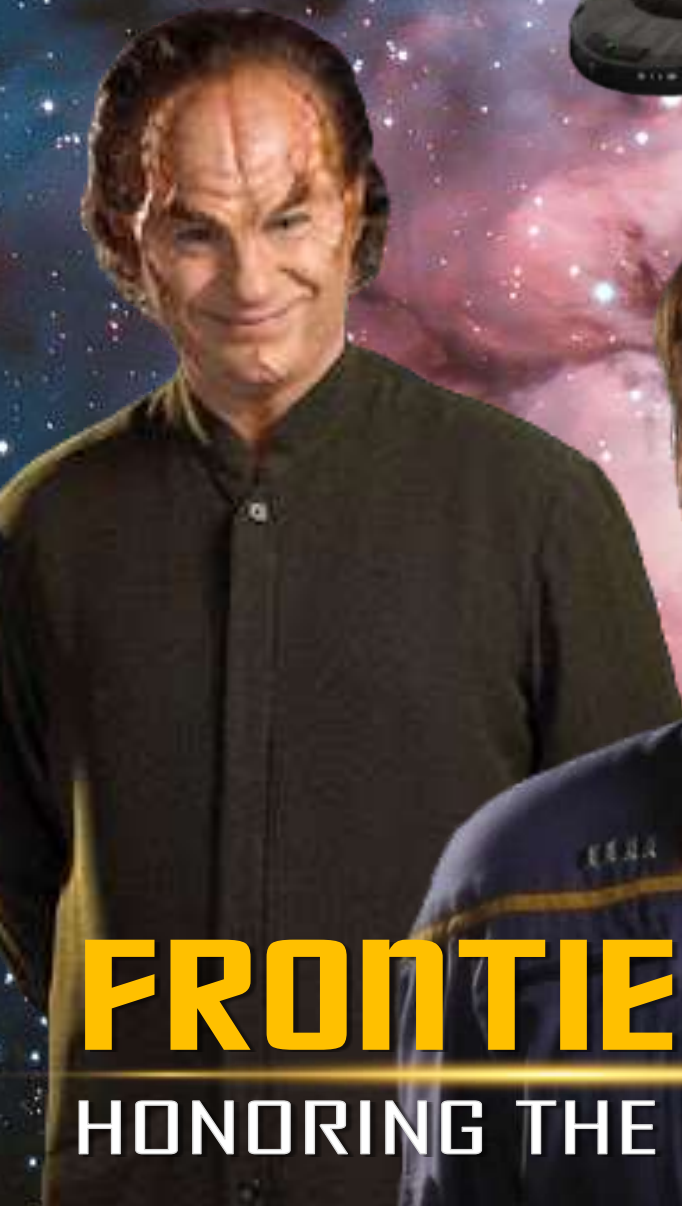


ISSUE 4 APRIL 2025

ENGAGE!

THE STAR TREK FAMILY MAGAZINE



FRONTIER DAY

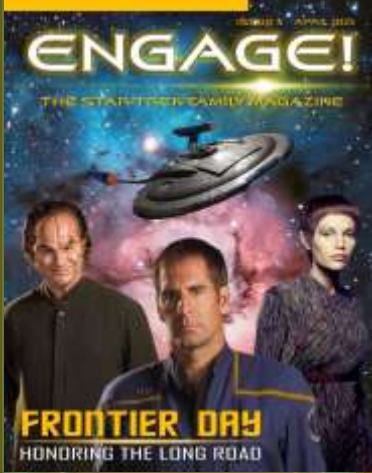
HONORING THE LONG ROAD

ENGAGE!

ISSUE 4—APRIL 2025

Editor's Log

Exploring the Final Frontier as Fans



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In 2001, Paramount premiered a new Star Trek show with a very different premise. Gone were the well-established starships and Starfleet crews, tried-and-true Federation technologies, pesky rules like the Prime Directive and a galaxy of allies. This new show was set to be a prequel to the *Star Trek* franchise, showing just how humankind made it off of this little blue marble.

The groundbreaking nature of the show set itself up for a long line of success—but a combination of fan fatigue (*Star Trek* shows had now been running continuously since 1987) and struggling viewership caused this show to stumble almost right out of the gate. Many in the entertainment circles began to view the show as a critical failure.

Sadly, right as *Enterprise* was reaching its highest point with the founding of the Federation, Paramount decided to pull the plug. It's quite sad because this show had really become amazingly compelling. Had the show continued, it would have shown the Romulan War and how the Federation pulled together in the early years. I have a special place in my heart for *Star Trek: Enterprise*, and I'm so happy to be able to cover it in this issue. We hope you enjoy!

— Mark Sickle
Founder & Host
Star Trek Family

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ENGAGE!

BY THE FANS. FOR THE FANS.



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FEATURES



IT'S BEEN A LONG ROAD...

THE NX-01'S FIRST TENUOUS STEPS INTO THE GALAXY





STEPHEN MIRKIN

“It’s been a long road, gettin’ from there to here. It’s been a long time, but my time is finally near...”

These opening lyrics from the song that accompanied the credits at the beginning of each episode of *Enterprise* (I’m sticking with the original series name) says everything about this *Star Trek* series. Those words echo the images that were on display as the opening credits ran. From the images of the early Polynesians traveling the open oceans with only the stars to guide them to new lands, to the images of Charles Lindbergh’s *Spirit of Saint Louis*, to that of Amelia Earhart, to Yeager and the X-1, to Alan Shepard and the crew of Apollo 14, to the little Mars rover Sojourner to the flight of Cochran’s Phoenix, each was done with a mix of assuredness and fear of failure. I am sure that as Yuri Gagarin sat inside his capsule, about to be the first human to travel into space, he was thinking in Russian “chto-to ne rabotayet?” (English translation: “what if this thing doesn’t work?”). And that is the underlining understanding of *Enterprise*: what if this thing doesn’t work?



Like many early spacefarers, the NX-01 had to learn by experience and often by failure.

The crew of the NX-01 *Enterprise* (NX indicating a prototype spacecraft. Author’s note — this designation appeared on the wing of the *Spirit of Saint Louis*, listed as N-X) was the first of its kind. This crew was also the first to experience what it was like to travel into deep space, into the unknown. Because of this, much

“WE ARE GOING TO STUMBLE, MAKE MISTAKES, I’M SURE MORE THAN A FEW BEFORE WE FIND OUR FOOTING. BUT WE’RE GOING TO LEARN FROM THOSE MISTAKES. THAT’S WHAT BEING HUMAN IS ALL ABOUT.”

— CAPTAIN ARCHER

of what the *Enterprise* crew had to do was “learned on the job.”

This might be the most endearing aspect of the entire four years of *Enterprise*. They did not know all the answers to their questions. In fact in many cases they didn’t even know the questions. Here are some notable examples:

‘Broken Bow’ S01E01

The mission was to return a Klingon named Klaang to his home

planet against the wishes of the Vulcans. Because of the urgency of returning Klaang the *Enterprise* crew is cobbled together quickly under Captain Jonathan Archer. The ship itself had to launch prior to being fully ready. One of the most endearing moments of this pilot was Malcolm Reed and Travis Mayweather’s concerns about using the brand new Transporter technology (many years before McCoy expressed the same concerns!), as well as seeing Trip trying to fly a Suliban spacecraft, unsure as to which buttons did what.

‘The Andorian Incident’ S01E07

Archer and the crew discovered a secret Vulcan listening station spying on the Andorians, a race the humans never encountered. In all the prior *Star Trek* series and films, the Vulcans were always shown to be above board and that their possession of “pure logic”



Archer found out there were more species out there willing to give you a bloody nose if you were in the wrong place.



prevented them from doing unsavory activities. And with Archer exposing this, harming Vulcan allies, a new relationship emerges with Shran, the Andorian Commander. This relationship bears fruit throughout the rest of the series.



Archer and his crew often had first contact missions go badly, sometimes disastrously.

'Silent Enemy' S01E12

Enterprise encounters an unknown enemy which attacks and

swiftly disables the ship. Archer gets an example at how dangerous the galaxy is, and how vulnerable and ill-prepared the NX-01 is for encountering the unknown. They decide to limp home to the Solar System, pausing their mission and feeling humbled, and upgrade their weaponry before setting back out.

'Dear Doctor' S01E13

The crew encounter the Valakians, a race which suffers from a genetic disorder that could be cured by Dr Phlox. However, Phlox considers that the other, less advanced species, the Menk, could become the dominate species and he sees no reason to interfere with evolution. Since the Valakians are a pre-warp society, Archer is left to decide for himself the level of assistance they should offer. This is pre-Prime Directive, and Archer and the crew have to deal with this ethical issue with-

out any overarching doctrine to fall upon.



The crew finds out how dangerous it is to leave advanced technology behind on a pre-warp planet.

'The Communicator' S02E08

Pre-warp race interference is brought up again in this episode, where a communicator is inadvertently left behind during a visit and is obtained by the planet's inhabitants in the midst of a war. Rather than allow advanced technology to affect the balance of power on the planet, Archer was prepared to sacrifice his and



Sometimes seeking out new life and new civilizations doesn't always go as planned.

Malcolm's lives rather than allow more knowledge to be obtained.

There are so many more examples, including the entire Xindi / Delphic Expanse arc in the third season where the crew of the NX-01 met new dangers on an almost daily basis. Some of the dangers were resolved well, others were not. One could say that is exactly what the charm is of En-

terprise. Watching Archer, Trip, Malcolm, T'Pol, Phlox, Travis, Hoshi and the rest of the crew figure it out as they went along.

It can be best summed up in the final scenes of the episode "Shockwave, Part 2" (S02EO1). In it, Soval is dressing down Archer of the events that occurred to that point, mentioning many of those listed here. He states that

Enterprise should be recalled from its mission. In response, Archer makes his case, stating:

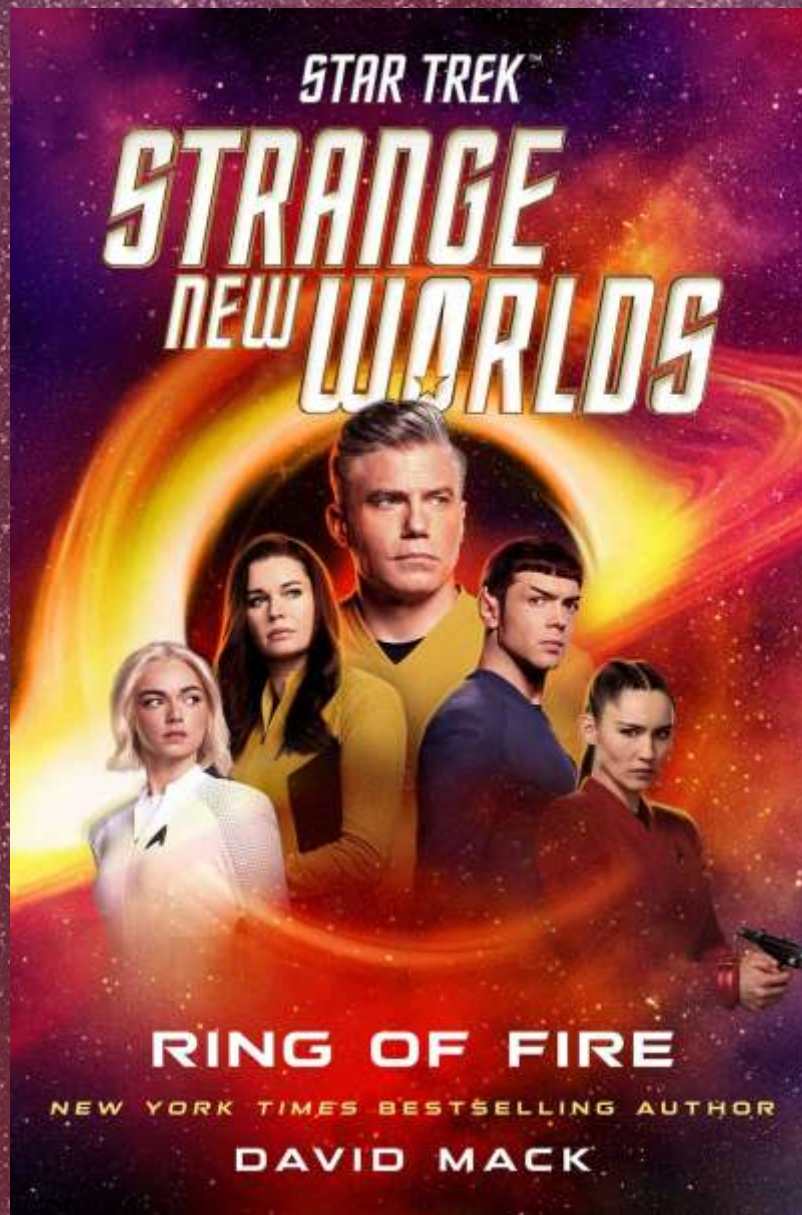
"We are going to stumble, make mistakes, I'm sure more than a few before we find our footing. But we're going to learn from those mistakes. That's what being human is all about."



STEPHEN MIRKIN: I first learned about science fiction the moment I was able to reach the on/off knob on my parents' black-and-white TV set. Being born in 1956, I was there on Sept. 8, 1966 to watch the first episode of Star Trek. Since then, I have watched every TV series and every movie, and I only look forward to the next great Star Trek moment.



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FOUNDING THE FEDERATION

FROM ARCHER'S PERSPECTIVE



ADEENA MIGNOGNA

Unless *Star Trek: Enterprise* was your first gateway in to the *Trek* universe, most of us grew up with a pretty solid idea of what the United Federation of Planets was. After all, “You understand what the Federation is,” Captain Pike says to an alternate-universe Kirk in *Star Trek* (2009), “It’s important.”

Star Trek: Enterprise showed us how we got there. If nothing else, the entire series highlights just how tricky and fragile alliances between cultures can be. Especially at first.

At the center of it all was Captain Jonathan Archer. He’s smart, brave, adventurous — but let’s be clear, he wasn’t a formally trained diplomat. Formal diplomats typically have a structured education in international — or inter-species — relations, negotiation techniques, political theory, and the history of diplomacy. They understand the intricacies

Archer’s diplomatic skills really come into play when, despite everything going wrong, he manages to rally these species with a unifying vision.

of protocols, treaties, and cultural nuances.

But how do you learn that with a species and culture you’re trying to connect with when you’ve only just met?

From the very first episode of *Enterprise*, we’re introduced to the friction between Earth and the Vulcans. The Vulcans refused to trust humanity, and Archer felt that personal sting. After all, his father — whom we get a few glimpses

of through flashbacks — had his own dreams stifled by the Vulcans. So, when Archer is assigned a Vulcan military officer to babysit him, it’s not just a professional challenge. It’s personal.

But as is often the case in real life, barriers start to break down as Archer gets to know his science officer, T’Pol. Archer genuinely becomes interested in the Vulcans ... and that interest sets the stage for bigger challenges.

Enter the Andorians. They’re introduced through their own conflict with the Vulcans. And the Vulcans? Well, they’ve got their own issues with the Andorians. Oh, and did I mention the Tellarites? Yeah, the Andorians and the Tellarites don’t exactly throw dinner parties together. As we find out later, the Vulcans and Tellarites aren’t exactly the best of friends either. Remember Sarek’s famous line in the TOS episode “Journey to Babel”? “Tellarites do not argue for reasons. They simply argue”. Ah, the founding of the Federation was never going to be a walk in the park.

Sounds like the basis for a *Real Housewives...* style show. *Real Founders of the Federation*, featuring the Humans, Vulcans, Andorians, and Tellarites.

Now, successful diplomacy generally rests on a few key pillars: clear communication, mutual respect, trust, flexibility, and a willingness to compromise. Plus, of course, shared interests and goals.

Archer does his best to foster all of this, particularly



Captain Archer had a contentious relationship with the Vulcans throughout much of the show. Pictured is Bruce Gray as Surak in the fourth-season episode “Awakening.”



Archer's real talents were in getting the delegates to find common ground, even though they were sometimes diametrically opposed.

when it comes to the Andorians and Tellarites. In the 'Babel One' episode, he works tirelessly to get the two species talking — and even though things don't go as planned, he manages to help them identify a common enemy: the Romulans.

Archer's diplomatic skills really come into play when, despite everything going wrong, he manages to rally these species with a unifying vision. It's hard to be the optimistic one in a room full of people waiting for things to fall apart, but this is where Archer shines. In the penultimate episode of *Enterprise*, Archer delivers a short but powerful speech to the delegates at Starfleet Command. This speech is the culmination of four years of personal relationships with the Vulcans, Andorians, and Tellarites. "We are all explorers," Archer says, and it's through those personal relationships that he can

make the deeper point: what really connects us all is the exploration of life, and the "threads that bind us to each other."

While the Romulans may have brought the founders to the table, it's Archer who gets them to connect with each other.

But Archer's own journey certainly wasn't an easy straight line. In "Demons," the antepenultimate episode, Archer has doubts about the Coalition of Planets, worried it's just a replacement for the Vulcans "watching Earth's back." But his perspective is ultimately about realizing that no one species is better — just different. This is where his leadership truly shines: Archer's belief in unity, in working together, and in forging something greater than himself.

Archer's diplomatic style — very hands-on, transparent, personal and with an inherent willingness to take risks for peace

— defied the formal rules of diplomacy, but it was effective. His ability to adapt and form real relationships with other species set the stage for the lasting cooperation that would guide the Federation for centuries.

In the end, if diplomacy works best when it's personal, emotionally intelligent, and transparent — no matter how imperfect — then Captain Archer's approach certainly encapsulates the heart of *Star Trek*: cooperation, trust, and exploration.

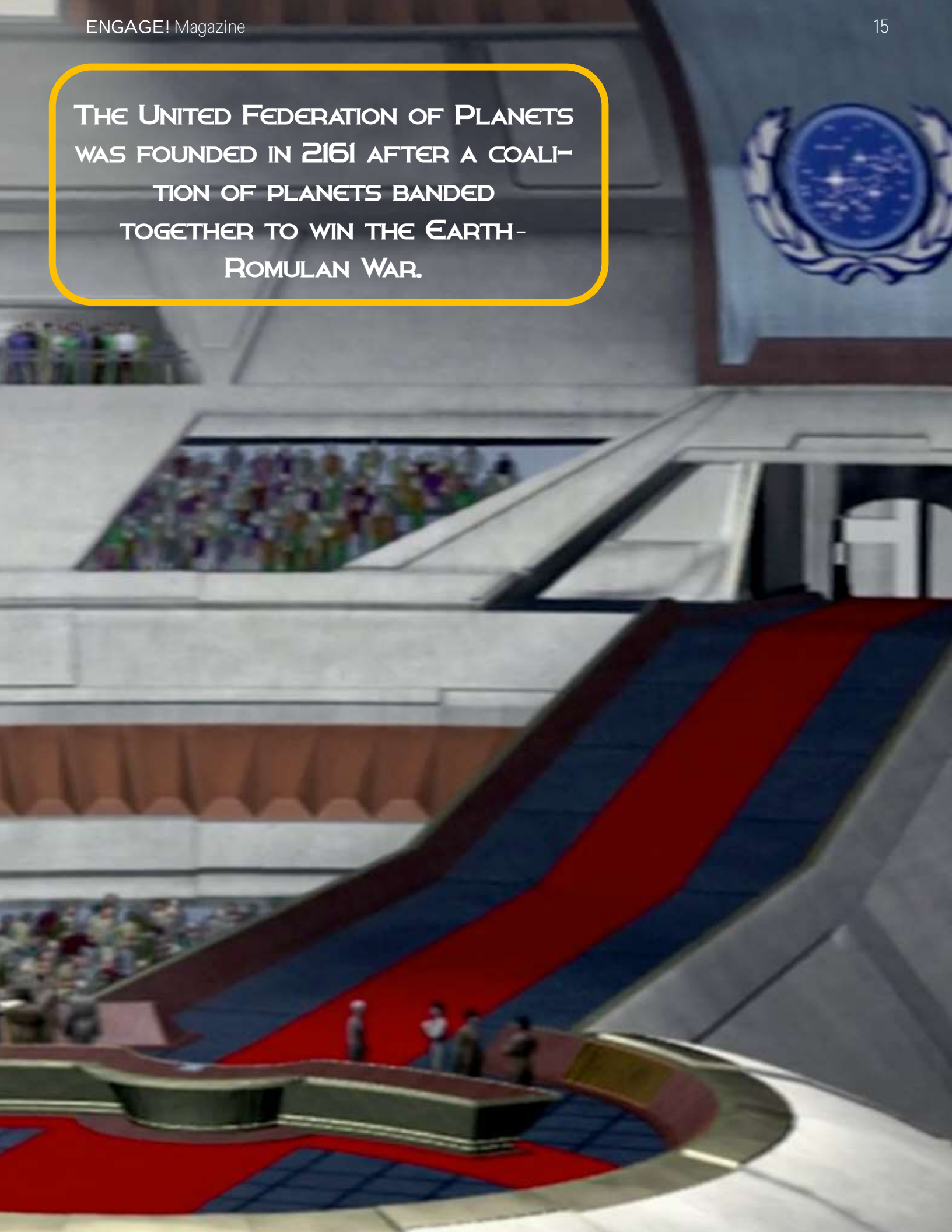
So, if Archer can do it, why can't we?



ADEENA MIGNOGNA: Adeena Mignogna, a lifelong Trekkie, is a science fiction author who spends her days as an engineer working in aerospace. Adeena is the creator of the 4-book [Robot Galaxy Series](#) and the novel "[Lunar Logic](#)," and she shares her sci-fi enthusiasm as a co-host on "[The BIG Sci-Fi Podcast](#)". Explore her universe at adecenamignogna.com



THE UNITED FEDERATION OF PLANETS
WAS FOUNDED IN 2161 AFTER A COALI-
TION OF PLANETS BANDED
TOGETHER TO WIN THE EARTH-
ROMULAN WAR.



THESE AREN'T YOUR PARENT'S VULCANS



TAMI MATTHEWS

In the 1960s, *Star Trek: The Original Series* launched a sci-fi show with an alien species unlike any other – the Vulcans. These elfen-looking creatures with their pointy ears and slender eyebrows became a fan favorite. Spock (a half-human/half-Vulcan), who served as the science officer aboard the *Enterprise*, was especially beloved.

During the original series, thanks to writers such as D.C. Fontana, audiences learned more about Vulcans. They're logical creatures who rein in emotions through rigorous reflection and meditation. Sometimes, these noble beings need help purging their emotions, such as during *kolinahr*. They're the know-it-alls of the universe, sometimes as efficient as computers.

As part of the lore, audiences know that the Vulcans were the first aliens to meet humankind. Once Zephram Cochrane tested his warp engine, the Vulcans decided it was time to introduce themselves.

And so the Vulcans became humans' friends. Or... that's what we thought, until *Star Trek: Enterprise*. This show considerably fleshed out Earth's emotion-repressing allies while providing a path for them to become humanity's greatest friends. Of course, that course wasn't always built on logic.

They're admitted colonists

Like Western imperial colonists, the Vulcans have spread themselves across the galaxy to keep an eye on alien species, like the Andorians. Their relationship with the Andorians started by

sharing technology, only to learn that Andorians were more warlike than they expected. Andorians wanted more, including more exploration. Before too long, Andorians and Vulcans were at war.

For the Earthers, the Vulcans tried a more hands-off approach, forcing earthlings to earn their technology. Because of this, there were delays in leaving our region of space. The Vulcans also refused to let humans make mistakes, requiring endless testing. Something that Jonathan Archer, Captain of the *Enterprise*, found personally frustrating as his father had created a warp engine that couldn't be used.

They're liars, cheaters, and spies

Spock famously recited that because he was a Vulcan, he couldn't lie. But in *Enterprise*, we see Vulcans lie a lot! At their monastery at P'Jem, which was supposed to be a place of healing and reflection, they have a listening outpost to spy on the Andorians.

T'Pol, *Enterprise*'s science officer, used to be an operative who tried to catch Vulcans who were thieves, enjoying their emotions even as they stole their way through the galaxy.

They can be rapists

A group of Vulcans who embrace their emotions (V'tosh ka'tur) found the *Enterprise*. T'Pol is told to work with one of the scientists, Tolaris. Tolaris prompts T'Pol to consider not meditating and encourages her to dream. As the two work more closely together, he forces a mind meld on her,



invading her thoughts to enjoy her emotions. The violent experience and subsequent aborted mind meld leaves T'Pol with a disease known as Pa'Naar syndrome, that is until Minister T'Pol heals her mind.

They take drugs to get high

There's some controversy about *Enterprise*'s drug plot line. In "Impulse," T'Pol accurately describes that Vulcans have deep emotions and must meditate regularly to bury those feelings. That has been the lore since the 1960s. However, just a few episodes later in "Azati Prime," T'Pol is seen taking Trellium-D — a drug that leads her to (as she describes) uncover repressed emotions. She then explains to Dr. Phlox in the





following episode, “Damage,” that the drug helped her start a short-lived relationship with Trip Tucker, the ship's engineer.



They're war hungry

Spock would often call himself a pacifist. However, the Vulcans in *Enterprise* were not as focused on peace. In this show, Vulcans are active participants in the Andorian wars. V'Las (the head of Vulcan High Command) engaged Vulcan's military to fire at Andorians. Of course, we may

never know the real intention. V'Las could have been a Romulan (Vulcans' long-lost brethren who chose emotion over logic), especially as he was working with them.

Soval, Vulcan ambassador to Earth, admits to being in the occupation force to take the planet Paan Mokar back from the Andorians.

During what fans typically call the Vulcan trilogy (“The Forge,” “Awakening,” and “Kir'Shara”), audiences learn that Surak – the father of “Vulcan logic” – believes that Vulcan needs another reformation and chooses a non-Vulcan (Captain Archer) to help. Archer and Surak together help Vulcans regain nobility and peace while eschewing emotion.

In other words ... Vulcans in *Enterprise* are like humans

Soval in “The Forge” likens humans to Vulcans themselves — arguing that we are as emotional as Klingons, as arrogant as

Andorians, and as prideful as Tel'larites — but also logical. By the end of *Enterprise*, Archer and T'Pol show audiences what's to come with Kirk and Spock — a human and Vulcan relationship for the ages. And we see Vulcans and humans as partners, building a coalition of planets that will eventually become the Federation.



TAMI MATTHEWS: Tami

Matthews has been a Trekkie since she was 4, watching reruns of *The Original Series* back in the '70s. From the first episode, she was hooked — collecting toys, subscribing to zines, reading books, attending conventions, and watching *Star Trek* in all its forms. Today, she's in marketing and communications at Metropolitan State University. In her spare time, Tami writes for *OnStage Colorado*, helps friends with marketing and websites as well as dramaturgy, and hikes with her husband, daughter and Golden Retriever (Summer).





IT'S ONLY LOGICAL



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A woman with dark hair pulled back, wearing a purple flight suit with teal accents, stands in a futuristic setting. To her left is a large, metallic, angular structure that resembles a piece of advanced technology or a weapon. The background is a plain, light-colored wall.

BREAKING THE CODE

DECIPHERING THE SIGNIFICANCE OF HOSHI SATO

MARK SICKLE

I have long been of the opinion that one of the most underrated and undercelebrated characters in all of Star Trek is Hoshi Sato, the polyglot linguist assigned to Captain Jonathan Archer's maiden voyage of the NX-01. We often reflect on the groundbreaking importance of characters like Uhura, but Hoshi rarely gets recognition for her immensely key role in those early years of space exploration. She is also extremely important as an example of the best of us. By examining her character archetype, we can break the code of why she was such a pivotal character.

When the series begins, Hoshi is no longer active in Starfleet. Having demonstrated an innate ability for linguistics throughout her life, Hoshi sought the challenge of mastering exo-linguistics — the science of alien languages. She graduated second in her class and completed formal training at Starfleet, which desperately needed language experts to serve as translators. Though she did well in training, an incident with one of her company commanders, when she broke his arm, led to a discharge from Starfleet service. She eventually returned to Starfleet on a probationary status, but she chose to take a leave of absence to accept a civilian job as Professor of Linguistics at Amazon University. Captain Archer found her there, before his maiden voyage. Archer had to work hard to convince her to return to Starfleet and join his crew.

Hoshi, for me, represents the everyday man (or woman, as it were), much the same way that



Miles O'Brien does. She exemplifies the blue-collar working professional who does not quite fit the "Starfleet hero" type that we often see in many of our main characters. She's not a Jean-Luc Picard or Jadzia Dax; she is more along the speed of a Reginald Barclay. She doggedly toils at her job while also quietly enduring the weight of her anxieties. Every day Hoshi wakes up on the ship, she faces a tidal wave of fears and worries related to her presence in space: angst over working in zero gravity, horrified at the concept of the transporter, jittery whenever the ship was maneuvering at high warp... Even the stars "going the wrong way" outside her quarters caused her some panic. Most of all, Hoshi experienced a deeply held fear of failure. This was never clearer than when she was called upon to translate some new alien language in the face of pressure.

In the pilot episode "Broken Bow," Hoshi faces her first test as a translator when Klaang regains consciousness in Sickbay. Having been in a coma since being shot on Earth, Klaang is less than alert when he emerges from the cocktail of anesthesia

and pain medications. He is groggy and confused, shouting aggressively in his native tongue, sending Hoshi into a panic as she struggles to decipher his language. Archer is no help, placing even more pressure on Hoshi to get the words right. You can see Hoshi's hysteria grow with each passing moment as her translations result in a jumble of incoherent string of Klingon words that make no sense. Archer is frustrated... Hoshi is frustrated. It's that fear of failure that is setting in behind her eyes as she senses Archer's discontent. Doctor Phlox ultimately comes to the rescue here as he





interjects with a medical diagnosis -- Klaang's pre-frontal cortex is hyper-stimulated and likely does not even know what he is saying.

This would not be the last time Hoshi struggled with translating a new alien language. Season one is littered with examples of her struggling (I mean, who wouldn't in her situation). The third episode of the season, "Fight or Flight," Hoshi panics to the point of demanding to be returned to Earth. This might have had something to do with the horrific sight of dead aliens strung upside down and drained of their fluids, or just as much with her inability to decipher the alien language needed to send out a distress call. Again, her fear of failure gets the better of her... or nearly did. After a Guinan-worthy chat with Doctor Phlox and encouragement from Trip Tucker, Hoshi overcomes her fear and self-doubt and successfully translates

the Axanar language. She also tacitly builds this determination from within – after all, she was Archer's first choice for this mission! In a tense moment when the universal translator was not working properly, Hoshi steps up to verbally communicate with the Axanar with the little she's learned of their language. The trepidation she feels is palpable; you can see her timidity and fear as she speaks to the Axanar captain. Somehow

Hoshi swallows her doubt, pushes aside her terror, and courageously jumps into the task at hand. With each passing moment, you can see Hoshi's confidence rise, and her persistence pays off when she accurately conveys the situation and saves the ship.

Hoshi verbalizes the lesson she's learned here with the slug she rescued from a planet. In her mind, the slug needs to be returned to an environment





where it can thrive. But ultimately, it's left on a new planet with a new environment. Hoshi knows the slug doesn't belong there, but that it will survive by adapting to its new surroundings. The slug is Hoshi – or rather representative of what Hoshi is feeling. She realizes she could return to Earth, a place where she feels comfortable. However, she realizes that it's not so hard to adapt to a new situation, and that she'll be alright. After all, this is what she's always wanted – the opportunity to explore and encounter exotic alien languages. In this moment, we see Hoshi start to build a bold, tenacious loyalty to her mission and her purpose on Archer's crew. To be fair, she will struggle again with her language duties – see the Kreetassans from "Vox Sola" as an example. Yet she continues to dig in, overcoming each challenge with quiet resolve.

What better example

could we find in Hoshi's experience than the ability to adapt and improve. As Captain Jean-Luc Picard once said, "Inside you is the potential to make yourself better. That is what it is to be human: to make yourself more than you are."

Hoshi represents the best qualities of humankind, and she goes on to build an illustrious career in Starfleet. Her dedication and courage set the stage for all of humankind's adventures in space. Without her, the mission of the NX-01 Enterprise would likely have ended in failure. She sets an example for all of us who struggle daily with worries and self-doubts. One could argue that someone with such anxieties would be incompatible with the isolation of long-term space travel, or that an individual with a laundry list of phobias and fears wouldn't fare well on journey far from the comforts of family and friends. While

that might seem true in theory, I would argue the opposite – Hoshi was never alone on this journey, and her fears make her human. But we can overcome.

And that lesson is an enormously powerful code that we must learn to break in our own lives: we are never alone, and we are only human.



MARK SICKLE: Mark Sickle is an Egyptologist (archaeologist) by day, diehard Trekkie all the time. Founder of the Star Trek Family. Lives in West Virginia with his beautiful wife Lisa, puppies Odo, Kira, Wesley and Jadzia; and kitties Nala, Cymba, Cena, Elleadora, and Aeolia.



— STAR TREK —

MULLIGAN

FIXING 'THESE ARE THE VOYAGES...'





STEPHEN MIRKIN

Mulligan: When the first shot of a golfer is terrible and they are allowed to try again, hoping to do better.



In the case of the Star Trek: Enterprise episode “These Are The Voyages...”, it was a poor drive off the tee for the final episode by writers Brannon Braga and Rick Berman. When this episode aired on May 13, 2005, what we witnessed seemed to be an unaired episode of *The Next Generation*, where the main characters were Riker and Troi. Or it was unaired scenes from *The Next Generation* episode “The Pegasus”, where Riker is considering how to manage his decision to go against orders given to him by Admiral Pressman and to be loyal to Picard. Plus, to have to witness the death of one of the most beloved characters in all of Trek,



Commander “Trip” Tucker, was too much for anyone to watch.

Though the episode ended with Archer making his famous speech (even though we never get to see it), the entire episode was nothing more than events created by Riker in a holodeck simulation. So, the question is: did it really happen that way?

Enter our next two golfers, Andy Mangels & Michael A. Martin. They are given the opportunity of a “Mulligan,” and authored the book, “The Good That Men Do”, first published in February 2007. With one swing of the driver off the tee, which is the Prologue of the book, we find old friends from *Deep Space 9*, Nog and Jake Sisko, discussing newly found secret documents on an isolinear chip of the real events that surrounded the “death” of Commander Tucker. The information on the chip contradicts that Trip’s death happened in 2161. This book states that the

events actually took place in 2155 and that Trip’s death was a staged event! Yes kids, he lives.

What I liked about this book so much is the painstaking effort the two authors took to try to mirror the events in the finale of Enterprise, yet put a twist on them. They took events that led up to the “pirates” invading the



(Click the book cover to get your copy)



NX-01 looking for Shran and Jhamel (instead of the kidnapped daughter of Shran). Yet it was all staged so that Trip could fake his death protecting Archer from them. The authors even went back and restaged the events in the sickbay, where Phlox is trying to save Trip's life after making up his wounds to look fatal. Even as in the original episode, Trip gives Archer a little wink, and it is replayed in the book. This time it's



an acknowledgement to Archer that it's all going to be okay as Trip prepares for his secret mission deep into Romulan territory.

From there the story really takes off. Trip is teamed up with an agent named Phuong, and they both are surgically altered to look like Romulans. In Trip's case, he is

changed to the form of the trusted assistant of Dr. Ehrehin I'Ramnau Tr'Avar, named Cunaehr, so that he can slow or stop the Romulans from developing a Warp 7 engine, which would tip the balance of power towards the Romulans.

Adventure after adventure happens to Trip as he attempts to complete his mission, all the while as the crew of the Enterprise has to live with the thought that Trip is dead. Archer, Malcolm and Phlox maintain the lie even to the woman most affected by Trip's death, T'Pol. Yet, in the end, Trip is united with T'Pol, and Archer begins to give his speech. (However, once again, we do not get to witness it).

In the epilogue, we are with Nog and Jake as they discuss the events that appear on the isolinear chip, trying to make sense of it all. As the book ends, Nog produces another chip so that they can learn more about the untold stories of the crew of the NX-01 Enterprise. What a perfect putt for par golf!

If this is the case, that additional chip contains the story that appears in the next novel by Andy and Martin, "Kobayashi Maru." (Yes, it did happen, and it was Archer who had to deal with it and the consequences of his actions.) The next two novels written by Michael deal with the Romulan War. If ever there was a blueprint for seasons 5, 6 and 7 of Enterprise, this could have been it.

Yet sadly, it is nearly 20 years since the series finale of Enterprise. It may have ended on a sour note, but through the writing

of Andy and Michael, we get a glimpse of what might have happened had the series lived a full seven years.

Whenever I read on Facebook that someone has finally seen the series finale of Enterprise



and loudly complains about it, I always reply back, "read the book 'The Good That Men Do' for (the) finale that you wanted, not the ending you were given." I do understand the reasons for Brannon's and Rick's idea of this final episode of Enterprise. It is a "bookend," if you wish, from Rick's beginnings at TNG till the supposed end of Star Trek on TV with Enterprise. But now we have so many excellent TV series for us to enjoy that Star Trek continues to live on. As the great author Mark Twain once stated, "...the report of my death was grossly exaggerated."



STEPHEN MIRKIN: I first learned about science fiction the moment I was able to reach the on/off knob on my parents' black-and-white TV set. Being born in 1956, I was there on Sept. 8, 1966 to watch the first episode of *Star Trek*. Since then, I have watched every TV series and every movie, and I only look forward to the next great *Star Trek* moment.



September 11th, 2001

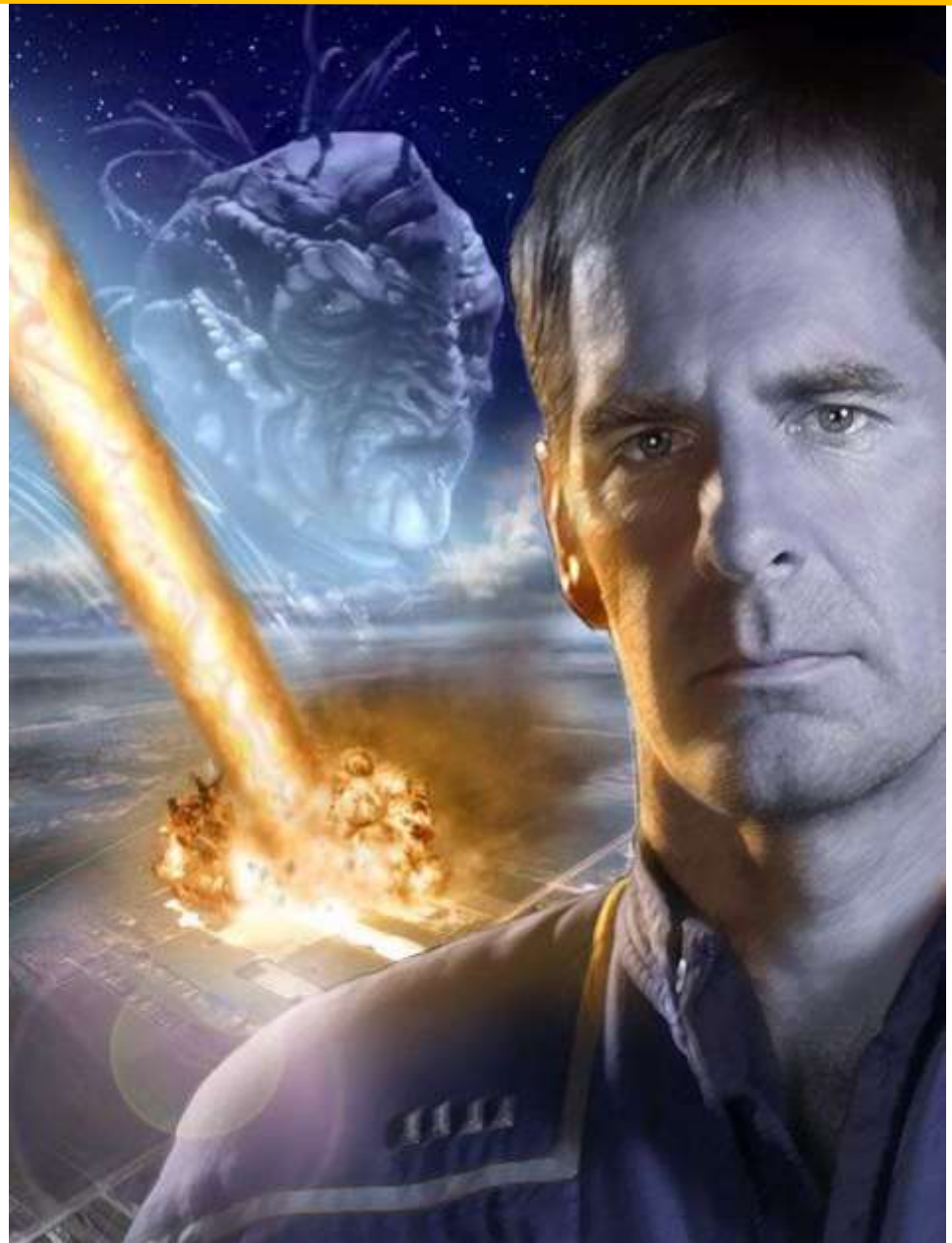
and a Central Message of Enterprise



DAVID G. LOCONTO

Star Trek is well known for integrating social issues into its stories that often transcend time and space. Whether it is such things as war, the environment, or sexism, there has never been a shortage of social issues for writers of *Star Trek*. With the attack on the United States on September 11, 2001, there were social and emotional consequences. According to social scientists, these attacks facilitated the amplification of fear, distrust, and paranoia not only throughout the states, but globally. While other genres of entertainment such as zombie films and young adult dystopian fiction responded by integrating into their stories that governments and the military could not save humanity, *Enterprise* highlighted how Starfleet could and would rise above and be more altruistic. Standing up for truth and morality, Jonathan Archer and Starfleet became this beacon that called out to the universe which inevitably led to the development of the United Federation of Planets (Federation).

In the Season 1 episode “Desert Crossings”, alleged terrorist, Zobral said that the universe needed more people like Archer. That brief statement highlighted a common theme throughout *Enterprise*. Archer and his crew were the best of the universe. They were sincere and fought for social justice and truth. Their approach demonstrated how all should interact with each other. It was not always pretty, nor a straight line, but they tried to do the right things. Most importantly, they listened and learned.



Though Scott Bakula stated numerous times that terrorism became a central theme of *Enterprise* by the middle of Season 2, the role of government and the military was central throughout the series. They also emphasized that individuals should collaborate. *Enterprise* did not give up entirely on institutionalized government, however, ‘what kind’ of government became a central theme as well. In Season 1, *Enterprise* cast a dark shadow over the Vulcan High Command and the contradictions between

Vulcan philosophy and their behavior. *Enterprise* demonstrated through various episodes such as “The Andorian Incident” and “Ceasefire”, as well as the three-episode arc in Season 4, how those in charge of Vulcan struggled negotiating safety, peace, trade, and the role of the military. Vulcans, for all their advances technologically and philosophically, suffered inconsistencies in their behaviors by spying, lying, attempting to destroy their perceived enemies, and often were unwilling to



engage in discussions with other Vulcans or other species that questioned their actions and motives. These episodes echoed concerns within the United States that we must always be aware of matching rhetoric and values with behavior. The ends do not justify the means.

The need to communicate and collaborate was central to *Enterprise*. Many episodes often showed that enemies, or perceptions of others defined as enemies, were not always correct. Different does not equal enemy. *Enterprise* demonstrated that taking the time to converse and

interact with others opened the door to dialogue, not dueling monologues. The best way to establish peace, stability and growth was through respecting each other and listening. They did so without grandiose claims or inflated speeches. It was through hard work.

Collaboration was put to the test many times throughout the series, and was vital in Season 3 because of the Xindi War and the potential genocide of humanity. Through honesty, listening, learning, and altruism, Archer and his crew were able to build a coalition that assisted in building

relationships with some of the Xindi, and those that would eventually make up much of the early Federation.

Yet, once the devastating war with the Xindi concluded, Season 4 brought more problems with government. *Enterprise* returned us to the Vulcan High Command and their pettiness and inaccurate portrayals of others. The Vulcan High Command's insecurities were made clear with the interaction between Admiral Forrest with Ambassador Soval in the episode "The Forge." Soval stated:

"We had our wars, Admiral, just as humans did. Our planet was devastated, our civilization nearly destroyed. Logic saved us. But it took almost fifteen hundred years for us to rebuild our world and travel to the stars. You humans did the same in less than a century. There are those on the High Command who wonder what humans would achieve in the century to come, and they don't like the answer."

Admiral Forrest's response however indicated Archer and Starfleet's stance, stating: "We only want to be your partners. To do what the nations of Earth have learned to do. To work together in common cause."

Inevitably in Season 4, Archer exposed the inadequacies of the Vulcan High Command and





the changes they needed. This led to Vulcans becoming more introspective and taking a backseat to Starfleet. Starfleet still had to deal with the Klingons and their attempts at making their warriors into augments. When that attempt failed however, Klingons also turned to Starfleet for assistance.

However, much like the Sept. 11th attacks, the Xindi war facilitated nationalism. *Enterprise* showed us that some humans were not willing to acknowledge the contributions of others and did not want to be poisoned by desegregation across the universe. This also echoed Social Darwinist and Eugenicist arguments from the late 1800s and early 1900s Earth, and what we still see today. It demonstrated how we are never far removed from the evils of our recent, nor distant, past. *Enterprise* presented not only the evils of segregation at a

multitude of levels, but the benefits of collaboration and integration.

As Archer stated in the episode “Terra Prime”, harkening back to humans questioning whether we were alone in the universe:

“Our generation is privileged to know the answer to that question. We are all explorers, driven to know what’s over the horizon, what’s beyond our own shores. And yet, the more I’ve experienced, the more I’ve learned that no matter how far we travel, or how fast we get there, the most profound discoveries are not necessarily beyond that next star. They’re within us, woven into the threads that bind us, all

of us, to each other. The final frontier begins in this hall. Let’s explore it together.”

Archer and his crew learned that to succeed, we must, as Surak stated in *The Original Series* episode, “The Savage Curtain,”— “I am pleased to see that we have differences. May we together become greater than the sum of both of us.”

Which is a central lesson of *Enterprise* for us today.



DAVID G. LOCONTO: David G. LoConto is a Professor of Sociology at New Mexico State University, specializing in collective identity, fandom and social movements. More importantly, he’s been a fan of *Star Trek* since Sept. 8, 1966 when he watched the first episode with his parents.





DISHING WITH THE **DENOBULAN** DOCTOR

MELISSA A. BARTELL

Most *Star Trek* fans know John Billingsley as the wise and witty Dr. Phlox on *Star Trek: Enterprise*, but he also has an extensive resume as a character actor and an activist. He graciously answered some questions for ENGAGE!, and his passion and intelligence shone through in every answer.

MELISSA

John, this interview is focusing on *Star Trek: Enterprise*, but before we get into the specifics, please give us a bit of personal history: Where are you from, and what led you to become an actor?

JOHN

My dad worked for General Electric during the height of the space program, helping to staff various GE/NASA programs around the country, so we moved around quite a bit. I was born in Media, Pennsylvania, and we moved when I was still a baby to Schenectady, New York; then shortly after that to Fayetteville, New York; then onto Huntsville, Alabama; then onto Slidell, Louisiana, and eventually — I'm skipping a few stops — to suburban Connecticut. I was... out of place.

I had a thick Southern drawl and a lisp. Popular kid me, huh? BUT: I loved to read, and when my fifth-grade teacher, Mrs. Brown (I owe it all to Mrs. Brown), DEMANDED that I read for the school play, *A Christmas Carol*... Well, I was the only one who could lift the words off the page with any kind of competence, much less verve.

And the rest is history. A gap-toothed, lisping, Southern-accented SCROOGE I was ... but, from then on, I had the bug. Course, as soon as the show was wrapped, I went back to being the class pariah again. A good show-biz lesson, that: You're only as hot as the show you're on.

MELISSA

How familiar were you with the *Star Trek* franchise before you were cast as Dr. Phlox? Were you a fan? Have you become one?

JOHN

I was very familiar with the original series, of course — I was 6 when it premiered, and I recall being rapt, and in no small bit terrified, of THAT SALT MONSTER LADY. ... Kept with it during its first two seasons on



NBC, lost my way in season 3. ... I caught up with episodes I missed, or had forgotten, when it started appearing in New York City, in syndication, in early '70s. ... I was cognizant of subsequent iterations of *Trek* — *Next Gen*, *Deep Space*, *Voyager* — but I never watched any of 'em: I went through a 20-some-year period when I hardly watched TV at all — I was pursuing a theatre career, no time for TV, on the road a bunch...

I don't know if I have become a fan of the franchise. Aesthetically, I am still much more of a reader than a TV watcher, or film-goer, but I am a huge fan of the



ethos of the show and a huge fan of the fans of the show, and I adore and cherish the many, many pals I have gotten to make down the years, from various Trek “realms” (thespians, writers, directors, crew members, podcasters, fans, you name it).

MELISSA

Dr. Phlox was our first introduction to Denobulans. Did you have any input on his backstory or the culture of his species? Is there anything you wish was included?

JOHN

I had zero input. Bob Picardo used to hide in the rose bushes outside the producer's office to spring out at producers and offer suggestions about how he should sing opera or have an affair with Jeri Ryan. ... Maybe that's why they went and got those f---ing Dobermans. ... I never got closer than hollering distance.



Insofar as there'd never been a Denobulan on Trek before, I tried to figure out how to justify their absence and (in me) their sudden arrival. I decided I came from a monastic world, in which there were no more than a few of us left, also one of the reasons I'd left Denobula: lonely... And why you never saw Denobulans on any of the other shows: We'd died off.

Turns out we are the f---bunnies of the universe, and you can't swing a dead cat without hitting eight lascivious Denobulans in the act of taking a rose petal bath. Testament to how little they told me in advance... I was very happy, though, for the most part, with what they did decide about the culture of my peeps (loved that we were all swingers!), and

with one or two small exceptions (the Denobulan infantry?), I thought they were remarkably sensitive and consistent with their portrayal of Denobulan culture.



Make-up Artist Bradley Look touching up Phlox's make-up before shooting a scene.

MELISSA

Your role involved facial prosthetics. How did you handle the extra time in the makeup chair? How much does makeup (for any character) inform your performance?

JOHN

It wasn't that bad. Fortunately, I wasn't allergic, didn't break out, skin wasn't overly sensitive. Fake eyeballs were tedious to wear, and I was elated to pop them out after the end of a long day.

I'd read The New York Times, or a magazine, and listen to classical music if I had the makeup trailer to myself, which I frequently did; if there was company, other folks in other chairs, there'd be gabbing. One of the makeup artists, not mine — the wonderful Brad Look did my makeup — tried to bait me by saying dumba--, right-wing crap, and I'd try not to rise to the occasion. Jeff Lewis, if you're reading this, yes, I mean you!

MELISSA

Dr. Phlox is very much the heart of the NX-01 crew, providing wit, wisdom and a sense of positivity to the crew. Did you prefer his more lighthearted moments or his more serious ones? In general, do you prefer comedic roles or heavier material?



JOHN

I don't differentiate all that much between comedy/drama. I think the key (unless it's a sitcom, of course, in which case you have to have some mindfulness of where the "jokes" are) is to make sure you understand what you're fighting for in the scene. The scene is set up to demand certain behaviors, and if the setup is comedic (which is not your doing, you didn't write it), and if you're deeply committed to achieving what you're trying to achieve, the effect will be comedic. If the setup is dramatic, your deep commitment to achieving what you're trying to achieve will have a different effect. It's a trap, thinking of something as funny or not funny; leads you into self-consciousness and indicating. Like trying to cry for crying's sake.

That said, I do think it's valuable to find a character's sense of humor, his playfulness — but you should think of a character's sense of humor in very active terms. You play with somebody, for instance, to lighten the mood; you joke around to win a babe, or a pal; humor is (like every choice you make as an actor) only effective insofar as it is thought of in active and playable terms. If you play a result — I'm going to try and be funny for funny's sake — you're probably going to look like a doofus. Not that you are unaware of comic effects; just that you always have to justify your choices in active ways. (What's my intention, what am I trying to achieve, what do I want in this scene?)

MELISSA

More specifically, what was it like transposing this generally lighthearted character into the Mirror Universe, where you had to play the exact opposite — dark, menacing, brutal?

JOHN

That was easy because they had the same core commonality: joyousness. Phlox took joy in certain aspects of doctoring; Evil Phlox took joy in... different aspects of doctoring. (Well, yes, in vivisection.) To each his own.





MELISSA

Phlox had a flirtatious, almost romantic relationship with Crewman Cutler. What was it like for you portraying this particular aspect of his character?

JOHN

It broke my heart when the actress playing Cutler passed away. She was a lovely person, and I thought

she was an absolutely marvelous actress. I would have been thrilled if she'd survived, to continue on and become, eventually, in a very special episode, the fourth Mrs. Phlox! Alas. Kelly Waymire, RIP.

MELISSA

In the episode "Two Days and Two Nights," Phlox chose to hibernate for two days (shorter than the typical six required annually, though we're told two "... should leave me sufficiently refreshed." When he was woken up prematurely for a medical emergency, his behavior was quite strange. How fun was it to play those scenes, and what direction was given? Were there multiple takes where you tried different things, or was everything laid out in the script?

JOHN

No, they let me be pretty playful. And I snuck a really filthy joke in that nobody caught, which delighted me to no end. When they wake me up and tell me that Ensign Mayweather is in trouble and needs me, I look under the sheets like I expect to find Mayweather there ... doing something that rarely gets alluded to, if ever, in Star Trek. I didn't say a word about the thought behind that choice, and nobody seemed to catch it... I was tickled when it made the final cut.



EASTER EGG!



MELISSA

Your wife, Bonita Friedericy, appeared in the episode “Regeneration” as Rooney, a researcher who is subsequently turned into a Borg drone. What was it like working with her on the show? Were there any other guest stars who were equally memorable?

JOHN

Well, I didn't actually have any scenes with Bonnie. We have acted together a bit, however, most notably on a short-lived TV series on ABC (2009?) called *The Nine*, in which she played my bitchy wife. I did show up on set on the day she got shot, cuz come on, I had to stand behind the cameras and say, “I think we need to do that one more time...” (She didn't know I was there, tee-hee, UNTIL I yelled that at the top of my lungs like a pissed off first AD... .)



I loved getting to work with John Schuck, who played a Klingon doc in a couple of fourth-season episodes. I am old enough to remember him from Robert Altman's great '70s movies, including *MASH* (“Painless Pole”), not to mention *McMillan and Wife*! I also loved the gentleman who played a member of a race (can't recall name) that my race hated, who shows up at death's door, refuses treatment from me... His last name was Stram, I recall. I want to say Henry was his first name. He was either son or grandson of the late, great KC Chiefs' coach, Hank Stram. ... Lovely actor, very warm and nice guy. [Note: Henry Stram played Hudak, an Antaran, in the *Enterprise* episode “The Breach.”]

There was nobody, as I recall, who I thought “yuck, what a stinker.” It was a very friendly set, and I think we all did our best to be gracious and welcoming. Having been a guest star a bajillion times in my career, I know how important it is for the series regulars to go out of their way to make guests feel at home.

MELISSA

No performance is created in a vacuum, and the *Star Trek* series have hosted some amazing directors. Were there any particular director's notes that were memorable for you, or particularly helpful in guiding the direction of your character, good or bad?

JOHN

Well, TV is funny ... the directors in episodic television are somewhat leery of giving a lot of “character” based notes to series regulars, cuz they feel like it's more your biz, and the producer's biz, to determine the fundamental nature of the people you're playing. ... On a scene-by-scene basis, of course, a director will help shape the performance (“lean into his impatience” or “I think you should dial down the amount of grief you're letting show here,” etc., etc.).

So, without in any way suggesting that a good director doesn't make a world of difference (establishing a visual style for an episode, for instance) in how a particular episode of a show turns out, it's a fairly rare occurrence when a series regular gets a note that “guides” you in any kind of significant way. Different

for guest stars, of course, where the conversation between actor and director can very much impact the fundamental nature of how you shape/determine the way a character behaves.

MELISSA

***Enterprise* was sadly canceled too early into its run. Were you given any indication or input as to how your character might have developed more had the show continued? Where do you imagine Phlox might be in his career and personal life?**

JOHN

A short answer: Nope. No idea what might have happened with Dr. Phil “No Dirty Forceps” Phlox. I like to think he might have gotten laid at some point. I like to think he retired, opened a bookstore in Dublin, next to a pub, and that he occasionally leeches people just to keep his hand in. ... I like to think that he mostly lolls, bowls, strolls, reads, boozes, and shoots the shit with the locals. And that he now talks with an Irish accent. Dr. Phil O'Phlox.



MELISSA

In addition to injecting humor into *Star Trek: Enterprise*, Dr. Phlox also displayed a great deal of compassion. You, yourself, have carried this forward into your work with both PanCAN and the Hollywood Food Coalition. Can you talk a little about that?

JOHN

Well, thanks. I have always considered myself to be extraordinarily lucky to begin with. My parents loved

me and inculcated in me a deep love of reading, which is the greatest gift I think any kid can ever be given. I got to pursue a career that I enjoyed without ever having given much thought about whether I was going to survive. In a nutshell, feel a certain moral obligation to give back.

But ... here's the thing.

I was on food stamps, unemployment, I knew which grocery stores gave away free samples; I could make a tuna casserole stretch for four or five days in a pinch, I knew who I could cadge a beer or two from on a Saturday night ... for almost 15 years, those years in which I pursued a theatre career (SOOOO much money in the theatre said nobody never). I was poor, and but for the fact that I always knew I could rely on my family for help if I really needed it, I think I would have been — at least upon occasion — somewhat terrified.

Anyway, I know what it's like to scrimp.

And in a country where 40 percent of the population can't pay an unexpected \$1,000 tab — the car breaks down, the roof caves in — cuz they don't have dough in the bank, I ain't f---ing alone.

Lots of people get through the scrimping years, and they're lucky. Lots of people don't get through those years, they get knocked flat on their a-- and lose it all. ... I think it's imperative that we concern ourselves, as citizens, with our fellow citizens in need; that we prioritize dealing with want, and with economic insecurity. The opposite, alas, of what the right-wing kakistocracy represented by Trump, Musk, et al, are concerned with. ... They're interested in themselves, their perks, their well-insulated “fortress bajillionaire” lives.

Hmm. I digress...

Anyway, issues of poverty and want are meaningful to me, and I'm very proud of my eight-year association with the Hollywood Food Coalition. In addition to serving a hot, nutritious, multi-course meal seven days a week, to all comers, we rescue about 2.5 million pounds of food a year, which we share with a



The mission of Hollywood Food Coalition is to nourish the community by rescuing and distributing food, preparing nightly meals, and uniting efforts to achieve food equity.

Our vision is a city where everyone has food, community and support.



HOFOCO also provides:

- new clothes, shoes, blankets and laundry vouchers
- hygiene items and access to showers
- cold and hot weather gear
- medical and vision care with onsite UCLA mobile clinics
- rent assistance programs
- substance abuse programs
- housing, and employment services

For more information about this non-profit charity, please [click here](#):

raft of other social service organizations to augment and buttress their meal programs. I'm also thrilled that our executive director, Arnali Ray, is really leaning into the coalition-building aspect of the work we do. It takes a multiplicity of partners working together to solve problems: On the food rescue and distribution front alone, we need tons of refrigeration, transportation capacity, volunteer assistance, storytelling brio. ... And in the big-picture world, it is imperative to figure out how social-service organizations can work in a complementary way to access money and to ensure clients can benefit from a RANGE OF SERVICES (including medical care, mental health care, employment counseling, housing services, legal representation; the list, alas, is extensive...).

I could go on FOREVER about this work, but I'll spare your readers.

PanCAN (Pancreatic Cancer Action Network) is also dear to my heart. They seek to do many things. Notably:

1. Funding cutting-edge research
2. Educating patients and doctors about possible treatment methodologies
3. Raising awareness about the necessity of early detection

Through their efforts, the survival rate has increased from 4 percent, when my mom died in 1990, to 15 percent.

They also provide counseling and support services. As their marvelous ED Pam says, "...we want to make sure that you have a Pan Can rep. sitting at the table with you when you go through your fight against this disease."

The fund- and friend-raising team I am on, TREK AGAINST PANCREATIC CANCER, is led by the brilliant and impassioned Kitty Swink. She is a 21-year pancreatic cancer survivor — she, Armin Shimerman (her hubby), Jonathan Frakes and Juan Carlos Coto raise moolah in the lead-up to PurpleStride, the nationwide "march to victory" that takes place on April 26. (Join us if you're in LA at the Santa Monica Pier!)

MELISSA

What advice would you give to Star Trek fans who are looking for their own ways to participate in “Trektivism?”

JOHN

I'm a big believer in getting involved in your community, playing a physical role in the transformation of the place where you live. I'm a big believer in “follow your bliss,” i.e., if you want to tutor a kid, do one-on-one stuff, do that. If you want to feel like you're helping to build a better mousetrap, join a board and learn about the intricacies and challenges faced by a particular not-for-profit. If you want to be in the great outdoors, organize clean-ups of your city parks, beaches, etc. If you want to put a smile on people's faces, put on a show for sick kids in a hospital. If you want... If you want... If you want...

First — what is it that you want???

There is a WORLD of things that need doing, and like as not there are a lot of people who are already doing what you want to do, so don't feel you have to reinvent the wheel.

Do the research, find out what's already going on, get involved with existing groups, and know that it's OK to say “nope,” this organization isn't for me ... next! Here's a cheap and easy exercise: You doubtless have some kind of local paper. For a couple of weeks, highlight and cut out descriptions and info about everything you find in your paper about the work that different groups or individuals are doing in your backyard. ... You'll be amazed at how many things are going on. What appeals? What grabs you? Reach out and see if you can JOIN IN.

(If you don't have a paper, hmmm... Maybe start a paper!?)

My bias is showing, but I do think that we tend to gravitate more and more towards “digital philanthropy,” which I totally get, and I don't in the least mean to invalidate. But the risk of sitting at a computer and talking to other people sitting at computers and sending money back and forth through computers and doing ... well, everything ... on computers ... is

that we don't develop the wider range of skills necessary to build sh--. There's no real substitute for actually going outdoors, meeting other people, and doing stuff together, whether it be cooking and serving food to poor people, building houses like Jimmy Carter did, conducting a clothing drive, organizing a protest, putting on a charity bake sale, yada yada yada yada yada yada...



Here's one specific idea. Find a local charity that you dig that distributes either food, clothing or toys (or a combination of items!). Call 10 friends and ask them if they would like to donate a bag of used clothing, or a bag of groceries, or a bag of used toys and games, or whatever the case may be, to that charity.

Tell your pals that you'll be doing a “pick-up drive” on a particular day to pick up their donations — map out the pick-up sites based on who says “yes,” plan on visiting with each donor a little bit, telling them a bit about the charity you support, giving them some literature. ... Stagger pick-ups throughout the day so you have time to visit. ... Visiting is part of the work... (unless, of course, you are picking up food that might spoil ... get that food to the fridge pronto!).

And here's the next cool step. Next time you call your friends, next time you do this ... ask them if they would like to join you in this effort as “drivers,” i.e., would they be willing to call 10 friends of their own, from whom THEY pick up food, toys, etc.?

Were you to succeed, and were you to oversee getting the next round of drivers to get their friends involved ... were you to build on this effort, you'd

have started your own “program.” You would have built — through metastasis — a network of people who want to give back. ... To the extent you keep tabs and stay in touch, you are now a leader, and you have dramatically improved your capacity to do good in the world via the simple expedient of ASKING people to help and GIVING them some things to do that ain't too hard, and STAYING IN TOUCH to keep things going.

My wife, Bonnie, helped do something very similar to this about five years ago, as part of the Food Coalition's work. She started a Sunday Lunch Bag drive (people from a partner group, Hang Out Do Good, make multi-element lunch bags to be distributed to folks in need, and we facilitate their distribution throughout the city). Five years and 750,000 lunch bags later (and if a lunch bag is valued at five bucks, we're talking about over \$3 million worth of food shared) — this program is now being adopted formally by the Food Coalition as part of its staffed and funded programming.



If you miss the live event, the entire telethon is available to view on youtube by pressing the above graphic!

MELISSA

I know that the next streaming telethon for HoFoCo, *Trek Talks 4*, is coming up very soon. Is there anything you can tease us with?

JOHN

OOOH — April 5, 10-6 Pacific! Kate Mulgrew and Bob Picardo in an unfiltered and unmoderated chin wag; an hour-long *Discovery* panel featuring 10 members of the cast, starring Sonequa Martin Green, David Ajala, Doug Jones and Wilson Cruz; a wonderful and

rollicking *Lower Decks* panel featuring Tawny Newsome, among others; a tribute to Jeri Taylor; a deep dive into a very special *DS9* ep with Ira Behr; Mama Nana talking about her amazing book [Note: It's titled [Star Trek: Open a Channel: A Woman's Trek.](#)]; Bonnie Gordon and me hosting, one of us probably not wearing pants, I'll let you figure out which one of us that is ... AND TONS MORE COOL SH--!

MELISSA

What's next for you? Where should we look for more of your work?

JOHN

Well, I'm not doing a ton of stuff these days — I have a small part in the upcoming remake (comedic) of *Anaconda*, opposite Jack Black; am in a few episodes of upcoming Paramount+ miniseries about Jon Benet Ramsey, featuring Clive Owen and Melissa McCarthy. Industry pokey, pokey, pokey right now, and I'm also semi-retired, by choice. I.e., if my agents ain't calling, I ain't hectoring them...

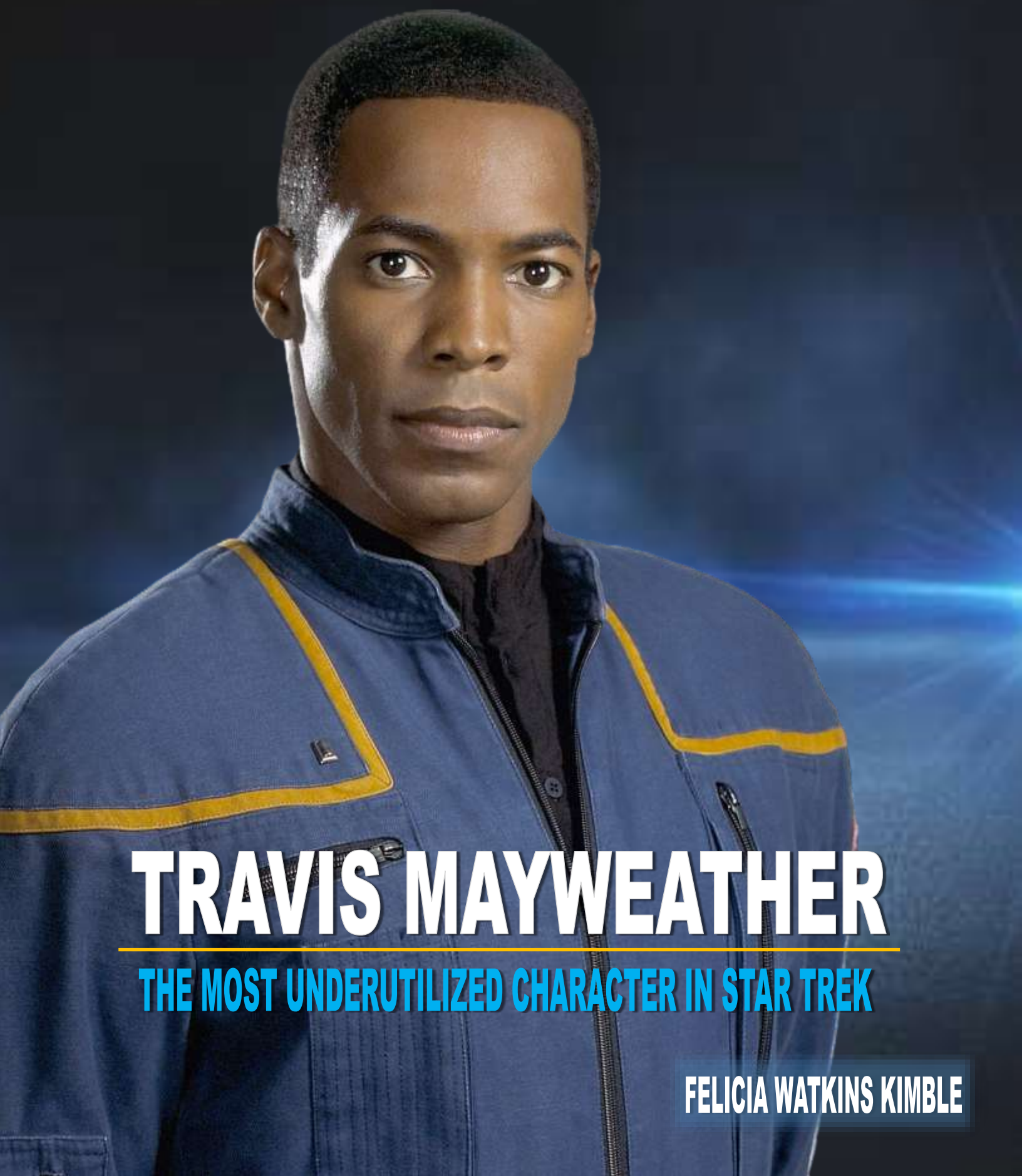
Happy to read. What's next on the book pile is a better question: Two more books in the fabulous, albeit dense, A.S. Byatt “Frederica Potter” tetralogy; new Sally Rooney book; after that, who knows? I live in a library, huzzah! Also, trips with the missus: cons in Long Island, Vegas; visits to pals in Seattle, Hawaii this year. Oh, yes, the cat's litter box also needs changing...



MELISSA A. BARTELL: Melissa A. Bartell is a writer, podcaster, voice actor, improviser and kayak junkie currently living on Florida's Nature Coast. She has one husband, two dogs and only one kayak (so far). Find her at [MissMeliss.com](#) or on social media:

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TRAVIS MAYWEATHER

THE MOST UNDERUTILIZED CHARACTER IN STAR TREK

FELICIA WATKINS KIMBLE

There's the question out there, "What can you talk about in 30 minutes without preparation?" While my answer is an easy and happy one (*Star Trek*), there are a few topics about the franchise that I can go on and on about. One is about Ensign Travis Mayweather. He is unquestionably the most underutilized character in the franchise. I stand firm on this. The eager, young helmsman on the newly minted Enterprise NX-01 was given the broadest outline of a character, few storylines, and worse than that, even fewer lines.

Star Trek is better than this. There are plenty of guest characters throughout the different series that were given more to do in one episode. The fact that Travis was a main cast member is why this is a glaring oversight.

Portrayed by the talented Anthony Montgomery, his acting filled the gaps that the scripts left empty. Through his skills, he gave the audience clues about his character when none was provided. I've been listening to the various interviews from Mr. Montgomery and his casting story is amazing. He was initially called to do an audition for *Star Trek: Voyager*. Although he didn't get the part, his acting made casting director Ron Surma take notice. He was brought back to audition as Travis and so impressed the execs at Paramount that he booked the job the same day. Mr. Montgomery is a hard-working actor who deserved more.

I thought of how to make my rant constructive. Looking through Paramount+ for *Enterprise* episodes to watch, I noticed the brief synopsis for each



episode. Making this a useful exercise, I wanted to see where Travis is mentioned in a blurb. The first instance was in season one, episode 21 called "Detained." It was another situation where someone from Enterprise is in some kind of jail or confinement. Up to that point, we had seen character development in these situations. However, this one was a dearth of development for Travis and here the writers missed a prime writing opportunity. Let me explain.

Season one, episode 10, "Fortunate Son", is focused on Travis. Here, we get to see Travis's knowledge of being a "space boomer" put to good use. Travis has knowledge to impart to the bridge crew, there's conflict, and he gets a "hero saves the day" monologue. We learn about Travis's decision to go into Starfleet: the desire to see where he fits into the world. We learned the source of his eagerness, and how

Travis found his place in Starfleet. We also learn about the herd mentality of those who live in the freighter community and how Travis had to get out and be an individual. This is a theme throughout *Star Trek*, the quest of individuality and humanity. This episode sees Travis defend his choice about entering Starfleet to the freighter's acting captain, Matthew Ryan. Later, it's Travis's hero dialogue that appeals to the humanity of acting captain Matthew Ryan, showing the gradual growth of the human race overall. I mean, heck, we see Travis have some gumption to speak freely to Archer and have a genuine talk about this situation.

None of this is translated into the episode "Detained." Not one.

Travis tells us the food makes for good valve sealant. Yawn.

Archer and Travis have a lot of unspoken dialogue. Yawn.



We get a hint of promise of character development between Mayweather and the other Suliban prisoner. Travis is cautious but tries to open up. The other Suliban is resentful. There's a terse conversation about preconceived notions and Travis letting the Suliban know he was able to get past those and he challenges the Suliban prisoner to do the same.

This is where I usually pause the episode in frustration.

We don't get to know *how* Travis got through this?! We don't get to see his thought process?! We don't get understand how Travis's logic works with his humanity in seeing a species which, up to that point, was hostile?! Does this tie into his upbringing as a space boomer? In his life as a son of a freight captain, did he have a core memory to share?! Did something happen when he was a new cadet in

Starfleet and had a similar situation? Was there a heart-to-heart conversation Travis had with Archer off camera that allowed for them both to understand and overcome their preconceived notions about the Suliban?

I have so many questions.

And Travis telling us about getting past his preconceived notions about the Suliban *after* he was beat up for having the communicator in his pocket and not saying where he got the device from.

Again, I have so many questions.

All which leads up to one major question: why wasn't any of this explored, to show depth in Travis's character?!

Story wise, you could insert anyone into Travis's character in this episode and get the same result of not knowing any more about the character from when you first started watching it. This

is disappointing. What's more is that this was common for Travis throughout the series. Other than the episode "Horizon" (season 2, episode 20) about Travis's freighter ship home and seeing his family, we don't get any true development about Travis.

I love *Star Trek* and have always enjoyed *Star Trek: Enterprise*, even with this issue of Travis's character. It's about the journey and Travis is the skillful ensign, piloting the helm of the NX-01 Enterprise from episode to episode, season to season. It's just a shame we didn't get to know him better.



FELICIA WATKINS KIMBLE: Felicia Kimble is a wife and mom of three, and works for an environmental nonprofit in her Ready Room at home. An avid Trek fan, she's a crew member of the USS Monocacy, part of *Star Trek: The Fleet*.



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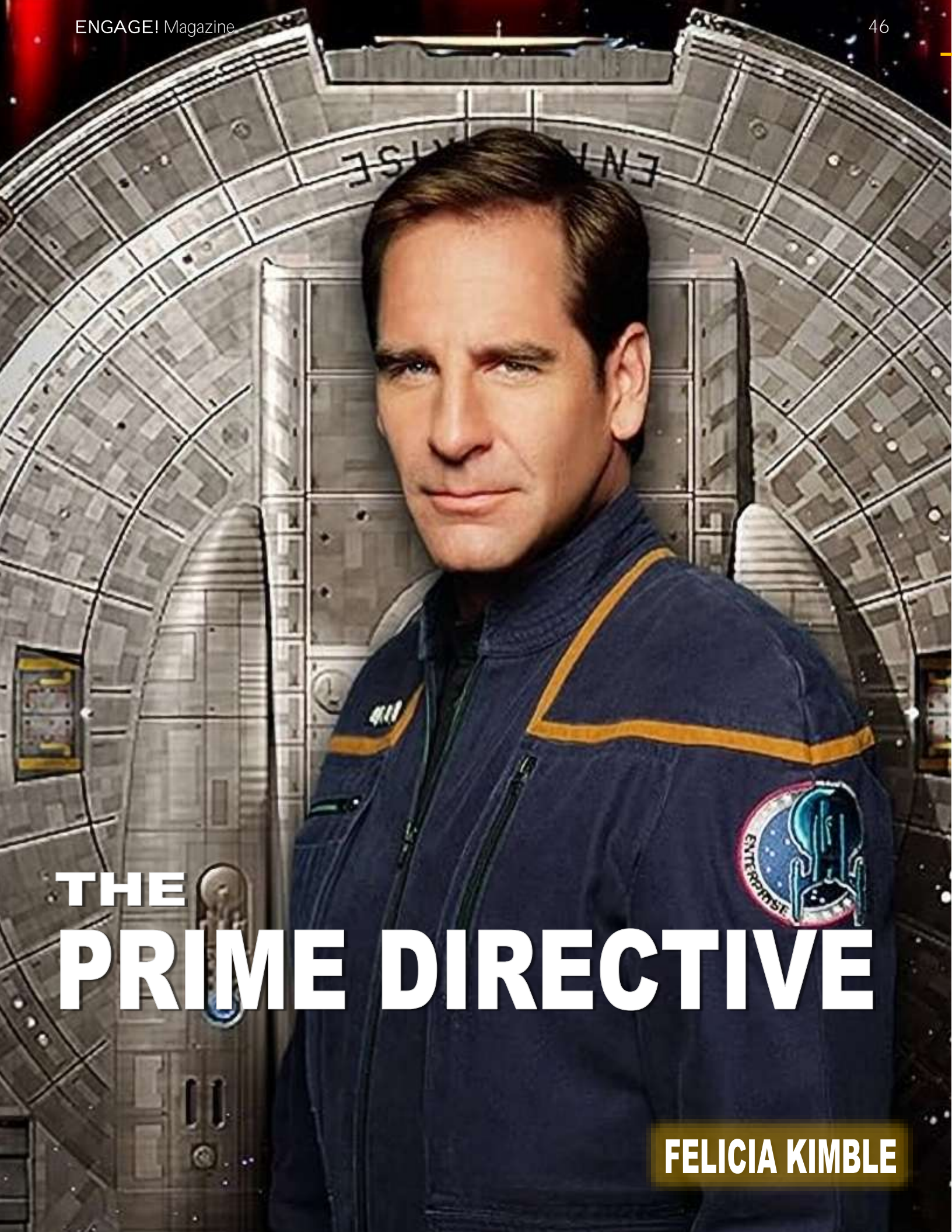
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THE PRIME DIRECTIVE

FELICIA KIMBLE

One of the most controversial topics in the Star Trek community is the Prime Directive. It's the Federation's policy of non-interference in other civilizations, especially if that civilization has not achieved warp drive.

Yet, every Federation starship captain has made difficult decisions regarding the Prime Directive. What makes it difficult is that it's not always linear. What looks good on paper seems nearly unenforceable in real time. It makes me wonder if there's a Prime Directive course at Starfleet Academy where it's treated similarly to the Kobayashi Maru scenario. If the Prime Directive is presented as a no-win scenario, it makes sense why it's controversial in implementation. One captain's interpretation is not the same as another's, and some captains have questionable ethics, even for the 23rd century. However, Jonathan Archer and his crew face something even more difficult — no Prime Directive at all.

Starfleet's mission, even in its infancy, is to explore the galaxy. In the early years, however, the reality is they are figuring things out as they go. It's the naiveté and the curiosity that get the crew into trouble on a regular basis. There's no firm guiding principle. Curiosity, and sometimes even compassion, are not strong enough regulations to interact with a new species; the crew discovers this time and time again. Add to this the complex relationship with the Vulcans and Starfleet. The Vulcans, who think humans aren't ready for deep-space exploration, try to impart



their philosophy of non-interference with alien races. However, Starfleet wants to make its own mark without the Vulcans making the rules about how to interact with new civilizations.

In the episode "Civilization", we see the Prime Directive philosophy in action *and* the pushback from human explorers. Archer and the bridge crew discover a populated M-Class planet. Even though they're excited about the chance to explore, T'Pol informs them it's best to leave the civilization alone, or there's the possibility of contaminating the civilization, especially because the civilization is pre-warp. Trip is quick to point out that it's a Vulcan philosophy and not a human one. Archer backs this up with saying the people don't look so different from humans, and it's best to explore with their own senses instead of letting the computer gather data only. Although T'Pol is right, the Enterprise crew's interference turned out to benefit the civilization. Based on the strange neutrino readings T'Pol picks up, another species is revealed to be there and directly harming the health of

the local community. The Enterprise crew's helpful interference restores health to the local community. The "collateral damage", as it were, is with only one person who needs their help to find the solution to what is harming her people.

Based on this interaction, it's easy to see why the Vulcan philosophy of non-interference and contamination seems unnecessarily cautious to the Enterprise crew. They see trouble and solve it in the nick of time, which makes them big damn heroes. However, by the episode of "Dear Doctor", the nuance of the Prime Directive becomes more apparent, and it's not always neatly summed up, emotionally speaking, at the end.



In "Dear Doctor" the Valakians are a species with a dire



medical emergency. Archer seeks T'Pol's guidance because the Valakians are a pre-warp civilization. He's aware of possible contamination. However, according to T'Pol, because they've been exposed before, it's a minimal risk. This is a typical Prime Directive decision-making process that we've seen time and time again. Risk of contamination is always in conjunction with non-interference.

Yet, even with the minimal contamination risk, the Enterprise's interference into Valakian culture reaches into deep ethical waters. Dr. Phlox has the means to end the disease, but it means interfering with the evolution of the species. Add to this the request that the Valakians make for warp-engine technology from the Enterprise in order to find others who can help cure the disease. Although Archer believes his compassion drives his choices, he has to reflect on the deeper

consequences where compassion must give way to logic. If he helps the Valakians with healing their genetic illness and granting warp drive, it's interfering with the natural course of events. Regarding their technology, they are not ready for that next phase. Archer puts it simply "that we didn't come out here to play God" when interacting with other species. Even though there's no official rule at the end of the episode, we see the foundational guardrails for the Prime Directive and why it's so important when making the tough decisions. Most of all, it's based on logic, especially when the emotional component is put aside.

Throughout the series, Captain Archer, and the crew overall, are decent people. Gathering from what we see, they all genuinely want to explore the galaxy and bring their best selves in each situation. Yet, the times

when T'Pol brings reason to a situation about how interfering will cause issues, Archer and/or Trip sometimes ignore it. T'Pol then resigns herself to Archer's decisions, knowing it will inevitably put the Enterprise in a tough spot due to interference. It makes the endings of some episodes a quiet Vulcan "I told you so."

Sometimes, it's not just the Valakians who are not ready for warp technology, sometimes humans aren't ready to explore the galaxy.

Even with human decency and compassion, there are many episodes in *Star Trek: Enterprise* where this still isn't enough, and a Prime Directive would have spared the disastrous consequences.

One of the most tragic episodes is "The Cogenitor". The Vissians have a third gender that helps couples conceive a child, yet this third gender has no rights.



Trip is shocked the cogenitor doesn't have a name and is treated as lesser than the other two genders, even though Trip's concerns are through the lens of human culture. He purposely interferes by teaching the cogenitor to read and provides thoughts of independence, never mind the fact that the cogenitor never asks for this. The more the cogenitor learns, Trip encourages even more independence, including the assumption the Vissian culture will accept this change for the cogenitor.

Here we have Trip, who believes he is doing the right thing by interfering in the Vissian culture. When the cogenitor asks for asylum on Enterprise, Archer is

furious with Trip.

Trip is thinking he's doing what Archer would have done, which is interfere for the greater good of the person or species. Archer says he doesn't know what he would do in that situation, so to assume he would interfere with the Vissian culture concerning cogenitors is speculative. Both are right.

Trip's statement is correct even if Archer doesn't want to admit it. Captain Archer, to a large degree, interferes too many times for "the greater good" as he deems fit. Trip, more than any other crew member, sees this personally. Why would Trip believe his actions concerning the cogenitor are fully wrong? The only concern Trip acknowledges is how the Vissian couple will react to his interference. Yet, Trip still believes he is doing the right thing. He never thinks the consequences will be severe.

Archer, on the other hand, is correct about his decision-making in this situation. He doesn't know what his actions

would be. Captain Archer, typically, arbitrarily decides what is good for the situation, and he makes the decision usually on the fly. Would he have interfered with the cogenitor's treatment? Maybe? Maybe not. In that situation Archer may have left well enough alone, but not without T'Pol's guidance. In these situations, it's common to have T'Pol be the sole source of reason as to why the Enterprise shouldn't interfere.

Yet, the fact there's the "maybe" shows that Archer *might* have intervened with the cogenitor. Perhaps not with Trip's methods but the end result would be the same. What makes Archer's morality better than Trip's? Who defines the morality? Who gets to play "God" - Trip or Archer or both?

Throughout the episode, Trip sees the cogenitor through the lens of humanity, never fully looking at the Vissians as their own species. In this case, he sees humanity as the sole moral compass, when in fact there can be more than one way to show





morality through the lens of culture. If Trip considered this, there could have been a different outcome. When the cogenitor commits suicide because Trip introduces a potential new way of life but the Vissians deny that possibility, both Archer and Trip are grappling with the repercussions of interference. Although Archer is still furious with Trip, as a viewer, I am equally upset with Archer. Here's when interference actually costs a life, even if it's not directly from your own hand.

Now, if the Prime Directive were here, the answer would be clean cut: let the Vissians live the way they always have, including treatment of the cogenitors.

However, we have the episode "The Outcast" from *Star Trek: The Next Generation*. The androgynous Soren becomes romantically involved with Riker. When their relationship is found out, instead of following the

proceedings with Soren's species concerning choosing a gender, Riker barges in, even asking for Soren to have asylum on the *Enterprise*. Picard only considers any of this within the realm of asylum. Anything else would violate the Prime Directive. It's possible Archer's willingness not to interfere concerning the cogenitor became part of the Prime Directive protocol. Although there is the letter of the law, there's also the spirit of willingness to enact the Prime Directive.

By the time *Star Trek: Enterprise* ends, Archer and the crew have learned while there's always the human curiosity to explore, humanity isn't the only moral code and human interference is not always a welcomed gift. Respecting the other civilizations and cultures the Federation encounters allow for the inclusion which makes the Federation and Starfleet flourish. The eventual

Prime Directive drives Federation principles: know when to step in and be of assistance versus seeing a situation and believing you know better than them. Yet, despite the initial human reluctance to refer to Vulcan philosophy, the Prime Directive, while imperfect, is the logical choice where the needs of the many will always outweigh the needs of the one or the few.



FELICIA KIMBLE: Felicia Kimble is a wife, mom of three, and works for an environmental nonprofit in her Ready Room at home. An avid Trek fan, she's a crew member of the USS Monocacy, part of The Fleet: A Star Trek Cosplay Club.



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WHY ENTERPRISE INSPIRED ME



DAVID G. LOCONTO

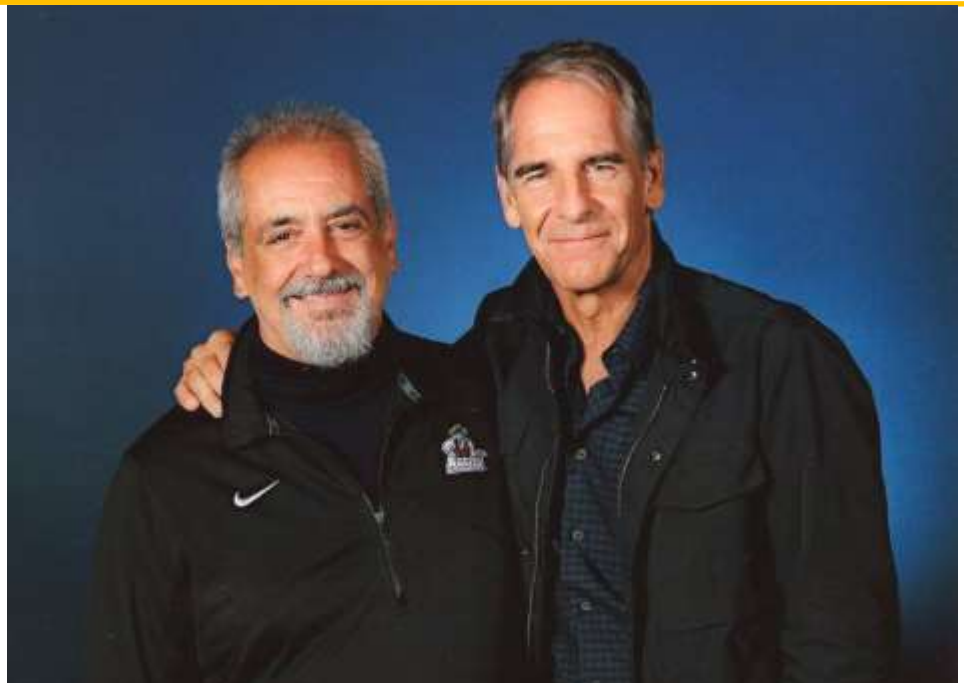
I remember waiting in anticipation for *Enterprise* to air. Scott Bakula was going to be the new captain. I loved him in *Quantum Leap* and joked with friends about whether he would say “oh boy” in any of the episodes.

When *Enterprise* began, it marked the 14th year of continuous *Star Trek* on television. Thirty-five years earlier, I never imagined I would experience this. It was fantastic. I was now in my 40s, a fan since 1966, and a sociologist. As a sociologist, I was aware of how narratives in the Western world had changed. Narratives of the great heroes who did not have the worries we have were replaced with heroes who were often flawed like most people. They were us.

Enterprise was a prequel and took place 100 years before the exploits of Kirk and Spock in *The Original Series*. What was Starfleet like in the 22nd century? I was excited, yet I did not know what to expect. Certainly, the tech would not be as good. Would they have universal translators? Transporters?

As I watched the pilot, as well as the next few episodes, it was obvious this captain and his crew were very different than *Voyager*, *Deep Space 9* and *The Next Generation*. Captain Jonathan Archer seemed uncertain. The vast expanse of space was difficult for him to grasp. This was odd, as longtime fans of *Star Trek* knew the Alpha Quadrant and its complexities.

Many fans originally hated *Enterprise*. Archer was criticized for his uncertainties. Some



David Loconto with Scott Bakula, who has served as an inspiration to David in his academic career.

said he was not representative of a Starfleet captain. I did not feel that way as Archer was someone I could relate to.

I then began to think of my position in academia. I was surrounded by the most educated people in the country. As I compared myself to Jonathan Archer, it all made sense. I was mentoring younger professors and often found myself saying, “Don’t be afraid to say ‘I don’t know.’” I also pushed colleagues and students to recognize they did not know as much as they thought. More importantly, they should use that perspective to reach out for more knowledge ... to boldly go.

When I circled back to Archer and crew, I saw flawed characters. Characters who were uncertain and sometimes afraid. I respected them, however. They always moved forward and together. They always strove to do the right things and were

heroic while wearing their desires and fears on their sleeves.

I told Dominic Keating a few years back at STLTV that I was appreciative of how he brought three-dimensionality to Malcolm. He was real. All the characters were real. They explored the universe and did their best.

As I’ve looked back on my career, the successes I have had were based “in part” on the crew of *Enterprise*. It is difficult to learn new information if we believe we already have all the answers. “To Boldly Go” means acknowledging uncertainty, yet being curious. This is a foundation of academia and my career.

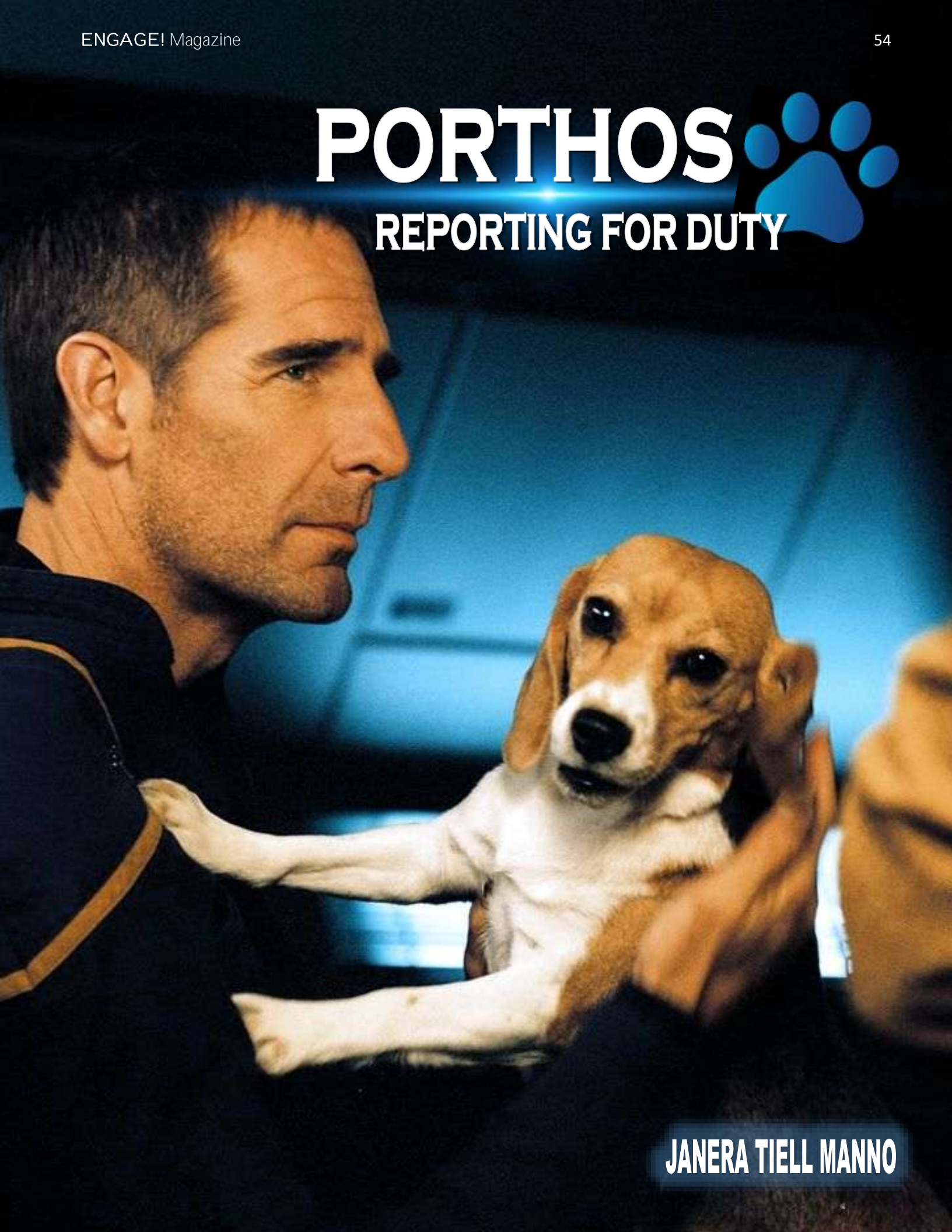


DAVID G. LOCONTO: David G. LoConto is a Professor of Sociology at New Mexico State University, specializing in collective identity, fandom and social movements. More importantly, he’s been a fan of *Star Trek* since Sept. 8, 1966 when he watched the first episode with his parents.



PORTHOS

REPORTING FOR DUTY



JANERA TIELL MANNO

Captain was so excited when we were given command of Enterprise! I was excited too, not just for me but for Captain. I knew we would do a fantastic job exploring and commanding this ship. I must admit, I was really excited to try new cheese and smell new smells.

I have met the new crew and I am not sure how I feel about them. I know they say T'Pol is the first officer, but we all know that I



am the one Captain has always come to for advice and support.

I don't really like Dr. Phlox. He is friendly enough and smells different. At first his smell made me sneeze, but now I like it. He was mean to me once. Captain took me to go visit him in sick bay when my tummy hurt. He told Captain to stop giving me cheese! That's when I started believing he wasn't as nice as he seemed.

Captain takes me with him to explore new planets. So many new smells. They are incredible! My nose gets so happy!!!

We went to a fun place called Risa. I got very confused. I am the first canine to serve in Starfleet, but there was an interloper. I saw another dog here! The dog owned a woman named Keyla who wanted to join us on our vacation. The beach,

dinner, in our accommodations were all shared with them. I was very suspicious and I was right. Keyla was a liar and knocked out Captain. Thankfully she left or I was going to poop in her shoe.

The most exciting planet was the home of the Kreetassans. The air smelled like the best, most yummy bacon and the grass? It was a little prickly on my paws and smelled so fresh, like the flowers back home. The Kreetassans were so nice and welcoming. They brought us to a beautiful park with majestic trees that I was so honored to water that the joy just came streaming out! We completed our mission and returned to the ship. Dr. Phlox told Captain that I had to stay in the room where I always get a lot of pets when we get back. I had to stay all by myself. No pets. No love. No attention. See? Dr. Phlox isn't as nice as he smells.

From there, he made me go to sick bay. Now, normally I like going there to see all of his fun animals, but this time he put me in a box! Do you believe it? Me! In



a box! I just returned from a very important mission where I left a diplomatic message on the fantastic trees for the locals in the gardens of the Kreetassans and now I am in a box all by myself. I should be getting lots of treats and pets and attention for being such a good boy.

I didn't feel so well. I really just wanted cheese and Captain. Captain always makes me feel better. He came to see me, but he wouldn't take me out of the box. Even the puppy eyes did not produce the expected results. Captain did spend the night chasing bats and watching the doctor trim his toenails. As entertaining as it was watching Captain play, I mostly slept since I felt really yucky.





I swear that doctor and Captain were trying to drown me. I know I had to have been dreaming, but it seemed so real! I know Captain would never hurt me. It

must have been a dream because, well, I woke up! You know what? I felt much better. And the best part? I got to go back to my quarters. Captain was so thrilled to

sleep in his bed and have me back in my bed. Captain got invited back to the planet. I am so proud I did my part to strengthen the relations with new worlds.

All in all, we have settled in to our new roles pretty well. Exploring space is not for chihuahuas, it is hard work. I am confident that Star Fleet made the right decision choosing Captain and myself to command the Enterprise. I know I can walk with my head high and my tail wagging, but I still haven't had any alien cheese.



Denise Okuda is greeted by Windy, one of the beagles who played Porthos on *Star Trek: Enterprise*.



JANERA TIELL MANNO : Janera Tiell Manno has been a life-long Star Trek fan, loves her family, logic and bad puns. Very proud to be a part of the Trek community.



HAPPY FRONTIER DAY

APRIL 13TH



Star Trek: Picard Season 3 introduced fans to a new *Star Trek* holiday — Frontier Day! This fictional holiday is celebrated annually to commemorate the launch of the NX-01 Enterprise on its' maiden voyage into the frontiers of space. This day remembers the courage and pioneering spirit of the crew of the NX-01. Happy Frontier Day!!!

— STAR TREK — ENTERPRISE

TOP 5



STEPHEN MIRKIN

Opinions are like noses, everyone has one (except Voldemort). Whenever we are tasked with the top five of anything, the items chosen are always at the discretion of the author of that listing. Well, I do have a nose, and I have been tasked to come up with what I consider to be the top five episodes of *Star Trek: Enterprise*. This was not an easy task. To be truthful, I came up with the top 98 episodes, but that would be all of them (yes, including the last one).

So, what I am reporting are the five episodes that I could watch repeatedly. Did I put them in order of which I liked the most? Can I do the same thing with my two daughters? No. What you are getting is not a list in order of preference, just in the order of their appearance on TV.

1 Season One – Episode 19 “Acquisition” – Because it’s a hoot! We get to see our beloved Ferengi who first appeared on *Star Trek: The Next Generation*, the episode entitled “The Last Outpost.” However, if you go in historical events, their appearance on the NX-01 would be the first. Highlights in the episode include looking for gold in a secret safe, Trip in his signature blue undies for nearly the entire episode and securing Porthos in a box because of his amazing ears (okay, not funny). Plus, we got to see Clint Howard in a *Star Trek* series once again with fan favorites Ethan Phillips and Jeffery Combs working together. I have always enjoyed the funny *Trek* episodes the most, this is one of my favorites.



Season 1 Episode 19 “Acquisition” — The Ferengi, although not named as such in the episode, visit the NX-01.

2 Season Two – Episode 2 “Carbon Creek” – The real first contact of Vulcans and Humans. What started out as a request from Archer and Trip to have T’Pol tell them a story, sends us on a trip to 1950s America and a beautiful mountain village. There are three Vulcans who survived a crash on Earth with one being a relative of T’Pol’s named T’Mir. We watch as they try to find a way to fit in without exposing themselves as aliens. The closing has a true *Twilight Zone* ironic twist when T’Pol returns to her cabin and retrieves the purse T’Mir once owned. One of the better scenes is where Stron complains that he is compared to Moe Howard of “The Three Stooges” because of his haircut. Well... it’s true.



Season 2 Episode 2 “Carbon Creek” — T’Pol spins a tale about Vulcans crash landing on Earth a century before the canonical First Contact event.

3 Season Two – Episode 23 “Regeneration” – Who doesn’t love a great scary story? I always wondered what happened to the Borg Sphere from First Contact? This episode explains it all and more. Never



Season 2 Episode 23 “Regeneration” — The Borg are discovered on Earth, frozen in time (from the movie *First Contact*) and Archer must stop them.

once referring to the aliens found in the frozen tundra as the Borg, we all know who they are and the threat they are to humanity. With a twist at the end, the Borg sends a message to the Delta Quadrant while T’Pol remarks it will take 200 years to arrive. Archer surmises that maybe we have postponed the eventual invasion. Brilliant. A tribute to one of my favorite films, 1951’s “The Thing From Another World”.

4

Season Three – Episode 10 “Similitude” – It asks and answers the question of “what is the purpose for my existence”? Trip is injured and Phlox creates a clone of him so as to harvest a needed part of the brain from the appropriately named “Sim” to save Trip’s life. With a life expectancy of two weeks, we watch Sim as he grows into an adult and then considers why he must die and not Trip, since Sim contains much of Trip’s life memories and knowledge. With the NX-01 in a dire situation, Sim saves the day and then comes to the conclusion that the real Trip must live. In one of the most emotional scenes in all of *Enterprise*, Sim says to Phlox that “you made a damn good father” and Phlox replies that Sim was “a damn good son.” It still brings me to tears. This was Manny Coto’s first script for *Enterprise* and it showed his genius. We all miss Manny, he was “a damn good person.”



Season 3 Episode 10 “Similitude” — A clone of Trip Tucker is created for the sole purpose of saving his life after a tragic accident.



5 Season Four – Episodes 18 & 19 “In a Mirror Darkly – Parts One and Two” – Oh what fun! There is so much good stuff in this episode. The opening credits has Archer in a green tunic top made famous by Kirk. A Constitution class starship from the Prime Universe. Dr. Phlox doing his best Dr. Mengele impression (Google it) with gleeful joy. Porthos as a Rottweiler. And in the end, Hoshi gets to be Empress Sato (way before Emperor Georgiou ever exists). Instead of traveling from the Prime to the Mirror universe, we are just there, in the Mirror. And I think that is the beauty of these two episodes.



Season 4 Episodes 18 & 19 “In a Mirror Darkly — Parts 1 and 2” sees Archer and company travel to the Mirror Universe.

HONORABLE MENTION #1

I need to offer two honorable mentions: First is Season One – Episode 8 “Breaking The Ice” – There is a scene where Archer and his command crew answers questions from some fourth grade students in Ireland. As a child of the ‘60s, watching the Mercury, Gemini, and Apollo space missions, it was always exciting to see the astronauts and often they would explain what it was like to live in space. And yes, the question we all wanted to know the answered to was “how do you go to the bathroom in space?” This scene sold me on the series.



Season 1 Episode 8 “Breaking the Ice” — Enterprise investigates a comet. Malcolm and Travis have some fun.

HONORABLE MENTION #2

Second is Season One – Episode 16 “Shuttlepod One” – This might be my favorite episode in all of *Star Trek*. Written by Rick and Brannon, directed by David Livingston and acted by Connor and Dominic, this is a presentation that could have been done on a Broadway stage in front of a live audience. With Trip and Malcolm lost in space, alone and with limited oxygen in their shuttlepod, they consider death and life. The two argue, fight, and consider who should sacrifice their life for the other. In the end, they do survive and a lasting friendship is created.



Season 1 Episode 16 “Shuttlepod One” — Malcolm and Trip are stranded on a shuttlepod trying to survive.



STEPHEN MIRKIN: I first learned about science fiction the moment I was able to reach the on/off knob on my parents’ black-and-white TV set. Being born in 1956, I was there on September 8, 1966 to watch the first episode of *Star Trek*. Since then, I have watched every TV series and every movie and I only look forward to the next great *Star Trek* moment.



REVIEW

EPISODES 415 AND 416

"AFFLICTED" & "DIVERGENCE"

JOSH PRITCHETT

Episode 415 of *Star Trek: Enterprise* opens in some sort of Klingon facility. A group of Klingons are working on something when two guards drag in another Klingon. This Klingon shouts something about how there has been some sort of mistake and that his death sentence has been commuted. The Klingons force the prisoner into a metal chair as another inserts a needle into the prisoner's arm. The prisoner screams in a agony as his fore head ridges begin to fade away.

Meanwhile back on Earth, *Enterprise* has returned home to witness the launch of its sister ship, the USS Columbia, and also so engineering chief Trip Tucker can transfer to Columbia. Naturally, shore leave is granted and Dr. Phlox and Ensign Hoshi Sato decide to have dinner at a popular restaurant in San Francisco where they are attacked by three masked men who abduct Phlox.

After a mind meld, Hoshi is able to remember enough that



they determine the kidnappers were Rigelian.

The scene cuts to Phlox being pushed into the same lab we saw earlier where he meets the Klingon scientist Antaak, played by John Schuck, who asks Phlox to help him cure a plaque that is quickly spreading through the empire. Phlox and Antaak are then told by the base commander, General K'Vagh (played by James Avery) that they only have five days to cure the outbreak or the Klingon fleet will destroy the

colony in order to save the rest of the Empire. Phlox makes a startling discovery.

The virus is made up of elements consistent with human augment DNA, something Phlox is all too familiar with after the attack by Dr. Arik Soong's "children." Phlox learns that humans were creating enhanced soldiers as a prelude to a war between Earth and the Klingon Empire. Not wanting to lose an advantage, Antaak was tasked with creating an army of augmented Klingon warriors that would be stronger and smarter than either humans or Klingons but merging some captured human augment DNA with Klingon DNA.

Antaak then admits that he didn't screen his patients very well and that one of them had been exposed to a contagious virus. When the augment DNA came into contact with the virus it began spreading as an airborne disease, disfiguring and killing many Klingons. Given the large number of ships going back and forth within the Empire, it didn't





take long for more Klingons to become infected and die.

Although it is what K'Vagh wanted, Phlox refuses to help the Klingons create weapons. K'Vagh then orders Phlox to be imprisoned and tortured until he agrees to help. Antaak goes to see Phlox in his cell and tells him that he might have a way to stop the virus before it reaches its lethal outcome. It won't make the Klingons already infected any stronger, although some might experience enhanced intelligence. Phlox agrees, but they can't tell K'Vagh that they won't be creating the weapons he wanted.

The Enterprise, meanwhile, has found the destroyed remains of the Rigelian ship that Phlox's abductors had used. Security Chief Malcom Reed hides key information that the ship was destroyed by Klingon weapons to throw his shipmates off the trail. Shortly after, Enterprise is

attacked, and five aliens beam aboard and sabotage the Enterprise's engines. One of the aliens is captured and based on what he says, Hoshi realizes that the alien is a Klingon.

After Hoshi and Commander T'Pol review Malcom's scans, Captain Archer confronts him with



the knowledge that he has been lying to him. Malcom is under orders not to tell Archer anything. Archer is forced to put Malcom in the brig. The Enterprise gets back up and running, however the Klingon computer virus had a backup routine. The Enterprise's engines will overload and explode if the ship drops below Warp five.

In the second episode, "Divergence," Columbia comes to the aid of the Enterprise by sending back Trip. They can't use transporters at warp, Trip must get aboard with the help of Enterprise's cable tow which Malcom has to supervise. After Malcom gets Trip aboard, he is returned to the brig, which he now shares with the captured Klingon, who we find out is K'Vagh's son and who was a volunteer for the augmentation treatment.

Back at the Klingon lab, K'Vagh and Phlox discuss the merits of augments. Phlox points out that augments are dangerous and uncontrollable, K'Vagh points



out that Klingons have discipline and honor, which will keep their augments in line. But when the surviving augments who attacked Enterprise return, K'Vagh finds the soldiers arrogant and nearly insubordinate. They're even dismissive about K'Vagh's son's fate, not caring if he died in battle or not. Phlox's words are beginning to haunt K'Vagh.

While Trip is repairing Enterprise's engines, Archer orders Hoshi to break into Malcom's files and discovers that he has been talking to someone named Harris who was a former Starfleet officer but disappeared five years before. Malcom reveals at last that he was a covert operative but had left that behind once he joined the Enterprise crew. Archer contacts Harris who reveals that he works for Section 31. Harris needs Archer to stay out of it, because Section 31 is working to save the Klingons. Harris indicates that in the long term, a stable Klingon Empire is in Earth's best interests.

Disregarding this missive, Enterprise and Columbia head for the Klingon planet where Phlox is held.



Harris contacts the Klingon fleet commander and tells him that Enterprise and Columbia are on their way. The commander tells Harris that he will destroy both ships.

K'Vagh sees that his augments are dying and assures them there is a cure on the way and soon they will be stronger, faster, and more intelligent than any other Klingon. One of the arguments wants to know if Phlox will be able to fix their appearance, but K'Vagh admits that he doesn't know. The augment says they are afraid but K'Vagh promises that as long as he lives, no one will turn their backs on them.

Phlox and Antaak have isolated four strains of the virus, one of which is a cure, but they will need more time to find out which one it is. K'Vagh demands that Phlox infect him, Antaak and two other men.

Phlox discovers that K'Vagh has the cure from which they can harvest antibodies. It will arrest the virus in stage one, leaving millions of Klingon deformed but alive.

Enterprise and Columbia arrive at the Klingon planet just as the fleet begins an orbital bombardment of the outpost. Archer and K'Vagh's son beam down to the base. However, Phlox has realized that he will also need human antibodies to make the cure work and Archer volunteers. Antaak beams a canister with the augment virus onto the Klingon flag ship and Phlox informs them that he has the cure, but they must stand down before he gives it to them.

Harris contacted Malcom to thank him for his help. Malcom says he has only one commanding officer, Johnathan Archer, and wants Section 31 to never call on him again.





Star Trek veteran John Schuck (left) portrays Antaak, and James Avery (right) finally plays a Klingon on *Star Trek*.

Thoughts:

Combined, “Affliction” and “Divergence” were the final Klingon-centric episodes of *Star Trek: Enterprise* and in some ways were two of the most important episodes in the show’s history. For decades, *Star Trek* fans had tried to come up with reasons why the Klingons in *The Original Series* looked different from the ones on the movies and later TV shows. Theories abounded that the empire had used surgical operations to make their soldiers look different to gain some kind of advantage. Chris Clarmont of X-Men fame wrote in a graphic novel that there were two major Klingon ethnic groups, ridged-headed and flat-headed. None of these ideas held any water and for a while, fans had to rely upon Worf’s explanation in “Trials and Tribbations”: “It is an internal matter that we do not discuss with outsiders.”

The real reason, of course, was that *The Original Series* makeup budget was exhausted by the end of season one, mostly because of the Gorn costume which was used only once. With

little time and money left, the makeup team tried using a combination of brown and gold face paint to create an alien looking skin tone. Unfortunately, due to the limitations of 1960s camera and color television technology, the result was that the Klingons appeared to have a flat, brown skin tone, a very uncomfortable issue for series creator Gene Roddenberry. However, it did give the show a group of recurring, low-cost, alien bad guys for Captain Kirk to take on regularly.

“Affliction” and “Divergence” also marked the last time John Schuck would play a Klingon. Trekkies remembered him in the recurring role of Klingon Ambassador Kamarag (Yes, he did actually have a name!). Playing Antaak, gave Schuck a chance to show fans a Klingon healer and scientist, something we hardly ever saw on *Star Trek*. James Avery, who had once been up for the role of Worf on *Star Trek: The Next Generation* before landing the role of Uncle Philip on *The Fresh Prince of Bel-Air*, got to fulfil a years-long wish to play a Klingon on *Star Trek*.

All and all, “Affliction” and

“Divergence” lived up to the premise of *Star Trek: Enterprise* — that being a series that showed many key details that led to the creation of the *Star Trek* universe as we first saw it in 1966 during Kirk and Spock’s time. But like any great science fiction, it talked about possibilities in the future.

As I rewatched the episodes, I couldn’t help but think about how it seemed to allude to COVID-19 which would occur nearly two decades later. The idea of a lab not taking sufficient precautions and then failing to inform its public for months are eerily similar to the events in *Affliction* and *Divergence*. That’s why any good rewatch of *Enterprise* must include both “Affliction” and “Divergence”.



JOSH PRITCHETT : Josh Pritchett is author of the YA short story collection “The Adventures of Madison Brown The Robot Repair Girl Chronicle.” He is also the co-organizer of the Northern Virginia *Star Trek* Meetup Group and co-host of the *Star Trek* review show on Movers & Shakers.org. He is a lifelong Trekkie.



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DOCTOR PHLOX

I've never regretted this decision
These humans have an interesting vision
Their habits intrigue me
Sometimes they're quite needy
I'm proud to be part of their mission

Carrie Schwent

ARCHAN

(Archer & Shran)

Pink skin, blue skin, quite an odd pairing
Neither at first interested in sharing
They were enemies at first
But then the anger dispersed
What they feel now is closer to caring



LIMERICK TIME with CRAFTYBEAR

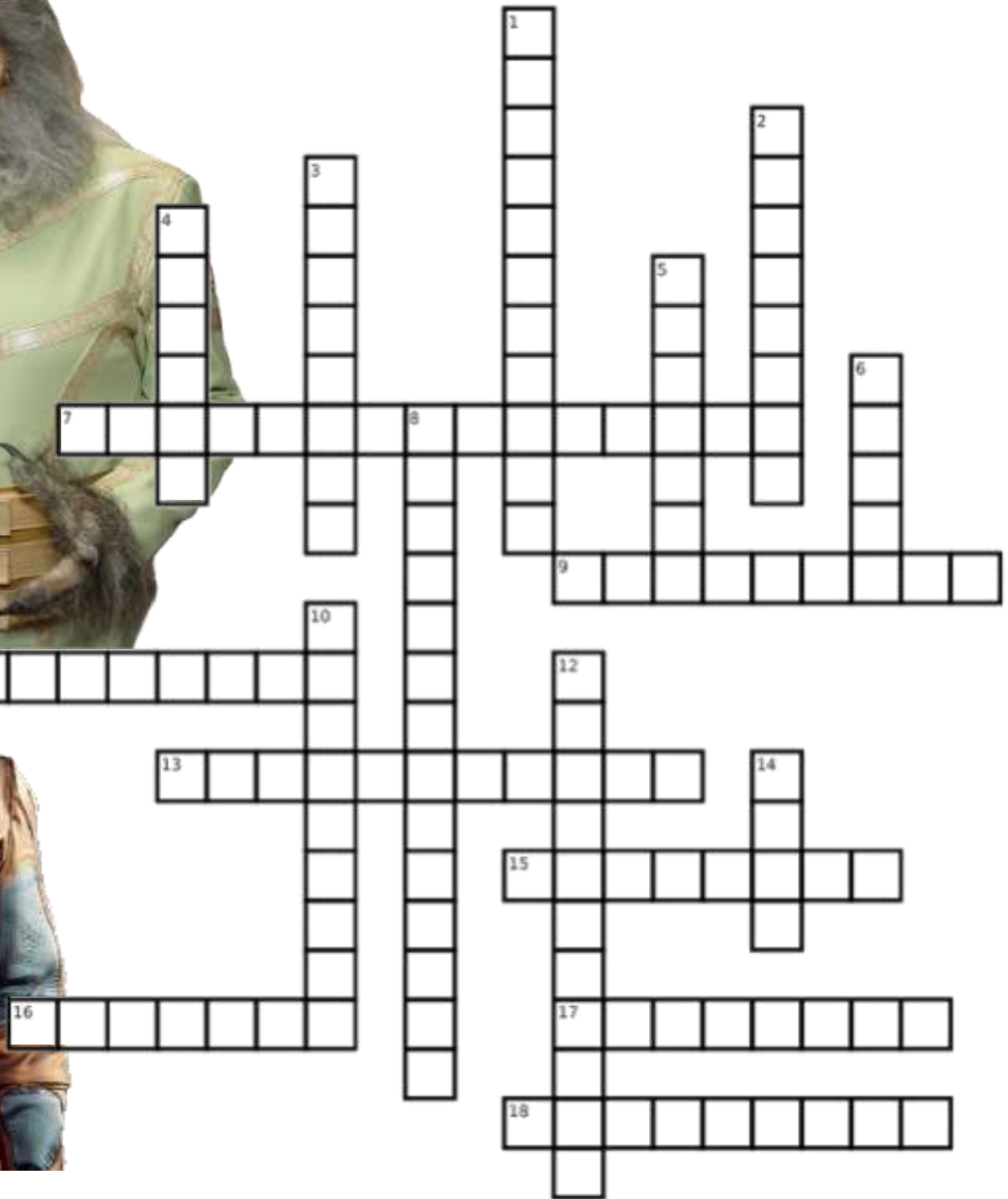
A MAN AND HIS DOG

(Inspired by the episode "One Night in Sickbay")

Man's best friend is an excellent mate
With looks that are too cute to ever hate
He is eager to please
He really loves cheese
Our loyalty is not up for debate



CROSSWORD



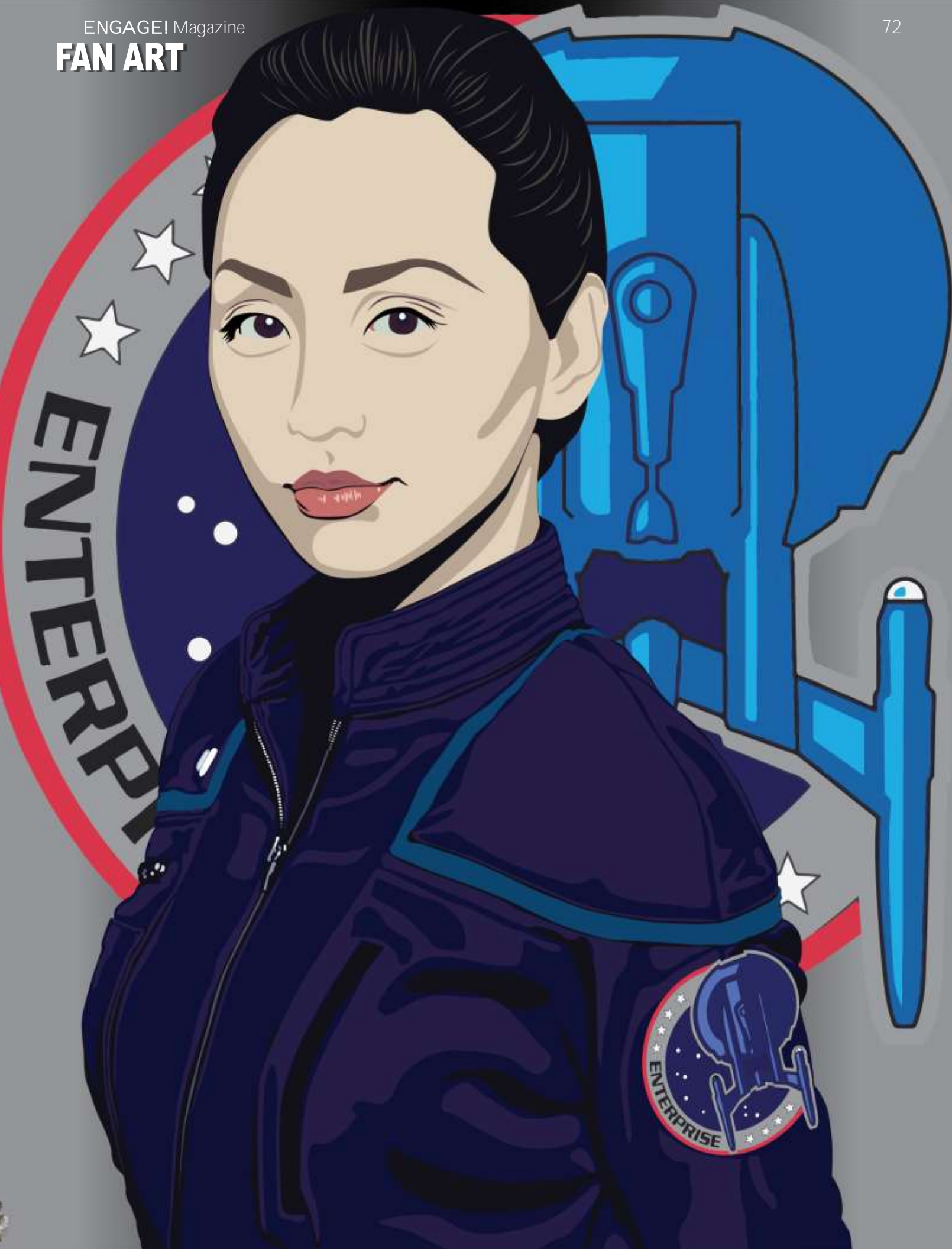
Down:

1. Archer makes disastrous first contact with them
2. where Mayweather goes to rock climb on Risa
3. the Vulcan crew was infected with this dangerous mineral
4. name of the Klingon attacked on Earth
5. time travelling Enterprise crewmember
6. leader of the Xindi Primates
8. the NX-01 was sent here after an attack on Earth
10. Dr. Phlox's Species
12. Pennsylvania town where Vulcans crash landed
14. Trip admits she was the girl of his dreams

Across:

7. Trip Tucker orders this at a mysterious space station
9. brilliant linguist on Archer's crew
11. Malcolm Reed's favorite food
13. name of the Tandarans that captures Archer and Mayweather
15. Trip Tucker briefly transfers to this ship
16. genetically modified species
17. this species' drone attacks ultimately united the Alpha quadrant
18. radiation caused this human colony to fail







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V	N	A	A	R	I	S	A	N	L	I	T	O	S
D	S	Z	O	B	S	U	L	I	B	A	N	S	L

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TREK TRIVIA

**What was Charles
"Trip" Tucker's original
nickname supposed to
be in early scripts?**

(Answer at the bottom of Page
67)



T'POL'S LONG ROAD

ON HER JOURNEY TO LOWER DECKS AND BEYOND



VINCE CERASO

In 2024, fans of *Star Trek: Enterprise* were given the surprise of their lives in season 5 episode 9, “Fissure Quest”. To briefly sum it up, in an alternate universe, William Boimler (Brad Boimler’s clone via transporter accident) is the captain of the Defiant-class Anaximander. His crew is an ensemble of notable *Star Trek* characters such as Elim Garak, Dr. Julian Bashir, Curzon Dax, more than half-a-dozen Harry Kim clones and the former Vulcan sub-commander of the NX-01 Enterprise, T’Pol. All voiced by their original actors including Jolene Blalock as the Anaximander’s no-nonsense science officer. They would all make an additional appearance in the series finale, “The New Next Generation.”

The characters all live different, alternate lives from how we’ve come to know them. For example, one Harry Kim is now a lieutenant whereas all the other Kims are still ensigns. In the case of T’Pol, she explains that she was married to Enterprise chief engineer Charles “Trip” Tucker III for 63 years; just over 30% of a Vulcan’s average lifespan of 200 years. Considering how abruptly both the show and T’Pol and Trip’s relationship ended, it’s safe to say this episode of *Lower Decks* was thoughtful closure for many of the fans, including myself.

But wait, there’s more! Just after the final episode of *Lower Decks*, IDW Publishing launched a five-issue series continuing the zany adventures of the Cerritos crew. If “Fissure Quest” was pleasing to fans old and new, this won’t be any different.

In the second issue of



IDW’s *Lower Decks* series, the gang find themselves stranded on a planet after having been beamed off the USS Bonaventure from issue one. While recording a geological survey, they soon find themselves face to face with an anthropomorphic stone. Revealing themselves as an alien of the Excalbian species, these shape-shifting aliens can transform into just about anything and anyone with “perfect-fidelity”.

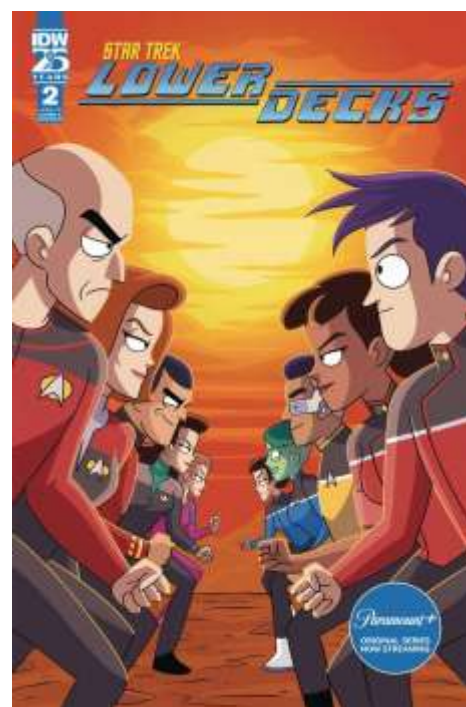
Using these abilities, the Excalbians wish to learn about the behaviors of other species. They do this by creating scenarios they believe to be relevant to whatever it is they want to learn about. And with three Humans, an Orion and a Vulcan standing before them, I’m sure this eager Excalbian felt like they hit the jackpot.

As an added bonus, these unique scenarios are broadcast live to other Excalbians throughout the galaxy as a form of reality television. Let’s just call this antagonist Excalbian ‘the Host’.

The subject the Host wishes to learn about today is mentorship—the influence, guidance, or direction given by a mentor. Apprenticeships in most trade

jobs in the real world come with mentors. Seems like a simple concept in practice, right?

Taking a page from “Fissure Quest”, the Host begins by having members of their species take on the perfect forms of legendary Starfleet officers that each of the lower deckers looks up to: Boimler is paired up with Jean-Luc Picard, Mariner with Kathryn Janeway, Rutherford with Montgomery Scott, Tendi with Jadzia Dax, and, relevant to this issue of Engage! Magazine, T’Lyn with T’Pol from *Star Trek*:





Enterprise. The two greet with Vulcan salutes before T'Lyn is handed a PADD with scientific information that she feels would be "more inspiring than any mentor."

With introductions and fan service out of the way, the Host gives the mentors one mission: *mentor* your partner in *killing* the others.

Once the lower deckers' guards are down, the mentors are given violent, sociopathic tendencies antithetical to the philosophies of the Federation they served; Scotty uses his engineering prowess to show Rutherford how to literally engineer mass murder, Jadzia acts as a cutesy but negative influence on sweet Tendi to do bad things for fun, Picard encourages Boims to commit war crimes, a coffee-deprived Janeway suggests Mariner physically bite everyone...and T'Pol calmly suggests to a reluctant T'Lyn why committing acts of murder is "logical" in this instance.

It brings into question

what kind of mentors Jonathan Archer or any of the others from the NX-01 would have been to a younger subordinate. Captain Archer would give a diplomatic speech about the necessity of murder, making it sound frighteningly convincing. Malcolm Reed and Trip would've upgraded United Earth Starfleet's old phaser pistols to be one-hit kills. Dr. Phlox would manufacture an incurable and slow-acting disease. I don't even want to think about what the *Enterprise*-era Klingons or Romulans would have done.

Instead of a battle royale, the lower deckers try to appease to the Host, "teaching" them a lesson about why mindless violence may not be the most ethical way to learn. While that's happening, the cloned mentors begin fighting to the death for the viewers at home—Janeway and Scotty are having a laser sword fight to the death while Picard secures T'Pol's arms behind her back for Jadzia to strike down. Sadly, we

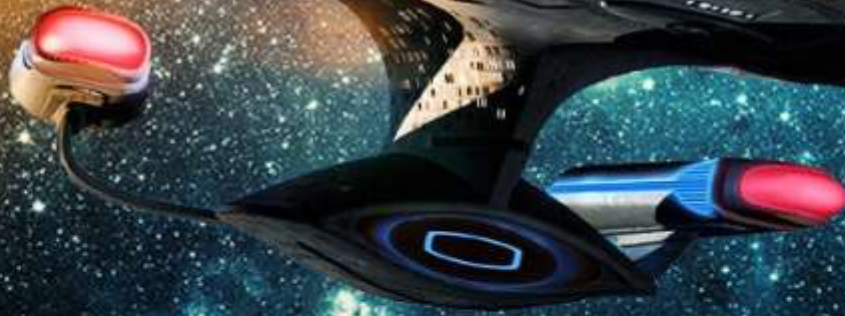
never get to see who comes out on top, leaving the conclusion of their free-for-all to the reader's imagination.

Although T'Pol's appearance in this comic book issue is a lot briefer than what we got in "Fissure Quest", just like the dimensional rift at the end of the final episode of *Lower Decks*, these cameos open new possibilities for future ideas and stories. To quote my friend and fellow *Enterprise* fan Stephen at Trek Long Island 2, "*Lower Decks* is a love letter to *Star Trek*!"



VINCE CERASO : Vince Ceraso is a New Jersey writer, science fiction nerd, former Assistant Features Editor of Rowan University's newspaper, and currently on the writing staff for STARFLEET International's newsletter, *Communiqué*. He is also a volunteer with NASA's Exoplanet Watch research group.

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MAY

4: [Rae Dorough Speaker series evening with Dr. Erin Macdonald](#) (in-person event)

8: [Hotsy Totsy Burlesque](#) Star Trek risqué show

16-18: [FanExpo Philadelphia](#) (in-person convention; William Shatner, Kate Mulgrew attending)

16-18: [Motor City Comic Con](#) (in-person convention; Anson Mount, Rainn Wilson, Famke Janssen attending)

23-25: [GalaxyCon Oklahoma City](#) (in-person convention; William Shatner, Jason Isaacs, Chris Sarandon attending)

May 30 - June 1: [Trek Long Island](#) (in-person convention)

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