMOTION TO REAR ADMIRAL!



ACADEMY INFORMATION

Further information about the Academy, its staff and faculty, courses offered, and scholarships will be found at the following website:

<http://acad.sfi.org/courses/index.php>

SO YOU WANT TO BE A DIRECTOR

Basic requirements are: Be at least 18 years of age and have taken OTS, OCC, and FOS 101.

To assume a vacancy, you must pass all of the exams in the College, or if a large college, 75% of the exams.

To direct a College of your own creation, first check the College catalogue to make certain your idea is not already being used.

If the concept is not being used elsewhere, submit a College outline, exam, and key to the Course Development Contact, Carol Thompson at:
betazoid@mosquitonet.com.

She will determine where your College fits within the Academy structure and introduce you to your Dean, who will lead you through the approval process.



ACADEMY GRADUATES

JANUARY 1, 2011 TO MARCH 31, 2011

4207 graduates = Approx. 1402 per month ave.

ALIEN STUDIES

Adam Wenclewicz (11)
 Angela Landry (3)
 Angie Smith
 Barbara Paul
 Bari Pitcher (4)
 Brian Pickett (8)
 Brian Wiskus
 Carolyn Peters
 Catherine Pierce
 Chris Tolbert (2)
 Derek Allen (4)
 Derrek Kyzar
 Edward Tunis
 Eric Johannson (5)
 Eric Larkin
 Erik Stubblefield (5)
 Franklin Newman (2)
 Gary Tiny Hollifield (7)
 George Ann Wheeler (3)
 George Balopitas
 Hooper Hooper (27)
 Ian Keith
 James Herring (5)
 Jared Fielder (2)
 Jari James (9)
 Jeff Radford (4)
 Jeffrey Davis (7)
 Jennifer McFarland (2)
 Jeremy DeSpain (4)
 Jeremy Skelton (9)
 Jill Tipton (15)
 John Spiegel

Joseph Hoolihan (9)
 Josephine Fisher (6)
 Karen Norris (3)
 Kirk Freeman (5)
 Larry French (3)
 Louise Hup (2)
 Mark Anderson
 Matthew Ezell (2)
 Matthew Petroski
 Michael Branch
 Michael Garcia
 Michael Wyant
 Morgan Delaney (3)
 Pamela Nery (2)
 Patrick Devine (6)
 Paula Sandusky (4)
 Peter Yohe (13)
 Rachael Hall
 Randy Davis (4)
 Robert Page (4)
 Russell Ruhland (18)
 Shanon Lindbloom (3)
 Theresa Bristow (3)
 TJ Allen (3)
 Tristan Erickson (2)

CADET STUDIES

Carol Thompson (8)
 Catherine McKean
 Catherine Ramsey (10)
 Christopher Hewitt (2)
 Dawson Tolbert (2)

Emily Schulman
 Erik Stubblefield (2)
 Gary Tiny Hollifield (2)
 Jacob Hollifield
 James (Jamie) Delantonas (3)
 Marlene Miller (5)
 Richard Hewitt (4)
 Russell Ruhland (2)
 Stephanie Wade

FOREIGN AFFAIRS

Adam Wenclewicz (14)
 Adrian Jones (2)
 Angela Landry
 Bill Rowlette (2)
 Brian Landry
 Carol Thompson (10)
 Donald Dobrin
 Douglas Mayo (3)
 Eric Johannson (4)
 Franklin Newman
 Gary Tiny Hollifield (4)
 Gemma Sinclair (2)
 James Herring (4)
 Jeffrey Davis
 Jeremy Skelton
 Jill Tipton (9)
 Joseph Hoolihan (3)
 Joseph Sare
 Julie Prescott
 Larry French (11)
 Marie Wilson (8)

Masibindi Mother Courage Miller (2)
 Matthew Barclay
 Michael Wyant (4)
 Michael Wyant
 Monika Reinholz
 Oliver Savander
 Paul Rikard (4)
 Rich Edwards (4)
 Richard Hewitt (4)
 Richard Sams
 Robin Van Cleave
 Russell Broomfield
 Russell Ruhland (3)
 Sean Niemeyer (4)
 TJ Allen (4)
 Wayne Killough (2)

FANTASY, HORROR & SUPERHEROES

Alys Tremellwyn (22)
 Angela Landry
 Ariana Heller
 Bill Rowlette
 Brian Miller (2)
 Brian Pickett
 Carol Thompson (35)
 Debbie French
 Douglas Mayo (7)
 Eric Johannson (2)
 Erik Stubblefield (33)
 Gary Tiny Hollifield (6)
 George Ann Wheeler (87)





ACADEMY GRADUATES

JANUARY 1, 2011 TO MARCH 31, 2011

4207 graduates = Approx. 1402 per month ave.

George Parker (2)
Glendon Diebold
Hillary Miller
James Herring
James McClure
Jeffrey Davis (18)
Jim Hutley
Joanne Schoenthaler
John Wilson (10)
Julie Prescott
Larry French (7)
Leanna Morgan
Lorin Stubblefield
Marlene Miller (35)
Melissa Lillie (2)
Michael Timko (2)
Nicole Bollinger
Peter Yohe
Randy Davis (2)
Richard Hewitt
Ros Haywood (2)
Russell Broomfield (2)
Russell Ruhland (3)
Scott Schaller
Sean Niemeyer (2)
Shane Russell
Sharon Norris (2)
Sharon Rowlette
Thomas Pawelczak (5)
Victoria Nicholls
Wayne Smith

INTELLIGENCE & ESPIONAGE

Adam Wenclewicz (65)
Beverly Stefl
Bill Califra
Bill Rowlette (3)
Carol Thompson (11)
Christopher Barry (2)
Darren Higgins
Dave Blaser
David Giles (9)
Dixie Savander (3)
Donald Dobrin (2)
Eric Johannson (2)
Eric Larkin (3)
Eric Schulman (1)
Erica LaFata (3)
Erik Stubblefield (7)
Franklin Newman
Gary Tiny Hollifield
George Ann Wheeler (10)
Glendon Diebold (9)
Glenn Thomas
Gordon Tenney (2)
James Chapman (2)
James Herring (6)
James Lambeth
James Maarsingh (13)
Jeremy DeSpain (6)
Jeremy Skelton (10)

Jim Hutley
Joanne Schoenthaler (6)
Joseph Gallagher (2)
Joseph Hoolihan (7)
Joseph Sare (2)
Josiah Smiddy (4)
Karl Zielezinski
Kurtis Nutt
Larry Neigut
Marcus Easterly (6)
Marie Anderson (2)
Marlene Miller (4)
Melanie Cummings
Michael Garcia (5)
Michael Tolleson (10)
Nicole Beyer
Nicole Bollinger
Nila Diebold (2)
Norma Langlois
Oliver Savander
Pamela Nery (2)
Patrick Devine (9)
Peter Yohe
Richard Hewitt (17)
Robert Frizzell (2)
Robert Westfall (4)
Ros Haywood (2)
Roy Willis
Russell Ruhland (3)
Sean Niemeyer (5)
Shane Russell (3)

Thomas Pawelczak (19)
TJ Allen (11)
Wade Hoover
Wallace Cady
Wayne Killough
William Hof

LAW ENFORCEMENT & EVIDENCE

Bill Rowlette (10)
Carol Thompson
David Giles (10)
Donald Dobrin (3)
Eric Johannson (10)
Eric Schulman (10)
Glendon Diebold
James Herring
Jeremy DeSpain
Jill Tipton (10)
Josephine Fisher (9)
Mykah Byers
Oliver Savander (9)
Richard Hewitt (3)
Sean Niemeyer (9)
Steven E Parmley (7)
TJ Allen (10)
Wayne Smith (9)



ACADEMY GRADUATES

JANUARY 1, 2011 TO MARCH 31, 2011

4207 graduates = Approx. 1402 per month ave.

LEADERSHIP STUDIES

Aaron Rice	Dale Wilson	Jari James	Lowell Whitaker
Adam Cook	Daniel Adams	Jason Avalos	Maria Fricke
Adam Wenclewicz	Daniel Drumm	Javere Siyah	Marie Lane
Adrian Jones (10)	Daniel White	Jenieve Grimes	Marie Wilson (9)
Alan Farner	Danielle Shepherd	Jennifer Goonan	Mark Polanis
Anastasia Moren	David Fricke	Jereme Pierce	Matthew Scott
Andrew Arnett	David Giles (2)	Jeremy DeSpain (2)	Megan Schroeder
Angela Landry	David Pitts	Jessica Pehrson	Melinda Coates
Angie Smith	David Sargent	Jill Tipton	Melissa Hadley
Anthony Dowling	David Stayduhar	John C Sullivan (3)	Michael Garcia
Arthur Sherman	Derek Allen	John Hanohano	Michael McCoslin
Bari Pitcher	Derrek Kyzar	John Lewis	Michael McCoy
Ben Naylor	Drew Ketchen	John Spiegel	Michael Seim
Bethanie Sloan	Elizabeth Laney	Jon Cording	Michael Uchman
Blake Hardy	Emma Hanashiro	Joseph Gallagher (3)	Mike Mayeux
Brandon Deller	Eric Boss	Joseph Hoolihan (4)	Mike Thomas
Brian Pickett	Eric Pitcher	Joseph Sare (12)	Mitchell Willie
Bryan Tobeck	Faith Eheart	Josephine Fisher	Monika Reinholz (2)
Charles Robinson	Franklin Newman (7)	Josiah Smiddy	Nicholas May
Charles Thompson (2)	Gari Tisdale	Julie Prescott (3)	Nicole Beyer
Charlotte Wilson	Garrett Manuel	Kasey Cowell	Pablo Rodriguez
Cher Schleigh (2)	Gemma Sinclair	Katie Jackson	Patricia Baxter
Chris Tolbert (4)	George Mustafa	Ken Cunning	Patricia Grammer
Christopher Barry	Gordon Tenney	Kenneth Cribbs	Patrick Barnes
Christopher Davidson	Hooper Hooper	Krista Darbyshire	Patrick Devine
Cindy Jenkins	Ian Keith	Kurtis Nutt (2)	Paul Mastovich
Clemma Ruble	James Chapman	Laura Black	Paul Williams
CP Dalen	James Lambeth	Leo Brunelle	Peter Chow
	James Maarsingh	Liam Wilson	Peter Hopkins (2)
	Janet Dugas	Lisa McDonald	Rachael Hall
	Jared Fielder (3)		



ACADEMY GRADUATES

JANUARY 1, 2011 TO MARCH 31, 2011

4207 graduates = Approx. 1402 per month ave.

Randy Davis (4)
Rhen Auxier (2)
Robert DiMatteo
Robert Frizzell
Robert Moren
Robert Page
Robert Robbins
Ros Haywood
Russell Ruhland (5)
Samuel Boylan
Samuel Hammonds
Sara Glenn
Scott Creamer
Scott Toupin
Sean Waitman
Sean Wilson
Shawn Cain
Shawnacy Dolan
Sherry Stoner
Steve Tweed (2)
Steven McKean
Stuart Griggs
Sue Logas
Tim Reklau
Timothy Wilson (2)
TJ Allen (3)
Tracy Clark
William Phillips
William Trimble
Zebariah Young (2)

MILITARY STUDIES

Aaron Rice (2)
Adrian Jones (2)
Andrew Arnett (3)
Angie Smith (7)
Barbara Buffington (2)
Bari Pitcher (2)
Brandon Deller
Brian Landry (2)
Bryan Tobeck (4)
Charles Robinson (5)
Cher Schleigh (5)
Chris Tolbert
Christina Kovar (6)
Christopher Barry (3)
Christopher McDowell (2)
Dan Benavidez
Daniel Adams (2)
Darren Higgins (9)
David Giles (11)
Derrek Kyzar (3)
Donald Dobrin (9)
Donald Glenn (2)
Drew Ketchen (5)
Duncan Nakada (7)
Edward McQueen
Edward Tunis (4)
Eric Johannson (8)
Eric Schulman
Franklin Newman (3)

Gail Perrin
George Mustafa (5)
George Parker(34)
Glenn Thomas (5)
Grahame Smith (5)
Ian Keith (2)
James Herring (3)
James Maarsingh (35)
Jari James (2)
Jason Schreck
Jay Ansky (3)
Jayden Tyronian
Jeff Radford (3)
Jennifer McFarland (5)
Jeremy DeSpain (9)
Jill Tipton
John Lewis (3)
John Spiegel (7)
Joseph Hoolihan
Joseph Sare
Josiah Smiddy (7)
Julie Prescott
Julie Prescott
Karen Norris
Kasey Cowell (7)
Ken Cunning
Kevin Miller (94)
Kevin Triscott
Kirk Freeman (3)
Kristen Key (4)
Kurtis Nutt (7)

Marcus Easterly (6)
Marie Wilson (3)
Mark Anderson (19)
Masibindi Mother Courage Miller
Matthew Ezell (2)
Matthew Petroski
Matthew Sherrouse (2)
Megan Schroeder (2)
Michael Branch
Michael Conard (11)
Michael Garcia (5)
Michael McCoslin
Mitchell Willie (3)
Monika Reinholz (9)
Morgan Delaney (6)
Nancy Hall
Nicholas May (7)
Nicole Beyer (6)
Nicole Bollinger (2)
Owen Swart (3)
Pablo Rodriguez
Parker Gabriel
Patrick Devine (7)
Peter Chow (7)
Peter Yohe (3)
Philip Bower (3)
Rachael Hall (6)
Randy Davis
Richard Hewitt (2)
Richard Sams (2)



ACADEMY GRADUATES

JANUARY 1, 2011 TO MARCH 31, 2011

4207 graduates = Approx. 1402 per month ave.

Robert Frizzell (2)
Robert Page
Robert Roush
Ros Haywood (7)
Russell Ruhland (12)
Scott Boening
Sean OConnell
Sean Waitman (9)
Sharon Norris (2)
Steve Tweed (2)
Steven McKean (2)
Theresa Bristow (2)
TJ Allen
Wayne Sexton
William Phillips (4)
Zachary Carter (2)
Zebariah Young (8)

SCIENCE FICTION STUDIES

Adrian Jones (22)
Alys Tremellwyn (66)
Angela Sexton (2)
Anne Glover (73)
Bradley Coleman
Brian Landry (1)
Brian Miller
Brian Pickett (3)
Carol Thompson (85)

Chris Tolbert (5)
Christina Doane (15)
Corey Grant (8)
Daniel White (3)
Donald Dobrin (4)
Edward Dougherty (5)
Edward Tunis (1)
Eric Johannson (8)
Erik Stubblefield (21)
Gary Tiny Hollifield (6)
Gemma Sinclair (7)
George Ann Wheeler (86)
Glendon Diebold
Grady Glover (73)
James Herring (2)
Jan Sleigh (5)
Jeffrey Davis (11)
Jeremy Skelton (6)
Jill Tipton (4)
Joanne Schoenthaler
Joseph Hoolihan
Josiah Smiddy
Kathy Bishop
Louise McCulloch (3)
Marie Wilson (50)
Mark Polanis
Mark West (2)
Marlene Miller (80)
Matthew Ezell
Michael Houle (4)
Michael Timko (5)

Patrick McAndrew (5)
Rachael Hall (4)
Rebecca Taylor
Ros Haywood
Russell Broomfield (3)
Russell Ruhland (5)
Ruth Lane (14)
Scott Schaller (37)
Scott Smith (3)
Sean Niemeyer (15)
Shane Russell
Sharon Norris (7)
Thomas Pawelczak (11)
TJ Allen (4)
Victoria Nicholls (6)
Wallace Cady
Wayne Killough (16)
Wayne Smith (23)

SPECIAL OPERATIONS

Adam Wenclewicz (2)
Amy Labbe (3)
Betty Ann Leverage (8)
Bill Rowlette (15)
Brian Pickett (2)
Carol Thompson (30)
Chris Tolbert (6)
David Giles (10)
Donald Dobrin (34)
Elizabeth Goulet (5)

Eric Johannson (41)
Eric Schulman (17)
Erik Stubblefield (3)
Gary Tiny Hollifield (10)
Glendon Diebold (31)
Glenn Newsome (2)
Grahame Smith (14)
James Herring (10)
James Maarsingh (39)
Jared Fielder (4)
Jason Cooper
Jeff Radford (11)
Jeremy DeSpain (13)
Jill Tipton (126)
Jim Hutley
Joanne Schoenthaler
Josephine Fisher (10)
Julie Prescott
Kyle Schugart (2)
Larry French (13)
Leo Rogers (19)
Marcus Easterly (6)
Mark Anderson (199)
Mark West (5)
Marlene Miller (15)
Masibindi MotherCourage
Miller
Mykah Byers (12)
Nila Diebold (2)
Oliver Savander (30)
Pablo Rodriguez (2)



ACADEMY GRADUATES

JANUARY 1, 2011 TO MARCH 31, 2011

4207 graduates = Approx. 1402 per month ave.

Patrick Devine (3)
Robert Westfall (19)
Ros Haywood (3)
Scott Schaller (26)
Sean Niemeyer (29)
Thomas Pawelczak (28)
TJ Allen (59)
Wayne Smith (28)
William Hof (4)

SCIENCE & TECHNOLOGY

Adam Wenclewicz (12)
Alfred Smith
Angie Smith (2)
Ann Boyd
Barbara Paul
Bari Pitcher
Bethanie Sloan
Betty Ann Leverence (3)
Bill Rowlette (5)
Brian Landry (3)
Brian Pickett (3)
Charles Robinson (6)
Christina Doane
Christopher Barry (8)
Christopher McDowell (2)
Dale Wilson
Daniel Dreesbach

David Giles (6)
David Sargent (3)
Diane Ruhland (5)
Donald Dobrin (5)
Edward McQueen
Eric Johannson (2)
Eric Schulman
Erik Stubblefield
Franklin Newman (8)
Gary Tiny Hollifield
George Ann Wheeler (2)
Harold Spears (5)
James Chapman
James Gallops
James Herring (5)
James Lambeth
Jari James (5)
Jeff Radford (3)
Jeffery Higdon
Jennifer Tenney (8)
Jill Tipton (7)
John Spiegel (2)
Josephine Fisher
Joshua Bailey (3)
Juanita Burlew
Julie Prescott (2)
Karen Mitchell Carothers
Karen Norris
Karl Zielezinski
Kirk Freeman
Kurtis Nutt

Leona Henry
Louise McCulloch
Marcus Easterly (6)
Marie Wilson (2)
Mark Polanis (8)
Mary Doman (6)
Masibindi Mother Courage Miller
Matthew Petroski (3)
Michael Garcia (3)
Michael Ginovsky (7)
Michael McCoslin
Monika Reinholz
Morgan Hahn (3)
Nicole Beyer
Patrick Devine (8)
Paula Sandusky (3)
Peter Yohe
Rich Edwards
Richard Hewitt (3)
Robert Page (3)
Robert Robbins
Robin Van Cleave
Ros Haywood (6)
Russell Broomfield (3)
Russell Ruhland (5)
Sean Niemeyer
Shane Russell (2)
Sheryl Lobue
Stephen Idell
Steve Tweed

Steven McKean
Summer Scott
Theresa Bristow
TJ Allen (6)
Victoria Lowe
Victoria Nicholls (6)
Wayne Killough (5)

STAR TREK STUDIES

Adam Wenclewicz (12)
Amy Labbe
Angela Landry
Angie Smith
Angie Smith
Barbara Buffington (4)
Brian Landry (2)
Carol Thompson
Christina Doane
Christopher Barry
Edward Tunis (10)
Eric Johannson
Franklin Newman (5)
Hooper Hooper
Ian Keith
James Herring (2)
Jari James (3)
Jayden Tyronian
Jeremy Skelton
Jerry Silber (7)
Jill Tipton



ACADEMY GRADUATES

JANUARY 1, 2011 TO MARCH 31, 2011

4207 graduates = Approx. 1402 per month ave.

Johnothan Babb (5)
Joseph Hoolihan (2)
Josephine Fisher (4)
Josiah Smiddy (6)
Marie Wilson (13)
Mark Anderson (13)
Patrick McAndrew
Rachel Arrighi
Richard Hewitt
Ros Haywood (11)
Russell Ruhland (35)
Sean Niemeyer (4)
Teresa Doil (2)
Teshie Huntzinger (6)
TJ Allen (5)
Wayne Killough (12)

THE ARTS

Adam Wenclewicz (5)
Barbara Paul (4)
Brian Pickett (4)
Bryan Jones
Carol Thompson (5)
Christina Doane
David Giles (3)
Donald Dobrin (4)
Douglas Mayo (3)
Erik Stubblefield
Franklin Newman (5)

Gary Tiny Hollifield (12)
George Ann Wheeler
George Parker
Grahame Smith (2)
James Herring (14)
Jan Sleigh
Jari James (2)
Jayden Tyronian
Jeffrey Davis (6)
Jill Tipton (5)
Joseph Hoolihan (6)
Josephine Fisher (2)
Josephus Ueffing (4)
Judy Waidlich
Julie Prescott
Keira Russell-Strong
Larry French (5)
Lisa Alleman (3)
Marlene Miller (5)
Matthew Sherrouse
Nicole Beyer (2)
Norma Langlois (2)
Pamela Nery (3)
Patrick Devine (2)
Rhen Auxier
Rich Edwards
Richard Hewitt (8)
Richard McCreery (8)
Robert Westfall (2)
Ros Haywood (8)
Russell Ruhland (5)

Sean Niemeyer (5)
Sean OConnell
Sue Logas (4)
Thomas Clark
TJ Allen (4)





ACADEMY DEGREE PROGRAM

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AWARDED FROM JANUARY 1, 2011 THRU MARCH 31, 2011

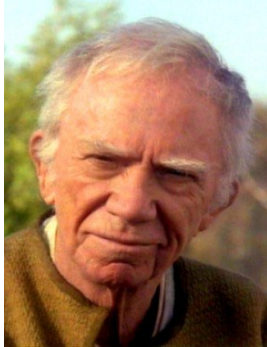
- ▲ 15202 - Franklin Newman III - Doctorate in Command - 1/19/2011
- ▲ 24548 - Carol Thompson - Doctorate in Law Enforcement - 2/22/2011
- ▲ 55471 - Glen Diebold - Doctorate in Law Enforcement - 2/22/2011
- ▲ 63097 - Oliver Savander - Doctorate in Law Enforcement - 2/22/2011
- ▲ 65659 - Eric Schulman - Doctorate in Science Fiction Studies - 1/19/2011
- ▲ 65659 - Eric Schulman - Doctorate in Alien Studies - 2/22/2011
- ▲ 66154 - TJ Allen - Doctorate in Law Enforcement - 2/22/2011
- ▲ 66997 - David Grate - Bachelor in Alien Studies - 1/31/2011





BOOTHBY AWARDS

AWARDED FROM JANUARY 1, 2011 THRU MARCH 31, 2011



**Starfleet Academy
Boothby Awards**

1500 Trilithium Star
02/16/2011 Thompson, Carol

1450 Platinum Star
01/07/2011 Thompson, Carol

1200 Latinum Star
03/14/2011 French, Larry
03/05/2011 Smith, Wayne

1150 Gold Star
01/16/2011 French, Larry
01/15/2011 Smith Wayne
03/28/2011 Wheeler, George Ann
03/25/2011 Fisher, Josephine

1100 Silver Star
02/26/2011 Gary "Tiny" Hollifield, Jr.
02/27/2011 Josephine Fisher
03/22/2011 Wheeler, George Ann
03/18/2011 Tipton, Jill

1050 Bronze Star
01/22/2011 Hollifield, Gary Tiny
02/21/2011 Tipton, Jill
02/03/2011 Fisher, Josephine
03/14/2011 Wheeler, George Ann
03/07/2011 Rowlette, Bill

1000 Omega
01/19/2011 Tipton, Jill
01/17/2011 Wheeler, George Ann
01/07/2011 Fisher, Josephine
02/03/2011 Rowletter, Bill
03/28/2011 Johannson, Eric
03/08/2011 Diebold, Glendon

950 Emerald
01/14/2011 Diebold, Glendon
01/07/2011 Tipton, Jill
03/19/2011 Johannson, Eric
03/01/2011 Stubblefield, Erik

900 Ruby
01/30/2011 Stubblefield, Erik
02/24/2011 Thomas Pawelczak
03/03/2011 Johannson, Eric

850 Sapphire
02/18/2011 Eric Johannson
03/03/2011 Schulman, Eric

800 Opal
01/26/2011 Hewitt, Richard
03/09/2011 Allen, TJ

750 Pearl
01/02/2011 Hewitt, Richard
02/19/2011 TJ Allen

700 Amethyst
01/14/2011 Allen, TJ
03/01/2011 Savander, Oliver

650 Topaz
01/15/2011 Miller, Marlene
02/12/2011 Savander, Oliver

600 Garnet
01/10/2011 Savander, Oliver
01/07/2011 Miller, Marlene

550 Amber
02/17/2011 Wenclewicz, Adam
03/05/2011 Mayo, Douglas

500 Trilithium
01/26/2011 Giles, David
01/12/2011 Wenclewicz, Adam
02/07/2011 Schaller, Scott
03/19/2011 Newman, Franklin

450 Platinum
02/21/2011 Newman, Franklin
02/17/2011 Ruhland, Russell

400 Zirconium
01/31/2011 Skelton, Jeremy
01/11/2011 Ruhland, Russell
01/11/2011 Parker, George
02/05/2011 Newman, Franklin

350 Titanium
01/15/2011 Newman, Franklin
02/16/2011 Byers, Mykah

300 Dilithium
02/15/2011 Barbara Buffington
02/24/2011 Mark Anderson

250 Diamond
01/26/2011 Waidlich, Judy
02/16/2011 Cher Schleigh
02/18/2011 Barbara Paul
03/31/2011 Rogers, Leo
03/15/2011 Tremellwyn, Alys

200 Latinum
01/22/2011 Schleigh, Cher
02/06/2011 David Grate
02/14/2011 Beaulieu, E. Jerry
02/12/2011 Norris, Sharon

150 Gold
01/16/2011 Topp, Darlene
01/14/2011 Grate, David
02/14/2011 Adrian Jones

100 Silver
01/28/2011 Hutley, Jim
01/26/2011 Baxter, Bobbie
01/26/2011 Baxter, Patricia
01/24/2011 Smiddy, Josiah
02/10/2011 Jackson, Barry
02/18/2011 Michael Steven Krogh
02/24/2011 Cynthia Cook
03/01/2011 Stringer-Lund, Erik

50 Bronze
01/05/2011 Jesse, Brianna
01/01/2011 Savander, Dixie
02/12/2011 Robinson, Charles
02/11/2011 Krogh, Michael
02/03/2011 Pendleton, Larry
02/03/2011 Towne, Robert
02/18/2011 Michael Steven Krogh
02/24/2011 Cynthia Cook
03/13/2011 Conner, Jerome
03/13/2011 Fisher, Charles
03/08/2011 Belodeau, Leo



The 2009 Star Trek reboot brought with it some great moments (meeting the characters for the first time), some not-so-great moments (the destruction of the planet Vulcan) and some familiar faces (Leonard Nimoy as the coolest Vulcan in the galaxy). But what it didn't bring was a cameo by the original Capt. Kirk, William Shatner.

Sadly, if you've been hoping this would get rectified in Star Trek 2, word on the street is that the next movie will also be Shatless.

According to The Herald-Sun, Shatner said, "I would be so interested in doing it, especially with that wonderful director J.J. Abrams, but I don't see how it's possible and maybe we all have gone beyond that."

"Doesn't think it's possible" can refer to one of multiple obstacles.

First, his character was killed off back in Star Trek: Generations, which means there would have to be some serious 'splaining to do about an appearance.

Second, Shatner himself is a busy guy, starring in \$h*! My Dad Says and making impromptu appearances on talk shows. Scheduling in a feature film could be difficult for the 80-year-old actor.

Third, and most likely, it has to do with the amount of screen time Shatner was offered—that is, not enough.

Back in 2008, director J.J. Abrams told Film Critic:

"... [Shatner] was very vocal that he didn't want to do a cameo. We tried desperately to put him in the movie, but he was making it very clear that he wanted the movie to focus on him significantly, which frankly, he deserves. The truth is, the story that we were telling required a certain adherence to the Trek canon and consistency of storytelling.

Discontented with a mere cameo, Shatner backed out of the 2009 version of Star Trek. Now it looks as if Shatner's ego—which, let's face it, is one of the reasons we love him—is preventing his fans from seeing him in the 2012 sequel. (Shatner's ego is as famous as the actor himself. In fact, William Shatner's Ego has its own Facebook and Twitter pages.)

There is some small consolation. Shatner said,

"...I have shot a wonderful documentary where I talk to all the captains of Star Trek and try to find a common denominator and in the meantime have some fun talking to them about them and their lives."

We don't know if or when this documentary will be released, but if it's anything like the fabulous Trekkies and Trekkies 2 documentaries, it almost makes up for the loss of Shatner in the upcoming Star Trek movie.

But not quite.

(via Moviehole)



TREK WRITER DAVE GERROLD LOOKS BACK



David Gerrold is very much a part of the *Star Trek* fabric, more so than perhaps even longtime fans may realize. Yes, he created the Tribbles, and for that alone he's earned his place in pop culture history. But did you know that, for *TOS*, he wrote not only "The Trouble with Tribbles," but also the story for "The Cloud Minders" and tapped out an un-credited rewrite of the famous "I, Mudd" episode? Or that he penned two non-fiction *Trek* tomes and two *Trek* novels? That he scripted two episodes of *The Animated Series* and even provided a voice for an episode? That he made cameo appearances in *The Motion Picture* and *Deep Space Nine*? That he helped develop *The Next Generation* and served as a story editor during season one, but left after clashing with the powers that be? That he wrote and directed *Blood and Fire*, one of the *New Voyages* fan films? And then there's his entire, award-studded non-*Star Trek* career as a novelist and television writer to consider. Suffice it to say there was plenty to talk about – and Gerrold had lots to say – during a recent hour-long conversation with *StarTrek.com*.

You've had a long and strange trip when it comes to *Star Trek*. When someone says the words "Star Trek" to you, do you flinch? Do you smile? What's your relationship with the franchise these days?

Gerrold: I smile, (and) sometimes I laugh. *Star Trek* is a cultural landmark and only a few of us were lucky enough or privileged enough to be part of creating it. You can't help but love the enthusiasm people have brought to it. When I see that enthusiasm I don't see a *Star Trek* fan, but rather somebody who's excited by the whole idea of space exploration, getting out there and exploring the universe, and believing that we as human beings can do better. That's what I see when I see somebody who gets excited about *Star Trek*. There's an enthusiasm that goes beyond the show.

You submitted your first ideas to Gene L. Coon while you were still in college. Does it boggle your mind that this all started back when you were a student?

Gerrold: Yeah. Yes. If I hadn't done *Star Trek*, I have no idea what I'd be doing these days. *Star Trek* kick-started my professional career. And on another level – if I ever write an autobiography, this would be something I'd touch on – it resolved all of my adolescent self-esteem issues overnight to have sold a script to *Star Trek*. At that time, *Star Trek* wasn't this big, wonderful, magical thing. It was this second-rate TV show that only a few geeks and dorks and nerds knew about. Everyone else kind of made fun of it. We weren't pulling great ratings. But, for me, it was like, "Guess what? I just sold a script to a primetime TV series!" I look back on it and, gosh, there was still a lot, an awful lot I had to learn about writing, but it was crossing a great big line between just being a wannabe and actually having some sense of how the system really works.

Let's talk Tribbles. You'd originally called them Fuzzies...

Gerrold: I made the name change, and in retrospect Tribbles is a much better name because Fuzzies is too cute. I don't think Fuzzies would have developed the same kind of cultural recognition. You wouldn't have had people referring to Fuzzies the same way they refer to Tribbles. And I think because Tribbles was a neutral word – "Here's this nice little creature and it's called a 'Tribble' – we added a word to the English language. I made a list of silly-sounding words you could call such a creature and cross off all the ones that were too silly. I wanted people to take them seriously.

If the crew had not figured out a way to nip the Tribble threat in the bud, they really could have taken over the world. Yet most people think of "The Trouble with Tribbles" as a comedy episode. Was there a part of you that thought, "Hey, guys, there's a serious story in here and..."?

Gerrold: Oh, yeah. I wanted to do a sequel where, in order to control the Tribbles we bring in a predator from their homeworld. And the next thing that happens is that crewmen start disappearing because we have swarms of predators on the ship. But we never got around to doing that.

To this day, fans still love the episode. It's considered one of the most popular episodes of all-time...

Gerrold: Paramount says it's the most popular episode of all time.

Some people would argue that the best episode is "The City on the Edge of Forever..."

Gerrold: Harlan Ellison and I have an agreement. "City on the Edge of Forever" is the best episode, and "Tribbles" is the most popular.





OK, most popular. So, why? Why is “Tribbles” so popular?

Gerrold: First of all, there’s a visceral level. We like babies, kittens, puppies, white mice, panda bears, rabbits, Teddy bears. We like cute, small, fuzzy creatures. A Tribble is this creature with no face, though it’s got a mouth, right? And it purrs. So it’s the ultimate cat. Even better, it doesn’t even give you the snotty look. I think it appeals to that very mammalian instinct to take care of something small and cute, like a child. In fact, I am convinced that the reason we don’t strangle our children in their beds is because they’re cute. Otherwise, they behave like little psychopaths. No, I’m kidding.

You’re credited with having written the story for “The Cloud Minders.” How do you look back on that episode?

Gerrold: That was a very frustrating experience. I know that Freddy Freiberger later believed that I had this enormous feud going on with him, but it was actually more of a disappointment in how it all turned out. He’d been given a rare opportunity, custody of one of the most ambitious and remarkable TV shows ever, and he treated it like it

was just a job. I don’t think he had the same vision of *Star Trek* as everybody else. I came in with what I thought was a near-perfect *Star Trek* story, which is we find a culture that isn’t working for everybody and fix it. But my original ending was that, as they’re flying off, Kirk says, “Well, we solved another one.” Spock says, “Well, actually, it’ll take years and years and years for all of these changes to be put in place.” And McCoy says, “I wonder how many children are going to die in the meantime.” So the idea was, “Let’s get gritty. We’re not going to change things overnight, but we can put changes in place that will have long-term effects.” There was also more to the story that was about the social issue, and there was no magical zenite gas that was causing the problem. Freddy Freiberger and Margaret Armen came in and changed it to a “Let’s solve it all in the last five minutes with gas masks” (ending). And I thought, “That’s really not a very good story. It doesn’t do what Gene Roddenberry or Gene L. Coon would have been willing to do.” So I was disappointed.

You didn’t take a credit of any kind for the episode “I, Mudd.” What were your contributions to that show and why did you pass on a credit?

Gerrold: I did quite a bit of work, actually. They had actually gotten a bargain with “The Trouble with Tribbles” script and they had an extra 1,500 bucks in the budget. Gene L. Coon said, “Well, you know, the kid’s entitled to the 1,500 bucks he would have gotten. Let’s see what he can do on a rewrite of ‘I, Mudd.’ It doesn’t cost us anything.” That went on behind the scenes. I was not part of that conversation, but I know that happened. He called me in and said, “Read the script.” I said, “OK.” He said, “We get them all down to the planet at the end of act two. That’s halfway through the show. We really want to get them on the planet at the end of act one, at the 15-minute mark, first commercial.” He told me they’d been arguing about it for two weeks and hadn’t been able to solve this problem. I said, “Well, you can’t have the androids take Kirk’s communicator and imitate Kirk’s voice because Scotty didn’t believe it in the episode that was just re-run last night.” Gene said, “Yeah.” I said, “But you’ve demonstrated that android Norman is that strong. Well, all the androids are that strong. They just beam up to the ship, grab the crewmembers and beam them all down.”

Gene said, “Yeah, we can do that.” I said, “You don’t even need to show it. You just have one of the androids walk in and say, ‘We have completed beaming down the crew of the Enterprise.’” Gene L. Coon’s eyes went wide and he said, “My God, you’ve just done in one line of dialogue what we couldn’t do in 15 pages of script. OK, go do a rewrite on this script. Pad out and flesh this out.” So I added the 500 identical girl robots, which they thought was a funny gag and hired some twins (to realize the scene on set). I added more for the wife, Stella. They were very, very pleased. They fleshed it out a little more, but they were happy that I had given them a strong, workable structure.

So, why no screen credit?

Gerrold: Gene L. Coon said to me, “Would you like us to put this in for a script arbitration, so you can get credit and get residuals.” I said, “No. Stephen Kandel created Harry Mudd. He wrote both of these episodes and I don’t want to steal from another member of the Writers Guild. I don’t want to jump his credit. I’m a beginner. I’m learning a lot, but I’m not so greedy as to steal another writer’s residual.” Gene L. Coon again looked at me surprised. I wish more writers thought like that. In recent decades there’s been a lot less honor among writers, but that’s a whole other conversation. But I refused to take away screen credit from Stephen Kandel, whom I’ve never met. All these great writers were working for *Star Trek* and it was just a great honor for me to be included among that fraternity.

Over the years you’ve written a few Trek novels, including the adaptation of the *TNG* pilot, but we wanted to ask you about your two non-fiction books. *The Trouble with Tribbles: The Birth, Sale and Final Production of One Episode* was a look at pretty much everything involved in producing the *TOS* show of the same name, while *The World of Star Trek* was essentially a behind-the-scenes overview of the original show. We could ask you loads of questions, but we have lots of ground to cover and not lots of room. So let’s narrow it down to one question: When they were released in 1973, what was the reaction to the books?

Gerrold: They were very popular. My writing instructor, Irwin R. Blacker, was enormously delighted. One of the books was dedicated to him, and he sent me a very warm note saying just how impressed he was with the book. He was particularly pleased that my writing voice was so friendly and accessible. He said that I was writing like I was just sitting and having a chat with someone. Everybody in the *Star Trek* cast and crew thought the books were just a really nice way to honor the enthusiasm and the fun of the show. And the fans liked the books a lot, too. The books sold very well. And over and over in all the years since then, I’ve heard from a lot of other writers and producers that those two books had a strong influence on their own early careers, because they were the only books available then that talked about series television production. And I know that some teachers used them as textbooks for their classes, too. I think that was the best part for me.

We'll revisit *The Animated Series* in a separate conversation, so let's continue on the timeline and stop at *The Motion Picture*, in which you made a cameo appearance. How did it come about?

Gerrold: I'd always wanted to do the extra bit and it never happened on *TOS*. I mentioned that to Gene (Roddenberry) when they were planning *The Motion Picture*. He agreed, and at first I was going to have a line of dialogue in one of the scenes at the beginning, when a space station gets blown up. But they gave that line to David Gautreaux, who would've played Xon in the TV series that didn't happen. But then they had a casting call for the fans and they gave a list to Robert Wise of the people they absolutely had to include, and I was on that list. When I showed up Robert Wise said, "David, you don't have to worry. You're on the list." He was an incredibly gracious man.

The filming was great fun. They'd invited, I don't know, about 400 Trek fans and various people who'd been connected with the show. It was like a *Star Trek* convention. It turned out to be only one day's work. Robert Wise was very impressed with the fans because he'd scheduled two days of shooting with us, but the fans were so good about everybody hitting their mark – I mean, who wanted to be known as the guy who screwed up the movie? – that he got all the shots he needed in one day.

You also appeared on *DS9*, in the 30th anniversary celebration episode "Trials and Tribble-ations." We know there's an interesting behind-the-scenes story, but please share it for those who may not be aware...

Gerrold: I kept calling them and saying, "Hey, I hear you're doing a Tribble thing." Rick Berman kept saying, "No. No, we're not. If we do, we'll call you." All right. No big deal. One day I called again and he said, "No, David, if we do something, we'll let you know." I said, "Oh, okay. What should I say to the New York Times reporter who's going to call me back in a half hour? He's preparing a big story about the 30th anniversary of Trek and the *DS9* Tribble episode." There's this long, uncomfortable pause and finally he says, "OK, what do you want?" I said, "Well, it might be very good press to acknowledge the guy who actually created the tribbles. I think it'd be fun to be an extra." So I came in and I was an extra for a day or so, and it was great fun. The episode was brilliantly written and even more brilliantly produced. The production values were stunning. And the director, Jonathan West, was just a remarkably friendly guy. There was one moment on the set where they had a tape (of footage from "The Trouble with Tribbles") – this was back in the day of videotape – and they were trying to match the scene they were about to shoot to the (old) episode, so they were running the tape real fast through the machine, looking for the scene.

Here's all the cast and crew, about 30 people, staring at the monitor. They don't know who I am, most of them. And after a moment, I said, "Actually, you're going the wrong way (in the tape)." They all turned around and looked at me, like "Who the hell are you?" Jonathan – what a wonderful guy – said, "If anybody should know, he should. He wrote this (*TOS*) episode." There's a pause again and they all looked at me, and it was like, "Oh, that's why he's here! OK." Jonathan asked me other questions later on, like, "Are there too many Tribbles in this shot?" That kind of stuff. So it was nice to be there and to be acknowledged and included, and I thought everybody on that episode did a brilliant job.

TNG is a touchy subject for you. You were there at the beginning with Roddenberry and other key people who helped develop the show. You stayed through season one. But your name is nowhere to be found in the credits. Take us through your year with *TNG* and why you left. And what, in the end, do you think were your key contributions?

Gerrold: I think one thing was the idea of creating a bigger ensemble and splitting the hero-ing between a captain who is older and more thoughtful and experienced and also a first officer who actually leads the mission teams. I felt that was the most sensible way to set up a *Star Trek* show. It was a suggestion I made way back when I wrote those books. I think that was probably one of the best things I added to *TNG*. Gene liked that idea a lot.

Ever regret beaming off *TNG* after year one?

Gerrold: No. And I'll tell you why. Part of the problem on *TNG* was Gene's lawyer (Leonard Maizlish) was making it impossible for anybody to do any real work. He was rewriting scripts. He was committing Guild violations. People were very unhappy. It was one of the worst working environments I'd ever been in. So when my contract came up for renewal, I asked Gene not to (renew it). Later, I found out that Maizlish was telling people what a troublemaker I was, that I'd been fired because I was mentally ill, that I never did anything useful for the show -- real character assassination of the worst sort. So my lawyer called him up and said, "You keep talking and we're going to own your car, your house, your dog, etc.," and that shut him up real fast. Maizlish was a disgraceful man. Fortunately, my lawyer was a Hollywood heavyweight, and when he said, "Hmmm," that was a very expensive "Hmmm," especially to the target. Now I'd invested a lot of time and energy, 20 years, into being a part of something really very special, but after I left the show I walked myself around the block and decided that it was time for me to have my own life and my own career, separate from Trek. I already did, really. I'd written books and done other TV shows, but I wanted to just step out of that whole arena.

So I made up my mind that I was going to do two things. I was going to write only the books I wanted to write and I was going to adopt a son, which was something I'd been putting off a little too long. I went and found a most wonderful little boy who was eight years old at the time, who'd had a really rough ride in the foster care system. If you've read *The Martian Child* then you know how he became my son. It was the greatest adventure in my life. And while he was in school, I focused on the books I wanted to write, and I think the writing I did in the 90's was head and shoulders above anything I'd ever done before.

I did two more The War Against the Chtorr books. I did a wonderful young adult trilogy for Tor books (Jumping Off the Planet, Bouncing Off the Moon, Leaping to the Stars). I did a book on writing (*Worlds of Wonder*), which was (about) all the lessons I learned from the best writers in SF. And I did the Star Wolf novels, too.

Ten years after leaving *TNG*, I looked back and saw that I had 10 books in print that I wouldn't have done otherwise, and I've got a son. And while *TNG* was on the air for seven of those 10 years, it just never quite lived up to the magic and spirit of *TOS*. At least it didn't seem that way to me. If you go to a Trek convention, there's excitement for all of the actors, of course, but when Bill Shatner or Leonard Nimoy are on stage, it's something beyond just excitement, and I think that shows that *TOS* still has a very special place in the hearts of the fans.

My feelings about *TNG* are mixed. Bob Justman once said that we owed everything to the dedication and enthusiasm of the fans. And I always felt that the fans deserved the best we could give them. That's what I wanted to do. This might offend a few people, but I never felt *TNG* was living up to that promise -- at least not at the beginning, and not consistently -- and I think it's because the writers were being held back. If you go to a convention and listen to the fans talk about the show, they're very clear about what they were unhappy with. They'd complain about Wesley the super-genius. They'd complain about the scientific double talk. They'd complain about solving problems with a lot of "tech, tech, tech" in the last five minutes of the episode. And to be honest, I think the fans were right -- mostly.

So I was a lot happier working on my own stories where I could challenge myself. By 2000, I was feeling like I was beginning to hit my stride. The book I wrote about my son (*The Martian Child*) was one of the most passionate and joyous things I'd ever written and it wouldn't have happened if I'd stayed with Trek, because I wouldn't have had time to adopt him. The story won a Hugo and a Nebula and was eventually made into a movie starring John Cusack. I couldn't have predicted that was going to happen, I couldn't even have aimed for it, but in retrospect leaving Trek was a good thing for me for a lot of different reasons. And having a son has been the greatest adventure of all.

Another reason why you left *TNG* had to do with "Blood and Fire," a script that went unproduced and caused a firestorm internally and for you personally. You happen to be a gay man, you wrote a script that pushed Trek across a boundary it had never broached: introducing gay characters into the landscape, and it ultimately got shot down despite the initial public support of Gene Roddenberry...

Gerrold: The long story with "Blood and Fire" is that a month after *Next Gen* was announced Gene and I were at a convention in Boston. We'd both been invited before anyone knew there was going to be a new Trek series, so there was a lot of excitement at the convention because this would be the first time Gene would speak in public about the new series. There were 3,000 people in the room waiting to hear the news. They had a lot of questions. But there wasn't really anything to say yet. We were still getting moved into offices and had not really made any serious decisions about what the new show would be. So it was mostly just promises that we were going to do our best to catch lightning in a bottle again.

One fan asked, "Well, are you going to have gay crewmembers, because in the 60's you had Black and Asian and Latino, etc.?" Gene said, "You know, you're right. It's time. We should." I was sitting on the side, taking notes, of course. So there it was: Gene had said it in front of an audience of 3,000 people in November of 1986. I was a little bit surprised and delighted that Gene was willing to go there. We got back to L.A. and Gene said it again in a meeting, and somebody in that meeting -- I won't say who -- said, "What, we're going to have Lt. Tutti-Frutti?" Gene balled him out and said, "No, it's time. And I promised the fans we're going to have gay characters."

Then, Rick Berman, who was not yet aboard the show but was still a studio exec, passed us a memo saying, "Here are some of the stories I think you can do." It was a three-page memo listing, I guess, about 50 ideas, and the third one was an AIDS story. And I thought, "Well, I've got this from Gene and Rick, so the studio has no problem." Now, my cause at the time was blood donorship, and I knew that people were so terrified of AIDS they had even stopped donating blood. So I wanted "Blood and Fire" to be about the fear of AIDS -- not the disease but the fear -- and one of the plot points involved having the crew donate blood to save the lives of the away team. I thought, "If we do this episode right, where blood donorship is part of solving the problem, we can put a card at the end telling viewers that they could donate blood to save lives, too." I thought it was something Trek should be doing, raising social awareness on an issue, and if we did it right, we could probably generate a million new blood donors at a time when there was a critical shortage.

You wrote the script and...

Gerrold: There were two characters who were not very important to the story, but they were the kind of background characters you need. At one point Riker says to one of them, "How long have you two been together?" That was it. The guy replies, "Since the Academy." That's it. That's all you need to know about their relationship. If you were a kid, you'd think they were just good buddies. If you were an adult, you'd get it. But I turned in the script and that's when the excrement hit the rotating blades of the electric air circulation device. There was a flurry of memos, pro and con. One memo said, "We're going to be on at four in the afternoon in some places and we're going to get angry letters from mommies." My response was, "If we get people writing letters, it shows they're involved in the show, and that's exactly what we want. We want them engaged, and a little controversy will be great for us." And I said, "Gene made a promise to the fans. If not here, where? If not now, when?"

But the episode got shelved anyway and that's when I knew I wasn't going to be allowed to write the very best stories we should be writing. The original show was about taking chances. If we weren't going to take chances, we weren't doing *Star Trek*. So I let my contract expire and I went off to do those other things I told you about. (Editor's note: "Blood and Fire" later became the basis of Gerrold's *Star Wolf* book series. Also, eventually, he revised the "Blood and Fire" teleplay and a directed it as a *New Voyages* fan film.)

For some people out there you're a Trek guy who's done some other work and to others you're a sci-fi guy who once had a Trek connection. For our readers who are not familiar with your work outside of Trek, what are you proudest of?

Gerrold: Well, I'm really proud of the young-adult trilogy I did for Tor Books -- Jumping Off the Planet, Bouncing Off the Moon and Leaping to the Stars (known collectively as The Dingilliad). It was intended from the beginning to be a reinvention of the Heinlein juvenile, and I was very pleased with how well they turned out. They got good reviews. They won some awards. But I loved the good buzz they got from readers, how people reacted to the stories. And then there's the *Star Wolf* series, which started when I said, "I have this Trek idea I can't use on Trek. I'll write a novel." The next thing I knew it grew into a whole series which, at one point, we tried to develop into a TV show. Those scripts are still floating around. I was very proud of that as well. There's also (the Hugo and Nebula-nominated novel) *The Man Who Folded Himself*. But the one everyone asks about is The War Against the Chtorr book series. I am working on book five right now, even as we speak. It's been almost complete for a long time, but there are scenes that are tough to put together and I keep going back and try to fix them. I know what I want to do; I just want to do it the best possible way.

Are you still involved with *New Voyages*? Weren't you supposed to write and direct a Tribbles show?

Gerrold: It's up to James Cawley. We haven't locked down a whole story for it yet. I was toying with the idea of "Escape from the Planet of the Tribbles," meaning we'd go to a planet so hostile and deadly that every guy in a red shirt dies before the show is over. That's one way to approach it. But everybody wants it to be a comedy, too. I have no idea how or when we're going to do it, but if James is committed to having it happen we'll sit and talk and make it happen. I just did one for them last summer that's called *Origins*. It goes back to the Pike-era Enterprise and young Kirk gets to go aboard the Enterprise as a cadet because his DNA is critical to solving a problem. That got us to see young Spock, young Kirk, young McCoy, young Scotty, and we had a lot of fun with jokes that were prescient, where the more you know about the characters, the funnier the jokes are. They're in the middle of editing and it's got a lot of effects, but I think it's going to be a fun episode. I co-wrote and directed that one, too.

Let's bring the conversation full-circle. There was a Tribble in *Star Trek (2009)*. How much of a chuckle did you have when you saw that?

Gerrold: I actually didn't see it the first time through. Somebody had to point it out, where it was. But I knew it was there, because J.J. (Abrams) told me when I visited the set, "We snuck a Tribble in." And I was delighted. Harve Bennett did the same thing with one of the TOS movies. I think it's always fun when one of the shows or movies sneaks a Tribble in. It's a shout-out, a friendly acknowledgement that Tribbles are a permanent part of the Trek universe.





Talk about a hot potato. One of the most eagerly awaited *Star Trek* toys of all time is finally, finally, finally set for release. Yes, ladies and gentlemen, boys and girls, humans and aliens, *Star Trek (TOS)* Mr. Potato Heads are on the way, and they'll be available at stores and via e-tailers by August, 2011. *StarTrek.com* has an exclusive First Look at the upcoming Trek product – check out the photo above – and some additional information to share as well.

PPW Toys will release *Star Trek* Mr. Potato Head collectible figures in a series of *TOS*-centric sets, and they'll kick it off with Captain Kirk – going from stud to spud -- and his old Klingon foe, Kor. Subsequent sets will include Mr. Spock and Lt. Uhura, for example, and they may also feature familiar *TOS* equipment and Enterprise components.

“Even though it's taken a lot of time and hard work, this project is like a dream come true for me, speaking personally,” says Dean Gorby, PPW Toys' business manager. “I grew up in the 70's and *TOS* was my favorite show. So to work on a project like this is surreal.”

Gorby deemed it a “challenge” to design products that were true to *TOS* and Mr. Potato Head, but he believes the PPW team did “an amazing job” of attaining that balance. “It was very important for us to base the first *Star Trek* Mr. Potato Head figures on *TOS*,” Gorby says. “Mr. Potato Head was created in 1952 and in the 60's he grew more popular, so his history overlaps with *TOS*. Plus, it just seemed like the right fit; the ‘classic’ series works perfect with this ‘classic’ toy character.

“One thing we aim for in our design is to represent Mr. Potato Head emulating or paying homage to these *Star Trek* characters,” Gorby continues. “We don't look at the figures as ‘hybrids’ of two different brands. We try to capture this lovable Spud imitating his favorite characters. Obviously, he can't be as cool as Kirk or as intimidating as Kor, but he's trying, and that's what makes them so funny and charming.”

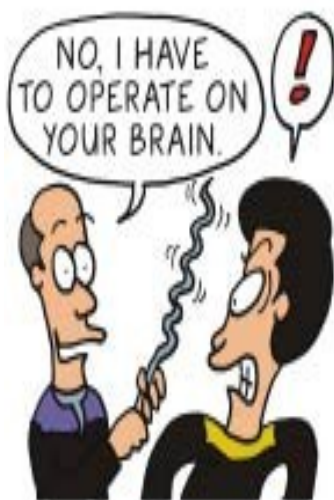
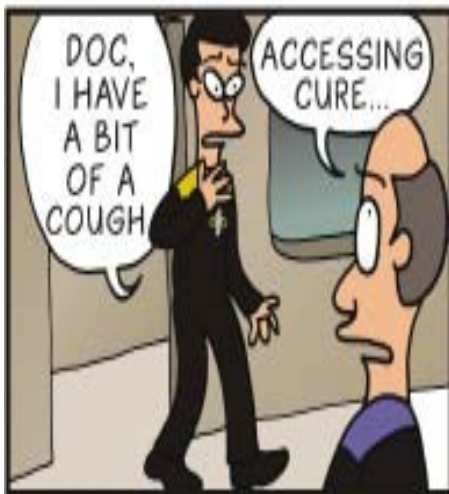
At the end of the day, Gorby notes, the *Star Trek* Mr. Potato Head figures are designed to appeal to people just looking for fun toys and also to serious collectors of Mr. Potato Heads and/or Trek products. “These are actual Mr. Potato Head toys,” Gorby says. “So the components can be mixed up in any combination. But we wanted to ensure that the figures could be enjoyed and displayed even if they were never played with. So the level of detail and the quality of these figures is really impressive. We also made them slightly smaller than the ‘standard’ Mr. Potato Head toys so they can be displayed more easily.”

The Kirk-Kor Mr. Potato Head set will be priced at \$30. Anyone eager to get an up-close-and-personal advance look at the *Star Trek*-themed Mr. Potato Head figures can do so next month, when PPW Toys showcases them at the annual New York Toy Fair. For additional information visit www.ppwtoys.com.

So *Star Trek* fans, which other *Star Trek* characters should get the Mr. Potato Head treatment?



KARTOON KORNER



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★ FROM THE EDITOR ★

Dear Academy members:

This is the first newsletter for the year 2011. Time just flies by when you are having fun!!! Well, since I last wrote to you I have taken over the College of Federation Studies from Carol Thompson—so I hope all of you take some of the courses as they are fabulous. I have added some courses for the College of Psychology and the College of Farscape (shameless plugs.) Our courses are coming along nicely.

We've had several promotions...congratulations to all! Congratulations to all the Boothby winners....seems like there is a course war starting...LOL, and may the best "fleeter" win.

I hope you like this edition of your newsletter. Keep the suggestions and submissions coming in.

Until next time....take care and have fun learning.

Best Wishes,

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