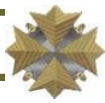




THE ACADEMY MONITOR

VOLUME 8, ISSUE 1



FROM THE COMMANDANT



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Greetings from the great Halls of Learning, Starfleet Academy!

From the Principal's Office



In reply to some folks wondering what the EC members' goals are going to be, mine, as Commandant of STARFLEET Academy will remain the same as it has been for the past 6 years.

That goal is to always work in STARFLEET members' favor. We continue to add to and renovate our college courses to make them as interesting, fun and informative as possible for the enjoyment of our members.

I and my administration always have an open door and a few open windows, too, and welcome any ideas to add to our curriculum and maybe even improve some. We just recently received a query as to whether or not a member could write a college for us that he felt would be interesting to other members. We've given him the green light to put together his proposal of said college and we'll go from there.

Many new members have joined our personnel and are already stating how much they enjoy working with the Academy family/team.

Never hesitate to contact me with any questions you might have.

Admiral Peg Pellerin,
SFA Commandant

academy@sfi.org

1-888-734-8735 EXT. x705

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AROUND THE ACADEMY

Page 2

PROMOTIONS

"Instruction begins when you, the teacher, learn from the learner; put yourself in his place so that you may understand what he learns and the way he understands it." ~ Soren Kierkegaard



- ▲ Congratulations to Russell Ruhland on his promotion to Vice Admiral!
- ▲ Congratulations to Wayne Killough on his promotion to Fleet Admiral!



SNIPPET

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AROUND THE ACADEMY

Page 3

The most OUTSTANDING student for the month of December
2013 is: Adam Wenclewicz

The most OUTSTANDING student for the month of January 2014
is: David Goldsberry

The most OUTSTANDING student for the month of February 2014
is: Patricia Lewis

Congratulations!



Admiral Peg Pellerin,
SFA Commandant

academy@sfi.org

1-888-734-8735 EXT. x705

If you have knowledge, let others light their candles by it.



STAFF CHANGES

Changes in faculty in were:

IOSS Dean: Carol Thompson (New Institute)
IOLEM Dean: Annie Wheeler (New Institute)
IOSFC Deanship to Wayne Smith until end of Larry's term
IOST Dean: Darlene Harper
IOSFS Asst. Dean: Pat Lewis

College of English: Franklin Newman
College of Genealogy: Bryan Jones
College of Humour: Carol Thompson
College of Chemistry: Robin Woodell-Vitasek
College of Circuses to Bryan Jones
College of Sci-Fi-AI in Cinema: Carol Thompson
College of Sci-Fi TV-AC: Patricia Lewis
College of Astrobiology: David Hines
College of Shakespeare: Carol Thompson
College of UK Writers: Barbara Paul
College of Astronomy: Michael Hardegree-Ullman
College of Space Survival Equipment: Glen Diebold
College of Sci-Fi Cinema – AI to David Hines
United Kingdom Sci-Fi Writers to Barbara Paul
Alien Contact on TV to Patricia Lewis
College of Astrobiology to David Hines
College of Alien Studies to Richard Hewitt
College of ZOMS and MUMS to Carol Thompson
College of Psychological Perspectives to Barbara Paul
College of Educational TV to Pat Lewis

Changes in Organization

INSTITUTE OF SPACE STUDIES went live on Jan 1st
Spaceflight History moved to IOSS from IOTA
Humour moved to IOPE
Cadet alien Colleges demoted to Schools and merged into a new Cadet College of Alien Studies
The "Name That Alien" exams residing in CVAS were also moved to the new College
Cadet Law closed for lack of traffic over several years
School of Money Knowledge was moved to Economics in IOTA
Survival Studies moved from IOMS to the IOLSS
Formation of the INSTITUTE OF LAW ENFORCEMENT IN THE MEDIA.
All Law Enforcement shows moved from the IOPE to the IOLEM





ACADEMY STAFF/COLLEGE NEWS

Page 5

Hello everyone.

Some of you may remember an award I started about three years ago, called the Cadet Star Award. For those of you who don't remember, let me refresh your memories.

Cadets (6 to 18 yrs of age) who take courses from the college offerings within the Institute of Cadet Studies must complete a college with Honors &/or Distinctions. When doing so, they receive a congratulatory letter from myself as well as a special certificate and a gold star pin. They can complete as many colleges as they want, earning more letters, certificates and pins.

If a cadet completes any college within the Adult Institutes with Honors and/or Distinctions and only 1 Pass, the cadet will also earn the Cadet Star Award.

Some of the older cadets (13 to 18) have never attempted the colleges within the adult institutes because they didn't know they were allowed to. So, please pass this on.

I do hope with these incentives that we start seeing more of our younger members start getting involved at STARFLEET Academy.

Peg Pellerin
SFA Commandant
admiralpeg@gmail.com
academy@sfi.org



CADET PREPARATORY COLLEGE

Drum roll please.....I am pleased to announce that we have recipients to the Cadet Honor Star Awards:

Cynthia Lighthouse Cadet College of Borg Tech
Katherine Lighthouse Cadet College of Borg Tech
Martin Lighthouse, Jr. Cadet college of Borg Tech
Kathering Lighthouse Cadet College of Law

Remember those of you who direct Cadet Colleges that when you have a Cadet who has fully completed a Cadet College with Honors and/or Distinctions to let me know so I can send that Cadet the same Award. They can earn as many awards as there are Cadet Colleges.

I'd love to see a Cadet weighed down by loads of star pins.

Peg Pellerin
SFA Commandant
mrspeapod@roadrunner.com
academy@sfi.org



NEW COLLEGE NEWS

COLLEGE OF GAMING

Colonel Amber Stronach
Director
hyper_girl76@yahoo.co.uk

Welcome to the College of Gaming. Here you have the chance to learn about different games either played on a console, Mac or PC, or board and card games. I hope you enjoy these exams. Have fun!

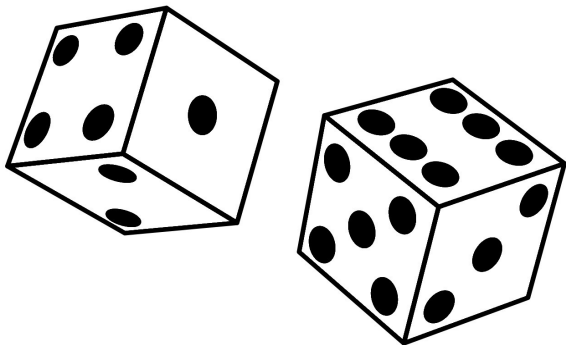
Curriculum:

WORLD OF WARCRAFT

WOW 101 – Basics
WOW 102 – Vanilla

Source Materials Needed

URLs will be provided with each exam.



College of Space Equipment School of Space Suits and Equipment (SSE) School of Escape Pods (EPS)

Director Vice Admiral Glen Diebold
19 Mafalda Drive
Cheektowaga, New York, 14215
GDiebold@sfi.org

School of Space Suits and Equipment SSE

SSE 101-107 will examine the 20th and 21st century advances in Space Suit Technology and Life support as well as a look at the tools used by Man in space.

SSE 201-204 will look at 22nd and 23rd Space suits in Trek as well as Emergency equipment for use in space and certification as a Space emergency technician. These courses have been moved from the Preparedness courses of the college of Survival studies. If you have taken PSS 106-109 you need not take these again.

School of Space Suits and Equipment SSE:

- | | |
|---------|--|
| SSE 101 | OVERVIEW |
| SSE 102 | EVA SUITS |
| SSE 103 | SUIT REQUIREMENTS |
| SSE 104 | SPACE SUIT DESIGN |
| SSE 105 | SPACE SUIT IDENTIFICATION |
| SSE 106 | FUTURE DESIGN AND LIFE SUPPORT CONSIDERATIONS |
| SSE 107 | SPACE TOOLS |
| SSE 201 | 22 ND AND 23 RD CENTURY SPACE SUITS (TREK) |
| SSE 202 | SPACE EMERGENCY PRIMER (TREK) |
| SSE 203 | SPACE EMERGENCY TECHNICIAN CERTIFICATION (TREK) |
| SSE 204 | SPACE EMERGENCY EQUIPMENT (TREK) |



School of Escape Pods EPS:

This school has been moved from the College of Survival studies. If you have taken it before you need not take it again.

- | | | |
|-----------|--|--------|
| EPS 101 | Mark 6c Escape Pod Users Guide | |
| EPS 102 | Planetary survival with the MARK 6C Escape Pod | |
| EPS 103 | Escape Pod Identification | |
| EPS 201.1 | Escape Pod Technical Manual | Test 1 |
| EPS 201.2 | Escape Pod Technical Manual | Test 2 |
| EPS 102.3 | Escape Pod Technical Manual | Test 3 |



NEW COLLEGE NEWS

Page 7

COLLEGE OF ASTRO CARTOGRAPHY

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

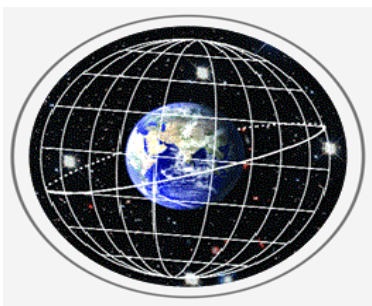
The College of Astrocartography explores the star charts developed since antiquity and presents some of the artwork used to illustrate these star charts.

Also explored are samples of telescopes, terrestrial-based and space-based, that led to the development of star charts and catalogues.

Curriculum:

- ACART 100 – Introduction
- ACART 101 – Telescope Identification
- ACART 102 – Star Charts – Ancient
- ACART 104 – Star Charts – Eastern
- ACART 105 – Star Chart – Western
- ACART 106 – The Art of Celestial Cartography
- ACART 107 – Space navigation

SOURCES: URLs will be given with each exam.

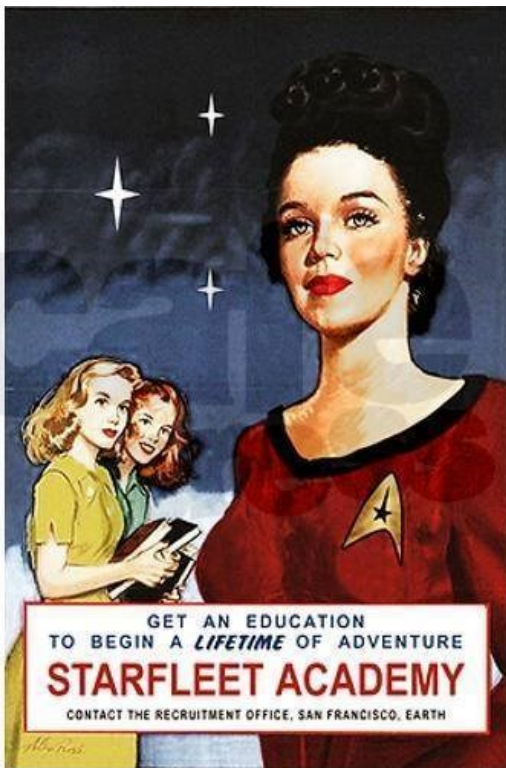




ACADEMY INFORMATION

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@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 2014 THRU MARCH 2014



3,853 TOTAL GRADUATES, APPROX 1,284 PER MONTH

NUMBERS FOLLOWING THE NAMES ARE APPROXIMATE. THESE INDICATE NUMBER OF EXAMS COMPLETED IN EACH INSTITUTE

ALIEN STUDIES

Adam Hudson (5)
 Adam Wenclewicz (4)
 Angel Jackson
 Anne Zecca
 Brad Qualls (2)
 Caitlin Bleau
 Casey Casas (6)
 Celena Mathews (7)
 Cooper Brundu (6)
 David Anderson (10)
 David Goldsberry (3)
 Debbie French (28)
 Eilidh Montgomery
 Frances Brock (2)
 Gabrielle Beale
 George Hildebidle (2)
 Jan Sleigh (2)
 Jeanne McCartney (2)
 Jeremy Skelton (4)
 Jody Goldenberg
 John Prushko (2)
 John Radle (2)
 Jonathan Casas (3)
 Katie Crane
 Kenneth Early (3)
 Kris Zasadil (2)
 Larry French (12)
 Margret Murphy (4)

ALIEN STUDIES

Mark Wheeler
 Mary Lighthouse (4)
 Maryse Quinn (3)
 Matthew Bergin (17)
 Mellissa DellaLucia
 Michael Caruso (2)
 Michael Hartley (4)
 Paul Dyl (32)
 Rachel Fischer (3)
 Randell Lesh
 Rayne Vitasek (7)
 Renee Wike (2)
 Richard Childers (2)
 robert kimsey (2)
 Robert Litwin (6)
 Robert Suttles
 Sean Waitman (3)
 Shawn Gregory

CADET STUDIES

Austin Hudson
 Carol Thompson (2)
 Colby Cox
 Cynthia Lighthouse (8)
 Franklin Newman (2)
 Glendon Diebold (2)
 Hunter Hudson
 Jessica Lighthouse
 Katherine Lighthouse (21)
 Martin Lighthouse (10)

FOREIGN AFFAIRS

Adam Wenclewicz (36)
 Carol Thompson (4)
 David Goldsberry (2)
 David Hines (4)
 Elizabeth Worth (21)
 Eric Johansson (4)
 Frances Brock (10)
 Franklin Newman (4)
 Gillian Shearwater (4)
 Glendon Diebold (4)
 Jayden Tyronian (4)
 Jeanne McCartney (3)
 Josephine Fisher (4)
 Leo Rogers (7)
 Matthew Bergin (21)
 Pamela Nery

FANTASY, HORROR AND SUPERNATURAL

Adam Wenclewicz (8)
 Aleksander R°dner
 Annette Hoppa (2)
 Calvin McLearn
 Calvin McLearn (2)
 Carol Harper (2)
 Carol Harper (3)
 Celena Mathews
 Celena Mathews (2)
 Cynthia Valdez (18)
 Darren Gallagher

FANTASY, HORROR AND SUPERNATURAL

David Goldsberry (4)
 Elizabeth Worth (7)
 Faith Eheart
 Faith Eheart (2)
 Franklin Newman (10)
 Jane Childers
 Janice Graham (9)
 Jeanne McCartney (7)
 John Hardy (2)
 John Wilson (2)
 Jude Peace (3)
 Julie Fulmer
 Julie Fulmer (2)
 Kevin McNeillie-Welsh (6)
 Laura Harris (12)
 Matthew Bergin
 Matthew Bergin
 Michael Lewis (3)
 Ruth Lane
 Shawn Gabriel Yu (5)
 TJ Allen

HISTORY AND GOVERNMENT

Bryan Jones (12)
 Eilidh Montgomery
 Elizabeth Worth (2)
 Jeanne McCartney



ACADEMY GRADUATES

JANUARY 2014 THRU MARCH 2014

3,853 TOTAL GRADUATES, APPROX 1,284 PER MONTH



HISTORY & GOVERNMENT

Jeff Radford (2)
 Jeffery Higdon (2)
 Jeremy Skelton
 Karen Hoagland (2)
 Laura Harris (2)
 Pamela Nery
 Patricia Lewis (3)
 Richard Childers (2)
 Tina Maxwell

INTELLIGENCE & ESPIONAGE

Adam Wenclewicz (5)
 Alan Goulet (4)
 Anne Miller
 Barbara Paul (2)
 Benjamin Salisbury
 Bryan Jones (2)
 David Goldsberry (50)
 E. Jerry Beaulieu
 Eric Johannson
 Frances Brock
 Jeanne McCartney
 Jeffrey Triz (2)
 Jeremy Skelton (10)
 John Gilfillan
 John Hardy

INTELLIGENCE & ESPIONAGE

John Prushko (19)
 Joshua Shaw (3)
 Joshua Bailey
 Karen Hoagland
 Kevin McNeillie-Welsh
 Laura Harris
 Leo Rogers (12)
 Matthew Bergin
 Matthew George (3)
 Nicholas Kelly
 Nicholas Kelly
 Randell Lesh
 Ronald Helmadollar (2)
 Thomas Guertin
 Thomas Pawelczak (2)

LEADERSHIP STUDIES

Aaron Esherwood
 Adam Hudson
 Alan Gregory
 Alan Huffines
 Alan Oshea (8)
 Alexander McNeillie-Welsh
 Alicia Bowman
 Andrew Carlson (2)
 Andrew Kerr (8)
 Andrew McDonald

LEADERSHIP STUDIES

Angel Jackson
 Angela Strano
 Ann Marie McGinley
 Anni Potts
 Anthony Freed
 April Auspland
 Bill Milligan (2)
 Bradley Clark
 Brian Landry
 Bryan Teske
 Chelsey Boston
 Chris Wheeler
 Christopher Barry
 Cj Smilas
 Cynthia Duran (2)
 Dana Hawkins
 Daniel Hill
 Darren Tansley
 Dave Elliott
 David Anderson (2)
 David Hines
 Derek Hefner
 Donald Arnold
 Donald Landry
 Duane Hopple
 Gena Barber
 Gillian Shearwater
 Harriet Engle
 Ian Lawther
 Janidean Bruner

LEADERSHIP STUDIES

Jeanne McCartney
 Jeremy Skelton (3)
 Jessica Amos
 Joan Walker (2)
 John Gray
 John Lee
 Jonathan Casas
 Josef Kraus
 Joseph Davis
 Joshua Shaw
 Jude Peace
 Keith Auspland
 Kelsey Timmons
 Kenneth Early
 Kenneth Robison (2)
 Kenneth Thynne
 Kevin McNeillie-Welsh
 Kevin Urssel
 Kevin Victor
 Larry Cameron
 Lauren Fox
 Malcolm Edwards
 Mark Segel
 Matt Scherf
 Matthew Bergin
 Matthew George
 Matthew Miller
 Meagan Pittman
 Michael Garcia (3)
 Michael Hartley (3)



ACADEMY GRADUATES

JANUARY 2014 THRU MARCH 2014

3,853 TOTAL GRADUATES, APPROX 1,284 PER MONTH



LEADERSHIP STUDIES

Michael Marquart
Michael McBride (2)
Nadine Romero
Neill Stringer
Nicholas Kelly
Patrick Condry
Patrick Lindsley
Paul Dyl (13)
Paul Lucas
Rayne Vitasek
Richard Childers
Richard Phillips
Rick Williams
Robert Litwin (2)
Robert Suttles
Rose Tanchyk
Ryan Case
Sarah Jungling
Sharon O'Neill
Shep Barrick
Siobhan Heapes
Stephen Macko
Timothy Lyth
Vanessa Mikus
Victoria McBride
Viola Curtis (2)
Wayne McAliece

LIFE SCIENCE STUDIES

Adam Hudson (3)
Adam Wenclewicz (42)
Amanda Barrow (4)
Anne Dachowski
Anne Miller (4)
Aunesty Hudnall
Betty O'Brien
Beverly Lighthouse
Caitlin Bleau (3)
Calvin McLearn
Carol Harper (7)
Cathey Osborne
Christopher Bayonet (11)
Dave Elliott (2)
Erik Stubblefield (12)
Jane Childers (2)
Jeanne McCartney (5)
Jeff Radford (3)
Jeremy Skelton (6)
John Hardy
Jonathan Casas
Julie Fulmer
Kaleign
Kristi Huffman
Mark Wheeler (2)
Matthew Bergin (7)
Meagan Pittman

LIFE SCIENCE STUDIES

Michael Lewis
Pamela Nery (2)
Patricia Lewis (23)
Peter Meaney (2)
Rayne Vitasek (2)
Robert Suttles
Sean Waitman (2)
Stacey Linebaugh Cress (5)
Tina Maxwell
Wayne Smith (13)
William Gerber

MILITARY STUDIES

Aaron Clark (2)
Adam Wenclewicz (8)
Alan Oshea
Andrew Carlson
Andrew Carlson (2)
Andrew Kerr
Andrew Kerr (2)
Anne Miller
Carol Thompson (18)
Casey Casas
Chris Carothers
Craig Brown
David Anderson (4)
David Goldsberry (2)

MILITARY STUDIES

Donald Dobrin (2)
E. Jerry Beaulieu
Eilidh Montgomery (3)
Erik Stubblefield
Frances Brock (5)
Franklin Newman (66)
George Ann Wheeler (3)
George Hildebidle (3)
Glendon Diebold (17)
James Herring (17)
Jason Garrett (3)
Jeanne McCartney (2)
Jeremy Skelton (3)
John Byrum (2)
John Hardy (3)
John Rogers
John Wagner
Joshua Bailey (2)
Kaleign
Kirk Freeman (2)
Larry Balsley
Larry Pendleton
Lowell Whitaker
Margret Murphy (4)
Michael Garcia
Michael Hardegree-Ullman (22)
Michael Lewis (2)
Michael McBride
Nicolas Roesch (3)
Oliver Savander (34)



ACADEMY GRADUATES

JANUARY 2014 THRU MARCH 2014

3,853 TOTAL GRADUATES, APPROX 1,284 PER MONTH



MILITARY STUDIES

Pamela Nery
Patricia Lewis (17)
Paul Dyl (2)
Phillip Cox (5)
Richard Hewitt (7)
Ron Novak (3)
Sean Waitman (2)
Sharon O Neill (2)
Stephen Satonick (16)
Thomas Pawelczak (8)
TJ Allen (11)

PERFORMING ARTS & ENTERTAINMENT

Aleksander R°dner (3)
Amber Stronach (4)
Bryan Jones (22)
Carol Thompson (53)
CAROL WARNEKE (6)
Cher Schleigh (10)
David Goldsberry (4)
Elizabeth Worth (9)
Emily Lacey (2)
Eric Johannson (14)
Frances Brock (2)
Franklin Newman (57)
George Ann Wheeler (37)
Glendon Diebold (44)

PERFORMING ARTS & ENTERTAINMENT

James Herring (15)
Janice Graham (2)
Jayden Tyronian (2)
Jeanne McCartney (2)
Jeremy Skelton
Jill Rayburn (2)
John Hardy (18)
John Wilson (5)
Josephine Fisher (9)
Kris Dobie (9)
Lee Vitasek (20)
Leo Rogers (5)
Martin Lighthear
Mary Lighthear
Michael Houle (2)
Nadine Romero
Patricia Lewis (22)
Rayne Vitasek (20)
Richard Childers
Richard Hewitt (2)
Robin Woodell-Vitasek (25)
Ros Haywood
Thomas Pawelczak (7)
Tina Maxwell (2)
TJ Allen

POLICE, FIRE & RESCUE

Adam Wenclewicz (4)
Beverly Lighthear
Carol Thompson (32)
David Anderson (2)
Donald Dobrin (7)
Frances Brock (28)
Franklin Newman (37)
Glendon Diebold (3)
Jeff Radford
Jeremy Skelton (6)
Larry French (134)
Leo Rogers
Matthew Miller
Megan Schroeder (12)
Pamela Nery (4)
Patricia Lewis (10)
Sean Waitman
Stephen Satonick (31)
Steven Bice
Tina Maxwell (3)
TJ Allen

SCI-FI IN CINEMA

Craig Brown
Darlene Fairweather
David Goldsberry
David Hines (35)
Franklin Newman (17)

SCI-FI IN CINEMA

George Ann Wheeler
Janice Graham (4)
Jeanne McCartney (4)
Jeremy Skelton (3)
Michael Lewis
Pamela Nery (2)
Shawn Gabriel Yu (2)
Thomas Pawelczak
Wayne Killough (2)

SCIENCE FICTION STUDIES

Barbara Paul (12)
Carol Thompson (10)
Franklin Newman (11)
George Ann Wheeler (3)
Glendon Diebold (7)
Patricia Lewis (7)
Ros Haywood (3)

SCI-FI ON TV

Adam Wenclewicz (4)
Beverly Lighthear
Carol Thompson (32)
David Anderson (2)
Donald Dobrin (7)
Frances Brock (28)



ACADEMY GRADUATES

JANUARY 2014 THRU MARCH 2014

3,853 TOTAL GRADUATES, APPROX 1,284 PER MONTH



SCI-FI ON TELEVISION

Franklin Newman (37)
Glendon Diebold (3)
Jeff Radford
Jeremy Skelton (6)
Larry French (134)
Leo Rogers
Matthew Miller
Megan Schroeder (12)
Pamela Nery (4)
Patricia Lewis (10)
Sean Waitman
Stephen Satonick (31)
Steven Bice
Tina Maxwell (3)
TJ Allen

SPECIAL OPERATIONS

Aunesty Hudnall (17)
Benjamin Salisbury
Darren Gallagher
David Goldsberry
David Goldsberry
Frances Brock (11)
Franklin Newman (4)
Franklin Newman
James Herring
Jason Schreck (3)
Jeanne McCartney

SPECIAL OPERATIONS

Jeremy Skelton (11)
John Byrum
John Gray (4)
Judy Waidlich (28)
Marcus Cupps
Mark Tyler (2)
Martin Lightheart
Megan Schroeder (12)
Michael Hartley (17)
Sean Waitman (6)
Stacey Linebaugh Cress (10)

SPACE STUDIES

Adam Wenclewicz (19)
Carol Thompson (19)
Celena Mathews (2)
Craig Brown
David Anderson (4)
David Goldsberry
David Hines (36)
Donald Dobrin (33)
Frances Brock (35)
Franklin Newman (20)
Glendon Diebold (45)
Jason Schreck (8)
Jeanne McCartney (34)
John Fenison (3)
John Hardy (3)

SPACE STUDIES

Pamela Nery
Patricia Lewis (27)
Roon Marchant
Samuel Osborne (3)
Sean Waitman (3)

SCIENCE & TECHNOLOGY

Aaron Clark (2)
Adam Dolphin (45)
Adam Wenclewicz (6)
Amanda Barrow (3)
Amy Coble (4)
Bernard Dacey (3)
Bill West (8)
Carol Thompson (18)
Carol Warneke (9)
Carolyn Donner
Celena Mathews
Curtis Lacey (2)
Cynthia Duran (5)
Daniel Toole
Darlene Harper (21)
David Anderson (4)
David Goldsberry (2)
David Hines (4)
Denise Miner
Eilidh Montgomery (6)
Frances Brock (20)
Franklin Newman (16)

SCIENCE & TECHNOLOGY

George Hildebidle
Glendon Diebold (15)
Jeanne McCartney (3)
Jeff Radford (4)
John Hardy (14)
John Wagner
Josephine Fisher (11)
Judy Waidlich (52)
Julie Taucher
Justin McKeag (2)
Kaleign (2)
Karen Hoagland
Kevin McNeillie-Welsh (3)
Kirk Freeman (3)
Lee Vitasek (26)
Margret Murphy (6)
Martin Lightheart
Matthew Miller
Mellissa DellaLucia
Michael Conard (2)
Mike Morrow
Miwa Lee
Nancy Hall (9)
Patricia Lewis (77)
Paul Campbell
Rachel Fischer (2)
Robert Marshall
Robin Woodell-Vitasek (43)



ACADEMY GRADUATES

JANUARY 2014 THRU MARCH 2014

3,853 TOTAL GRADUATES, APPROX 1,284 PER MONTH



SCIENCE & TECHNOLOGY

Russell Witte-Dycus (2)
Sean Waitman (3)
Sharon O Neill (3)
Stephen Allen
Suzanne Brandt
TJ Allen
Tracy Lilly (2)

STAR TREK STUDIES

Adam Wenclewicz (27)
Angel Jackson
Angela Strano (2)
Anne Zecca
Bernard Dacey
David Anderson
David Goldsberry (11)
Donald Arnold (35)
Eilidh Montgomery (5)
Elizabeth Worth (7)
Frances Brock (9)
Gabrielle Beale (5)
George Ann Wheeler
Jane Childers
Janice Graham (4)
Jason Schreck (7)
Jeanne McCartney (3)

STAR TREK STUDIES

Jeff Radford
Jody Goldenberg
John Hardy (75)
Joshua Bailey
Jude Peace (2)
Kevin McNeillie-Welsh (5)
Larry Clausing
Laura Harris (10)
Margret Murphy (3)
Matthew Bergin (58)
Michael Hartley
Michael Sylvester
Nadine Romero (2)
Pamela Nery
Patricia Lewis (13)
Richard Childers
Ruth Lane

THE ARTS

Adam Wenclewicz (40)
Angela Strano (2)
Carol Warneke (14)
Cathey Osborne (2)
David Goldsberry
David Hines
Emily Lacey
Frances Brock (25)
Gabrielle Beale
Jeanne McCartney (4)

THE ARTS

Jeremy Skelton (9)
John Hardy
Jonathan Casas
Jude Peace
Karen Hoagland (3)
Kristi Huffman
Lisa Cole
Matthew Bergin
Michael Lewis
Michael McBride
Pamela Nery (4)
Patricia Lewis (33)
Sean Waitman (2)
Suzanne Brandt (2)
Tina Maxwell (2)

1ST QUARTER



GRADUATES



ACADEMY DEGREE PROGRAM

JANUARY 2014 THRU MARCH 2014

LAST	FIRST	DEGREE/ MAJOR
Goldsberry	David	Bachelor/Intelligence Operations
Goldsberry	David	Master/Intelligence Operations
Brock	Frances	Doctorate/Liberal Arts
Goldsberry	David	Doctorate/Intelligence Operations

1ST QTR GRADS





BRIDGE OFFICER'S CERTIFICATION PROGRAM

JANUARY 2014 THRU MARCH 2014

SCC	FIRST	LAST	CERTIFICATION	DATE
61595	Jeremy	Skelton	CSEO	01/02/2014
61595	Jeremy	Skelton	XO	01/04/2014
61595	Jeremy	Skelton	SO	01/04/2014
70779	Betty	O'Brien	COUN	01/08/2014
61595	Jeremy	Skelton	CWO	01/08/2014
70498	David	Goldsberry	CTO	01/13/2014
61012	David	Hines	SO	01/15/2014
61012	David	Hines	XO	01/15/2014
70498	David	Goldsberry	COO	01/23/2014

JANUARY

SCC	FIRST	LAST	CERTIFICATION	DATE
61595	Jeremy	Skelton	COUN	02/06/2014
61595	Jeremy	Skelton	CCO	02/06/2014
66154	T J	Allen	CCO	02/11/2014
66154	T J	Allen	CEO	02/11/2014
66154	T J	Allen	CWO	02/11/2014
66154	T J	Allen	CTO	02/12/2014
61595	Jeremy	Skelton	CO	02/18/2014
68012	Andrew	Kerr	CO	02/19/2014
62943	Josephine	Fisher	COO	02/20/2014
62943	Josephine	Fisher	CSEO	02/21/2014
62943	Josephine	Fisher	FCO	02/21/2014
61595	Jeremy	Skelton	COO	02/22/2014
66154	T J	Allen	CSEO	02/25/2014

FEBRUARY

SCC	FIRST	LAST	CERTIFICATION	DATE
65257	Frances	Brock	CCO	03/07/2014
53234	Sean	Waitman	COO	03/14/2014

MARCH

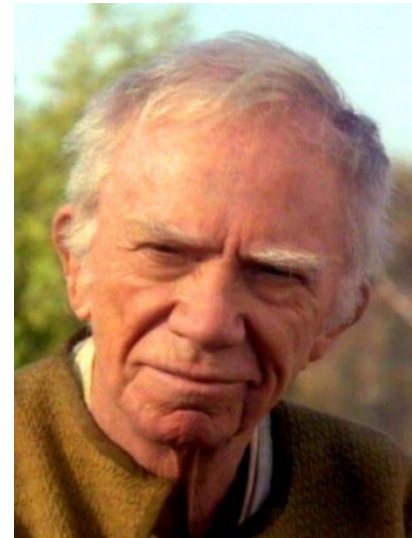


SFA BOOTHBY AWARDS

JANUARY 2014 THRU MARCH 2014

January, 2014 -- 22 Awards			
10	ADM Carol A. Thompson	3300	Genovese's Star
13	FCAPT Franklin M.Newman, III	3250	Epsilon Eridani
7	LGEN Larry Dale French, Sr.	2450	Barradas Star
7	VADM Glendon Diebold	2300	Antares Star
7	VADM Glendon Diebold	2250	Armagosa Star
2	ADM Barbara M. Paul	1400	Zirconium Star
7	CMDR Adam Walter Wenclewicz	1200	Latinum Star
1	CAPT Donald Dobrin	1200	Latinum Star
1	CAPT Frances B. Brock	950	Emerald
3	CMDR Jeremy Andrew Skelton	850	Sapphire
12	VADM James Herring	700	Amethyst
1	CAPT Jan Sleigh	450	Platinum
11	CMDR David Hines	450	Platinum
7	RADM Debbie French	400	Zirconium
11	CMDR Elizabeth Worth	350	Titanium
17	LT Michael M. Hardegree-Ullman	250	Diamond
20	CMDR Matthew Bergin	250	Diamond
6	MAJ Megan Schroeder	200	Latinum
3	LTJG Jeff Radford, Jr.	100	Silver
20	MCAPT John Hardy	100	Silver
1	COMM Janice R. Graham	50	Bronze
20	LT Adam Paul Dolphin	50	Bronze
February, 2014 -- 27 Awards			
10	ADM Carol A. Thompson	3350	Kelvus Star
13	FCAPT Franklin M.Newman, III	3350	Kelvus Star
13	FCAPT Franklin M.Newman, III	3300	Genovese's Star
7	LGEN Larry Dale French, Sr.	2500	Bellatrix Star
7	VADM Glendon Diebold	2350	Arcturus Star
7	CMDR Adam Walter Wenclewicz	1250	Diamond Star
1	VADM Patricia Lewis	1200	Latinum Star
1	VADM Patricia Lewis	1150	Gold Star
1	VADM Patricia Lewis	1100	Truman Temple
1	VADM Patricia Lewis	1050	Bronze Star
1	VADM Patricia Lewis	1000	Omega
1	CAPT Frances B. Brock	1000	Omega
2	COL Stephen Satonick	600	Garnet
11	CMDR David Hines	500	Trillithium
2	BGN Bryan Jones	450	Platinum
4	FCAPT Lee Vitasek	350	Titanium
20	CMDR Matthew Bergin	300	Dilithium
1	BDR Christopher Anthony Bayonet	250	Diamond
1	RADM Paul Dyl	200	Latinum
3	LCDR Kaleign	200	Latinum
4	ENS David Paul Goldsberry	200	Latinum
1	RADM Paul Dyl	150	Gold
4	ENS David Paul Goldsberry	150	Gold
20	MCPT John Hardy	150	Gold
15	CMDR John M. Prushko	100	Silver
20	CMDR Michael David Hartley	50	Bronze
11	MCPT Matthew Tuting	50	Bronze
11	CRMN Katherine Victoria Lighthouse	50	Bronze

March, 2014 -- 21 Awards			
13	FCAPT Franklin M.Newman, III	3450	Mintaka Star
13	FCAPT Franklin M.Newman, III	3400	Klingon Star
10	ADM Carol A. Thompson	3400	Klingon Star
11	FCAPT Josephine Fisher	3100	Coridan Star
7	LGEN Larry Dale French, Sr.	2550	Benzite Star
12	FCAPT Eric Johannson	1800	Opal Star
7	RADM Thomas Pawelczak	1400	Zirconium Star
7	CMDR Adam Walter Wenclewicz	1350	Titanium Star
7	CMDR Adam Walter Wenclewicz	1300	Dilithium Star
1	VADM Patricia Lewis	1300	Dilithium Star
1	VADM Patricia Lewis	1250	Diamond Star
1	CAPT Frances B. Brock	1050	Bronze Star
2	MGEN Oliver Savander	1000	Omega
3	CMDR Jeremy Andrew Skelton	900	Ruby
7	RADM Judy Waidlich	600	Garnet
4	CAPT Robin Woodell-Vitasek	300	Dilithium
12	CAPT John Fenison	200	Latinum
20	1LT John Hardy	200	Latinum
3	BDR Christopher O'Banion	100	Silver
5	MID Jeanne McCartney	50	Bronze
1	LTC Matthew Scott Miller	50	Bronze





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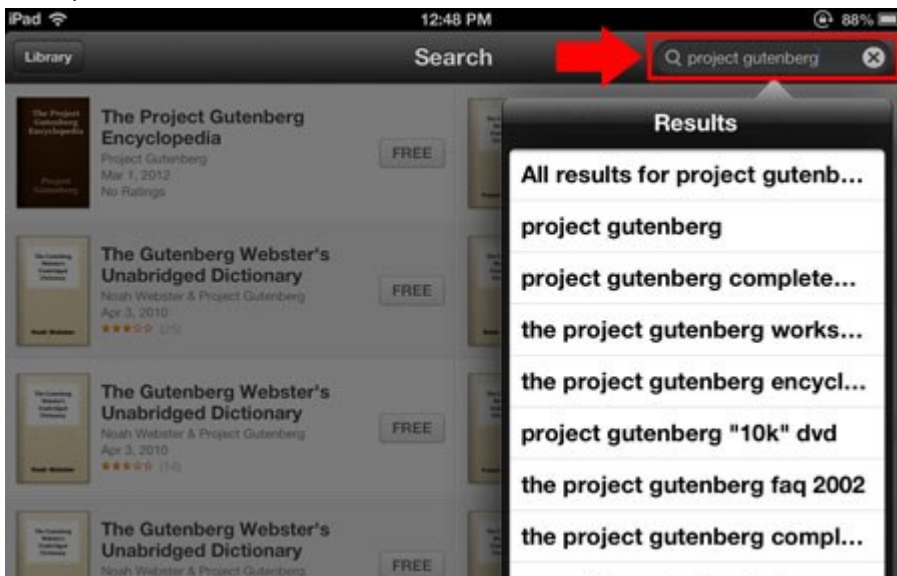
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~Andrew



BRINGING STAR TREK FINE ART TO COLLECTORS & THE MASSES



Have you ever wanted to own a genuine piece of *Star Trek* artwork? Well, now's your chance. [Iron Gut Publishing](#) out of the U.K. is offering a wide range of Trek-centric art designed to appeal to one and all, from avid collector-investors to everyday fans seeking an affordable piece of the action. Among the artists tapped by Iron Gut are familiar *Star Trek* figures Geoffrey Mandel and Ryan Church, as well as popular *Star Wars* artists Brian Rood and Randy Martinez, and respected British artists Dave Merrell and Paul Oz.

"As a *Star Trek* fan, I visited many conventions over the years in England," Iron Gut owner Anthony Marks told *StarTrek.com*. "But it was only when I visited San Diego Comic-Con did I realize that there were beautiful pieces of animation and film related art out there available to buy from studios such as Marvel, Warner Bros and Disney but besides a lot of fan art, there was no official *Star Trek* fine art program and this is what we are trying to create. We are working with the very best illustrators and artists all over the world to create a range of fine art that would look amazing on any collector's wall."

Church, for example, created the concept artwork for *Star Trek (2009)*. Rood has provided cover art for countless comic books, and Oz created pieces for Iron Gut's Bruce Lee and Muhammad Ali collections. And then there's Geoffrey Mandel, who has worked, in a variety of capacities on *Deep Space Nine*, *Generations*, *Insurrection*, *Voyager*, *Enterprise* and *Star Trek (2009)*. He has also contributed to several *Star Trek* books, including *Star Trek: Star Charts*, which he wrote and illustrated.

Marks invited Mandel to create a highly detailed, 36x24-inch map of the *Star Trek* universe for Iron Gut's *Star Trek* Fine Art Collection and Mandel happily agreed to do so. His piece will be part of a limited edition of 45 – celebrating the 45th anniversary of *Star Trek*. "I'd always wanted to do a map of the Federation," Mandel told *StarTrek.com*. "*Star Trek: Star Charts* had foldout gatefold maps of the Federation, but they were kind of unwieldy and hard to piece together. A lot of people were emailing and saying, 'Couldn't you just make one nice, big print of the Federation map?' I always said, 'I'd love to, but Pocket Books has the deal to do books, not artwork. I forgot about it after that. Then, when Anthony came along, it seemed like a great opportunity to do a really high-quality map, which, indeed, is exactly what they've produced.'"

Mandel first developed the map while working on *Enterprise*. The show's art team wanted to have some early Federation maps visible in assorted quarters. Then, for *Star Charts*, Mandel added a lot of detail over a lot of time. "In fact, the map that Iron Gut is producing is accurate through *Nemesis* and the first season of *Enterprise*," Mandel says. "There's a lot of stuff that happened on *Enterprise* after that that's just not on the map, that I would have loved to have added in, but that would have taken a lot more time than we had. But this is a labor of love. It's basically the [Federation](#), the [Klingon Empire](#), the [Romulan Star Empire](#), all the places that we visited on all the *Star Treks* through the first season of *Enterprise*. I've seen the maps, because I'm signing them, and they look great."

As noted, Iron Gut will offer a variety of pieces in various editions and at a wide range of prices; every piece will come with a certificate of authenticity. "Entry-level" fine art pieces – rare cast shots from the films and shows, as well as ship images -- will retail for about \$25 and be limited to 5,000 pieces worldwide. The illustrative art on paper and canvas pieces will usually be limited to 95 pieces worldwide, with each piece hand numbered and signed by the individual artist.

Some pieces from Iron Gut's *Star Trek* Fine Art Collection will be available internationally via art galleries and specialist websites, but the one and only place fans and collectors can view the entire collection in detail at this moment is at www.startrekartwork.com.



INTERVIEW WITH JOHN DE LANCIE

TrekCore: You've had the privilege of playing roles in so many iconic genre series, including *Star Trek*, *Stargate*, *Torchwood*, *Breaking Bad* – do you have any shows that are still on your bucket list to appear in?

John de Lancie: You know, I don't really operate that way, for a couple of different reasons. I tend not to watch much of anything, which isn't to say that I just sit around staring at the wall, but I read a lot, I work on creative things – you know, that type of stuff. So I don't tend to watch a lot of stuff, which is difficult because I have actor friends who say to me "Well I've just gotta be on this show" or "I've got to do this play" or what have you, I just have never done that. So the answer is no.

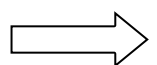
TrekCore: In that case, is it more a case of these shows head-hunting you for appearances?

John de Lancie: No, it's a matter of trying to find things that are interesting. You know, tasty little morsels – just tasty bites which are interesting, which make my life interesting, which other people enjoy watching. You know, those are the things that are the criteria – you know, well written – all that type of stuff is the criteria for what I do.

TrekCore: John, I'm obliged to ask you some *Star Trek* questions, especially in the anniversary week! How much of the Q character was your own inspiration? Did you push your vision of Q on to the screen, or was it more direction from the producers and the director which informed your portrayal?

John de Lancie: Well, it comes first and foremost from the writing. Then what you do is that you – this is just how the process works – somebody writes it and they audition a lot of people, and then somebody comes in and – from the producer's point of view and the writer's point of view – they nail it. In this case, when I walked out, the person who walked out behind me and stopped me and put his hand on my shoulder, he said "You make my writing sound better than it is", something of that nature, and it was Gene Roddenberry. So, technically – actually answering your question seriously and technically – what does that mean – 'I've made what he's written sound better than it is'? Well what you're looking for in that audition process when you're going through 15-20 people who are reading the same lines, you are really looking for somebody who brings themselves to the role, because still what is on the page is two-dimensional. You are waiting for somebody to breathe life into that *idea*. And in this case, I guess I was the one who understood the character best, and then had the opportunity to play it.

At least they [said] "Well, geez this guy... worked on a couple of different levels, one is – he's shown us not only the character, which is what we want but he has brought something to the role which now we appreciate as being something that we need." And then what happens is that the director and the producer [say] "Wow, we don't have to worry about him. We just need to give him certain directions along the way to stay sort of in the path that we have for the entire show. But he is a completely self-contained element, and he can go on and he'll do it." And everybody then says "Oh, well we've got that character handled."





DE LANCIE INTERVIEW CONT.

TrekCore: In that respect then, when you filmed the pilot, did the director Corey Allen just take a back seat and let you roll with it?

John de Lancie: Uh, yes. To the extent... the only place that Corey and I had a difference of opinion – not that, I mean we were all very friendly so it was just a difference of opinion – is that Corey wanted Q to be straighter than I thought he should be. I always felt that Q was more of a god, an omnipotent being with clay feet... No, sorry – an omnipotent being who was too stupid to know it! Or, a god with clay feet. Or, a supremely confident person who privately was really insecure. Those were the things that I thought were... and because I got a second chance, you began to see it later on.

TrekCore: Why do you feel that Q didn't return to *Deep Space Nine* after your one appearance there? I understand that it was a very different cast to work with than *The Next Generation*.

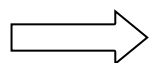
John de Lancie: Uh-huh. First of all, they were only bringing me back once a year, so that was that. I don't think that that episode ["Q-Less"] was a particularly successful episode because from the point of fact that... the episode was low on philosophy. Q works best when there's a big philosophical issue... and whether Q loves Vash or not just isn't. I think that once the writers saw that there was sort of a comedic flair, they began writing to it, to which I would say "Please don't do that. I can undercut, I can spoof, I can give a wink and a nod. But if you start writing me comedic, I don't have anywhere to go."

TrekCore: In that sense, do you prefer to play Q with a threatening menace, with an element of cruelty to him like we saw in *Farpont*, or do you prefer the comic-relief type element?

John de Lancie: Well I prefer them both. I don't think that there is one element that defines him. What I tried to do was fracture all of that so that you were never quite sure. You know the lines might say "I love you", but you can say it in a way where the other person gets an unpleasant chill down their spine. So it's just to make sure that all of the colors – you know, all of the colors of the rainbow were open to... and it just made him unpredictable. You're just never quite sure – he seemed to be nice, but wait a minute – you know what, I don't know! You just can never settle with the character. You're never quite sure. So if you were sure that he were always mean-spirited or evil as some people would say: "You know he was always evil! He was evil wasn't he?" The answer is no! Then you just get a cardboard character of him.

TrekCore: I know your son Keegan did an acting turn in *Star Trek: Voyager* amongst others, but he's since said in an interview that you were relieved he went into a career route other than showbusiness. Why was that do you think?

John de Lancie: Well, I think that he's eminently qualified to do what he's doing. He's in the state department – he's an Arab expert, a Middle East expert. You know, there's all of that. I think it's an important job, I think it actually helps people in a very concrete sort of way, as opposed to helping people in an escapist sort of way. And I think his talents are much better used in that area. You know, the acting world is not a particularly happy experience for the vast majority of actors.





DE LANCIE INTERVIEW CONT.

The irony is that most actors knew at the age of 14 that they wanted to be actors, and they get to do it not nearly as much as they'd like to - while people who don't have any clue as to what they want to do at the age of 25 are doing whatever they're doing every day. I'm delighted that both of my sons are in other fields, I think that they will get a great deal more satisfaction out of their lives.

TrekCore: Do you think that if you were a young actor starting out today that you'd still want to go into the business knowing how it is?

John de Lancie: Well I think that I am inherently theatrical. I sort of think that way. I like the puzzles that are presented to me in terms of plays and writing and figuring things out, and in terms of what you see and what have you, but I don't kid myself that it's brain surgery!

TrekCore: I know you had some of your [theatrical] training at Julliard, and I understand your father was a professional oboist. Do you play any instruments?

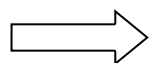
John de Lancie: Well I don't anymore. I used to play the oboe and the piano, I don't anymore. You know Julliard has a very famous drama school. I was in the drama department where we just did plays all the time. In my class, there were two really super-successful people, Bill Hurt and Mandy Patinkin. Most of everybody else - let's say out of a class of 35 people - there are only about 8 or 9 who are still actors, or something similar. The rest fell off, you know the business is not a kind business - frankly no matter how talented you are. The attrition rate is very, very high.

TrekCore: You've done films, hugely popular TV shows, writing, narration, production, directing, lecturing... what do you want to achieve next? Are there any ambitions you have that are yet to be fulfilled?

John de Lancie: Well I enjoy just continuing doing all those things. Right now I'm doing something which is particularly strange... I'm doing a documentary on "Bronies". Do you know what I'm talking about?

TrekCore: I think so - I read that you were a staunch defender of older male fans of "My Little Pony"

John de Lancie: Right! So that's something that's tremendously time consuming, and is really interesting. We were very fortunate to get highly funded - a lot of support from the community. So we're putting together a documentary, it's a very different process than what I'm used to in terms of directing, you know operas or plays or what have you. It's a much more collaborative venture than I'm used to. The work itself, or the show itself, is something I'm ... you know, it'll all be finished by December, but it's really all-consuming. We were shooting last night and the minute I leave - I'm in my office right now, but - people are here to edit some of the stuff we were shooting last night. I'm really excited about that, I think it's going to be really terrific.





DE LANCIE INTERVIEW CONT.

TrekCore: I'm really curious John. How on Earth did you get involved with the "Brony" community, it seems so random!

John de Lancie: It does seem random. I just got called to do... I get calls to do *Assassins Creed*, or a new thing called... uh, anyway, I don't know what that was called! *Laughs* But in any case, so I just got called to do, you know, "John, My Little Pony?" I didn't even know what they were talking about! But I said "Well send the script over", and I read the script, and I thought "Oh this is very sweet, and well written and I like it. Sure why not! It's not a big deal, you work on it the night before and you go in and you knock it off." And three months later I came down to my computer and there were hundreds of emails about this. I read a bunch of them – *extremely* well written – and I talked to my wife and said "I got all these emails. What do you know about *My Little Pony*?" And she said "Well you voiced it about three months ago! It's a program for little girls." And I said "Well let me tell you something, these aren't little girls who are writing in." So that started the process.

So obviously right off the bat, I went through the same thing that everybody goes through... "Well, come on – 20 year old guys watching a program for little girls. They're all gay, they're all paedophiles, they're all whack." And then that weekend I had to do an event, and I had a bunch of guys come up to me and they said "We're Bronies." And I said "Really?!" And that happened a couple of times, and I recognized – I have two sons – and I recognized them as being not unlike my sons. So a friend of mine came over for dinner who does documentaries and said "We should do a documentary." And I said "No no no no no. It's not my world, I don't want to be jumping into it." But then a week or so later he sent me a Fox News things which – as far as I'm concerned Fox has done more to destroy the news in our country than anything else – and I was very upset by what they had to say, and I just went "Those fucks! Let's do this documentary."

We're not going to take... Our position on it is not an exposé, it's more along the lines of a mirror – a mirror up to nature, not unlike how the... for my generation, you probably don't know it, but it was called the *Drama of the Gifted Child*. The premise is that the baby looks into the mother's face, and the mother needs to be mirroring what the baby is doing as opposed to pouring all of the mother's neuroses and self-doubts on to the baby. What happens is that a gifted child which is what you are and I am, frankly most people are, is going to start reading the mother and trying to fulfil the fantasies that the mother is providing. What happens is that by the age of 25 or 30, they are people who are so good at reading what other people expect of them, but they don't really know who they are.

TrekCore: So they're almost preconditioned to do it from a young age?

John de Lancie: That's right! So, I've said that this is a documentary, and it's for them. It's not my opinion, it's them. I'm going to give them some space, enough so that they can go "Hey, bug off if you don't like who we are." So I'm quite excited about how the documentary is developing.

TrekCore: I must thank you for your time John, I know you have a very busy schedule. I hope that I have the chance to catch up with you in London and perhaps continue the chat!

John de Lancie: Alright – so come by and introduce yourself, remind me of what we did and we'll continue the chat! See you in London, Adam!



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Star Trek is and was a colossal factor in defining our generation. It had its many remakes and movie adaptations and now it has a place in internet dating. We all love our passions and having one for Star Trek is no different. There are hundreds of thousands around the world that share your same interest, so if you love like characters Captain Kirk, Spock, Worf and want to find others you love that share the same interests you do, then sign up with Date A Trekkie today. When you join with Date A Trekkie, you will be prompted to create an online profile. This will identify you with other singles online. Once you have created a profile with pictures and descriptions that tell everyone a little bit about yourself, move on and meet someone you can have a conversation with. Look for someone you are interested in and have a discussion with them. Talk to them about Star Trek and the things you enjoyed while watching it. Have you seen the movies, the shows, and if so which one; are all good questions to ask and start from. This will give you talking points with the person you are chatting with. After you have established a base with them, you can move the conversation on to anything you two want to talk about. If things progress to a point, where you want to meet in person for a date, think of something the both of you two can enjoy. Since, you're a fans of Star Trek, you can invite them over and prepare them dinner. Then watch your collection of Star Trek dvds. With that said, "Live well and prosper."

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Amanda's Coolsite

Matter

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Go check it out for yourself today!

<https://medium.com/matter>

~Amanda



THE END OF THE WORLD MIGHT JUST LOOK LIKE THIS....



Meteors Strike Earth

From Ron Miller: I deliberately made that big crater the same size as the one in Arizona, just for scale. If the meteor that made Meteor Crater 30,000 years ago had hit Manhattan, that is the size of the hole. It is about a half of a mile wide. I drew the Arizona crater on top of a map of Manhattan. A lot of people have seen pictures of the Meteor Crater in Arizona, but it is hard to tell the scale of it because it is out there in the middle of the desert. So putting the two together, I think, gives people an idea of how awful this sort of thing might be.



A Gamma Ray Burst Cooks the Earth

From Miller: In this scenario, a star produces a gamma ray burst. Basically, it is a blast of high energy particles, almost like an x-ray beam. It would microwave Earth. These things have happened. At least one of the big extinction events, about 450 million years ago, might have been caused by one of these things. There is no telling when the next one will be; they just sort of happen.

In the past few decades, Ron Miller has written and illustrated more than 50 books, his latest being *Is the End of the World Near? From Crackpot Predictions to Scientific Scenarios*. His artwork has been featured in numerous magazines, including *Air & Space*, *Scientific American*, *National Geographic* and *Discover*, and he has dabbled in film, as a production illustrator for *Dune* (1984) and *Total Recall* (1990).

About 10 years ago, Miller picked up digital art. "I resisted digital for a long time. I thought it would look generic," he says. "I did a few and showed them to my friends who said, 'Oh, these look just like Ron Miller paintings.' That's all it took to sell me on it." The artist, who hails from South Boston, Virginia, now composes most of his images in Photoshop. "This way I can do higher quality work in a much quicker time. I could do a piece of artwork that would take me a week to paint in a day," he adds.

Recently, Miller released a series of images that shows what our skyline would look like if other planets were as close as the moon is to Earth. He has also created a compelling series depicting the apocalypse. While some of the end-of-the-world scenarios are pure fantasy, most are actually scientifically plausible.

"Sometimes it takes longer to research things than it takes to actually do the picture," says Miller. He consults with scientists and other sources, so that his illustrations of rising seas, asteroids, gamma ray bursts and black holes are accurate. "I try to get things right," he stressed.



STAR TREK ACTORS PAST AND PRESENT COMBINED IN EERIE PORTRAITS

Ever wonder what Star Trek Captain Kirks Chris Pine and William Shatner would look like combined? Zachary Quinto and Leonard Nimoy? Well, the internet has the answer anyway. The deft bit of Photoshopping is the work of artist and Reddit user That NordicGuy, who merged pictures of key members of the Star Trek Into Darkness cast with their original counterparts. The portraits serve to bridge the gap between the films, which are held in very different regard by fans.





SALDANA



Star Trek into Darkness' **Zoë Saldana** will be reprising her role of Neytiri in several *Avatar* sequels.

Three sequels to the movie will be made, with the first one arriving in theaters in December 2016.

Sam Worthington, who portrayed Jake in *Avatar*, has also signed up for the sequels.

“Zoë captured every aspect of the character I envisioned, bringing to Neytiri a mix of delicacy, fierceness and incredible physicality,” said Director **James Cameron**. “I am beyond pleased they’ll be returning with us to Pandora.”

After the second *Avatar* movie is released in 2016, expect the third one in December 2017 and the fourth one in December 2018.



RUSS JOINS ST ONLINE



Star Trek: Voyager's **Tim Russ** will be reprising his Tuvok role in a *Star Trek Online* feature episode.

Russ is not the first Trek actor to take on a role in the roleplaying game; recently **Michael Dorn** appeared in the *Sphere of Influence* feature episode, and both **Leonard Nimoy** and **Denise Crosby** have also done voice work for the game.

Tuvok will now be Admiral Tuvok in the *A Step Between Stars* feature episode, which “advance[s] the story players started” in *Sphere of Influence*.

According to Russ, it's easier to act in person than to do voice work. “Voice work is more difficult,” he said, “because with a camera, the camera picks up your expressions, and so when you act in front of the camera, the camera gets all that information in addition to what you're saying. And in some cases, you don't have to say anything at all because it's a picture business. But when you start doing voiceover work, there is definitely a difference, and it's an awakening when you get in there. You realize that your nuances have to be played in your voice. The attitudes, the emotions all have to come from your voice. You have only that to convey that. So you're at fifty percent at what you'd normally be using. So you have to really concentrate on how you speak in a voiceover performance. You have to concentrate on what you're saying and how you say it.”



A STEP BETWEEN STARS

StarTrek.com reported that IDW Publishing will, on January 29, publish *Star Trek #29*, in which Captain Jane Tiberia Kirk leads the U.S.S. Enterprise and its crew on a five-year mission. Joining Kirk on her mission will be Lt. Nnamdi Uhuro, Lt. Pavlona Chekov, Lt. Hikari Sulu, Chief Engineer Marjorie Scott, Yeoman Jason Rand and Lt. Commander Spock. *Star Trek #29* is written by IDW regular Mike Johnson and features art by the fast-rising Yasmin Liang, whose work includes *Before, After and In Between: A Comics Anthology* and *Steed and Mrs. Peel*. StarTrek.com recently engaged Johnson and Liang in a joint conversation and also grabbed a few moments with IDW editor Sarah Gaydos. Here's what they had to say about *Star Trek #29*.

So, let's start at the very beginning. For both of you, how and when were you approached about this two-parter with Jane Kirk?

MIKE: The story originated from a conversation I had with our *Trek* editor supreme, Sarah Gaydos. We wanted a story that would grab Readers' attention with an unusual hook but would also feel very *Trek*. Sarah suggested the "genderswap" idea, as we called it, and Bob Orci embraced it as the kind of unique story the comics are great for. It's in the tradition of the more unusual *Trek* ideas like the Mirror Universe and the Tribbles, but we are not playing it as a gimmick. We have fun with it, but hopefully we're also telling a meaningful story.

YASMIN: I was very lucky to have Sarah e-mail me quite out of the blue. She had previously e-mailed me maybe a year ago to very kindly compliment me on a piece of art that she had come across on the internet at the time and to say that she would be following my work there on. I'm grateful she did! I'm a massive *Star Trek* fan.

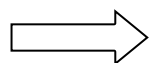


Storywise, Mike, what will readers experience?

MIKE: Without giving too much away, we start right away with the introduction of Jane Tiberia Kirk and her crew on the Enterprise. From there things get progressively weirder until Jane comes face to face with her doppelganger, a fellow starship captain with an unusual name: James Tiberius Kirk.

Again, for both of you, what was your initial reaction to mixing up the genders?

MIKE: I was excited by the challenge of writing characters who are both very similar and completely different to the regular cast. Uhura is the only female among the main bridge crew, and it's refreshing to flip that ratio and write a crew that's all female except for Uhuro, the male communications officer. By the time I finished they all felt like their own characters, distinct from their male counterparts. I would love to write more adventures of Jane's crew!





A STEP BETWEEN STARS (CONT.)

YASMIN: I have done some genderbends of popular characters in the past, for fun though. To get paid for it is a dream come true! My experience with it is that it's a very, very touchy endeavor to make. Fans sometimes don't like the design of the genderbent character or don't think it should be done at all. For *Star Trek* to make it an entire universe is a lot of fun though, and I'm glad I'm here to help. I'm hoping the difference in challenges that the female version of the characters have will be enlightening for the readers.

Mike, as the writer, what challenges did that gender-bending create? And same for you, Yasmin?

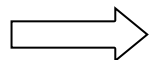
MIKE: The biggest challenge was not just going for the gags that naturally pop up in a concept like this. It's definitely lighter in tone than stories like "The Khitomer Conflict" that preceded it in the comic, but at the same time there needs to be a genuine threat to both crews for it to earn its place as a *Star Trek* story. The fun comes from seeing the two crews interacting and having to work together to save the day.

YASMIN: I spent a lot of time humming and hahing about how body language would translate. I figured a lot of Kirk's boisterous swagger and confidence would be present no matter what gender and from there, it started to make a lot of sense. These characters are so strong at their core that a lot of what makes them who they are would be present regardless of what gender, race or even species they are! I suppose the biggest challenge was trying to find a balance in their likenesses since they're based off of male actors. I also didn't want them all to be the same.

For both of you, what fresh storytelling opportunities did this project provide?

MIKE: Having written the mostly male crew for so long, it was great to take a step back and think about the characters in a new way. What makes Kirk, Kirk? And Spock, Spock? What aspects of our personalities are influenced by our gender, and what remains the same when it changes? These are interesting ideas to explore, and give the story a larger thematic purpose as befits the great *Trek* tradition.

YASMIN: You should have seen some of the notes in the script. I did have a few panels where I'd accidentally drawn the wrong gender of character and had to go back to re-draw it. In terms of firsts, this was the first book I got to do character designs on.





A STEP BETWEEN STARS (CONT.)

How fluid a process was this? Yasmin, were you on it all along, reading Mike's pages? Or did you get all the copy and then do all the art?

YASMIN: I had pretty final copy of the script in the beginning, though some of the dialogue changed as far as I know. That didn't quite stop me from jumping back and forth doing pages all out of order though. It was pretty fluid though, all in all -- I had the script in full before I ever started work on it.

Mike, in your view, in what ways does comic book art complement a story? And, the same for you, Yasmin. In your view, what function does the artwork serve?

MIKE: For me, the art is what makes a comic a comic. Without it, the story is just a bunch of words on a page. In film terms, the art is the actors, the sets, the special effects, everything we see. And the best comics art, like Yasmin's, is the kind that takes the script on the page and breathes life into the story in a way even the writer never imagined.

YASMIN: Mike is the kind of writer I love -- just enough prompt in the script to give me a sense of the scene and the emotion behind the dialogue, without giving me too much instruction concerning the background or body language. It gives me a chance to add a little of my own story to the book. An eyebrow raise, maybe a shared glance ... it can be pretty subtle but I like to think it enhances the reader's experience.

How pleased are you with the finished product?

MIKE: I was nervous when we embarked on this mission simply because it hadn't been done before, and if we didn't do it right we risked making a mockery of the characters. But thanks mostly to Yasmin's immense talent and Sarah's expert guidance, I think we've created a really fun, memorable adventure that celebrates what makes *Star Trek* unique.

YASMIN: I can't wait for people to read it! I wish we had more time in this universe and more issues in the story. There's so much still untouched concerning the characters and how their lives are different from their male counter-parts. Add on to that, it always takes me an issue or so to get used to drawing the characters. I just hit my stride in issue #30, and I wish I could've spent more time with them.

Give us a quick tease of *Star Trek* #30, which will close out the story when it's released at the end of February.

MIKE: One word: Shatneresque.

YASMIN: What he said.



WRITING BETTER

The Ultimate Guide to Writing Better Than You Normally Do

Whether I can believe it or not, I often get asked for advice on how people can improve their writing. This past semester, three of the students I was doing academic coaching for asked, and sometimes I get random e-mails about it.

After giving it some thought, I searched the net for a collection of tips that encompassed the advice I normally give and offered more. I found The *Ultimate Guide to Writing Better Than You Normally Do* posted on McSweeneys.

The great thing about writing is that you can always get better at it. Even published, best-selling authors can improve their writing (you might notice this if you read a series – I sure do!) and I've seen a dramatic improvement in my own writing just over the last four years of actively writing for school and work.

Here you'll find ten tips that will help you write better than you normally do. I agree with all of them, but I'd add the caveat that it is important to recognize that there are different kinds of writing as well: commercial, academic, creative, etc. So you have to know your audience in order to be successful at what you are doing.

The one I have the most trouble following is Don't Procrastinate. I confess, I do all my writing for school at the last minute, I believe I write better under the pressure of getting it done. I even experimented this semester with getting an early start, and got nowhere. So I'm still battling with that one. It applies to my creative writing too, especially since there are no deadlines. I tend to start a story and then get distracted and not come back to it, but I'm working hard this summer to revisit those things and get some of them finished.

If you're a writer, what is it that you struggle with? Did a tip on the list help you? I hope you'll find them as useful as I did!

<http://www.mcsweeneys.net/articles/the-ultimate-guide-to-writing-better-than-you-normally-do>



Top 10 Ways Commanders Handle Pressure Situations

The situation :

The Enterprise is under attack and various commanders have only enough time for one last order. How is this tense situation handled by different characters?

Scotty : "Why, ya lilly livered poor excuse for a silly puddy potato head, I oughta blastya to Ceti Alpha Six !"

McCoy : " I'm a Doctor, not a solider !"

Geordi : " Reroute the phase inducers and heterodyne the frequency of the warp coil!"

Worf : " yopwaHHomwlj yISop, romuluSngan ! " (Eat my shorts, Romulan !)

Spock : (Raises eyebrow)

Data : " Romulan commander. Your actions are most unnecessary and are not in keeping with the established treaties. May I advise you of the current political situation which threatens the very continuity of the principles involved. A corollary I might point out would be that of"

Riker : " Shields UP! Red ALERT! Captain to the BRIDGE!"

Picard : " Open hailing frequencies so that I can cower and plead!"

Troi : " I feel, I feel, uhhhh ! "

Kirk : " FIRE!"



★ FUNNIES ★



I WONDER WHAT THE
POSTED SPEED LIMIT
IS?

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✦ FROM THE EDITOR ✦

Dear Students:

Hope you all enjoy this issue of the Monitor. I always enjoy going to different websites to get Star Trek news, interviews and Star Trek funnies.

As always, this is YOUR newsletter. If you would like an article included, please send me an e-mail at the addy below.

Can't wait for the spring, hate the snow....ugh!

Have fun learning!

Best Wishes,

Commodore *Cher Schleigh*
SFA Newsletter Editor



"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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