

**EXHIBIT 1 TO LANE DECLARATION
PART 2 OF 2**



2014 to 2016 – The Red Shirt Diaries (**)

Budding young Hollywood actress Ashley Victoria Johnson and her partner Jason Inman (both hardcore *Star Trek* and comic book fans) had an idea for a very fresh and unique new *Star Trek* fan series. Trekkies know the original 79 episodes backwards and forwards, but how would those same missions look through the eyes of a young security office sitting alone in her quarters while all the “action” is happening elsewhere? What kinds of comments and insights would she have...and how could they come up with enough gags to make this sort of thing not only funny but also compelling to watch?

They found a way by featuring Ronbinson as Ensign Williams, a young red-shirted security officer on her first assignment aboard the USS Enterprise. Usually in episodes, the red shirts beam down to planets and get killed off. But Ensign Williams never gets sent on any landing parties. Instead, she stays in her quarters, recording her logs. But her room is located between Sickbay and the Mess Hall, so she gets a lot of visitors, and this makes for some pretty hysterical scenes and guest appearances. In fact, through the lens of her log recorder, viewers get to see Captain Kirk, Mr. Spock, Dr. McCoy, Scotty, Sulu, Uhura, and Yeoman Rand (all series regulars from TOS). She has also interacted with secondary and guest characters including: the M-133 salt monster, Harry Mudd, Dr. Simon Van Gelder, Balok, Captain Christopher Pike, the Talosian Keeper, Ensign Angela Martinez, the Romulan Commander, Commissioner Ferris, Trelane, the Gorn, Khan Noonian Singh, and the Organians.

The idea was to create a short parody of each episode of *Star Trek*'s original series in the order they were first aired. They managed to complete the entire first season and one episode of the second season, for a total of 30 short films of about 3-4 minutes each (so one can binge-watch the entire series in less than two hours).

Despite an ultra-low budget of just \$500 for their first season, they held a crowdfunding campaign on Indiegogo and raised \$4,800 for their second season. This allowed them to travel to Oklahoma City to film parts of two of their episodes on the Starbase Studios bridge set, as well as to film at Vasquez Rocks and to create a larger set for Ensign Williams' quarters. At this time, no further episodes are planned, but they might do more at some point. The completed episodes can all be viewed on their website:

<http://www.theredshirtidiaries.com/#!/episodes/clw96>

And here is a link to their Indiegogo crowdfunding campaign:

<https://www.indiegogo.com/projects/the-red-shirt-diaries-season-2#/>

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2014 to 2016(?) – *Star Trek: Axanar* (****)

Right out of the starting gate, the Axanar project grabbed the attention and excitement of *Star Trek* fans. Several reasons have been suggested for this. The first is that Axanar promised to “fill in” some of the gap between the end of *Star Trek: Enterprise* in the mid 22nd century and the beginning of Captain Kirk’s mission in the mid 23rd century. This period of Federation “history” has been mostly unexplored by both *Star Trek* itself and also by fan films (at least at the time Axanar was announced).

Because of this, the second thing to intrigue fans were the starships featured, which included some design aspects seen in the 2009 *Star Trek* feature film from JJ Abrams. Although the blockbuster hit rebooted the franchise into a new universe (fans have dubbed it the JJverse), the film began in the “prime” universe, and so its odd design for the *USS Kelvin* suddenly became canon...even though it didn’t match the look of the “classic” original *Star Trek*. But Axanar seemed to be showing the evolution of how the *Kelvin* designs elements of starships began to morph into the more familiar look of the *USS Enterprise* through the design of Axanar’s flagship, the *USS Ares*. In fact, the *USS Enterprise* itself, still under construction, makes an appearance in the Axanar fan films. Some fans were intrigued by the opportunity to learn about these never-before-seen starship classes, but almost everyone was simply blown away by the awesome quality of the computer-generated 3D effects created for Axanar by Tobias Richter of the Light Works in Germany.

And finally, there was the cast. The first thing that got fans’ attention was the casting of actor Richard Hatch in the role of Klingon General Kharn. Hatch was well-known to science fiction fans for his starring roles in both the original *Battlestar Galactica* series as well as the new series. For such a well-known actor to make the “jump” from one franchise to another—even if it were “just” a film fan—was exciting enough. The fact that he would be playing a Klingon, though, was downright intriguing.

There were other notable members of the cast, as well. Kate Vernon was also an alumna of the new *Battlestar Galactica*, but beyond her, there were three significant veterans of *Star Trek* also with major roles in Axanar: JG Hertzler, Tony Todd, and Gary Graham. And in the case of the latter, Graham would actually be reprising his role of Vulcan Ambassador Soval from *Star Trek: Enterprise*, as the longer Vulcan lifespan worked out to allow Soval to be at the end of his impactful career by the time of *Axanar*.

All the pieces seemed to be falling into place, even before show-runner Alec Peters and his team produced anything significant on YouTube for fans to see. Unlike many fan films where the production crew were amateurs, Peters was assembling an amazing team of industry professionals. After all, just because someone makes their living professionally in Hollywood doesn’t mean that he or she can’t also be a fan of *Star Trek*. So yes, *Axanar* was still a fan film, but the fans making it

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were mainly entertainment industry veterans with experience and skills beyond what most (although not all) *Star Trek* fan films had attained thus far.

Going into their first crowdfunding campaign, there was excitement bordering on exuberance on both the donor side as well as the production side. The enthusiasm and anticipation for *Axanar* was almost palpable, despite the lack of any significant footage shot so far. Of course, Peters knew that fan films made much more in donations when they had something really amazing to show potential backers. So before trying to fund the entire *Star Trek: Axanar* feature film (a planned 2-hour long cinema-quality epic production), Peters decided to have a smaller campaign to fund a smaller prequel called *Prelude to Axanar*, a 20-minute long proof-of concept film that would show fans what could be done with just a little money. Once folks had seen that, *then* Team *Axanar* would hold a major crowdfunding campaign and ask for a *lot* of money.

Initially, plans were to keep expectations low and only ask for \$10,000 on Kickstarter in March of 2014. That seemed to be a reachable goal, although the team hoped they could somehow manage to reach \$20,000 to make the production look a little better and not have to cut corners. Instead, eager and excited fans donated over \$10,000 just on the first day of the campaign alone! After 30 days, the *Prelude to Axanar* project had raised slightly over \$100,000—which, after expensed for the cost of the campaign itself (fees, perks, and the percentage reserved for using the Kickstarter service) left Peters and his team with nearly \$70,000 to spend on their initial production.

Here is a link to that Kickstarter page:

<https://www.kickstarter.com/projects/194429923/star-trek-prelude-to-axanar/description>

A few months later, timed to coincide with the San Diego Comic Expo, *Prelude to Axanar* was premiered at a special free press screening at a movie theater near the San Diego Convention Center and then immediately released onto the Internet to coincide with the kickoff of *Axanar*'s second Kickstarter campaign, this one intended to raise funds to create a studio in which to build sets and prepare to film the actual feature. The short film, presented in a "simple" History Channel documentary style with talking head interviews interspersed with amazing special effects, original musical score, lavish customized sound effects, and impeccable costumes and makeup, dazzled fans and blew them away. The film can be viewed here:

https://www.youtube.com/watch?v=1W1_8IV8uhA

Prelude to Axanar quickly took its place as one of the highest achievements that *Star Trek* fan films had yet reached...and this was only the appetizer. It was time to raise money for the main course.

Thanks to a number of factors—including word of mouth, exciting perks for donors, frequent online social media updates and podcasts/videos from the show-runners, in-person appearances by the production team at summer conventions, news coverage in the fan media, and the spreading general excitement about the quality of *Prelude to Axanar*—their summer Kickstarter campaign has raised over \$400,000 with just 36 hours to go. Having set a more "modest" goal of only \$100,000, the team was guaranteed to have their project funded, but there was a glimmer of hope that maybe, just maybe, they could make it to a half-million dollars. At the very least, maybe they'd cross the \$450,000 threshold. But then something big happened...

George Takei, who had played Sulu on the original *Star Trek* series, has created quite an online presence for himself thanks to many cameo appearances in his later years and a semi-regular gig on

the Howard Stern radio show. Takei has become a force on social media and had, at the time of *Axanar's* summer Kickstarter campaign, over 8.5 million followers on Facebook. On the morning of the second-to-last day of the campaign, unknown to Peters and his team, Takei posted an update to his followers saying that he had just seen *Prelude to Axanar*, and if they wanted there to be more real *Star Trek* like the original series they loved so much, they should donate to this worthy project. Over a quarter of a million dollars was donated in the last 36 hours of the campaign, raising their total to a staggering \$638,000. Even after fees, there would be nearly a half million dollar to work with.

Here is a link to *Axanar's* second Kickstarter campaign:

<https://www.kickstarter.com/projects/194429923/star-trek-axanar/updates>

This money was immediately put to work building Ares Studios. After a months-long search for a facility, one was found in Valencia, CA, and Peters signed a three-year lease. The cost was a shopping \$180,000 for this lease, but this allowed them to build permanent sets rather than having to store them, and the cost of renting a similar facility could easily exceed that amount in half a year, while leasing their own space and converting it into a top-tier studio allowed them three years (and hopefully more) to not only produce the *Axanar* feature but to hopefully produce more *Star Trek* fan films...both from their own production team and from other teams who might want to rent their facility to make fan films of their own. There was even talk of setting up a Sci-Fi Film School where local industry professions would come to teach things like writing, direction, editing, lighting, etc. and then students would be able to use the facility and its resources to film their own projects for the classes they would be taking.

Momentum built up as 2014 turned into 2015. The studio was beginning to take shape and the first sets started to be built, including an amazing bridge set that would rival other TOS bridge recreations in upstate New York, Georgia, and Oklahoma. And this would be the only TOS set recreation on the West Coast, although for *Axanar*, the bridge would look slightly different, as the *USS Ares* was an earlier starship design than the *USS Enterprise*. Peters and his director for the feature, Robert Meyer Burnett, continued to release regular updates to *Axanar* donors and fans through a series of regular podcasts, videos, photos, and blog postings on their website. As the summer approached, excitement built once again for yet another crowdfunding campaign. This one would endeavor to raise funds for the feature film itself, now that the studio was set up (or at least getting there quickly).

In anticipation of the summer campaign, Peters and Burnett created a three-minute scene from the final *Axanar* feature film. Not having completed sets to film on yet, the short scene was shot entirely in front of green screens but with two Vulcan characters walking and talking. With the raw footage shot, visual FX wizard Tobias Richter proceeded to create an environment of planet Vulcan behind these two actors that, again, dazzled fans. This was a Vulcan utilizing and merging elements from all the times the surface of that world had been seen in *Star Trek*, including the TOS episode "Amok Time," the third and fourth *Star Trek* feature films, the first JJ Abrams *Star Trek* film, *Star Trek: Enterprise*, and even the animated episode "Yesteryear." So there were unquestionably elements of IP in this three-minute short, including Vulcan ships in orbit of a design similar to that seen on *Star Trek: Enterprise*. And one of the characters was Ambassador Soval (again played by Gary Graham), who had been a recurring guest character on *Star Trek: Enterprise*. However, the music and costumes were entirely original. This short film can be viewed here:

<https://www.youtube.com/watch?v=hrlNSGbgrlQ>

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Peters had been in contact with CBS licensing throughout this process, and while he had never been officially given the green light, he had also never been told to stop. It seemed that CBS was following its “don’t ask, don’t tell” philosophy as it had with other fan films dating back decades. And as long as *Axanar* made no profit and was distributed for free online, all was okay. After all, dozens and dozens of other productions, some with comparable professional quality, had been given the same “look the other way” treatment by both CBS and Paramount over the years.

And so, armed with this new scene again showing what the production team could do, *Axanar* held its third crowdfunding campaign, this time on Indiegogo (which had lobbied Peters hard to get him to switch to their service from Kickstarter). All the pieces were in place, including coordination with George Takei to post some Facebook updates about *Axanar* again. There were frequent podcasts, blogs, interviews, another kickoff at San Diego Comic Con, and weekly appearances at big sci-fi conventions across the country during the five weeks of the campaign. There were new perks, old perks, and even secret perks.

There was also a bit of controversy. Although *Axanar* has as loyal and enthusiastic a following as any fan film has every enjoyed, there were some voices out there (a number of them quite loud) questioning why *Axanar* needed even *more* money. They had already raised over a half million dollars, and many awesome fan films are produced for less than 10% of that amount. What was even more controversial was that *Axanar* wasn’t simply looking for a few hundred thousand dollars or even another half million. They had budgeted their entire two-hour production at \$1.3 million (before crowdfunding expenses, or about \$1 million after expenses), and if they raised only \$330,000, they’d make the first half hour and then hold additional campaigns for the rest. For some fans out there, this seemed an unnecessary extravagance. On *Axanar*’s end, the budget had been carefully worked out by a Line Producer who had himself worked on *Star Trek* professionally for Paramount. To Team *Axanar*, their production shouldn’t be compared to smaller fan films with four or five-figure budgets but to blockbusters with eight or nine-figure budgets. So making a \$100 million movie for *only* \$1 million was actually a better comparison and why their budget projections shouldn’t be criticized as being excessive. (And to be fair, no one, including CBS or Paramount, had ever established an upper limit on how much a fan film could cost before it should no longer be considered a fan film. Why not a million dollars? Why not two million? When the major blockbusters cost \$100-200 million and have marketing budgets just as high, and when those films make a half billion to a billion dollars at the box office, then a \$1 million movie that makes no money still seems like a small effort in comparison.)

That said, the third crowdfunding campaign still did very well, although not as well as the previous summer’s efforts. *Axanar*’s Indiegogo campaign finished with \$475,000 on August 10, 2015. However, Indiegogo allows campaigns that exceed their goal to remain open in an “in demand” status and still collect funds. Over the following six months, their Indiegogo campaign collected an additional \$100,000 for a total of nearly \$575,000. The campaign was finally officially closed in early January of 2016 after *Axanar* was sued by CBS and Paramount for copyright infringement. The Indiegogo campaign can still be viewed here:

<https://www.indiegogo.com/projects/axanar#/story>

Although principle photography was initially scheduled to begin in February of 2016 on the main *Axanar* feature (or at least the first half of it, based on funds collected), production plans were put on hold after being served with the lawsuit and retaining legal counsel. It is hoped that this case can be quickly settled and part one of *Axanar* can still be produced and released during 2016 during the 50th anniversary of *Star Trek*.

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2015 to present – *Dreadnought Dominion* (*)

In December of 2013, the fans who were going to be involved in a new series called *Dreadnought Dominion* were all going to be visiting the original series sets built by Farragut Films in Georgia. Each year, Farragut Films would open its sets up to the general public for their “Farragut Fest” open house. With the studio’s permission, Frank Parker, Jr. and his team/crew were allowed to film what would be a brief 15-minute pilot episode of their fan series. A month later, they all returned to Georgia to film their second episode, which would be 22 minutes.

It took until 2015 for postproduction on both episodes to be completed and for them to be released onto YouTube. This included a fair amount of very impressive 3D visual effects as well as originally-composed music. But the look and feel is unquestionably *Star Trek*. The uniforms and terminology are all established IP, and we even see a glimpse of Jupiter Station (seen briefly in three of the later *Star Trek* television series) as well as the USS Farragut, which is the same starship class as the USS Enterprise NCC-1701.

The *USS Dominion* itself is a dreadnought class starship with three nacelle engines, and it was never seen officially in any *Star Trek* episode or movie. However, the dreadnought class (and the *Dominion* itself) was included in the mid-1970s publication *The Star Trek Starfleet Technical Manual* by Franz Joseph, which was approved by Paramount. The fan filmmakers did, according to their credits, get permission from Franz Joseph to use his starship design, but they did not get permission from Paramount.

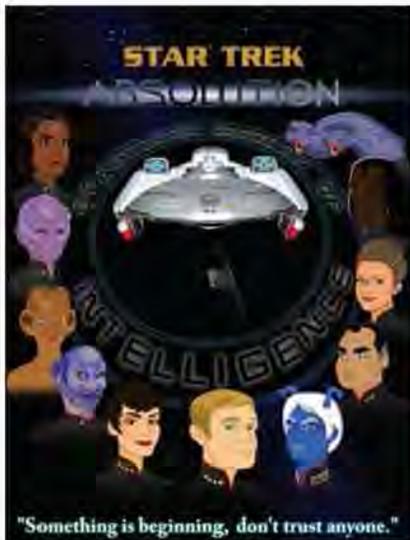
Because *Dreadnought Dominion* used preexisting sets build by Farragut Films, *Dominion’s* production costs were minimal. However, now that Farragut Films’ TOS sets are being exclusively used by *Star Trek Continues*, *Dominion* is planning to relocate their production to Starbase Studios in Oklahoma City, OK (which has a bridge plus a limited number of other TOS sets available for fan series to use). To cover the cost of transportation, *Dominion* is currently running a crowdfunding campaign on GoFundMe. After four months, only 11 people have contributed a combined total of just \$345 of the \$5,000 they are hoping to raise. Here is a link to that page:

<https://www.gofundme.com/missiondreadnought>

Their two completed episodes, “Haunted and “Anchors Aweigh,” can be viewed here:

<https://www.youtube.com/watch?v=GXSWTlcaEbQ&list=PL57CqUSOe9r-kG6LjG9P2gZ57EaYngIyP>

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2015 to present – *Star Trek: Absolution* (***)

Caithlin Ferrara made the 4-hour animated epic *Star Trek: Armada* back in 2009 to 2011. In 2015, she reemerged on the fan film stage with her newest saga, *Star Trek: Absolution*. Once again, Ferrara's stellar animation abilities using Adobe Flash are on display in a thoroughly impressive way.

Although the series features original characters, a never-before-seen class of starship, and original music, it also contains some direct CBS intellectual property. The *USS Enterprise* NCC-1701-E under command of Captain Jean-Luc Picard and featuring Cmdr. Worf is seen. Also, the *USS Titan*, commanded by Captain William Riker with Cmdr. Deanna Troi makes a brief appearance. Traditional Starfleet uniforms seen in Deep Space Nine and the eighth through tenth *Star Trek* feature films are also seen in the first episode, along with new, original uniform designs in the same Starfleet style. (By the second episode, we see only the new uniforms.) A wide range of established *Star Trek* alien races are also seen, including Klingons, Andorians, Ferengi, Bolians, Benzites, Bynars, and a host of others. And finally, although there is mostly original music, there is also some music and sound effects from various *Star Trek* television series and video games.

It is uncertain what this series cost to create. There are at least a dozen voice-over actors, but one primary animator with a little help from some 3D computer graphics artists. Likely, the cost isn't significant, and no crowdfunding campaign has been announced as yet.

Thus far, *Star Trek: Absolution* has released two episodes (one in early 2015 and the second in early 2016). Already the first episode has over 200,000 views on YouTube. Both episodes can be watched on their website:

<http://trek-absolute.webnode.com/episodes>

According to their web page, at least ten episodes of this series are intended to be produced and released.

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2015 to present – *Starship Tristan* (*)

Back in 2010, in the town of Albany, GA, Randall Landers started the low budget fan series *Project: Potemkin* in his carport. Six years later, the Potemkin series is just nine episodes away from wrapping up. But Landers is just getting started!

Landers has filmed all the remaining episodes of Potemkin (they are all in or entering postproduction), and he's moved from Georgia to Alabama, where he is building new sets in his basement and boathouse. Four new series are planned: *Starship Tristan*, *Starship Deimos*, *Battlecruiser Kupok*, and *Starship Endeavour*. Some will film in Alabama, others will film in Georgia. All will be low budget, cast with local trained community theater actors and drama students at nearby colleges.

Of these series, only *Tristan* has officially launched so far, although two of the others have released trailers and will be discussed later. All of the Potemkin series takes place in 2299, just after the "movie era" of the first six *Star Trek* feature films. The *USS Tristan* is a *Constellation*-class starship, a design seen several times during the television run of *Star Trek: The Next Generation*, and there is an opening credits sequence in their initial episode that features beautiful 3D animations of their titular starship.

The first episode itself, "Moving Day," is actually light on *Star Trek* IP. Although one of the two characters featured is at least partially Vulcan, their medical outfits are closer to doctors wearing white lab coats than to Starfleet uniforms, and only a rank pin on the collar harkens back to established *Star Trek*. The episode itself is more of a theatrical character exchange that one might see on stage during a dramatic play, as both actors deliver their lines in their best aloof British accents (and I don't think either is from the UK). And while mention is made of Starfleet, the only other reference to established canon is a brief discussion of Dr. Soong, a character seen in *Star Trek: Enterprise* who attempted recreate a race of genetically-engineered supermen like the ones who started World War III in the *Star Trek* mythos. Their theme music is completely original.

Starship Tristan is off to a strong start, following the lead of its parent series in providing short, character-driven stories without a lot of flash and sizzle, opting for depth and drama instead. Their website shows an additional five episodes in pre-production. That list, and the first full 10-minute episode, can be seen on their website:

<http://www.potemkinpictures.com/tristan/index.html>

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2015 to present (?) – *Battlecruiser Kupok* (*)

As mentioned in the previous entry, four spinoff series from the long-running *Star Trek* fan series *Project: Potemkin* are planned to launch soon (or have already launched): *Starship Tristan*, *Starship Deimos*, *Starship Endeavor*, and *Battlecruiser Kupok* (pronounced koo-POHK). *Tristan* has already released its first episode, and so has *Kupok*...kind of.

If you visit the *Battlecruiser Kupok* website, you will see it listed still as “Coming soon.” However, the 28th episode of the *Potemkin* series serves as a pilot for the new *Battlecruiser Kupok* series. Very unusual for a *Star Trek* fan series, there is no Federation starship to be found anywhere in the pilot (and possibly even not in the series itself, although it is still too soon to know for certain). Instead, the point of view is exclusively from the bridge of a Klingon *K'Tinga* class D7 battlecruiser, the *IKV Kupok*. The crew is all Klingon, and they encounter a Romulan bird-of-prey in their space (and of course, things do not end well for the Romulans). The Klingon make-up (the bumpy-headed version) and the costumes are fairly decent considering the ultra-low budget of the *Potemkin* series, and the computer generated visual FX are quite spectacular (certainly broadcast quality).

It is not clear when the series will officially debut, but all indications from the Facebook pages of some of their cast are that they've been busily doing filming and production. So one would expect to see their series launch within the next few months. In the meantime, they did release a pilot last year, it was simply part of a different fan series. *Battlecruiser Kupok: The Battle of Alawanir* can be viewed online here:

<https://www.youtube.com/watch?v=6ZK4qP0BTmo&feature=youtu.be>



2015 to present – *Star Trek: Excalibur* (**)

This low-budget fan series out of Nevada actually got its start back in 2011. They filmed special effects and released a short early trailer:

<https://www.youtube.com/watch?v=IUhqMDZDZPA>

They then began building sets for themselves and filming some scenes. But then a problem with the people from whom they were renting the studio resulted in the property being foreclosed upon, and the fan film team was locked out of the property, unable to get their property. While attempting to work out a agreement whereby they would be allowed to enter and collect their sets, the property was sold to a new owner and bulldozed, destroying the sets entirely and forcing the team to start over from scratch. (An ineffective lawyer was unable to help them collect any damages from either the previous or new owner.)

And so a fan series that had originally been planned to debut in 2013 did not make it to the Internet until early 2015. The series is small in scale, and their “pre-series short” (another word for pilot) features just a handful of “actors” (not trained ones, simply fans). They use a hybrid of shooting locations (a local office building) and a green screen composited shot of actors against a rendered 3D animation background. The uniforms are basic TOS-era colored tunics with black collars, reasonably well made, and the 3D animations are quite well done.

The series will eventually feature a crew aboard the *USS Excalibur*, a starship of the same class as the original *USS Enterprise* NCC-1701. However, the *Excalibur* was badly damaged during the second season original series *Star Trek* episode “The Ultimate Computer,” and so this *Excalibur* has been slightly modified with an upgraded primary hull. *Excalibur*’s pre-series short directly references that original series episode, recreating the battle and using the same music from the original episode. This *Excalibur* pilot also uses the *Star Trek: The Next Generation* theme song for its closing credits.

Their 13-minute pre-series short film can be viewed here:

<https://www.youtube.com/watch?v=leYxGz0dp9k>

It is not clear from their website whether more episodes are already in production, but the term “pre-series” implies that there will eventually be a series. You can view their website here:

<http://www.startrekexcalibur.org/>

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2015 to present – *Star Trek: Renegades* (****)

Take a look at the photos above. Do you know what that is? It's the red carpet Los Angeles premiere last August of a \$375,000 *Star Trek* fan film at the Crest Theater in Westwood. They had two red carpet showings, one for the fans and one for the media. Each event packed the theater with hundreds of people, and branded merchandise was "sold" (given as a perk in exchange for donations) on stage while the audience was still arriving. And CBS has a problem with *Axanar*?

All kidding aside, those fans scratching their heads over the lawsuit against Axanar Productions have wondered almost from minute one why CBS and Paramount chose NOT to go after *Star Trek: Renegades*. While Axanar uses one character who appeared in one episode of the original series, one recurring guest character from another, and a third character from one of the cartoon episodes, *Renegades* featured two major series regulars from two different series: Walter Koenig playing Admiral Pavel Chekov (from TOS) in his twilight years and Tim Russ playing his character of Tuvok from *Star Trek: Voyager*, now back on earth and working at Starfleet Headquarters.

In addition to these two major characters, the recurring guest character of Admiral Paris (played by Richard Herd) from *Star Trek: Voyager* also appears in *Renegades*. And Robert Picardo, who played the holographic Doctor on *Star Trek: Voyager*, reprises his role of Dr. Lewis Zimmerman, the creator of the holographic Doctor, from both *Voyager* and *Deep Space Nine*. And the main character, Lexxa Singh, while an original creation, is the supposed daughter of the genetically enhanced Khan Noonian Singh, the iconic guest villain from *Star Trek* on television and the second feature film who was portrayed by the late Ricardo Montalban.

Other references to established *Star Trek* IP abounded in *Renegades*, including Klingons, a Cardassian, an Orion, a Bajoran, and an Andorian. The one Federation starship shown, while an original design, was named the *USS Archer* after Scott Bakula's lead character from the television series *Star Trek: Enterprise*. While the uniforms were of an original design (based on existing Starfleet uniforms from the later television series), there are phasers, photo torpedoes, "arrowhead" shaped insignia, transporters, Starfleet Academy and all sorts of other nods to established *Star Trek*.

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A viewing of this 90-minute fan film could make the casual observer wonder if this were actually a professional production of CBS or Paramount. Indeed, the producers of *Renegades* were billing their project publicly as a “pilot” for a new television series for CBS...at least until CBS officially passed on the offer and told them not-so-politely to stop implying that the project had any official sanction:

<http://griddaily.com/cbs-no-star-trek-renegades>

This did not stop the *Renegades* team from calling their 90-minute film a “pilot,” they simply stopped calling it an official pilot intended for CBS. Instead, Executive Producer Sky Douglas Conway announced that *Renegades* would go on as its own continuing *Star Trek* fan series with production quality to match or exceed even the ultra-impressive levels of their pilot movie.

And those levels of quality were no accident. This was not the team’s first trip to the fan film rodeo. Back in 2007 and 2008, this same production company released *Star Trek: Of Gods and Men*, the first fan film to feature multiple *Star Trek* veteran series regulars all reprising their iconic roles together. Tim Russ (Mr. Tuvok from *Voyager*) appeared in and directed that fan film, too, and back when *Voyager* was on, he directed an episode of that series titled “Living Witness.” He directed an even larger cast of *Star Trek* and science fiction acting legends in *Renegades*, which as a SAG production, needed to pay their talent. Other industry professionals worked on make-up, costumes, sets, props, lighting, sound, music, editing, and special effects. This was, as much as *Axanar*, every bit a professional independent Hollywood production (made by fans) and not simply a “fan film.” Indeed, the 20-minute film that Axanar Productions released so far—Prelude to Axanar—was only 22 minutes long and was filmed in a “History Channel documentary” style where most actors just sat and looked at the camera. *Renegades* had movement, stunts, and 90 minutes of almost non-stop action. If anything looked like a CBS movie-of-the-week, it was *Renegades* and not Prelude to *Axanar*.

Of course, something like *Star Trek: Renegades* doesn’t get made cheaply. Two separate crowdfunding campaigns were necessary to raise the \$375,000 it took to complete the 90-minute film. Here are links to those two fund raising web pages:

<https://www.kickstarter.com/projects/145553614/star-trek-renegades/description>
<https://www.indiegogo.com/projects/star-trek-renegades#/>

As mentioned earlier, Sky Conway’s production company intends to produce an ongoing fan series for *Renegades* made up of hour-long episodes. Their latest crowdfunding campaign concluded last November, raising \$378,000 for the first episode or two of that new series. Here is a link to that Kickstarter page:

<https://www.kickstarter.com/projects/145553614/star-trek-renegades-episodes-2-and-3/description>

And finally, here is a link to the actual 90-minute *Star Trek: Renegades* film online:

<https://www.youtube.com/watch?v=eE2Wgop9VLM>

...and here is a link to their website:

<http://starttrekrenegades.com/home>

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2015 to present – Starfleet Studios and *The Federation Files* (*)

James T. Kirk was/will be born in Riverside, Iowa, a small town that officially claimed that distinction after the fourth *Star Trek* feature film revealed that Kirk was from Iowa (and Gene Roddenberry gave Riverside his blessing). On the other side of the Hawkeye State, Starfleet Studios (not to be confused with *Starbase Studios* in Oklahoma City, OK) is bringing significant *Star Trek* fan film resources to the common fan.

This fan film entry is going to have a bit of a unique structure because Starfleet Studios and their umbrella video channel brand, *The Federation Files*, will be bringing multiple fan film series to the masses. So this entry will begin with an explanation of Starfleet Studios and then highlight some of their initial fan film offerings.

Starfleet Studios is constructing sets on a soundstage that can be used by fans making series for multiple different eras of *Star Trek* from TOS to *Next Generation*, DS9, and even *Voyager*. They are assembling a collection of costumes and uniforms, props, and 3D computer models to be used for visual FX animations. Already, they have begun filming two live-action series: *Star Trek: Raven* and *The Janeway Chronicles* (neither has completed a full episode yet).

Starfleet Studios is also setting up a YouTube video channel to feature multiple fan film projects. In addition to the two series mentioned above, they have also provided a home to an animated series from Peter Pan Records and another machinima animated series out of Germany called *Star Trek Cataja: The Falkenhorst Chronicles*. All four series are briefly explored below:



Star Trek: Raven

Most *Star Trek* fan series with titles like these are about a starship of the name in the title. In this case, Raven is a person. She is a genetically-engineered telepath intended to be used as a weapon. She is not a member of Starfleet, but Starfleet needs her help. The story takes place a year after the *USS Voyager* was lost in the delta quadrant. The crew of the newly constructed *USS Prometheus* (seen in a *Voyager* episode) is sent to retrieve Raven. The few brief scenes released so far have been filmed with a combination of physical sets and 3D backgrounds composited behind actors in front of green screens. The quality of some of the actors is surprising good...others, not so much. The three scenes they've released can be viewed on their website: <http://startrekraven.com/index.html>

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The Janeway Chronicles: The Spider

Kathryn Janeway was the captain of the *USS Voyager* throughout the Star Trek television series of the same name. With the initial idea to create a series called *Star Trek: Voyager Continues*, the name and concept was changed from that of a sequel to that of a prequel. This would be a young Lt. Janeway, much earlier in her career.

No actual dramatic scenes from the film or series were filmed, but a series of “commercials” (not quite trailers) were shot and then combined into one 5-minute compilation. It can be viewed here: <https://www.youtube.com/watch?v=HELU22m15Iw>

It is not clear if they will be able to raise the funding to complete their project, despite using the green screens and 3D graphics resources of Starfleet Studios. What is interesting, however, is that the group was been in contact with Kate Mulgrew, who played Janeway, and she has agreed to do voice-overs of the older Janeway in the series (if it ever gets done). Mulgrew’s comments about the project can be heard here:

<https://www.youtube.com/watch?v=c7ZuFacQu5k>



The Animated Adventures of Gene Roddenberry's Star Trek

There’s two important things to know about this series. The first is that there is a service called GoAnimate that allows users to, for free, create their own animations using pre-made characters and settings and motions. Lips are synched to whatever text is typed into the software, and a voice-synthesizer speaks the dialog. Many, many fans have made dozens of these films (nearly all of them accessible only through the GoAnimate.com website service) from as

far away as Indonesia. Since it’s a free service, relatively simple to use, and the Star Trek characters, ships, and settings have already been programmed in and are offered (not sure if they’re licensed or not), there are way too many of these short animation to provide all of the links...and most are pretty bad. This one, however, is the exception.

The reason for the difference in quality (since the animations are essentially the same) is the sound. A fan named Glen Wolfe (who is involved with Starfleet Studios) did not use the built-in voice synthesizer and instead exported the animations over an existing sound track from Peter Pan Records. In 1975, Peter Pan Industries, long-time maker of records for children since the late 1940's, produced eleven *Star Trek* Story Records which took the form of packages which included a phonograph record (either a 7 inch 45 rpm, a 12 inch 33-1/3 LP or a 7 inch 33-1/3 mini LP) and often a read along comic book typically 20 pages long.

These were not just kid stories, even though they were aimed at children. Instead, these audio records contained real action tales penned by veteran comic book writers Neal Adams and Cary Bates, and several were written by well known *Star Trek* novelist Alan Dean Foster, who would go on to provide the story for *Star Trek: The Motion Picture*.

Links to the eight episodes produced by Wolfe and released by Starfleet Studios can be found here: https://www.youtube.com/results?search_query=The+Federation+Files

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Star Trek Cataja:
The Falkenhorst Chronicles

Beginning in 2012, a group of fans out of Germany began releasing episodes of a machinima animated series set in the 24th century of *Star Trek*. “Machinima” is a term for fan films created using an existing first-person shooter video game to create scenes. In the case of *STC: The Falkenhorst*

Chronicles, the video game engine used was the very impressive *Star Trek Online*, and the characters, starships, and settings all look spectacular. They have since released 4 complete episodes ranging in length from 22 to 26 minutes. They are currently working on a fifth episode to be released in 2016.

The episodes, of course, were done entirely in German. Typically in the past, foreign language fan films have subtitles added to be accessible to viewers in English, but the nature of animation allowed another opportunity. With the help of Starfleet Studios, these episodes are being dubbed into English with a combination of voice-over actors and computer-synthesized speech. (I suppose they weren’t able to find enough voice-over talent and no one could do more than one kind of voice.) So far, Starfleet Studios has dubbed the first for episodes and posted them. All the episodes—both German and English dubbed—can be accessed from this YouTube page: <https://www.youtube.com/channel/UCjTWAbTGPS-4qH6DJS0PUxg>

You might also notice that there are soundtrack videos. All of the haunting music was composed and recorded by a number of very talented German musicians.

Starfleet Studios has both a website and a Facebook page. They’re both a bit jumbled and unfocused at the moment, but here are the links:

<http://starfleetstudios.com>

<https://www.facebook.com/starfleetstudios?fref=ts>



2015 to ? – Star Trek: TNG Animated Parody (*)

The ultra-politically incorrect animated series *South Park* had, within its “reality,” an even more raunchy and ultra-politically incorrect cartoon called *Terrence and Phillip*.

Now *Star Trek* has one of its own, a six-and-a-half-minute parody inspired by the same animation style as *Terrence and Phillip*. This intentionally low-quality approach inserts cut-out head photos over cartoon bodies. The heads are then sliced horizontally across the mouth, and when a character speaks, the top piece of his/her head bounces around. It’s pretty silly, but that’s the point.

In this short fan comedy, we see Captain Picard, Commander Riker, Mr. Data, Worf, and Wil Wheaton. The amusing thing about that list is that Wil Wheaton (who played the character of the young Wesley Crusher) is not only referred to by his actor (not character) name, but his more recent and older head photo is used.

Matthew McConaughey also makes a brief appearance behind the wheel of a Lincoln MKT. Did I mention it’s a parody?

The episode ends with a “To be continued...” but it isn’t clear whether or not there will be a sequel. According to the person who posted it, “This is my first animation, and I worked my arse off for a week straight.” The film can be viewed here:

<https://www.youtube.com/watch?v=zRv4jxOvmcs>



2016 (announced debut for February 28) – *Star Trek: Horizon* (****)

As of this writing, *Star Trek: Horizon* has not premiered yet. But back in late 2014, it released a three minute trailer that, so far has had 3.2 million views. You can watch it here:

https://www.youtube.com/watch?v=MWD9RMp_Gfk

Why is there such anticipation for this fan film?

At the risk of sounding simplistic, it's because the fans who have been following *Horizon's* progress think it's going to be totally awesome. But there is actually a deeper reason. Although CBS and Paramount likely aren't aware of it, they canceled their last *Star Trek* television series, *Enterprise*, at just the wrong moment. The war between Earth and the Romulan Empire was about to begin, and that bloody struggle would lead to the creation of the United Federation of Planets, the very core of everything that is *Star Trek*. The cancellation of *Star Trek: Enterprise* after only four seasons deprived fans of all the potential revelations that the Romulan War could have provided.

Star Trek: Horizon is one of the few fan films set in that same time period. In fact, it takes place only a short time after the series *Enterprise* left off...with the Romulan War about to commence. This series promises to reveal some of the mysteries of this critical period in *Star Trek* history.

Granted, there is another series, *Star Trek: The Romulan Wars*, with its first episode released in 2012, that is also telling this same story. But to be blunt, their quality is nowhere near the level achieved by *Horizon*. Is this because *Horizon* is using professionals while *Romulan Wars* is just using fan volunteers? No. Few on *Horizon* have worked in the industry. Is it location, where *Romulan Wars* is based in Arkansas? No, again. *Horizon* is based in Michigan.

The difference is primarily one man: Tommy Kraft. Kraft is what one might call a Renaissance man: writer, director, cinematographer, photographer, visual effects artist, musician, costumer on occasion, and whatever else the project calls for. He graduated with a degree in music, and although his professional job is that of portrait photographer and wedding videographer, and he has composed and scored music for commercials, Kraft has done so much more in his spare time. He has taught himself 3D computer graphics and digital compositing (in fact, he did the digital compositing for *Prelude to Axanar*). He has even taught himself to sew. Yes, when it came time to make the costumes for his *Star Trek: Horizon* project, Kraft meticulously studied the blue jumpsuits

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used on Star Trek: Enterprise with their many zippered pockets, and he realized this would be too expensive to farm out to a tailor who would probably not do it properly anyway. So Kraft sewed the uniforms himself...all twelve of them, plus others for the Romulans and various aliens.

He also supplied all the 3D visual effects and built partial sets and an extended green screen in his basement. Because of an elaborate set up that allowed the actor and camera to spin while keeping the green screen in the frame the entire time, Kraft was able to achieve panning and tracking shots unlike anything composited fan films had done before. Usually, backgrounds and actor positions would remain static through an entire scene, but *Horizon* immediately looked different, from the first moment the camera pans around the captain sitting in his command chair. Also, the use of practical set pieces like chairs and consoles along with green screen compositing adds an extra layer of realism and professional quality to this production. Lighting, sound levels, 3d visual effects...*Horizon* looks like it could be broadcast on television tomorrow. Kraft even hired on local theater actors rather than untrained fans, and the acting is quite good.

Of course, something of this quality isn't cheap...or is it? Kraft estimated he could do everything for just \$10,000: get and upgrade computer equipment and memory storage, buy certain software, get camera equipment, buy costuming materials, and compensate the cast and crew for their gas and food. Could everything be done for just \$10,000? Kraft wouldn't need to find out, as his Kickstarter crowdfunding campaign in the spring of 2014 raised \$22,600. Here is a link to that page:

<https://www.kickstarter.com/projects/startrekhorizon/star-trek-horizon/description>

The Kickstarter campaign included this impressive opening scene, a six-and-a-half minute long video that impressed fans enough to contribute to his project more than double what he was hoping for:

<https://www.youtube.com/watch?v=fqny8JfsuJE>

Five months later, Kraft released his first trailer (the link for which was provided at the beginning of this entry), and late last year, Kraft released his newest trailer:

<https://www.youtube.com/watch?v=wBZotCpkzXg>

It has already generated nearly 125,000 in just four months. Horizon's website has announced a release date for the completed 2-hour film of February 28. Here is a link to their website:

<http://www.startrekhorizon.com>



2016 (?) – *Star Trek: Ambush* (*)

This one-shot out of the United Kingdom is shaping up to be a very strong addition to the universe of *Star Trek* fan films. Planned to be about 20 minutes long when completed, the film is being produced by a group of filmmakers all with many years filmmaking experience and with enough different skills to cover all aspects of filmmaking.

Ambush is set shortly after the events portrayed in the first season original series episode “Balance of Terror.” In that episode, Earth’s old enemy the Romulans, after being out of contact for nearly 100 years, cross the Neutral Zone and destroy a number of Federation outposts. It’s an act of war that is somehow diffused off-screen after the episode ends. Exactly how the peace was maintained has been a mystery to fans for 50 years. But it’s now possible that *Ambush* will shed some light on what happened.

The *USS Ambush* is crewed by a unique and specialized group of people who are sent on some of Starfleet’s most delicate missions. During this fan film, viewers will see this group of 30-year veterans attempt to rescue a captured commander. Action stunts are planned and already being choreographed and rehearsed. The team is also building a full-sized shuttlecraft set to film scenes in, scouting out shooting locations, and making elaborate props. Professional actors have already been hired. Also, customized uniforms have been designed to bridge the gap between the blue full-body jumpsuits of *Star Trek: Enterprise* and the colorful tunic shirts and black pants of the TOS-era. Most of the principal photography has been completed, and digital 3D ship models have already been built and some animations rendered. Although no debut date has been officially announced yet, it’s probable that *Star Trek: Ambush* will premiere this calendar year.

Back in April of 2014, the *Ambush* team held a Kickstarter crowdfunding campaign attempting to raise money for materials to build their sets and props, create costumes, prepare custom computer models for their 3D visual effects animations, and cover travel and logistics expenses. They raised £4,649 (about \$7,000), which was over twice their goal. Their Kickstarter page can be viewed here:

<https://www.kickstarter.com/projects/191098213/star-trek-ambush>

These next two videos show their progress over the past year and their “announcement trailer”:

<https://www.youtube.com/watch?v=A8QpDudUm0A>

<https://www.youtube.com/watch?v=TxSGEKn8ToY>

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2016 (?) – *Starship Grissom* (*)

Starbase Studios in Oklahoma City, OK (not to be confused with Starfleet Studios in western Iowa) has a 360-degree recreation of the original series *Star Trek* bridge from the 1960s...plus a portion of a sickbay and transporter room. Their facility is available to any fan who would like to use it—whether it be for a fan film, a wedding, or just to take a picture in the captain’s chair. You have but to ask (and to schedule a time), and they are very accommodating.

Already, a handful of fan films have taken Starbase Studios up on its generous offer, but Starbase Studios actually decided to develop a fan film series of their own. Richard Wells and Scott Johnson run the facility, and Wells had the idea of opening up the sets for educational productions. His idea was to for someone to use the sets to tell short stories that teach some aspect of science or engineering and then show those films in classrooms to engage young students.

Well was explaining his idea to his cousin, who is a teacher, and she said she would talk to some friends about it. A few months later, out of the blue, she called and said, “We have the first script ready!” Wells hadn’t really thought about himself being the one to do an educational series, but why not? So Wells agreed to produce it, and *Starship Grissom* was born.

A *USS Grissom* (named after the American astronaut Gus Grissom) was already seen in the third *Star Trek* feature film, a science scout ship destroyed during a Klingon sneak attack. But Stabase Studios’ starship *Grissom* is a different vessel, a older starship from the original series era of *Star Trek*.

There is not much to see at this point. Despite an initial release target date of 2015, only a short one minute trailer has been released so far. It can be viewed here:

<https://www.youtube.com/watch?v=REXcBpySjMA>

Starship Grissom also has its own website, which can be viewed here:

<http://grissom.starbasestudios.net/>

According to one of their recent Facebook updates, *Starship Grissom* will be featured on an upcoming episode of the PBS series *Beyond Geek*.



2016 (?) - Star Trek: Equinox "The Night of Time" (*)

As *Star Trek: Voyager* warped into its final year of first-broadcast television, there was a two-part episode entitled "Equinox." The *USS Equinox* had been trapped in the Delta Quadrant shortly before the same thing happened to *Voyager*, and the two Federation starships finally encounter each other on the way back home. The captain of the *USS Equinox* is Rudy Ransom (played by actor John Savage), ends up sacrificing himself at the end of the second part, "going down with his ship" as he holds the *Equinox* together just long enough for the *Voyager* and his rescued crew to escape before the *Equinox*'s warp core breaches. Ransom is presumed dead.

A group of *Star Trek* fans have decided to challenge that assumption by creating a new fan series called *Star Trek: Equinox* and starring the very same actor, John Savage, reprising his role as Captain Rudy Ransom. It seems that Ransom somehow escaped his fate on the *Equinox* in the 24th century Delta Quadrant and managed to return home to the Alpha Quadrant...only 100 years earlier. He is picked up by a previous iteration of the *USS Equinox* from the 23rd century, commanded by Captain Gary Mitchell. Mitchell appeared in the second *Star Trek* pilot (the one that was picked up by NBC), where he also presumably died. According to this fan film, he was later found and restored (his dangerous god-like powers taken away) and returned to the service, being given command of the *USS Equinox*. Actor Gary Lockwood portrayed the character 50 years ago, and he will do so again.

Figuring that having veteran *Star Trek* veterans in one's cast would be a guarantee of big bucks from donors, *Equinox* started up a Kickstarter crowdfunding campaign on March 26, 2014 with an extremely ambitious goal of \$230,000. Ten days later, having raised a meager \$6,500 from just 28 donors and figuring they'd never make it to their goal, they canceled the Kickstarter. Four days later, *Equinox* launched a new Kickstarter with a more modest goal: \$20,000 to film just an extended trailer (to be filmed on James Cawley's *Star Trek: New Voyages* TOS sets in upstate New York). Unfortunately, fans still weren't convinced. *Equinox*'s second Kickstarter attempt failed to fund after 30 days, reaching only \$7,700 from just 44 donors. According to the rules of Kickstarter, if a campaign fails to reach their goal, the donors are not charged, and the project gets no money.

The lesson here: just because you have veteran *Star Trek* actors in your film doesn't guarantee funding. Also, *Equinox* was pretty light on updates during those 30 days, and while marketing efforts were made, they just weren't particularly effective. Nevertheless, Team *Equinox* traveled to upstate New York and filmed about 14 hours of raw footage on the *New Voyages* sets. Then in the early spring of 2015, *Equinox* held a third Kickstarter, this time with an ultra-modest goal of just \$5,000 to simply fund a short trailer. The hope was that, with a decent piece of footage to "prove themselves" *Star Trek: Equinox* could finally set a more ambitious goal and reach it. You can view this Kickstarter campaign here:

<https://www.kickstarter.com/projects/1553361805/khan-starter-star-trek-equinox>

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The third time was the charm, and this campaign raised \$6,200. Good to their word, Team Equinox released a 7-minute trailer. It was actually simply the first teaser act of their pilot episode, "The Night of Time," and it can be viewed here:

<https://www.youtube.com/watch?v=-xZbwX6qZXrA>

In terms of IP, *Equinox* obviously uses the two characters from *Star Trek: Voyager* and the original series pilot. In their trailer, there is also a Vulcan officer (played by actress Blanca Blanco) and some computer-generated space battle FX with two Klingon D7 battlecruisers from TOS. The sets, of course, are TOS. However, the exterior of the *Equinox* is unique. It was designed to look like a pre-refit version of the *USS Reliant* from *Star Trek II: The Wrath of Khan*. However, this early *Equinox* is referred to as a *Miranda*-class starship, which is the same class name given to the *Reliant* design in an episode of *Star Trek: The Next Generation*. (Got all that?) In short, the ship design is unique, but the class name and ship name are not. And finally, the music is all original, although the sound effects are not.

For a while the folks behind *Star Trek: Equinox* were talking as though this would be a new *Star Trek* series from CBS...just as soon as they pitched it. Considering the number of *Star Trek* fan films with that same conceit (none of which ever succeeded in being green lit by the studio), one wonders what makes them all so confident. Nevertheless, there was some early discussion of the possibility of the fan series being pitched to CBS during this interview with John Savage and Blanca Blanco from the 2014 Golden Globe awards swag party:

<https://www.youtube.com/watch?v=-xLrVJ81Egw>

No firm date for release as been announced yet, but reality seems to have sunk in, with CBS announcing their new streaming *Star Trek* television series debuting on CBS All-Access in early 2017. Also, the recent death of the wife of writer and show-runner Camren Burton late last summer may have taken some of the wind out of the sails of the *Equinox* project. There have been no updates on their Facebook page since August of 2015.



2016 (?) – Starship Deimos (*)

Project: Potemkin has produced nearly 30 short *Star Trek* fan film episodes since 2010, and they are nine episodes away from wrapping up their series. But already, four other new series are about to launch or already have launched. The first, *Starship Tristan*, premiered its first episode in 2015, with another five episodes in preproduction. Another two series, *Battlecruiser Kupok* and *Starship Endeavour*, are set to debut soon. And so is *Starship Deimos*, and its opening credit sequence—complete with original music, sleek 3D animation, a brand new starship design, and scenes of the lead character—is available for viewing on YouTube:

<https://www.youtube.com/watch?v=hB5JDqCcF14>

Their website describes the series as “...set on the *U.S.S. Deimos*, NCC-2787, a *Phobos*-class starship. This series features the adventures of a border patrol ship on the outreaches of Federation territory, near the Romulan, Tholian and Orion border. This series is more action-oriented than our previous efforts. 2299 finds the United Federation of Planets on a precipice from which they may fall. Quadrant 9, Sector 72 is adjacent to a section of the Romulan Neutral Zone, colonies of the Orion Barrier Alliance, and seed worlds of the Tholian Assembly. There are 43 Federation colonies in this region known as 'The Back Forty-ish.' The planets are basically agrarian, with a few scientific and medical outposts present. A tempting target for pirates, an easy 'back door' into the Federation for smugglers, and rich, tempting worlds for those wanting to expand their territory. Deimos has been assigned to the sector to protect the Federation border. The vigilance and dedication of its crew are the only thing standing between those colonies and those who would do them harm.”

This same area of space will be the setting for *Starship Tristan*, so one might expect some crossover episodes. According to their website, 4 episodes at planned at the moment:

<http://www.potemkinpictures.com/deimos/index.html>



2016 (?) – Pacific 201 (*)

When Paramount's *Star Trek: Enterprise* television series premiered in 2001, it began to "bridge the gap" between where we were "here" in the 20th/21st century and where Captain Kirk was in the 23rd century. Fans now had a glimpse into Starfleet's first starship *Enterprise*, the earliest days of the transporter and phasers, and some of the events that led up to the birth of the United Federation of Planets.

However, there was still more than 100 years of "unknown" Star Trek between the end of *Star Trek: Enterprise* in 2161 and the first year of Captain Kirk's five-year mission in 2266. Even going back 13 years to the time of Captain Christopher Pike (from *Star Trek*'s first pilot episode, "The Cage") left nine decades of Starfleet history unexplored. *Axanar* has attempted/will attempt to fill in some of the missing pieces by focusing on the Four Years War between the Federation and the Klingon Empire, shortly before Captain Pike (featuring his predecessor, Captain Robert April). But still there are 85 years unexplored...and those years would seem fascinating to *Star Trek* fans. After all, the Federation was formed after a bloody war, and yet, Starfleet ultimately became dedicated to discovery and exploration. How did that transition happen?

Pacific 201 intends to answer that question by taking fans right to the middle of that eight decade gap, forty years after the treaty that set up the Romulan Neutral Zone and led to the founding of the Federation. At the dawn of the 23rd century, Starfleet and humanity are only just beginning to shake off the traumatizing effects of their first interstellar war. The Federation is still a fragile entity, and mistrust and caution abound. But the children of those who fought in the Romulan War are tired of hiding from the galaxy. The time has come for Earth to regain its confidence and make a name for itself among the stars. Those hopes are embodied in the launching of Earth's newest flagship: the starship *Pacific* NCC-201, which will embark on a bold mission towards a mysterious and uncharted region of space.

What is most interesting about this in-production fan series is how little direct IP from *Star Trek* they are using. Yes, they will have starships and phasers and Starfleet and mentions of Romulans and the United Federation of planets. But the look of the costumes is new, based only loosely on the look of the uniforms from *Star Trek: Enterprise* and later uniforms for TOS. The design of the *Integrity*-class *USS Pacific* is wholly original. While it has the saucer-shaped primary hull and two cylindrical engine nacelles of the general *Star Trek* design, the *Pacific* looks more like a submarine

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than a typical Starfleet space vessel. And the sets they are building for their bridge—unlike bridge sets built for many other fan series—are also wholly original, looking more like a NASA control center than the more familiar circular designs of existing *Star Trek*. You can read more about the bridge set and set concept designs here:

<http://www.pacific201.com/the-bridge>

The unique aspects of this series are not limited simply to costume, set, and spaceship designs. Writer and show-runner Eric Henry wanted to create a very un-*Star Trek*-ish *Star Trek*. While the film will be firmly planted in the *Star Trek* universe, it will have more of the feel of a movie like *Apollo 13* than your typical *Star Trek* episode or feature film. Henry describes it as a “you are there” approach, as though the view is watching a piece of history. And that is what *Pacific 201* is: history. It’s the critical moment in Starfleet history when everything changed and Earth stopped looking over its shoulder and started looking again to exploring the stars. But that kind of change didn’t happen (won’t happen) overnight. And just because the calendar turns over to a new century doesn’t mean post-traumatic stress and bigotry can be instantly dispelled. Like *Apollo 13*, *Pacific 201* will be epic while at the same time feeling a bit cramped and claustrophobic. It will be a very small piece of a much larger tapestry of *Star Trek* history, but a critical piece of that history. For this reason, fans who know about the film and are incredibly excited about it.

Eric Henry held a Kickstarter crowdfunding campaign last September and raised more than \$26,000 for the project. Here is a link to the Kickstarter page:

<https://www.kickstarter.com/projects/echenry/pacific-201/description>

Their Kickstarter video is very informative:

<https://www.youtube.com/watch?v=a74p4gJLHbE>

And although production updates have been few, and no release date has yet been set, it’s worth watching the latest Production Log from late January 2016 to see what’s been going on:

<https://www.youtube.com/watch?v=xEnkCWW1e7c>

And finally, there is this great video explaining how *Pacific 201* will fit into the larger historical context of the multi-century epic *Star Trek* saga:

https://www.youtube.com/watch?v=v6EbTY9KBhM&feature=iv&src_vid=-64vZn_w-9A&annotation_id=annotation_3328763705

Their website can be accessed here:

<http://www.pacific201.com>



2016 (?) – Star Trek: Captain Pike (**)

Captain Christopher Pike (played by the late Jeffrey Hunter) was the original name for the lead in the first Star Trek pilot, “The Cage.” The part was recast with William Shatner and the character renamed to James T. Kirk when a second pilot was made, but fans still got to see Captain Pike in a 2-part episode called “The Menagerie” during a flashback that included nearly all scenes from “The Cage.” And thus is Captain Pike and his slightly more primitive-looking USS Enterprise now considered official canon. In fact, in the JJ Abrams rebooted Star Trek from 2009 (and its 2013 sequel), the character of Pike appears prominently, this time played by Bruce Greenwood.

What is most interesting about this fan film (still in production) is not the time period in which it is set or the focus of the series on Kirk’s predecessor and not Kirk himself...although that is quite unique. More interesting, however, is the history of how this fan film stumbled in trying to get crowdfunding before learning from its mistakes and ultimately succeeding.

Having never produced a completed fan film before, *Pike* set an ambitious Kickstarter goal of \$112,000 in May of 2015. The previous few years had been rather lucrative for fan films, including the \$638,000 *Axanar* had taken in a year earlier and the \$214,000 *Star Trek Continues* had raised in February of 2015. *Captain Pike* seemed like a guaranteed winner because, like *Axanar* and *Star Trek: Renegades*, *Pike* had a number of big names attached to their project, including Walter Koenig from the original, Linda Park from *Star Trek: Enterprise*, Robert Picardo from *Voyager*, and Chase Masterson from *Deep Space 9*... all playing new characters. Other big-name stars with *Trek* resumes included Ray Wise (*TNG*, *VOY*, and also *Twin Peaks*), Bruce Davison (*VOY*, *ENT*, and also *Lost* and *X-Men*), and Dwight Schultz (Lt. Barclay on *TNG* and *VOY* and also Murdock from *The A-Team*). Oh, and Julia Roberts’ brother Eric is in it, too.

Even though the goal set was \$112,000, team *Pike* confidently expected to raise twice that (at least!). *Pike* had an eye-catching logo, cool perks, big names, and they planned to save money by shooting on James Cawley’s *New Voyages* TOS sets in upstate New York. But it was all still *plans*. Fans didn’t see much concrete other than pre-recorded promos from the actors and creators involved. And although they all sounded extremely enthusiastic, at the deadline of their campaign on June 3, *Captain Pike* missed their goal by about 33%, raising only \$77,000 from 665 backers. Because of the rules of Kickstarter, because they did not reach their goal, *Captain Pike* received nothing and was back to square one.

Realizing they needed to show something more than just talking heads saying exciting things, the team put together a brief 30-second trailer for their fan series, which can be viewed here:

<https://www.youtube.com/watch?v=t12y3zZDJqE>

The trailer was posted on an Indiegogo campaign that quickly launched in mid-June to keep up momentum. Indiegogo does not require campaigns to reach their goals in order to receive the funds they raise, but even so, Pike set their new Indiegogo crowdfunding goal for just \$50,000 and ended up exceeding it by \$10,000. You can visit the first Indiegogo page here:

<https://www.indiegogo.com/projects/star-trek-captain-pike#>

But \$60K gave them enough money to start working on their 45-minute long “pilot.” Armed with a new minute-long trailer, which can be viewed here...

<https://www.youtube.com/watch?v=LOoZhTATtKA>

...Captain Pike launched a second Indiegogo just months after the previous one ended (completing on December 2). Once again, they set out to raise \$50,000...ostensibly to complete postproduction and effects for the first act and begin filming act 2. Perhaps it was the timing so close to the holiday season, or maybe they were just asking too frequently, but fans weren't nearly as generous this time out. Pike raised less than \$24,000 this time. You can view the Indiegogo page here:

<https://www.indiegogo.com/projects/star-trek-captain-pike--2#>

As for IP, many members of Pike's crew from the original pilot “The Cage” will be seen, including a young Mr. Spock, Dr. Boyce, and first officer Number One. The uniforms are nearly identical to those from the first pilot. However, in a move that many fans have found strange, their visual effects show starships closer to those seen in the JJ Abrams rebooted timeline than the original *USS Enterprise*, although they all have the same basic design elements—saucer section connecting through a dorsal to a secondary hull and two engine nacelles supported by pylons—in the same general locations. The music, at least from the trailers, seems completely original. It's not clear from the set backgrounds whether the bridge set and interiors will look closer to the original series or be somehow modified, as well.

After completing their *Captain Pike* pilot, the team plans to produce a full-length *Captain Pike* feature film titled *Star Trek: Encounter at Rigel*. The state on their website that it is scheduled to film later on this year. You can learn more about the fan series on their website:

<http://www.startrekcaptainpike.com/>



2016 – Exeter Trek (*)

Gene Roddenberry (the creator of *Star Trek*) made two pilots for the series before finally selling the second one to NBC. The original sets used for the first pilot, “The Cage,” did not have much color because television was still mostly black and white in the mid-1960s. Once the series was picked up, however, the network wanted more color added, and that is one of the primary reasons that the original *Star Trek* series is so saturated with bright hues, from the sets to the uniforms to the colored filters on the lights shining on the background walls.

But those original colors from the first pilot were much more monochromatic, including pastel uniform colors and mainly black, white, and gray sets. Fans got to see that first pilot episode in a flashback two-parter called “The Menagerie” from *Star Trek*’s freshman season...so that look and feel from a period 13 years before Kirk’s five-year mission is officially canon.

Unlike *Star Trek: Captain Pike* (see the entry on the previous page), which purports to take place in that same 13-years-before-Kirk time period but will have a different-looking *Enterprise* and possibly different-looking sets, *Exeter Trek* is attempting to look and feel like it just stepped out of 1965 at Desilu Studios. Their sets were painstakingly constructed to resemble those earliest interiors of the *USS Enterprise*, their uniforms are the same pastel colors, and their starship exterior is exactly like the model used for the first two pilots (which, it turns out, had subtle differences from the *Enterprise* model that was used for the rest of the series). In fact, show-runner (and star) John Sims is taking great pains to make even the trailer feel like the original from 1965. In the three and a half minute promotional trailer, he uses the same music as was used while *Star Trek* was still in the pilot stage, rather than the more familiar “Space, the final frontier...” fanfare.

That short trailer was originally shot two years ago on the TOS bridge set of Farragut Films in Georgia. Since then, Team Exeter has built their own sets, so the trailer doesn’t look quite “authentic” to the time period. Nevertheless, from the music, the viewer can get a feel of what the *Exeter Trek* series will be like. That trailer can be viewed here:

https://www.youtube.com/watch?v=4_cwms1Hdas

It’s too soon yet to know how much IP will be used on this series, but the costumes, sets, and starship design are identical to established canon. Also, the *USS Exeter* was shown in the second season TOS episode “The Omega Glory.” In that episode the Exeter’s crew, with the exception of their captain, all died. However, this fan series takes place much earlier in the history of that starship.

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It is not clear at the moment whether this “prequel” will be taking place in the time period between Captain Pike’s and Captain Kirk’s mission or prior to Pike. Their website says both in different places, but it seems like the time-frame will be Pike or earlier. The website can be viewed here:

<http://exetertrek.com>

One final item worth mentioning is that Exeter Trek did a modest crowdfunding campaign last year using the GoFundMe.com online service (most fan films use Kickstarter or Indiegogo). They didn’t make much...only \$3,000. However, it appears that their GoFundMe page has been taken down as of this writing. Its previous location was:

<https://www.gofundme.com/bn6z9c>

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2016(?) – Star Trek: First Frontier (*)

Let's take a moment to count *Star Trek* prequel series (see the last few pages): *Pacific 201*, *Captain Pike*, *Exeter Trek*, and of course, *Axanar*. Each of these fan series intends to fill in the gap between the end of the TV series *Star Trek: Enterprise* and the beginning of Kirk's five-year mission.

There's one more prequel series to add to the list: *Star Trek: First Frontier*. Ten years ago, show-runner Kenny Smith a rough draft for a *Star Trek* film that he wanted to direct. Fans had gotten a brief glimpse of Captain Christopher Pike (Kirk's predecessor) in action during the TOS episode "The Menagerie." But Pike had a predecessor, too: Captain Robert April, the first person to command the *USS Enterprise NCC-1701*. A retired Captain April and his wife (and former chief medical officer) Sarah appeared in an episode of the animated *Star Trek* series titled "The Counter Clock Incident," and both are considered to be canon, but neither were even seen in their prime.

Smith wanted to tell the story of the *Enterprise*'s first mission, to see her being built in spacedock—along with the fleet of twelve sister ships in Earth orbit—and to watch her launch for the first time towards indescribable adventure. Smith owned the sci-fi convention company I-Con and recently, at one of Smith's conventions, he met a film producer who was looking for a project to work on. Smith told the producer about his idea for a Captain April fan film, and he loved it. Knowing that the fiftieth anniversary of *Star Trek* was quickly approaching, they set to work on the script.

They also managed to convince Emmy-nominated Lee Stringer (who worked on numerous science fiction projects including *Star Trek: Voyager*, *Battlestar Galactica*, and *Firefly*, to name just a few) to join their team. And to make their visual effects look true to the original series celebration, rather than just creating computer-generated 3D effects, the team would build an 11-foot physical model of the original *Enterprise*...along with sets as close to those in the original pilot as possible.

No video footage of anything is available yet for *First Frontier*, but photos of their amazing sets and costumes have been posted to their Facebook page:

https://www.facebook.com/startrekfirstfrontier/photos_stream

Also notable about this fan film is the way it was funded. In March of last year, Smith began a crowdfunding campaign on Kickstarter with a goal of \$130,000. But after two months, he'd raised only \$30,000 from just 67 backers. Instead of letting the campaign end in failure, Smith canceled the Kickstarter and announced that he would self-fund the project. Their target release date is September of 2016 to coincide with the 50th anniversary of *Star Trek*.

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2016(?) – *Trek Isolation* (*)

No, you're not imagining things. That is, indeed, Marvel Comics founder and legend Stan Lee in a Starfleet admiral's uniform!

Although Stan won't be a regular in the new fan series *Trek Isolation*, he does appear in one of their prelude short films, which can be viewed here:

https://www.youtube.com/watch?v=3JAB5_jY8kI

Their other introductory short film is available for viewing here:

<https://www.youtube.com/watch?v=ULHhXE-tXbw>

Both short films (each in the 4-5 minute range) were produced by the same fan filmmakers behind the fan series *Starship Farragut*. While *Starship Farragut* is wrapping up and relaunching as *Farragut Forward* with new sets in the Washington, DC area, *Trek Isolation* will continue using the TOS sets that were built in Georgia and are currently owned and utilized by *Star Trek Continues*.

Not much is publicly known about *Trek Isolation* yet. The starship is the *USS Babylon*, which is of a design never before seen in canon *Star Trek* but similar in appearance to the general design of other Starfleet vessels like the *USS Enterprise*. The uniforms place this series directly in the time of TOS, and the music, so far, seems to be original. Apparently, the *Babylon* will be sent on a deep space mission that places it beyond Starfleet's ability to send help if there's trouble...hence, the title. Beyond that and the few cast members shown thus far, little has been revealed.

According to their Facebook page, this series was supposed to debut in 2015. Although the shorts were released last year, no official episode with the name *Trek Isolation* has yet been released (both shorts were branded as *Starship Farragut*). It does sound like they are close to releasing something in 2016, but we shall see. In the meantime, here is a link to their Facebook page:

<https://www.facebook.com/startrekisolation>



2016(?) – Star Trek: Progeny

When in Rome...

In the second season original Star Trek series episode “Bread and Circuses,” the *Enterprise* visits a planet that is a modern day Roman Empire. On the surface, Kirk is captured and offered, on the eve of his execution, a night of passion with an alluring Roman woman (a sex slave, but it’s made quite clear that she’s offering herself willingly). Kirk does as Kirk typically does, and in the morning, Drusilla is gone. And then what? We never see her again, and Kirk, Spock, and McCoy barely escape with their lives.

Executive producer James Melvin wondered whatever happened to Drusilla a year ago as he was watching the episode in question, and he got an idea for a Star Trek fan series following the exploits of Kirk’s granddaughter, Livia Avitus, a young Roman woman living on the same planet, trained as a gladiator, smart, attractive, with character flaws but also a strength that comes from her legendary ancestor. Set 48 years after the original “Bread and Circuses,” the Roman planet no longer looks like Earth of 1968 and instead looks like Los Angeles of 2016...which will, of course, make filming quite a bit less expensive. The series will trace Livia’s journey from the streets of her home up into space as a special agent for Starfleet. The series will be set in the period between the end of Captain Kirk’s life in the seventh *Star Trek* feature film and the beginning of *Star Trek: The Next Generation*. This has been a mostly unexplored era of Star Trek history and therefore flexible and open to many story possibilities.

Melvin himself is a Hollywood professional who has worked at NBC/Universal for the past 18 years as an editor and sound designer. He will be writing, directing, and producing *Progeny* along with a cast and crew of Hollywood professionals. Actors cast already include several veterans of television and film—both young and old—including Francine York plus a number of actors who have appeared on various *Star Trek* television series as well as other sci-fi franchises like *Battlestar Galactica*.

Currently, plans are to hold an Indiegogo crowdfunding campaign within the next month and try to film in April during an 8 or 9-day shoot and release in 2016. Currently, the only video they have available is a very short one minute teaser:

<https://www.youtube.com/watch?v=DoV-tqgVx8>

They also have a website showing their full cast and the production crew they have so far:

<http://www.startrekprogeny.org/about.html>

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2016(?) – Guinan: the Series (*)

In the second season of *Star Trek: The Next Generation*, actress Whoopi Goldberg joined the cast as a semi-regular by the name of Guinan. She was a bartender in the Ten Forward lounge, wise beyond her years (which were later revealed to be quite a few years...centuries, in fact).

In 2015, actress Aliza Pearl began appearing at various *Star Trek* and science fiction events and conventions wearing a very realistic Guinan outfit and looking very much like a young Whoopi Goldberg playing the role.

All that has been released so far is an ultra-short 24-second “first look” that tells us very little:

<https://www.youtube.com/watch?v=voiuOmfXPW8>

The few details of the series that have been revealed so far indicate that the series will be set on Guinan’s home planet of El-Auria before the planet’s destruction by the Borg Collective (which was established in canon during the run of *Star Trek: The Next Generation*). Guinan will have a different name: Telora, of the El-Aurian Royal House of Xaan. Beyond that, fans know nothing.

We also have no idea of a release date or even if the fan series will ever be made. They have not attempted a crowdfunding campaign yet, and there doesn’t seem to be much publicity outside of Pearl’s personal appearances.

There is a Facebook page, and their latest post was from January, so at least they’re still active:

<https://www.facebook.com/GuinanTheSeries/info/?tab=overview>



2016(?) – Star Trek Anthology (*)

Why launch just one fan series when you can launch *three* (or MORE)???

Back in the 1970's, NBC had an interesting anthology series called the *NBC Sunday Mystery Movie*. Each week, it would feature a different detective story. There was "Macmillan and Wife" starring Rock Hudson and Susan Saint James, "Heck Ramsey" starring Richard Boone, "McCloud" starring Dennis Weaver, and who can forget "Columbo" starring Peter Falk.

Now Jim Bray, chief executive producer and creator of *Star Trek Anthology*, wants to bring that same concept to the world of *Star Trek* fan films. His idea is to develop three separate fan series simultaneously and launch them all under the same branded umbrella. All three of the series are either still in production or just development, so let's take a look at each one separately...



Starship Challenger

This series began shooting footage for their first two episodes back in the summer of 2013. They shot scenes on their starship using the *Star Trek: New Voyages* TOS sets in upstate New York and then some planet exterior scenes on location in

neighboring Vermont, where Bray lives. Unfortunately, it was later discovered that a good deal of the raw footage was unusable, and there was a turnover in camera talent. They group was not able to assemble all the necessary people last year, so they are hoping to get together sometime in 2016 in order to reshoot the missing footage. In the meantime, a great deal of exterior visual effects of the *USS Challenger* (a never-before-seen design that has all the pieces of the *USS Enterprise* but moved around with the secondary hull on top and the engines on the bottom.

In terms of IP, they are firmly set in the TOS era of *Star Trek*, using the same uniforms and starship interior sets as the original *Enterprise*. Their captain is J.M. Colt, an older version of a character seen in the first *Star Trek* pilot "The Cage" as a young yeoman who is captured along with Captain Pike by the Talosians. Fifteen years older now, Colt is a captain and a strong female lead character.

While a few test animations and short scene snippets have been released, the most significant video for *Starship Challenger* posted so far went online last December and can be viewed here:

<https://www.youtube.com/watch?v=WvftStsn7nc>

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Assignment: Earth

The last episode of *Star Trek's* second season, "Assignment: Earth" was a none-too-subtle backdoor pilot for a new series Gene Roddenberry wanted to pitch to NBC. In the episode, the *USS Enterprise* travels back to the year 1968 (the year the episode was made) and inadvertently intercepts a transporter beam from across the galaxy aimed at earth. The man who materializes is Gary Seven (played by Gary Lansing), human taken from Earth as a child and specially trained by aliens wishing to protect Earth...or so he claims. Kirk doesn't know whether or not to believe him, but Seven escapes and works with an unwitting human secretary named Roberta Lincoln (played by Teri Garr) to save the planet from launching a nuclear satellite that could start World War III. When Kirk and Spock depart, now trusting Seven, they share that historical tapes show that he and Miss Lincoln have some interesting adventures ahead of them.

Unfortunately, fans never got to see those adventures, as the super-secret-hi-tech-gadget-espionage-action series was never picked up. Now, *Star Trek Anthology* is looking to revive the concept, this time with new actors, of course, and set closer to the modern era (since that will make it easier to film episodes). Episodes will deal with actual world events (like the destruction of the Space Shuttle Challenger or the first Iraq War) and Seven's involvement behind the scenes. Their website lists the series as still "in development," but they have produced a snazzy opening credits sequence:

<https://www.youtube.com/watch?v=C1cCSAaRNIA>



Mother

Also "in development" is a series called *Mother*. According to their website, it's "...a story about a family-run merchant cargo ship, *Ursa Maru*. A lumbering beast of a vessel, it's been cobbled and retrofitted a hundred times over from countless Federation vessel parts. The family is a hard-scrabble bunch that works the shipping lanes that come in close proximity to Orion pirates and other renegades. *Lots of potential for high space adventure/morality play stories, in a similar vein to Firefly*. In the pilot, Orion pirates storm the vessel in search of valuable cargo and MOM takes a dim view of the invasion." No actual video content has been released for this series yet.

Last spring, *Anthology* tried unsuccessfully to raise \$7,500. Instead, they took in only a meager \$792 from 23 backers and failed to be funded (receiving nothing, as Kickstarter doesn't charge the credit cards of donors if the project fails to reach its goal). So *Anthology* has pretty much been pulling itself up by its bootstraps. Their Kickstarter page can be viewed here:

<https://www.kickstarter.com/projects/1358965686/star-trek-anthology/description>

And finally, their website can be viewed here:

<http://www.startrekanthology.com>

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2015 – Caleb & Caiden’s *Star Trek* fan film (*)

For the final entry, I’d like to point your attention to a 3-minute fan film that I found which warmed my heart. Caleb and Caiden’s voices haven’t even changed yet, and they have made their own *Star Trek* fan film. Good for them! It looks like they filmed in their tree house and in their back yard wearing store-bought uniforms from the JJ Abrams 2009 *Star Trek* movie. Using toy phasers, communicators, tricorders, and a Styrofoam coffee cup for a gas mask, they created a short *Star Trek* adventure. They added in a few sound effects from the original and later series, and they even threw in a few rudimentary special effects for transporting and for phasers firing.

So the question becomes: does CBS sue Calen and Caiden (or their parents)? And if not, then why not? They’re using *Star Trek* IP like costumes and equipment, sound effects, and even mentioning the *Enterprise*. Perhaps it’s because no one would ever mistake their amateur fan film for something “real.” Well, of course, any fan film could solve this with a huge disclaimer at the beginning of their fan film saying “THIS ISN’T REAL STAR TREK.” Is it a case of money? Caleb and Caiden have, maybe, a few hundred dollars worth of equipment—including toys, costumes, their iPhone or camera, and editing software. Is a few hundred dollars okay to spend but a million dollars is too much? If so, where is the cut-off? When does a fan film cost too much to be considered a fan film? What if someone else has built amazing sets (like James Cawley in upstate New York) and lets another fan group film there for free? Does James Cawley’s *Star Trek: New Voyages* get shut down for being too expensive but if, say, *Star Trek: Equinox* films there for free, it’s okay?

And so I leave you with this example of how a *Star Trek* fan film can be as innocent as two kids playing in their tree house. And if there’s a line somewhere between Caleb & Caiden and *Axanar*, then it really needs to be drawn. It can’t simply be a case of, “Well, I’ll know copyright infringement when I see it.” Win or lose, CBS should be legally compelled to produce guidelines for fan films to follow...or else Caleb and Caiden might someday find themselves served with a cause of action from CBS and Paramount.

Here’s their fan film, posted late last year:

<https://www.youtube.com/watch?v=mlM3szaHj44.com/>