



THE ACADEMY MONITOR

VOLUME 6, ISSUE 2



FROM THE COMMANDANT



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Greetings from the great Halls of Learning, Starfleet Academy!

The IC is getting closer. I know people are tired of hearing me say I wish I could be there, but DARN, I really wish I could be there. I keep hoping each year will be the year, but each year a monkey wrench is poked into my plans.

Wayne Killough, Jr. will go as my proxy. It's not like he hasn't done this before. He was the 'Dant six years ago.

Those attending who have earned Academy Awards will be receiving them at the IC. All others will receive them via email. If someone doesn't have email, we'll make sure they get it either by postal mail or via a friend who has email.

The Academy has grown leaps and bounds just since last year. With more Institutes holding more colleges and courses there are more awards to give out. We need more members to start taking more courses. You can't let all the same people taking those courses....C'mon, what are you waiting for?

I wish to take this time to thank Greg Staylor for his time as Coordinator of Support Services. Due to real life work that is taking more and more of his time, he felt it would be best to hand over these duties to someone else so the Support Department could run smoothly. I do appreciate it when someone realizes that they can't do it all and that real life does take precedence. When someone does try to do it all, something ends up lacking or the person gets terribly burned out. I wouldn't want to see either.

Wayne Killough, Jr., bless his heart, has accepted the position of Coordinator of Support Services. He's been very busy fine tuning it to the way he feels it should be coordinated.

I can never say it enough; I'm proud of all the people who keep STARFLEET Academy ever alive and growing. They make it what it is today, a place of fun, education and for some, a way to get more Boothbys. LOL!

Till next time....

Peg Pellerin
SFA Commandant
mrspeapod@roadrunner.com

academy@sfi.org

An education is more than a test score.



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PROMOTIONS

"The essence of teaching is to make learning contagious, to have one idea spark another."
~~ Marva Collins



- ▲ CONGRATULATIONS TO JEFFREY TRIZ ON HIS PROMOTION TO COMMANDER!!!
- ▲ CONGRATULATIONS TO JAMIE DELANTONAS ON HIS PROMOTION TO REAR ADMIRAL!!!
- ▲ CONGRATULATIONS TO TJ ALLEN ON HIS PROMOTION TO CAPTAIN!!!
- ▲ CONGRATULATIONS TO KEN PURDIE ON HIS PROMOTION TO CAPTAIN!!!
- ▲ CONGRATULATIONS TO DOUGLAS MAYO ON HIS PROMOTION TO VICE ADMIRAL!!!
- ▲ CONGRATULATIONS TO CHER SCHLEIGH ON HER PROMOTION TO COMMODORE!!!





College of Vertebrate Biology

Admiral Carol Thompson,
Director
betazoid@mosquitonet.com
9499 Brayton Dr. #122
Anchorage, AK 99507-4025

Whether they have fur, scales, or feathers, animals with backbones have become some of our closet companions. What do they all have in common? How are they different? Where do they live?

These questions and more will be answered in this basic introduction to Vertebrate Biology. Topics covered are group characteristics, anatomy, and habitat.

Only the living groups of vertebrates will be covered in this College such as:

VBI-101 Introduction to Vertebrates 1
VBI-102 Introduction to Vertebrates 2

VBA-101 AMPHIBIANS 1
VBA-102 AMPHIBIANS 2
VBA-103 AMPHIBIANS 3
VBA-104 AMPHIBIANS 4

VBB-101 BIRDS 1
VBB-102 BIRDS 2
VBB-103 BIRDS 3
VBB-104 BIRDS 4
VBB-105 BIRDS 5
VBB-106 BIRDS 6



VBF-101 FISH 1
VBF-102 FISH 2
VBF-103 FISH 3
VBF 104 FISH 4

VBM-101 MAMMALS 1
VBM-102 MAMMALS 2
VBM-103 MAMMALS 3

VBR-101 REPTILES 1
VBR-102 REPTILES 2
VBR-103 REPTILES 3
VBR-104 REPTILES 4

Sources needed:
URL's will be supplied with exams.

SFA Chaplain Services College Of Spirituality Course Information & Level Requirements

100 Level: These courses offer some of the basics and general information regarding the history of Chaplains in times of conflict and the related duties thereof, along with the area of religion in the Star Trek series. There are no prerequisites for this level of courses.

200 Level: The military Chaplain has a long and profound history. These courses go into detail in a 5 part series on the requirements and history of the Chaplain Corps. Prerequisites include successful completion of the CSCS-101 course.

300 Level: There have been many significant contributions made to the world by chaplains over the years. The two courses offered here simply ask the student to provide in an essay form of one or two pages a response on some of these great men and women. Prerequisites include successful completion of the CSCS-101 course.



College of Action & Drama

Vice Admiral James Herring,
Director
hqfedlegion@hotmail.com
929 Park Ave
Leavenworth, KS 66048

COAD 101 - Twister
COAD 103 - Escape from New York
RD 101 - The Lake House
STH 024 - The DaVinci Code

SOURCE MATERIALS NEEDED:






Students will need to be able to view the Movies for the relevant exams.





ACADEMY COLLEGE/STAFF NEWS

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-  BRIAN PICKETT IS NOW THE DIRECTOR OF THE COLLEGE OF SECURITY AND THE COLLEGE OF SECURITY IN TREK.
-  STARFLEET ACADEMY HAS A NEW INSTITUTE - INSTITUTE OF HISTORY & GOVERNMENT.
-  ROBERT WESTFALL IS NOW THE DIRECTOR OF THE COLLEGE OF HISTORY, THE COLLEGE OF MILITARY HISTORY, AND THE COLLEGE OF U.S. PRESIDENTS.
-  THE INSTITUTE OF LAW ENFORCEMENT AND EVIDENCE HAD ITS NAME CHANGED TO THE INSTITUTE OF POLICE, FIRE, AND RESCUE.
-  NEW COLLEGE OF ACTION & DRAMA (MOVIES). JAMES HERRING HAS ASSUMED DIRECTORSHIP OF THIS COLLEGE.





ACADEMY NEWS



▲ ****PLEASE DISPERSE THROUOUT THE FLEET ****▲

A mirror site of STARFLEET's Quarterly Academy Newsletter has been set up at:
<http://www.pfrpg.org/sfa/news.htm>

Not only will you read about the latest happenings at Academy, but the Quarter's Academy graduates are also listed.

Newsletters from 2009, 2010, and 2011 are uploaded for your reading pleasure.

Carol Thompson
Academic Coordinator, SFA
Support Administrative Assistant , SFA
Betazoid@mosquionet.com



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 and OCC.

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@mosquionet.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

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APRIL 1, 2012 TO JUNE 30, 2012

4,500 graduates = Approx. 1,500 per month avg.

ALIEN STUDIES

Aaron Clark
Angie Smith(2)
Barbara Lariscy
Beverly Lightheart
Brian Starr (2)
Bryan Jones (2)
Christina Kovar
Christopher Prewitt
David Phillips (3)
Derek Allen (5)
Douglas Mayo (6)
Eric Pushinsky (2)
Frances Brock (13)
Franklin Newman
Gary Amor (3)
Gary Tiny Hollifield
George Ann Wheeler
Jacob Speicher
Jamie Spracklen
Jeremy Skelton
Jordan Reinleib (17)
Joshua Beaty (2)
Joshua Wabindato (66)
Juan Resto (3)
Kat Frye
Kristen Hoover (2)
Laura Sardeson (6)
Luis Nieves
Mary Burke (7)
Mary Lightheart
Max Poston (27)
Michael Caruso (23)
Michael Burke
Michael Cross (12)
Mike Racicot (11)
Misty Burke (6)

ALIEN STUDIES

Pamela Nery (4)
Patricia Baxter
Randolph Allen (1)
Raymond Boudreau (8)
Rebecca Overstreet (2)
Richard Childers (2)
Richard Smith (13)
Robert Beaulieu (5)
Robert DiMatteo
Robert Suttles
Rodney Morris
Sarah Cross
Sarah Randle
Stacey Linebaugh Cress (2)
Steve Hamilton (10)
Susan Casey (2)
Thomas Clark
Thomas Townley
TJ Allen (3)

CADET STUDIES

Aiden Bressie (4)
Carol Thompson (8)
Cher Schleigh (4)
Claire Bressie
Cynthia Lightheart (6)
Era Childers
Eric Pushinsky (6)
George Ann Wheeler (6)
James Delantonas (8)
Jaxom Thibault
Jessica Lightheart (8)
Josephine Fisher (10)
Katherine Lightheart (10)
Larry French (25)

CADET STUDIES

Lucky Davis
Marlene Miller (8)
Martin Lightheart (7)
Patricia Baxter
Wayne Killough (8)
Wayne Smith (6)

FOREIGN AFFAIRS

Adam Wenclewicz
Carol Thompson (21)
Darren Gallagher
Donald Dobrin (5)
Ed Wandall (2)
Eric Johannson
Franklin Newman (25)
Gary Tiny Hollifield (20)
George Ann Wheeler (2)
Glendon Diebold (22)
Gregory Hoover
Jayden Tyronian (21)
Josephine Fisher (25)
Linda Ricketts
Liz Gambles
Mary Lightheart
Max Poston (2)
Michael Caruso
Pamela Nery
Ricardo Garcia
Richard Westerfield
Robert Beaulieu (4)
Susan Casey (11)
TJ Allen (14)
Vernon Sader
Zachary McCauley

FANTASY, HORROR & SUPERNATURAL

Andrew Wagner
Avery Mahurin (8)
Barb Strom
Barbara Paul
Beverly Lightheart
Bill Rowlette (2)
Brian Starr
Bryan Jones (5)
Carol Thompson (23)
Cathey Osborne (2)
Cher Schleigh (8)
Christopher Barry
Crystal Miller
Daniel Toole (4)
Darlene Topp (2)
Dean Rogers (2)
E. Jerry Beaulieu (5)
Elizabeth Worth (9)
Eric Johannson
Erik Stubblefield (18)
Franklin Newman (64)
George Ann Wheeler (27)
Gillian Shearwater
Glendon Diebold
Heidi Pearson
Jeremy Skelton (3)
Jerome Conner
Jim Hutley (6)
John Radle (12)
John Wilson
Josephine Fisher (2)
Joshua Wabindato
Joy Schaller
Kara Conner
Karen Mitchell Carothers (2)
Kat Frye



ACADEMY GRADUATES

APRIL 1, 2012 TO JUNE 30, 2012

4,500 graduates = Approx. 1,500 per month avg.

FANTASY, HORROR & SUPERNATURAL

Kevin Johnson (3)
 Larry French (15)
 Lee Vitasek (7)
 Marian Murphy
 Mary Lighthouse
 Matthew Terilli
 Max Poston (5)
 Michael Caruso (2)
 Michael Romero
 Michael Seim (3)
 Raymond Boudreau
 Rebecca Allen (7)
 Rebecca Overstreet
 Ricardo Garcia (2)
 Richard Hewitt
 Robert Beaulieu (2)
 Robert DiMatteo (2)
 Robin Woodell (3)
 Rodney Morris (2)
 Scott Schaller
 Sean Pearson
 Sebastian Greenwood
 Sharon Norris
 Susan Casey (7)
 Thomas Clark (6)
 Thomas Pawelczak (19)
 Troy Rutter
 Zachary McCauley

HISTORY AND GOVERNMENT

Adam Wenclewicz (3)
 Ash Hulme (2)
 Barbara Paul (5)

HISTORY AND GOVERNMENT

Erik Stubblefield
 Gillian Shearwater
 Jamie Spracklen
 Jordan Reinleib (3)
 Larry French (11)
 Leonora Clinton (2)
 Linda Ricketts
 Mary Lytle
 Max Poston
 Peg Pellerin (5)
 Rebecca Overstreet
 Richard Hewitt (5)
 Robert Westfall (5)
 Ron Humphrys
 Wayne McAlicie

INTELLIGENCE AND ESPIONAGE

Barbara Lariscy (2)
 Barbara Paul (20)
 Brian Starr (2)
 Bryan Jones (6)
 Cathey Osborne
 David Giles
 Donna DiMatteo
 Ed Wandall
 Eric Johannson
 Erik Stringer-Lund (2)
 Franklin Newman (2)
 Gary Tiny Hollifield (4)
 James Herring
 Jerome Conner (2)
 John Radle (3)
 Joshua Wabindato (2)

INTELLIGENCE AND ESPIONAGE

Justin McKeag
 Kara Conner (2)
 Kirk Freeman (3)
 Marcelo Guerra
 Mark Polanis
 Mary Lighthouse
 Max Poston (3)
 Melissa Toole (2)
 Michael Caruso (3)
 Michael Burke
 Pamela Nery
 Raymond Boudreau (2)
 Robert DiMatteo (4)
 Stephen Sardeson (4)
 Stephen Satonick (13)
 Steve Hamilton (29)
 Thomas Pawelczak (3)
 TJ Allen
 Troy Rutter
 Zach Perkins
 Zachary McCauley (9)
 Zachary McCauley (8)
 Zebariah Young

LEADERSHIP STUDIES

Ajay Vignesh Usha Sekar
 Alvina Bryant
 Andres Irigoyen-Au
 Angie Davis
 Barbara Freeman
 Barbara Lariscy
 Brian Starr
 Bryan LaDue
 Camille Hedrick

LEADERSHIP STUDIES

Carla Walker
 Carol Warneke
 Charles Brooks
 Cherry Oclima (2)
 Christopher Brown (3)
 Christopher Prewitt
 Cody Mower
 Crystal Miller
 Curtis Bazmore
 Daniel Toole (4)
 Darren Christmas
 Darren Gallagher
 David Marti
 David Phillips
 Derek Allen (2)
 Diodoro Fantauzzi
 Don Fallo
 Dreux Blalock
 E. Jerry Beaulieu (2)
 Gipsy Plis
 Heather Glenn
 Ian Buchanan
 Ivy Knott
 Jacob Blackwell
 Jacob Speicher
 James Reed
 Jeffrey O'Neill
 Joann DelGesso
 John Gilfillan
 John Grigsby
 John Radle
 Jon Zenor





ACADEMY GRADUATES

APRIL 1, 2012 TO JUNE 30, 2012

4,500 graduates = Approx. 1,500 per month avg.

LEADERSHIP STUDIES

Joseph Ford
 Joshua Beaty
 Joshua Wabindato (3)
 Juan Resto
 Justin Rankin
 Kat Frye
 Kevin Plummer
 Kristopher Miller (2)
 Larry Clausing
 Laura Sardeson
 Lester (Shawn) Lytle
 Liz Gambles
 Lori Sawchuk
 Marissa Gil
 Mark Herrett
 Mary Burke
 Matthew Miller
 Max Poston (3)
 Max Triola
 Meghan McNally
 Michael Caruso (4)
 Michael Burke
 Michael Cross
 Michael McCoslin (3)
 Michael Sylvester
 Mike Sladky
 Misty Burke
 Molly Parker
 Nichelle Miyakoshi
 Nicholas Birt (2)
 Nina Ahlskog
 Norman Macdonald
 Pamela Nery
 Paul Muse
 Philip Muller

LEADERSHIP STUDIES

Raymond Boudreau
 Richard Mallatratt
 Robert Cerio
 Robin Woodell
 Rodney Clyde
 Rodney Morris
 Roon Marchant
 Samuel Hammonds
 Scott Cornatzer
 Stephanie Taylor
 Stephen Leslie
 Stephen Sardeson
 Steve Thornton
 Susan Casey (3)
 Ted Pool
 Terence Cullen
 Tiffany Brown
 Troy Rutter
 Vaeao Tupua
 Wayne Obermann
 Zachary McCauley (2)

LIFE SCIENCE STUDIES

Adam Wenclewicz (3)
 Angela Landry
 Angie Davis
 Angie Smith
 AnJuli Reid
 Barbara Paul (19)
 Carol Heine
 Carol Thompson (39)
 Cathey Osborne (5)

LIFE SCIENCE STUDIES

Daniel McCoy
 David Giles
 Donald Dobrin (10)
 Dr. James Darvall (2)
 Ed Wandall (2)
 Eric Johannson (41)
 Franklin Newman (31)
 Gary Tiny Hollifield (21)
 George Ann Wheeler (11)
 Gipsy Plis (3)
 Glendon Diebold (33)
 Jameson Hughes
 Janice Willcocks (4)
 Jenn Petersen (2)
 John Radle (2)
 Jordan Reinleib (11)
 Josephine Fisher (15)
 Joshua Wabindato
 Judy Waidlich (24)
 Kat Frye
 Katarina Ulen (5)
 Larry French (36)
 Marlene Miller (20)
 Mary Lightheart
 Michael Hess (10)
 Michael Seim (2)
 Michelle Guillet
 Michelle Lussier (4)
 Pamela Nery (5)
 Pennie Golden (3)
 Rebecca Allen (4)
 Richard Bonham
 Sebn Elkins
 Shelley Martin (5)
 Wayne Killough (23)
 Zachary McCauley (3)

MILITARY STUDIES

Aaron Clark
 Adam Wenclewicz (60)
 Barbara Lariscy (6)
 Barbara Paul (69)
 Brian Anglin
 Brian Landry (5)
 Bryan Jones (4)
 Carla Walker (7)
 Carol Thompson (42)
 Cher Schleigh (25)
 David Lynch (2)
 David Phillips (3)
 Derek Allen
 Donald Dobrin (4)
 E. Jerry Beaulieu (4)
 E. Jerry Beaulieu (3)
 Erik Stubblefield
 Frances Brock (3)
 Francisco Beltran (2)
 Franklin Newman (37)
 Franklin Newman
 George Ann Wheeler (3)
 Gipsy Plis (3)
 Glendon Diebold (61)
 Ian Buchanan (3)
 James Herring
 Jeffrey Hughes (5)
 Jeffrey Triz
 Jeremy Skelton (9)
 Jerome Conner (3)
 Jim Hutley
 John Radle (26)





ACADEMY GRADUATES

APRIL 1, 2012 TO JUNE 30, 2012

4,500 graduates = Approx. 1,500 per month avg.



MILITARY STUDIES

Jordan Reinleib (11)
Joshua Wabindato (17)
Juan Resto (15)
Kaje Svendsen (3)
Kevin Johnson
Kristopher Miller (2)
Luis Nieves
Marcelo Guerra
Mark Tyler
Marlene Miller (30)
Mary Burke (7)
Mary Lighthouse
Matthew Miller (7)
Max Poston (9)
Melissa Toole (4)
Melissa Toole (3)
Michael Caruso (18)
Michael Romero
Nick Elder
Norbert Kessen
Norman Macdonald
Pamela Nery
Patricia Baxter (4)
Randolph Allen (4)
Raymond Boudreau
Rebecca Allen (4)
Renee Suttles (8)
Ricardo Garcia
Richard Bonham
Richard Hewitt (103)
Robert Cerio (7)
Robert DiMatteo (5)
Stefan Blakemore (8)
Stephen Sardeson
Stephen Satonick (15)

MILITARY STUDIES

Susan Casey (3)
Thomas Clark
Thomas Pawelczak (6)
Thomas Townley (2)
Wayne Killough (30)
Zachary McCauley (5)

POLICE , FIRE AND RESCUE

Amie Greist (6)
Bill Rowlette (10)
Brian Pickett
Brian Starr (2)
Bryan Jones (21)
Daniel Toole (14)
David Giles (7)
Donald Dobrin (5)
Eric Johannson (8)
George Ann Wheeler (3)
Janice Willcocks
Jerome Conner
Jim Hutley (3)
John Radle (11)
Jordan Reinleib (10)
Katarina Ulen (5)
Matthew Barclay
Matthew Miller (2)
Max Poston (3)
Melissa Toole (4)
Michael Caruso (3)
Michael Seim (7)
Pamela Nery (2)
Ray Jennings (2)
Richard Hewitt (8)

POLICE, FIRE AND RESCUE

Robert Towne (3)
Robin Murray
Stacey Linebaugh Cress (2)
Thomas Pawelczak (16)
Zach Perkins (2)
Zachary McCauley (17)

SCIENCE FICTION IN CINEMA

Andrew Topp
Angie Smith
Beverly Lighthouse (3)
Bryan Jones (11)
Carol Thompson (19)
Cher Schleigh (4)
Darlene Topp (2)
Darren Gallagher (4)
Donna DiMatteo
E. Jerry Beaulieu (3)
Ed Wandall
Elizabeth McLeod
Elizabeth Worth
Eric Johannson (7)
Erik Stubblefield (3)
Franklin Newman (20)
Gary Amor (5)
George Ann Wheeler (6)
James Herring
Jeremy Skelton (4)
John Radle (10)
Kat Frye (3)
Larry French (26)
Lee Vitasek (3)

SCIENCE FICTION IN CINEMA

Marian Murphy
Mary Lighthouse
Max Poston (7)
Michael Caruso (7)
Michael Houle (4)
Michelle Lussier (5)
Patricia Baxter (4)
Raymond Boudreau
Rebecca Overstreet (4)
Ricardo Garcia (3)
Richard Hewitt
Roon Marchant (17)
Susan Casey
Thomas Clark (6)
Thomas Pawelczak (9)
Wayne Killough (15)
Wayne Smith (6)
Zachary McCauley (4)

SCIENCE FICTION ON TV

Ash Hulme
Barbara Lariscy (6)
Carol Thompson (4)
Cher Schleigh (13)
Daniel Toole
E. Jerry Beaulieu (9)
Elizabeth Worth (6)
Frances Brock (4)
Franklin Newman (4)
Gary Tiny Hollifield (8)
George Ann Wheeler (2)
Jason Schreck (2)
Jeremy Skelton (6)
John Radle (8)



ACADEMY GRADUATES

APRIL 1, 2012 TO JUNE 30, 2012

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SCIENCE FICTION ON TV

Josephine Fisher (6)
Kat Frye
Larry French (4)
Leo Rogers
Liz Gambles (5)
Louise Hup (5)
Marian Murphy (3)
Marlene Miller (4)
Mary Lighthouse
Michael Caruso (6)
Patricia Baxter
Richard Bonham
Robert DiMatteo
Roon Marchant
Ruth Lane
Sharon Norris (6)
Troy Rutter
Victor Swindell (6)
Wayne Smith(6)

SPECIAL OPERATIONS

Jim Hutley (6)
John Chiaromonte (39)
John Radle (4)
Jordan Reinleib (2)
Josiah Smiddy (2)
Matthew Barclay (2)
Megan Schroeder (8)
Michael Caruso
Nathan Begnell
Pamela Nery (2)
Philip Muller (21)
Richard Bonham (5)
Roon Marchant (10)
Stacey Linebaugh Cress (3)
Stephen Satonick (36)
Steven E Parmley (3)
Todd Lister (2)
Tom Webster (5)
Zebariah Young

SCIENCE & TECHNOLOGY

Donna DiMatteo
E. Jerry Beaulieu (5)
Frances Brock (4)
Franklin Newman (24)
Gary Tiny Hollifield (15)
George Ann Wheeler (10)
Gipsy Plis (3)
Glendon Diebold (52)
Gregory Hoover (2)
Jacob Speicher (3)
James Herring (4)
Jamie Spracklen
Jason Schreck (11)
Jeffrey O'Neill
Jerome Conner
Jordan Reinleib (8)
Josephine Fisher (41)
Joshua Beaty (2)
Joshua Wabindato (8)
Karen Mitchell
Carothers (8)
Katarina Ulen (6)
Kathryn Grogan
Kristopher Miller
Laura Sardeson (2)
Laurie Pfeiffer (3)
Luis Nieves
Marcelo Guerra (6)
Marcus Cupps
Mark Tyler (3)
Marlene Miller (14)
Marty Montgomery
Mary Lytle (3)
Matthew Miller (6)
Max Poston (8)
Michael Caruso (3)

SCIENCE & TECHNOLOGY

Michael Seim (5)
Misty Burke (2)
Mitchel Meeks (4)
Nathan Greenburg
Pamela Nery (2)
Patrick Litton
Paul DeHart (12)
Raymond Boudreau (4)
Richard Childers
Richard Johnston (2)
Robert Beaulieu (5)
Robert Bryant
Robert Cerio (4)
Robert Suttles
Rodney Clyde
Roon Marchant (4)
Sarah Randle
Scott Schaller (2)
Seßn Elkins
Sharon Norris
Shirley Rainbolt
Wayne Killough (37)
Zachary McCauley (15)

SPECIAL OPERATIONS

Amber Lower (4)
Barbara Paul (64)
Beverly Lighthouse
Bryan Jones (9)
Daniel Toole
David Bailey
Dewayne Bingisser (53)
E. Jerry Beaulieu(14)
Edward Tunis
Franklin Newman (66)
George Ann Wheeler (3)
James Herring
Jeremy Skelton (2)

SCIENCE & TECHNOLOGY

Adam Wenclewicz
Angie Smith
Barbara Paul (8)
Brandon Deller
Brian Starr
Carol Thompson (41)
Cathy Osborne (2)
Christina Kovar (2)
Christopher Barry
Daniel Conway
Daniel Toole (2)
Darrel Featherly (8)
Dean Rogers (30)

STAR TREK STUDIES

Brian Landry (2)
Brian Schreur
Carol Thompson (15)
Cher Schleigh (23)
Christopher Barry
Daniel Toole
Darrel Featherly
David Phillips (11)
Dean Rogers



ACADEMY GRADUATES

APRIL 1, 2012 TO JUNE 30, 2012

4,500 graduates = Approx. 1,500 per month avg.

STAR TREK STUDIES

Dean Rogers (25)
Derek Allen (2)
E. Jerry Beaulieu
Elizabeth Worth (16)
Eric Johannson (3)
Franklin Newman (45)
Gary Amor (11)
George Ann Wheeler (17)
Gipsy Plis (2)
Glendon Diebold (7)
Ian Buchanan
Jacob Speicher
Janice Willcocks
Jason Schreck
Jeffrey O'Neill
Jeremy Skelton (28)
John Radle
Jordan Reinleib (24)
Joshua Wabindato (2)
Judy Waidlich (30)
Julie Taucher (2)
Kat Frye
Kristen Hoover (2)
Larry French (16)
Liz Gambles (6)
Marakay Rogers
Marcelo Guerra (3)
Max Poston (5)
Michael Caruso (8)
Michael Burke
Mike Racicot
Misty Burke
Patricia Baxter (11)
Raymond Boudreau (4)
Rebecca Overstreet

STAR TREK STUDIES

Robert Bryant
Robin Woodell
Rodney Clyde (12)
Roon Marchant
Sharon Norris (5)
Stacey Linebaugh Cress
Susan Casey
Wayne Killough
Wayne Smith (2)

THE ARTS

Aaron Coutu
Adam Wenclewicz
Anne Dachowski
Ash Hulme
Beverly Lightheart (2)
Bryan Jones
Carol Thompson (55)
Cynthia Valdez
Daniel Toole (4)
Darren Gallagher
David Phillips (7)
Debra Kummer (3)
E. Jerry Beaulieu 3
Eric Johannson (16)
Erik Stubblefield (3)
Franklin Newman (47)
Gary Tiny Hollifield (10)
George Ann Wheeler (16)
James Herring (2)
Jeffrey Triz (2)
Jordan Reinleib (6)
Josephine Fisher (6)

THE ARTS

Joshua Wabindato
Justin McKeag
Karen Mitchell Carothers (6)
Kat Frye
Kirby Lindsey
Kris Dobie (17)
Kristopher Finch
Leo Rogers (10)
Marlene Miller (52)
Mary Lightheart
Matthew Miller (2)
Max Poston (4)
Michael Caruso (10)
Michael Seim
Michelle Lussier
Nichelle Miyakoshi (5)
Pamela Nery (2)
Raymond Boudreau (5)
Rebecca Allen
Renee Suttles
Robin Woodell
Roon Marchant (6)
Samuel Hammonds
Sharon Norris (7)
Stacey Linebaugh Cress (2)
Thomas Hickey
Victor Swindell
Wayne Killough (15)
Wayne Smith (12)
Zachary McCauley (3)



2012
GRADUATES





ACADEMY DEGREE PROGRAM

AWARDED FROM APRIL 1, 2012 THRU JUNE 30, 2012

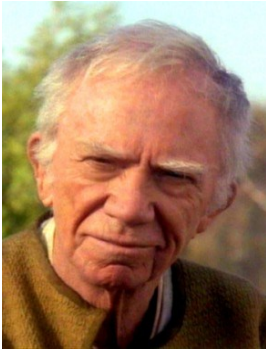
Last	First	Degree	Major
Daniel	Toole	Associate	Law Enforcement
Daniel	Toole	Associate	Science & Technology
E. Jerry	Beaulieu	Doctorate	Science Fiction Studies
Franklin	Newman	Doctorate	Communications
Franklin	Newman	Doctorate	Fantasy, Horror & Supernatural
Franklin	Newman	Doctorate	Special Operations
George Ann	Wheeler	Doctorate	Alien Studies
George Ann	Wheeler	Doctorate	Command
George Ann	Wheeler	Doctorate	Fantasy, Horror, Super.
George Ann	Wheeler	Doctorate	Liberal Arts
John	Chiaromonte	Doctorate	Special Operations
Jordan	Reinleib	Associate	Liberal Arts
Jordan	Reinleib	Bachelor	Federation Studies
Jordan	Reinleib	Master	History & Culture
Larry	French	Doctorate	Fantasy, Horror, Super.
Richard	Hewitt	Master	Military Science
Steve	Hamilton	Master	Intelligence Operations
Wayne	Killough	Doctorate	Special Operations





BOOTHBY AWARDS

AWARDED FROM APRIL 1, 2012 THRU JUNE 30, 2012



**Starfleet Academy
Boothby Awards**

BRONZE 50

Billings, Rodney
Lynch, David
Wabindato, Joshua
McCauley, Zachary
Allen, Rebecca
Allen, Derek
Poston, Max
Greist, Amie
Marchant, Roon
Gambles, Liz
Caruso, Michael
Freeman, Kirk
Willcocks, Janice

SILVER 100

Tunis, Edward
Caruso, Michael
Smith, Angie

GOLD 150

Swindell, Victor
Radle, John

LATINUM 200

Radle, John
Hamilton, Steve
Satonick, Stephen
Jones, Bryan

DIAMOND 250

Tyronian, Jayden
Conner, Jerome
Smith, Marie

DILITHIUM 300

Baxter, Patricia

PLATINUM 450

Johannson, Eric
Diebold, Glendon
Newman, Franklin

TRIOLITHIUM 1500

Diebold, Glendon
Newman, Franklin

AMBER STAR 1550

Newman, Franklin

GARNET STAR 1600

Newman, Franklin

TOPAZ STAR 1650

Newman, Franklin
Wheeler, George Ann

AMETHYST STAR 1700

Wheeler, George Ann

PEARL STAR 1750

Fisher, Josephine
French, Larry

OPAL STAR 1800

Fisher, Josephine
French, Larry

SAPPHIRE STAR 1850

Fisher, Josephine
French, Larry

ALPHA CENTAURI STAR 2150

Thompson, Carol

ALTAIR STAR 2200

Thompson, Carol

AMARGOSA STAR 2250

Thompson, Carol

ANTARES STAR 2300

Thompson, Carol

ARCTURUS STAR 2350

Thompson, Carol

BHAVAEAL STAR 2400

Killough, Wayne

BARRADAS STAR 2450

Killough, Wayne

BELLATRIX STAR 2500

Killough, Wayne



Ray Bradbury, Who Brought Mars to Earth With a Lyrical Mastery, Dies at 91



Ray Bradbury, a master of science fiction whose imaginative and lyrical evocations of the future reflected both the optimism and the anxieties of his own postwar America, died on Tuesday June 5, 2012 in Los Angeles. He was 91.

His death was confirmed by his agent, Michael Congdon.

By many estimations Mr. Bradbury was the writer most responsible for bringing modern science fiction into the literary mainstream. His name would appear near the top of any list of major science fiction

writers of the 20th century, beside those of Isaac Asimov, Arthur C. Clarke, Robert A. Heinlein and the Polish author Stanislaw Lem. His books are still being taught in schools, where many a reader has been introduced to them half a century after they first appeared. Many readers have said Mr. Bradbury's stories fired their own imaginations.

More than eight million copies of his books have been sold in 36 languages. They include the short-story collections "The Martian Chronicles," "The Illustrated Man" and "The Golden Apples of the Sun," and the novels "Fahrenheit 451" and "Something Wicked This Way Comes."

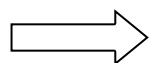
Though none of his works won a Pulitzer Prize, Mr. Bradbury received a Pulitzer citation in 2007 "for his distinguished, prolific and deeply influential career as an unmatched author of science fiction and fantasy."

His writing career stretched across 70 years, to the last weeks of his life. The New Yorker published an autobiographical essay by Mr. Bradbury in its June 4 double issue devoted to science fiction. There he recalled his "hungry imagination" as a boy in Illinois.

"It was one frenzy after one elation after one enthusiasm after one hysteria after another," he wrote, noting, "You rarely have such fevers later in life that fill your entire day with emotion."

Mr. Bradbury sold his first story to a magazine called Super Science Stories in his early 20's. By 30 he had made his reputation with "The Martian Chronicles," a collection of thematically linked stories published in 1950.

The book celebrated the romance of space travel while condemning the social abuses that modern technology had made possible, and its impact was immediate and lasting. Critics who had dismissed science fiction as adolescent prattle praised "Chronicles" as stylishly written morality tales set in a future that seemed just around the corner.





Mr. Bradbury was hardly the first writer to represent science and technology as a mixed bag of blessings and abominations. The advent of the atomic bomb in 1945 left many Americans deeply ambivalent toward science. The same “super science” that had ended World War II now appeared to threaten the very existence of civilization. Science fiction writers, who were accustomed to thinking about the role of science in society, had trenchant things to say about the nuclear threat.

But the audience for science fiction, published mostly in pulp magazines, was small and insignificant. Mr. Bradbury looked to a larger audience: the readers of mass-circulation magazines like *Mademoiselle* and *The Saturday Evening Post*. These readers had no patience for the technical jargon of the science fiction pulps. So he eliminated the jargon; he packaged his troubling speculations about the future in an appealing blend of cozy colloquialisms and poetic metaphors.

Though his books became a staple of high school and college English courses, Mr. Bradbury himself disdained formal education. He went so far as to attribute his success as a writer to his never having gone to college.

Instead, he read everything he could get his hands on: Edgar Allan Poe, Jules Verne, H. G. Wells, Edgar Rice Burroughs, Thomas Wolfe, Ernest Hemingway. He paid homage to them in 1971 in the essay “How Instead of Being Educated in College, I Was Graduated From Libraries.” (Late in life he took an active role in fund-raising efforts for public libraries in Southern California.)

Mr. Bradbury referred to himself as an “idea writer,” by which he meant something quite different from erudite or scholarly. “I have fun with ideas; I play with them,” he said. “I’m not a serious person, and I don’t like serious people. I don’t see myself as a philosopher. That’s awfully boring.”

He added, “My goal is to entertain myself and others.”

He described his method of composition as “word association,” often triggered by a favorite line of poetry.

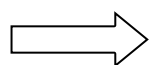


Mr. Bradbury’s passion for books found expression in his dystopian novel “*Fahrenheit 451*,” published in 1953. But he drew his primary inspiration from his childhood. He boasted that he had total recall of his earliest years, including the moment of his birth. Readers had no reason to doubt him. As for the protagonists of his stories, no matter how far they journeyed from home, they learned that they could never escape the past.

In his best stories and in his autobiographical novel, “*Dandelion Wine*” (1957), he gave voice to both the joys and fears of childhood, as well as its wonders.

“*Dandelion Wine*” begins before dawn on the first day of summer. From a window, Douglas Spaulding, 12, looks out upon his town, “covered over with darkness and at ease in bed.” He has a task to perform.

“One night each week he was allowed to leave his father, his mother, and his younger brother Tom asleep in their small house next door and run here, up the dark spiral stairs to his grandparents’ cupola,” Mr. Bradbury writes, “and in this sorcerer’s tower sleep with thunders and visions, to wake before the crystal jingle of milk bottles and perform his ritual magic.”





“He stood at the open window in the dark, took a deep breath and exhaled. The streetlights, like candles on a black cake, went out. He exhaled again and again and the stars began to vanish.” Now he begins to point his finger — “There, and there. Now over here, and here ...” — and lights come on, and the town begins to stir.

“Clock alarms tinkled faintly. The courthouse clock boomed. Birds leaped from trees like a net thrown by his hand, singing. Douglas, conducting an orchestra, pointed to the eastern sky.

“The sun began to rise.

“He folded his arms and smiled a magician’s smile. Yes, sir, he thought, everyone jumps, everyone runs when I yell. It’ll be a fine season.

“He gave the town a last snap of his fingers.

“Doors slammed open; people stepped out.

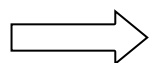
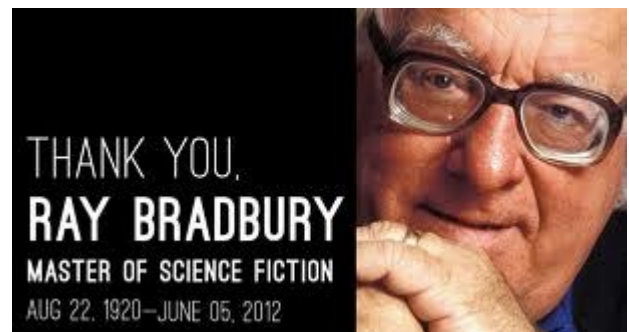
“Summer 1928 began.”

Raymond Douglas Bradbury was born Aug. 22, 1920, in Waukegan, Ill., a small city whose Norman Rockwellesque charms he later reprised in his depiction of the fictional Green Town in “Dandelion Wine” and “Something Wicked This Way Comes,” and in the fatally alluring fantasies of the astronauts in “The Martian Chronicles.” His father, Leonard, a lineman with the electric company, numbered among his ancestors a woman who was tried as a witch in Salem, Mass.

An unathletic child who suffered from bad dreams, he relished the tales of the Brothers Grimm and the Oz stories of L. Frank Baum, which his mother, the former Esther Moberg, read to him. An aunt, Neva Bradbury, took him to his first stage plays, dressed him in monster costumes for [Halloween](#) and introduced him to Poe’s stories. He discovered the science fiction pulps and began collecting the comic-strip adventures of Buck Rogers and Flash Gordon. The impetus to become a writer was supplied by a carnival magician named Mr. Electrico, who engaged the boy, then 12, in a conversation that touched on immortality.

In 1934 young Ray, his parents and his older brother, Leonard, moved to Los Angeles. (Another brother and a sister had died young.) Ray became a movie buff, sneaking into theaters as often as nine times a week by his count. Encouraged by a high school English teacher and the professional writers he met at the Los Angeles chapter of the Science Fiction League, he began an enduring routine of turning out at least a thousand words a day on his typewriter.

His first big success came in 1947 with the short story “Homecoming,” narrated by a boy who feels like an outsider at a family reunion of witches, vampires and werewolves because he lacks supernatural powers. The story, plucked from the pile of unsolicited manuscripts at Mademoiselle by a young editor named Truman Capote, earned Mr. Bradbury an O. Henry Award as one of the best American short stories of the year.





With 26 other stories in a similar vein, “Homecoming” appeared in Mr. Bradbury’s first book, “Dark Carnival,” published by a small specialty press in 1947. That same year he married Marguerite Susan McClure, whom he had met in a Los Angeles bookstore.

Having written himself “down out of the attic,” as he later put it, Mr. Bradbury focused on science fiction. In a burst of creativity from 1946 to 1950, he produced most of the stories later collected in “The Martian Chronicles” and “The Illustrated Man” and the novella that formed the basis of “Fahrenheit 451.”

While science fiction purists complained about Mr. Bradbury’s cavalier attitude toward scientific facts — he gave his fictional Mars an impossibly breathable atmosphere — the literary establishment waxed enthusiastic. The novelist Christopher Isherwood greeted Mr. Bradbury as “a very great and unusual talent,” and one of Mr. Bradbury’s personal heroes, Aldous Huxley, hailed him as a poet. In 1954, the National Institute of Arts and Letters honored Mr. Bradbury for “his contributions to American literature,” in particular the novel “Fahrenheit 451.”

“The Martian Chronicles” was pieced together from 26 stories, only a few of which were written with the book in mind. The patchwork narrative spans the years 1999 to 2026, depicting a series of expeditions to Mars and their aftermath. The native Martians, who can read minds, resist the early arrivals from Earth, but are finally no match for them and their advanced technology as the humans proceed to destroy the remains of an ancient civilization.

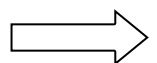
Parallels to the fate of American Indian cultures are pushed to the point of parody; the Martians are finally wiped out by an epidemic of chickenpox. When nuclear war destroys Earth, the descendants of the human colonists realize that they have become the Martians, with a second chance to create a just society.

“Fahrenheit 451” is perhaps his most successful book-length narrative. An indictment of authoritarianism, it portrays a book-burning America of the near future, its central character a so-called fireman, whose job is to light the bonfires. (The title refers to the temperature at which paper ignites.) Some critics compared it favorably to George Orwell’s “1984.” François Truffaut adapted the book for a well-received movie in 1966 starring Oskar Werner and Julie Christie. As Mr. Bradbury’s reputation grew, he found new outlets for his talents. He wrote the screenplay for John Huston’s 1956 film version of “Moby-Dick,” scripts for the television series “Alfred Hitchcock Presents” and collections of poetry and plays.

In the mid-1980s he was the on-camera host of “Ray Bradbury Theater,” a cable series that featured dramatizations of his short stories.

While Mr. Bradbury championed the space program as an adventure that humanity dared not shirk, he was content to restrict his own adventures to the realm of imagination. He lived in the same house in Los Angeles for more than 50 years, rearing four daughters with his wife, Marguerite, who died in 2003. For many years he refused to travel by plane, preferring trains, and he never learned to drive.

In 2004, President George W. Bush and the first lady, Laura Bush, presented Mr. Bradbury with the National Medal of Arts. Mr. Bradbury is survived by his daughters, Susan Nixon, Ramona Ostergen, Bettina Karapetian and Alexandra Bradbury, and eight grandchildren.





Malcolm McDowell

Malcolm McDowell has led one of the most remarkable and enduring careers. He's appeared in landmark films (and TV shows), box office smashes and, yes, plenty of forgettable duds, too, with his credits spanning from *If*, *A Clockwork Orange* and *O Lucky Man!* to *Time After Time*, *Cross Creek* and *Bopha!*, and from *Fantasy Island*, *Gangster No. 1* and *Halloween to Heroes*, *Entourage* and *The Mentalist*. For all that, to *Star Trek* fans across the planet, he'll always be [Dr. Tolian Soran](#), the man who killed [Captain James T. Kirk](#) in *Star Trek: Generations*. StarTrek.com recently caught up with McDowell for an exclusive interview during which he discussed *Generations*, the 40th anniversary of *A Clockwork Orange* and his life in front of a camera.

Since you've been in the acting game for so long, let's have some fun with our first few questions. What's the single best film you were ever in?

McDowell: *If*.

What's the most underrated or under-appreciated film you were ever in?

McDowell: *O Lucky Man!* It was underrated at the time. And if you want me to give you a more recent one, I'll say *Evilenko*.



Regardless of the quality of the film, what was your best filmmaking experience?

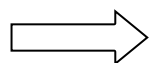
McDowell: Hmm... Well, honestly, I always have a good experience making a movie. I always love it. But the very best... I'd have to say *If* and *O Lucky Man!* and *Britannia Hospital* with my dear friend Lindsay Anderson.

Let's talk *Star Trek*. What was your immediate reaction when presented with the opportunity to play Soran in *Generations*?

McDowell: I thought, "Well, this is a good part." I think that's what I felt immediately. I didn't know until I'd read the full script that I was going to be the one that killed Kirk. [Bill Shatner](#) is a force of nature, is he not? I enjoyed him. I think he's extremely talented. And I honestly feel that those other casts that came after should collectively get down on their knees and bow to him – and to [Leonard \(Nimoy\)](#) and to all those original guys – because they kept the franchise going when there wasn't much money around and they were just little morality tales. They did a brilliant job, I think. Anyway, when they came to do *Generation* with [Patrick \(Stewart\)](#) and all of them, [The Next Generation](#) was a damn good show. People love *Star Trek*. So I was happy to say yes.

Had you heard the story that the producers initially reached out to Marlon Brando to play Soran?

McDowell: No. That would have been interesting, had Brando done that. Very interesting.





CONTINUED.....

So what interested you most about Soran as a character?

Well he's a megalomaniac and a fun character to play. Also, visually, I loved the black clothes with the white hair, spiked up. I think that's the first time I spiked my hair up like that. I had a wonderful hairdresser on that film and I can't remember her name, but she changed the whole look for me. But she was great and I loved her. And [Mike \(Westmore\)](#), the makeup man, was brilliant. I did say, though, "If I'm going to play this part, I don't want a scar. I don't want to look like a mutant. I'm not getting up at four in the morning to get in makeup." They said, "That's OK, then. We didn't want that."

What do you remember of the shoot?

McDowell: I just remember being stranded on a mountain outside of Vegas for weeks, in excruciating heat. But they were such a great crew and I met John Alonzo (who passed away in 2001 at the age of 66), who was this great cinematographer. He'd hand-hold these bloody cameras. And what an artist he was. I liked (director) [David Carson](#), (but) he just did so many takes, so many set-ups. I'd go, "My god, how many more set-ups do you need of this scene?"

To this day, you're often referred to as the "man who killed Kirk." What were your thoughts on how that sequence in the movie played out?

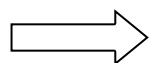
McDowell: Pose this one for me (to the powers that be): If you have – which they had – this icon of American television, why the hell didn't they give him a spectacular death? Why did they give him such a really paltry death? Me shooting the bridge out or some BS whatever it was? They should have sent him off in a glorious fashion, and they didn't. They missed an opportunity.

You're talking about what was on screen in the final cut, after the reshoots. You originally shot him in the back...

McDowell: Yeah, they re-shot. What did they reshoot? It was just as bad as the first one. And they spent several million dollars (on the reshoots). If you're asking me, I thought it was poor, very poor, even the reshoot. They should have seen Shatner off in a big way.

Returning to *Generations*, there were reportedly calls to the studio from the set – by Shatner, Stewart, Carson, – arguing that the original death just wasn't working and that the scene should be rewritten, but it wasn't until a test screening that the studio gave the OK to changing the ending...

McDowell: I don't care whose fault it was. Whoever came up with his death at the end, I thought it was really cheesy. I just think the man, whether you like him or not, should have been given a blazing death. And I, course, would have been happy to have supplied that. Look, I just think it was a missed opportunity for this great, iconic figure that everybody loved or everybody loathed. He was one of those great figures that caused dissention and debate and arguments.





CONTINUED.....

What happened next is pretty well known to Trek fans...

McDowell: As soon as I'd killed him, Bill Shatner pulled up his chair and said, "Do you mind if I do a little interview?" I said, "What on earth for?" He goes, "I'm writing the book." I thought, "My god, he's really going to get every buck out of this that he can. And I don't blame him." Then his first question to me was, "What does it feel like to have killed this television icon?" I went, "Well, he's serious about this." So I said, "Well, Bill, as far as I'm concerned 50 percent of the people are going to love me for it and 50 percent of the people are going to hate me." And he goes, "Who is going to love you?" I went, "Well, the people who've had it up to here with 35 years of you, Bill, that's who!" And he roared with laughter. I was teasing him, of course, but what could you say? What could you say?

Was it true that you got death threats after the film?

McDowell: It is true. It was the infancy of the Internet, so it was easy to make a hollow threat. No one could check it, really. But, yes, that's what happened.

***A Clockwork Orange* is just out now in a fully loaded 40th anniversary Blu-ray set. Back when you made it, even in the moment, what sense did you have that it might be something special?**

McDowell: It was Stanley Kubrick. It was a great honor to be asked to be in one of his movies. I suppose it would be like Spielberg or Marty Scorsese today asking you to be in one of their movies. He was the best there was. We knew we were making something special, but not special to last 40 years. Nobody can predict that. Nobody could have predicted that the film would still be so relevant all this time later.

How would you say the film holds up? And, if you can separate yourself from it enough to comment, how do you think your performance holds up?

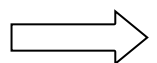
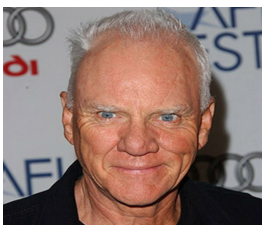
McDowell: I'm not really the right person to ask. The audience, who packed Cannes and packed a screening here (in New York City) at the Museum of Modern Art, they seemed to love it. The word is that it hasn't dated at all and that everything is still very modern, including my performance. But, listen, I'm only quoting what people tell me. So people should see it for themselves and make up their own minds.

If people are entertained by *A Clockwork Orange*, is there something wrong with them?

McDowell: No, not at all. It is an entertainment. It's a black comedy. Of course, it has a warning in it. Like all good films, it has to have something to say about the society we live in. But it is an entertainment firstly, and Kubrick was a showman as well as everything else. So, no, I think people should be entertained.

What is the question you're most often asked about *A Clockwork Orange*?

McDowell: Oh, that'd be "Tell me about the eyes..." And you're not going to ask that one, are you?





CONTINUED.....

Nope. But let's ask this: If Kubrick were alive today and he called you to say, "Malcolm, it's time to revisit Alex and see what our favorite hooligan is doing today," what would you say? Could you/would you have any interest in revisiting the character if the pieces had fallen into place, which, obviously, they no longer can?

McDowell: It's highly unlikely that it ever would've happened, and of course it won't happen now because Stanley is no longer with us. But if Stanley was and he said, "Let's revisit," I would be an idiot not to say, "Hey, let's do it again." I'd love to have worked with him again, just because he was such a master. But I'd rather not have done Alex again. I'd rather I'd worked with him on a movie about another subject. I never really like to do sequels or remakes. I've only really done it once, and that was *Halloween*, but I played the character in the second one completely differently from what I'd done in the first one.

Let's get everyone caught up on your current projects. *Franklin & Bash* premiered last night on TNT. Give us the set up of the series and an introduction to your character, Stanton Infeld.

McDowell: Stanton is the head of (the law firm) Infeld & Daniels, and I hire these two renegade, 30-something lawyers (Breckin Meyer and Mark-Paul Gosselaar) to come in and give a different viewpoint, an of out-of-the-box vision of what's going on, in order to give a new energy to the firm. And we have all the shenanigans that go on. It all will rest on whether audiences will like these two guys. I think we've got the right two guys. They're great. I like the writing. I think it's a wonderful show. I'm not saying it's going to be popular. Who knows? I'm not a prophet. But I'm saying it's a good show.

Let us read you a list: *Kill Zone 3, LA Phil Live, The Artist, Suing the Devil, L.A., I Hate You, Vamps, The Unleashed, Mischief Night, Death Method, Zombex, Silent Hill: Revelation 3D* and *Mind's Eye*. That's what IMDB has down for you as completed or currently filming projects for 2011. Does that list sound right, and are there a few in there that you're particularly intrigued by?

McDowell: Yeah, that's about correct. *Kill Zone 3* is a great game. That's out already. I love *Suing the Devil*. It's a fabulous script. *Death Method*; very interesting script. *The Artist* is an incredible movie. It has nothing to do with me. It's just a brilliantly directed and acted movie. It's a silent movie made in black and white and it's absolutely charming. I think it will charm audiences in a big way, I really do. It was a sensation at the Cannes Film Festival.

What do you have that you're about to start work on?

McDowell: I'm doing a movie called *Monster Butler*. It's a movie I've wanted to do for many, many years and I've finally found the way to do it and the people that I want to do it with. It's been in the back of my mind. It's the Roy Fontaine story. We were going to do it this summer, but because of *Franklin & Bash* and because I've got to be back for the show if it goes a second season, we're going to do it next spring. So I want to do *Monster Butler*, but I want to do it right, and so I've decided to push it to the spring. Peter Medak is going to direct it.

Last question: would you trade your career for anything in the world?

McDowell: No. Absolutely not. I'm still working away now after God knows, almost 50 years of being in the business. I'm still having fun. I've made some good movies along the way and some sh—ty ones, but, hey, that's life. It can't all be a bed of roses.



STO JUNIOR OFFICER APPRECIATION - THE WEEKEND THAT WAS



To those Star Trek Online junior officers who work tirelessly in cramped Jefferies Tubes, perish namelessly on away missions, or provide the endless streams of reports and analysis necessary for a starship to function – a whole weekend was dedicated to you!

For that special weekend event, which ran Friday April 27, 2012 through Monday April 30, 2012, the following was available:

The availability to speak with your duty officer contact in the academies – Lieutenant Ferra for Starfleet officers, and Lieutenant S'tas for KDF officers – to receive up to a 50% bonus to all duty officer assignment Commendation Experience Points (CXP) for the weekend. You would have needed to only speak to him once to have the bonus for the remainder of the event. The bonus varied slightly depending on the duration of the assignment.

You would have received a FREE* special Purple quality duty officer with a unique active roster power by speaking with your duty officer contact. For Starfleet officers, this was a new engineering Exocomp duty officer; for KDF officers, it was a Reman duty officer. *This was not available if you had already claimed it the last time the event was run.*

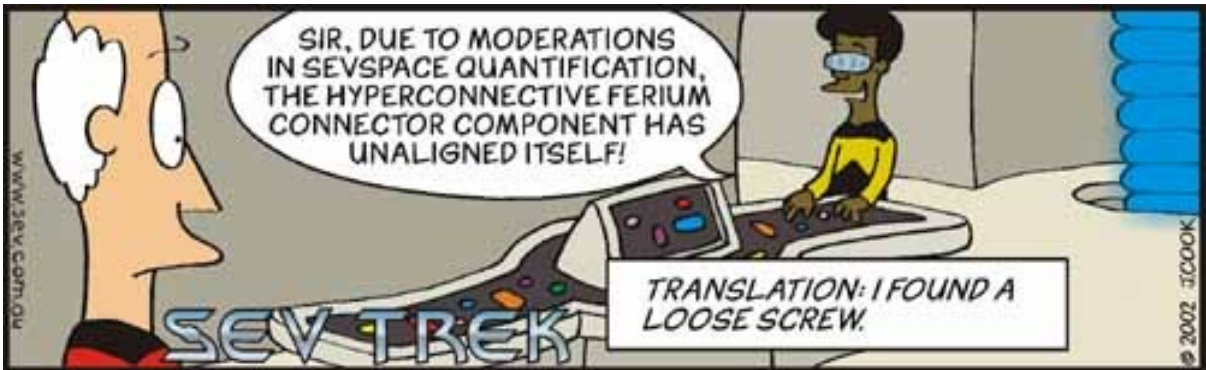
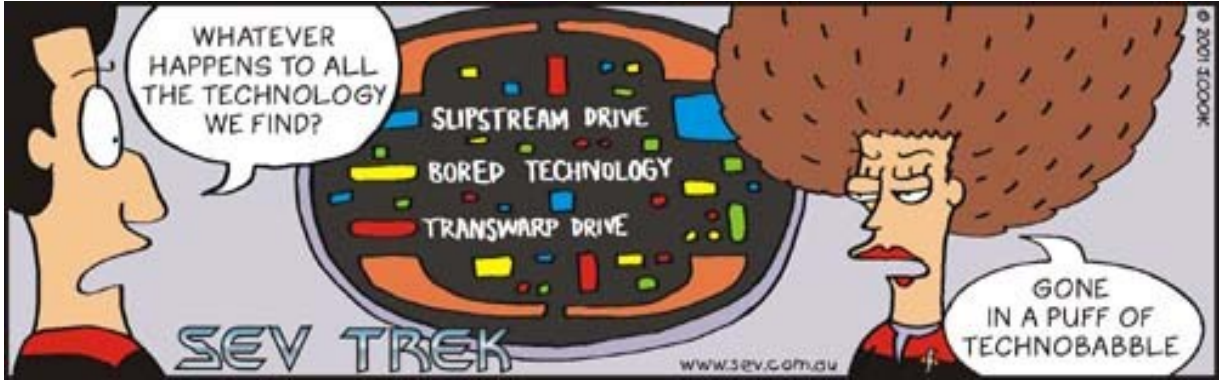
Duty officer packs** opened during the event had a FREE additional Green quality or better duty officer inside. This only applied to C-Store purchased packs, not to ones awarded during rank-up, from recruitment assignments nor Lock Boxes. Also, it applied only to packs opened during the event, even if they were purchased prior to the event. **The packs included in this offer are: Gamma Quadrant Duty Officer Cadre, Klingon Empire Duty Officer Pack and Federation Duty Officer Pack.

Additional reserve roster duty officer slots (in increments of 25 and 100) were available from the C-Store, for up to a maximum of 400 reserve roster spaces.

You were to have fun and to try not to send too many duty officers to Sickbay!

(If you missed this weekend, I'm sure they will run another. ed.)

★ KARTOON KORNER ★



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★ FROM THE EDITOR ★

Dear Students:

This was a really busy quarter with taking over the College of Star Trek Actors and writing for a few other colleges. I am trying to tie up the SFC exams for the Starfleet Captains and am working on Star Trek Actor exams for Voyager. I also took over the Assistant Deanship for the Institute of Science Fiction on TV. I also wrote 20 exams for Time Tunnel and an exam for Zathura (wonderful pic for kids and adults alike) which should be coming out soon.

I received my promotion to Commodore and I'd like to thank the Academy - no really, I would!!!! 😊

Have fun learning!

Best Wishes,

Fleet Captain Cher Schleigh
SFA Newsletter Editor
Assistant Dean of the Institute of Science Fiction on TV
Director College of Federation Studies
Director College of Cadet Federation Studies
Director of Star Trek Actors
Assist Director SF Time Travel Cinema
Assist Director SF AI Cinema
Assist Admin Back-up



"Your talent is God's gift to you. What you do with it is your gift back to God." ~ Leo Buscaglia

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