

Women at Warp Episode 81: Shades of Grey-t Podcast Moments

[Women at Warp theme]

Sue: Hi. And welcome to Women at Warp. Join us as our crew of four-women *Star Trek* fans boldly go on our biweekly mission to explore our favorite franchise. My name is Sue. And thanks for tuning in. We have the whole crew here today. There's Jarrah.

Jarrah: Hello.

Sue: Andi.

Andi: Hey.

Sue: And Grace.

Grace: Hey.

Sue: And today, we are celebrating our third podcastversary.

Andi: Woo.

Jarrah: We now officially have more episodes than *Star Trek: The Original Series*.

Andi: Suck it, Kirk.

[laughter]

Andi: For our podcastversary, we decided to take a look at the classic *TNG* episode, *Shades of Gray*. So, we're going to be discussing it in depth and talking about themes presented with Riker getting, I don't know, shocks to the brain or whatever happens in that episode.

Sue: Except we're not doing that at all.

Andi: [laughs] What? We're not? I watched that episode again for no reason? [Sue laughs] Damn you, Sue.

Jarrah: [laughs] I think that what *Shades of Gray* teaches us, is that you should not do a clip show after only two seasons. You should wait three seasons.

[laughter]

Andi: I think that that's a very wise observation, Jarrah.

Jarrah: Otherwise, you probably will have only made out with 10 space babes.

Andi: [laughs]

Sue: So, we're doing a clip show.

Andi: Yeah, clip show. It's a good way to save money. Oh, wait.

[laughter]

Andi: I was going to say like, it's easy, but it actually was not easy when it was a lot of work, so hope y'all enjoy it.

Jarrah: Yes, Andi gets massive props for the editing of this episode. But basically, [Andi chuckles] we have around 80 episodes by now.

Sue: Exactly 80. This is 81.

Andi: And then, the supplementals.

Jarrah: Yeah, not even counting all our supplementals. So, we each went through and we picked what we thought were some highlights from some of the conversations we've had. It's including funny moments, moments where we had special guests, moments where we talked about deep stuff getting real on *Star Trek*.

Andi: And moments where we remind everyone that Pulaski banged Riker's dad.

Jarrah: Yes. Exactly. So far, the only quote that's been made into a T-shirt design.

Sue: We feel like from the context in each clip, you'll understand what we're talking about. But just in case you want a little bit more or you want to go back and listen to the whole episode, we will be putting the list that we chose from in our show notes on the website.

Andi: Oh, come on. Context is for Herbert's. [Jarrah laughs] Only losers need context. [Jarrah laughs]

Sue: I set you up and you spiked it.

Andi: [laughs]

Jarrah: Okay. So, three years in. I've been consistently surprised and amazed by our awesome listener feedback. We talk about sometimes some pretty heavy topics, and people have engaged really respectfully and added some really interesting insight on disability and indigenous representation and sex work and violence against women in *Star Trek*. It's really cool to see this community of fans coming together and talking respectfully about these issues.

Grace: I know I come off with some pretty terrible jokes and all that, but I genuinely want to say, thank you all so much for three years of amazing podcasting, and meeting new people and having amazing, heartfelt conversations about this show and this franchise that we all care so much about. It has meant the world to--

I know me and to my cohosts and I know, at least for me, it's gotten me through some really rough times knowing that I have this to come back to and I have all of you to have listen and to hear back from afterwards. It's an amazing feeling. And here's genuinely hoping for another three years, because every extra day we get to do this is amazing.

Andi: For me, one of the things I'm most proud of, is that we tackled issues that I don't think very many podcasts would have tackled. Our sexual assault episode and our sex work episode, I feel like those are kind of topics that some-- Not every podcast has to tackle every topic. I'm proud of, I guess, the depth of some of the things that we choose, and getting an opportunity to talk about some aspects of *Star Trek* that might not have been examined very closely in the past.

Jarrah: For sure.

Sue: Yeah. I'm also really happy that it-- We've of been able to connect fans of different generations. We know we have heard from people who are listening to us who were growing up with *The Original Series* back in the 1960s, and we've heard from people who are in high school currently watching *Discovery*. We've been able to talk to Deborah Langsam to Bjo Trimble, to the women who created sci-fi fandom and are the reasons that we're really doing this here today.

Jarrah: Yeah. We've also talked to some of the stars of *Star Trek*, including Nana Visitor. We've had several people record bumpers for our show to introduce our podcast, and we've made some really cool connections at conventions.

Sue: I will never forget the moment when we were talking to Nichelle Nichols, and she told us she wanted to be a Women at Warp.

Andi: Oh, yeah.

Jarrah: Yeah.

Andi: That's a screaming out loud moment.

Jarrah: Yeah. There're definitely moments where it's like, if I could have told my 11- or 12-year-old self that I would be doing this when I was an adult and that it wouldn't be super unacceptable and that people would appreciate it, it would have been really cool.

Andi: Past Jarrah would be proud of you-

Jarrah: Yes.

Andi: -current, future Jarrah.

Jarrah: [laughs]

Sue: I want to know what color block sweater Jarrah would think of being on stage with Kate Mulgrew.

Jarrah: [chuckles]

Andi: She'd probably just cry and pass out.

Jarrah: Pretty much.

[laughter]

Sue: So, we've introduced this enough. Here are some clips looking back over the last 80 episodes. We hope you enjoy them and there'll be a little bit more information about contacting us, etc., at the end of the show.

Jarrah: So, Andi or Grace, do one of you want to tell the audience a bit about some of the shows we have planned?

Andi: I'm super excited to talk about the way violence is portrayed against women in *Star Trek* in general, but also *The Original Series*. That's the series that I'm watching right now. There have been some super egregious episodes in which violence against women is portrayed very badly, and I really, really want to dive into that.

Grace: I am personally really looking forward to discussing some of the character trait double standards, like, the thing where if you see this character, the stick on a male character, it's okay, he's just being a dude. But if you see it on a girl, it's like, "Oh, what a bitch." Why do we think that automatically and what are the examples that we have of that peppered throughout *Star Trek*, which we really do.

Jarrah: What about you, Sue?

Sue: I'm really excited to talk about the Ferengi Feminist Revolution.

In Unisom: Oo.

Sue: Because I think it's interesting to see the development of not only other cultures in *Star Trek*, but changes within those cultures and how they react to it amongst themselves and how the cultures from the outside react to what's going on internally.

Jarrah: Totally. We had that moment in *Deep Space Nine*, where Rom quotes from the communist manifesto and I'm sad that we didn't ever have Ishka actually quoting earth feminist texts, because that would have just been so amazing.

Andi: Let's have some bell hooks appear in *Star Trek*.

Jarrah: Yeah. I have seen an Ishka Rosie the Riveter [Andi laughs] Ferengi shirt. It says, "We can do it. We've got the lobes."

[laughter]

Jarrah: I'm looking forward to talking about the most awesome lady captains other than Janeway. I'm sure we will talk more about Janeway too later.

Andi: Oh, yeah.

Jarrah: But there's actually a fair number of some pretty cool women captains in *Star Trek*. So, I'm excited to talk about people like Rachel Garrett and Erika Hernandez. So, yeah.

Grace: I'm excited. Are you guys excited?

Jarrah: Yeah.

Sue: I'm super excited.

Grace: Yeah.

Sue: When I was doing some reading to prep for this episode, I actually came across an article on *tor.com* that put forth the idea that Kirk is actually the feminist and Spock is the misogynist.

Grace: How the hell did that happen?

Sue: It's always Spock who has the lines like, "Well, she's just a woman."

Jarrah: Yeah, he does. There's one in *This Side of Paradise* too. Yeah, and it's really disturbing because he's supposed to be the one who's focused on science. And in many cases, he's arguing that science actually backs up women's inferiority. Like, they're more

emotional, they're more terrified, they're less logical. And that is really a big disappointment to me in *The Original Series*.

Grace: Yeah, it's just a wah-wah moment.

Andi: It's always really bothered me whenever Spock is misogynist. It hurts more for some reason.

Sue: And then, you can point to the lines that Kirk has in exchanges like "A woman? No, a crewman."

Grace: Yeah.

Sue: It's just strange to think about those characters that way, especially knowing what Leonard Nimoy believed and how he fought for equal pay for Nichelle Nichols and so on.

Grace: Well, the big problem here, is that the lines, when they're given to Spock and presented by Spock means that those are what you're supposed to see as logical and infallible. But when the lines are given to Kirk, then they're turned into this radical notion, like it's Kirk being forward thinking in a way beyond what we would consider logical. It's very silly, but that's how the show works sadly.

Andi: I don't have a problem so much with the idea of a creature that feeds on fear. What I do have a problem with is the idea that we needed to make up some space monster to explain violence against women. Jack the Ripper wasn't a murderer. He was an alien that was feeding on fear. I just think it's a weird way to go about that.

There's this whole thing when they're figuring it out and they're talking about the patterns of murder, as if women being murdered is some noteworthy thing in history. Sadly, it's sadly very common. It feels really weird to me that they imply that there's these patterns of history of this monster that's been killing women as if humans are not fully capable of killing women.

Grace: Well, maybe there's an implication there that we're supposed to be looking at a future society where that is just unthinkable. I think that's the implication there, that's another instance of, "Well, our culture has evolved past that and it looks barbaric to us, but they don't really do that very well."

Jarrah: Yeah, if that was the case, I think they would take the murders more seriously, but they seem-

Grace: Yeah.

Jarrah: Like we've said from the beginning, it's the people on the planet who are saying, "This is an affront to our way of life instead of the Starfleet people."

Sue: But then, you have the computer that's just rattling off this list of similar incidents on other planets where there's a string of murders of women. I'm just sitting there watching this and getting sick to my stomach. But violence against women isn't a problem.

Grace: I always feel like I've got some moral hangover after I finish watching this show. Well, this episode.

Sue: We are talking about *DS9* Season 2, Episode 7, *Rules of Acquisition*.

Jarrah: So great.

Sue: It is a really good episode in a litany of that Ferengi for any episode so far. This really is a great one. This is the one where Quark has a new waiter, and this waiter has great business ideas. And then, he's sent on this mission for The Grand Nagus and brings this new waiter with him as his consultant. And this new waiter, Pel, turns out to be a woman. She is using fake lobes that she puts over her ears, because the women's ears are smaller, and essentially binding her chest, even though it's never really said in those terms.

Andi: Yeah, I really like this episode. I think that it's interesting tension like Grace was saying, when you're trying to make these things funny, how seriously can you take them in our own society? So, making the Ferengi sexism funny is kind of problematic. It doesn't really encourage you to treat it as a serious issue now. But there's some really good moments in this. And Pel is really the first woman Ferengi that we get to see, and she really challenges Quark's belief that women are naturally bad at business, naturally stupid.

So, there's a really cool moment in this episode where Dax and Pel are talking and Pel confesses that she's in love with Quark, but Dax still thinks that she's a man. Dax has picked up on the fact that Pel is in love with Quark and doesn't think that it's at all weird. It's actually really surprised when Pel says that he doesn't even know I'm a female. I think that's just a cool, understated thing about Dax's openness and not judging a same sex relationship, I think is pretty cool.

Sue: Yeah, I noted the same thing watching that episode. Dax is pretty fantastic. I think because of the nature of that character, the writers could do stuff like that without, I don't know, upsetting perhaps some more conservative viewers at the time. Is that fair to say? [chuckles]

Jarrah: I think so. I think that the downside though about this episode, is I don't really love how Dax is so just amused by the Ferengi sexism. The beginning of that scene, she's telling Pel about how adorable it was that Quark made this hollow, sweet fantasy of her childhood bedroom or something and then tried to seduce her in it. And I'm going like, "That is really gross. That's really gross." And she's just like, "Aww. Ha-ha-ha."

Sue: Yeah, that is definitely a weird thing about the Ferengi men that we know. We see this with Quark and Rom and Zek even, that even though they all, at some point, have these very traditional Ferengi beliefs of women should be submissive and not have opinions and be naked all the time, they--

Jarrah: To chew the men's food for them?

Sue: Yeah, right. They all are attracted and flirt with and hit on, whatever you want to call it, these sometimes, aggressive women.

Grace: Even the Ferengis can't deny it.

Sue: Yeah, we see Zek flirting with Kira and Quark is always after Dax, Jadzia Dax specifically, and Rom ends up with Leeta.

Grace: Also, his Klingon girlfriend at one point.

Jarrah: Yeah, his Quark's Klingon wife.

Sue: Yeah.

Grace: Yeah, right.

Jarrah: And also, the Cardassian scientists he's in love with or the one he's in love with. Intelligent, independent woman.

Sue: Aggressive was not the right word I should say, outspoken is probably confident.

Jarrah: Confident.

Sue: Yeah.

Jarrah: Independent.

Grace: Aware.

Sue: Certainly, not about to take any of the Ferengi crap. Let's just put it that way. [chuckles]

Grace: Yeah.

Jarrah: Yeah, I just wish though-- So, there's a quote in *Rules of Acquisition* where Kira is saying about the Ferengi, "They're greedy, misogynistic, untrustworthy little trolls and I wouldn't turn my back on one of them for a second." And Jadzia Dax goes, "Well, neither would I. But once you accept that, you'll find they can be a lot of fun." Yeah, okay.

Grace: Compromise.

Jarrah: Yeah. I'm not condoning Kira's blanket racism in that quote. But certainly from the way that they treat them, I think today, if I was treated like that, I would hope I would respond a lot more like Kira instead of just being like, "Oh, boys will be boys."

Grace: Yeah. Well, I'm guessing from Dax's experience of having, been a man a few times, she has a different perspective on it.

Sue: You think Dax was a dude, bro?

Jarrah: Curzon sounds like he was.

Sue: Yeah, he does.

[laughter]

Grace: Yeah. She's not going to let being a woman get in the way of her bro and out. Sometimes you got to get your bro on.

Jarrah: Bros before hoes.

[laughter]

Sue: 10 points.

Grace: Nice.

Jarrah: Or, we could just finish talking about *Star Trek V*, because there's not that much else to go on. I was rewatching it this morning to watch the part where Captain Kirk drowns the three breasted cat-woman sex worker.

Sue: [laughs]

Grace: Yeah. Yeah.

Andi: I didn't even know what was going on in that scene. I was like, "Something furry, I don't know."

Grace: "What the hell is happening here." That was my reaction to the entire movie though.

Jarrah: So, it's totally a blink and you'll miss it moment. But basically, there's this smuggler's den that is very much I think Sue pointed out in her live blog, the Mos Eisley Cantina from *Star Wars*.

Sue: Yeah, they do that a lot in these movies.

Grace: Except terrible.

Jarrah: And there is a cat-woman dancer, pole dancer, with three breasts, which are all inexplicably where human breasts would be, even though she's part cat. I'm like, "Why do they always have to have their boobs where human boobs would be?" But anyway.

Grace: I've got some things to say about that if we want to come back to that.

Jarrah: More boob talk, please.

Grace: Well, apparently, the fact it was a selling point for this movie that they're like, "Okay, we got to do this and this and this. But there's got to be a chick with three boobs, aliens. We got to do that. That's the thing we have to have."

Jarrah: Why am I not surprised?

Grace: Yeah, that was one of the-- We can change whatever we want. This stays moments, apparently, in the planning of the movie.

Jarrah: So, it was like Carol Marcus bra scene only less obvious?

Grace: This part actually offends me more than the Carol Marcus thing, because they kill a sex worker.

Sue: That's why it makes me think of the shapeshifter, because she's the first person I can remember in *Star Trek* actually saying, "Well, not everybody's sex organs are in the same place." [Andi laughs]

Grace: Yeah.

Sue: Even though boobs are secondary sex characteristics,-

Grace: Yeah.

Sue: -still, it's funny.

Jarrah: Yeah, totally. But when the Enterprise people invade the place in Paradise City, God, I-- Why did they have to call it Paradise City?

Sue: *Take me down to the Paradise City where the grass is green and the girls are pretty.*

In Unisom: *The girls are pretty.*

Sue: *I want you, please--*

Grace: Where the grass is green and the girl's got three titties.

Jarrah: Yeah. Thank you.

[laughter]

Jarrah: So, this cat-woman who never gets a name, obviously, because it's just enough for the audience to know that she's a sex worker, that's basically, she's dehumanized in addition to the fact that she's a cat by the fact that she's a sex worker. And then, she jumps on Kirk when Kirk is running into this thing. He basically lifts her up and hurls her into this pool.

It's not really clear whether she's dead, but they leave her lying, what appears to be face down in the pool, totally unconscious. It's dark, so you can't say that for sure. But certainly, they do not seem concerned that he might have just killed this person who maybe was a totally innocent bystander. It's, yeah, just like a disposable sex worker, and it was really gross.

Grace: Again, that's why I've got more problems with this movie, sexism and then into darkness. Just the fact that it's like, "Oh, my God, he just killed that woman. We're not supposed to care at all." It's just me. My personal preference though, I hold keeping Peeping Tomism slightly lower than murderer though.

Jarrah: Yeah. No, I just meant in the marketing like what you were saying that they were like, "This has to be in."

Grace: Yup. Boobies.

Andi: I just picture these pitch meetings, and everyone's like, "Well, boobs got to have more boobs. More boobs is better."

Grace: More boobs. More boobs, the better. Three times the boobs, three times the fun.

Jarrah: The proportion of boobs in this movie is still distinctly less than the Captain Kirk climbing a mountain parts. That is like a good 10 minutes.

[laughter]

Grace: There is a boob to mountain ratio in this movie that is unsettling.

[laughter]

Andi: Well, people are like she was never vulnerable enough. I always bring up the one called night, where it starts out with her in this extreme depression, she's not leaving her quarters, Chakotay and her are pretty much fighting. That one always just the way-- *Star Trek Voyager* dealt a lot with mental health and several different times, suicide came up what, three different episodes? And so--

Grace: Yeah, it came up a lot.

Andi: Yeah, you had Quinn, you had Mortal Coil with Neelix, you had [unintelligible 00:20:43] with B'Elanna. So, to me, I'm a teenager at that point. I'm 14, 15, and I'm like, "She can do it. I can get through this stuff too."

Grace: Yeah.

Andi: Yeah, it really showed her vulnerability in that case. Again, she puts everything aside to save her crew, because you don't see her until that last moment when all of a sudden, she comes in with a big old plasma rifle and like, "All right, I got this boys. I got this."

Female Speaker: Call her a freedom fighter, but she was a terrorist. And post-9/11, it's a different world in terms of what you-- The fact that we could look at her without too much judgment really and allow a leading character to have made mistakes to have been so flawed in many ways. I did think that was groundbreaking.

And in the first few years, I got a lot of pushback. I got a lot of people, even within the tight world of the Trek world saying "She was a bitch." And for some reason, I was able to have the fortitude to not care and to go, "I know where this is leading. Either you're going to get it or you won't, but I'm not going to soften her." Even though they did physically change my costume, change my hair, "Try this, try that." In the end, they didn't change Kira.

Jarrah: Mm-hmm. Yeah, that's super awesome. I was reading a quote from Ira Steven Behr, who said that, "Some men feel threatened by Kira, but that's not because she's a bad character, but because we live in a screwed-up society."

Female Speaker: I love that.

Jarrah: Yeah. [laughs]

Female Speaker: Yeah.

Jarrah: So, I'm glad that you stuck to your guns on that.

Sue: Any other specific episodes anybody wants to talk about?

Jarrah: I want to talk about the one where we find out Pulaski banged Riker's dad.

Grace: I really hope that's the extra title.

Sue: *The Icarus Factor*.

Grace: No, no, the title is When Pulaski banged Rikers dad.

Jarrah: His reaction to that is so great. That scene in Ten Forward where she kisses Riker's dad, and Riker is just in the corner sulking and stroking his beard and being like, [onomatopoeia], I love that so much. It makes me laugh so hard. I need to get a GIF of Riker stroking his beard sulkily from *The Icarus Factor*, because it was glorious.

Sue: [laughs]

Grace: But you can just see he's thinking, "That woman, that man, I want to look away, but I cannot because that woman and my dad."

Jarrah: [laughs]

Sue: It's like meeting a parent. I don't know, new girlfriend or boyfriend after a divorce or something, right?

Jarrah: But it's worse because it's his coworker. It's his coworker, and he had no idea that he was working closely with his dad's ex-girlfriend.

Andi: Then later on, he finds out that she would have totally married him. So, that's a lot of information coming at him.

Grace: No wonder he is brooding.

Andi: How old is he? 30 something?

Grace: She could have been his mom.

Jarrah: In a cold minute.

[laughter]

Andi: I totally understand his reaction here. Poor Riker. I would cheer you up, I promise.

Jarrah: They could go get sundaes with his girlfriend, Troy.

Andi: [laughs] Oh, no. But I do think it's actually an interesting episode for Pulaski just in general, because we do get to see her be unabashed with her romantic past. Like, she straight up says that she's been married several times, and she's cool with that and not shying away from the talking. She doesn't act like it's anything that she needs to feel awkward about or ashamed about, and I think that's really cool and something that we didn't see enough for female characters on *Star Trek*.

Grace: Yeah, she was really candid and made clear that she had a sexuality. She still does, and deal with it.

Jarrah: Deal with it, bro.

Andi: See, this is such a weird thing to me, because on the one hand, you have two really strong-willed women here that are both apparently okay with this ritual that is really heavily weighted towards the man. Actually, that's the point of what T'Pol is doing, is she's trying to manipulate this system that really doesn't work well for her in a way that she can get what she wants.

Grace: Absolutely.

Sue: Yeah. She's doing the best she can with the system that's in place. But it's just a pretty terrible system. We've talked before about how people accuse Kirk of being the womanizer, but it's really Spock who says all the misogynistic things.

Andi: Maybe this is because of Vulcan.

Sue: Right.

Grace: Like, in Vulcan's-- [crosstalk]

Jarrah: Yeah. We have a listener comment on Facebook, from Kathy, who said there was a discussion in a fanzine back in the 1970s of the greatest Trek villain of all time, and T'Pol

was at the top of the list. The editor finally stepped in and stated, "T'Pring was not a villain. I've always gotten the impression T'Pring wanted somebody who was not away in Starfleet. Viewers forget Spock was away in Starfleet. He was not home on Vulcan. That does not make T'Pring a B word."

I think that's part of it. It's not just that Spock was away, but she didn't have feelings for him and he didn't even have feelings for her, but she did have feelings for Stonn. And at the end, she explains to Spock basically like, "I did the only thing I could do in this situation to be with Stonn and to be free." And he's basically like, "You're totally logical. It's not--"

Grace: I love how Spock's not even angry. It's just like, "Oh, well played."

Jarrah: Yeah, she thanks him. She's like, "Thanks for the compliment." Obviously, it's not cool that she put people's life in danger, but she didn't really have another option other than be miserable for the rest of her life because of this weird, awful position she was put in by her society.

Sue: Yeah. I was surprised when I realized there was a negative fan reaction to her, seemingly just for not wanting Spock, which is silly. And the reasons she gives are totally legitimate. I'm not sure if she mentions that he's away all the time, but she does mention, like she doesn't want to be in the public eye, like she would be, if they were a couple or married or whatever. She has someone there who she actually does want to be with and he wants to be with her. They don't even really know each other that well. All of these things are legitimate.

Jarrah: Yeah. Apparently, in one of the novels, obviously it's non-canon, but she comes back and tries to get revenge on Kirk and Spock, -

Andi: It's *Spock's World*.

Jarrah: -because Stonn died.

Andi: It's *Spock's World*.

Jarrah: Is that in Spock's?

Andi: Yeah, it's Diane Duane. It's so good.

Jarrah: Okay.

Andi: If you guys have not read *Spock's World*, just our listeners, if you haven't read it. It is so good. First of all, T'Pring does come back and she's more villainous in that version, but it's her life has not gone the way she wants, and so she's bitter. But the whole book is just really, really interesting. It goes into the history of Vulcan, and especially Surak and his philosophy and how it shaped Vulcan. It is top notch book. Definitely read it.

Grace: But from the title, I can only imagine it's like *Wayne's World*, but with Vulcan.

Andi: It's exactly right. Exactly right. And then--

Grace: Logic time. Most excellent.

Andi: [laughs]

Jarrah: Party on Spock. Party on Spock.

Sue: [crosstalk] think it's logic time. Fascinating.

[laughter]

Sue: Yeah, we have *The Naked Time* on here as well. And *The Naked Time* is just an overall great episode. But the reason that it's on our list is basically for a single line.

Jarrah: Just single line.

Sue: It's one of my favorites. It's one of the cleverest lines when Sulu is all hopped up and he grabs Uhura and says, "I'll protect you, fair maiden." She's just got so much spirit, "Sorry, neither."

[laughter]

Sue: It's so clever. That is a Gene Roddenberry line that again, he had to fight for.

Jarrah: No kidding. It's one of those if you blink and you'll miss at lines, but it's just great. The first time I saw this episode, I had to rewind and be like, "Wait, what? Did she just say what I think she did? Holy crap. She did. It's great."

Sue: Yeah. if you actually look up that quote online, there are message boards with people who didn't get the joke.

[laughter]

Jarrah: How do you not-- I don't understand.

Sue: [crosstalk] Well, maybe when you were a kid. This is why I think it's so clever. The use of the word fair. Because I feel like at this point, we start to use the word, fair, in this context to just mean beautiful. But what it actually means is-- [crosstalk]

Grace: Which is racially biased also.

Jarrah: Yup, it's exactly what it was. Yes.

Sue: So, I think there are some people who didn't get the maiden part of it, but I think more people didn't get the fair part of it, "Sorry, Neither. I'm not Pel and I'm not a maiden." I just think it's such a clever play on words and actually very subversive. Even thinking about it back to it makes me laugh. And her delivery is so perfect.

Grace: Just so catty. It's fantastic. It's definitely one of those-- If you're watching in a group, that's the point where you have to be like, "Everybody, shut up. They're about to say the line."

Sue: [laughs]

Jarrah: Agreed. Maybe they were just distracted because Sulu had his shirt off. I don't know.

Grace: It is pretty distracting.

Sue: I mean, he was oiled up.

Jarrah: He is pretty distracting as a young man. I'm not-- [crosstalk]

Grace: Let's just establish the great scene all across-

Sue: No, you're absolutely right.

Grace: -the board then. Yeah.

Jarrah: Total fan.

Sue: There's a reason why when I think of *The Naked Time*, the first thing I think of is an oil George Takei and a sword.

[laughter]

Sue: I just love how big it is. He didn't--

[laughter]

Sue: That's not what I meant.

Andi: But also in this episode, they originally had written him brandishing a samurai sword and thinking he was a samurai. And he was like, "Actually, I'm really interested in fencing, so how about we make me Errol Flynn?" I'm very glad they went in that direction, and it rocks.

Grace: Yeah. I think part of the conversation as I remember it is they said, "Yeah, but Sulu's Japanese." He's like, "Yeah, but I'm American."

Andi: It's a little too much like what we see even going on today because Bashir makes the comment, "Even in this time, there's effective treatment for them. With the right medicine, they could live a full and normal life. They don't need to be out on the streets."

Even in our world, people will get locked up, they'll be put in jail or somewhere rather than getting the treatment they need, because we're always so short beds in mental health hospitals, and the government is just overworked and underfunded and doesn't have the resources to take care of everybody, much like we see in this episode.

Jarrah: Yeah, absolutely. I think it was really important that that be an aspect of this, because you're right. Certainly, I used to work for an elected official, and a large chunk of the casework was people coming in with mental health issues who just had exhausted all their options. The district office that we see the massive lines, and making you fill out 20 pages of ridiculous forms and that you would have got better treatment if you were like a gimme versus a dim, that is not an inaccurate representation of a social services office today, even in Canada.

People with mental health issues are sometimes they can be less able to advocate for themselves or they can have harder times waiting in a crowded room with a whole bunch of people for hours or determining a form. And so, there's all these additional barriers that make it harder for those people in an already hard situation.

Grace: Yeah. When I was in college, I worked as an intern at a welfare assistance center. So, I can tell you the scene when they're talking to the social worker, and there's a point of her again saying, "I know I shouldn't be using these words, but it's easier to categorize that way essentially," that is not uncommon. It's uncomfortable to be there and it definitely is uncomfortable for the people who are there looking for assistance. It's, unfortunately, something that happens a lot.

Andi: Yeah, it's almost like they make it harder-- The system makes it harder for people to obtain any benefits. They're trying to under the premise, I guess, of trying to keep costs down, they make people jump through all these hoops, but then you end up in a worse situation, in worse health, unable to get on your feet, because you haven't even been granted the least shred of dignity.

Grace: There are some services that are made especially hard to seek, because the harder they are to seek, the less people are going to go through all the way to try and get them, and the less people they have to provide that service to.

Andi: Oh. Even in my own life, there are examples of this. I have a couple people I care about with some serious mental health issues. One of them to get treatment, he had to say that he was suicidal to even be admitted anywhere. He couldn't just get the minimum amount, because they didn't have any openings there so. The hoops you have to jump through, the extra lengths, you have to go to get treatment are just ridiculous.

Grace: Yeah. One of my loved ones has some mobility impairment. And just in order to get to pretty much be counted as someone who has a disability, they were told, "Go in to get marked as disabled, but go in on your worst day possible, go in when everything physically looks wrong with you." This was an official counselor giving them this advice, saying that was the best way to get the help they needed.

Jarrah: Yeah, absolutely.

Sue: There are so many systems and services that exist but are not publicized. And in order to even receive them, for people who need them, you really have to be an advocate for yourself. There are so many people who can't do that, because the systems are so complicated, because there might be other issues at play. It's as true in this example of *Star Trek* as it is in the real world.

Grace: Janice Rand super hair. [Sue laughs] Do you know what is under there? A secret sand, a milk steamer.

Sue: I can tell you what's under there. A wig cap and some bobby pins.

Grace: Everybody rand now.

Jarrah: [laughs]

Grace: Sweet Janice Rand, dun-dun-dun. Beehives never looked so good.

Sue: So good, so good, so good

Grace: I've been aimed inclined-

Sue: Pum-pum-pum.

Grace: -to warm coffee with a phaser.

Andi: Dang. [unintelligible [00:36:13].

Sue: [laughs]

Jarrah: We also just came back from getting tattoos.

Grace: We're officially a girl gang now.

[laughter]

Andi: I actually completely freaked out when I was getting my tattoo. I didn't think I would. And I sat down, and he turned on the needle thing, whatever that is, and it started making that noise and I was like, "Nope, nope, nope, nope." And also, no. I ran away. But Sue coaxed me back, and held my hand and helped me--

Grace: In a stroke of genius.

[laughter]

Andi: -helped me recite *Ode To Spot*, which, if anybody remembers sue and I's original all things Trek appearance, *Ode To Spot* is very near and dear to both Sue and I. I forgot a lot of the words when I was terrified and in pain, but we did still have a fun time reciting that and got me through. The tattoo artist at the end was like, "Thanks for not punching me in the face, because I guess that was a fear. And also, thanks for not passing out."

Grace: And also, a tattoo artist in the next stall overheard you guys chanting in rhyme and thought you were praying.

Andi: Well, we were.

Sue: Spot.

Andi: To Spot, our patron saint.

Grace: The tattoo artists were also very sick of *Star Trek* today, so they had been forced to watch *Star Trek VI* on repeat and mute, mute and repeat for the last week. And they were not [unintelligible 00:37:36] like, "We're so sick of this movie." [audience laughter]

Jarrah: Again though, as Andi's tattoo artist said, I haven't seen it, but it looks pretty badass.

Grace: Yeah, just to mark at the end there.

Jarrah: But me and Sue got infinite diversity and infinite combinations, little logos on her ankles, and Andi got a delta shield on her wrist and I think they look pretty cool.

Grace: Yeah. Awesome.

Jarrah: Yesterday on our panel, [unintelligible 00:38:02] and I were on a panel on women in *Star Trek*, you talked a little bit about what science fiction conventions were like before *Star Trek*. How do you feel like *Star Trek* changed science fiction fandom?

Female Speaker: Well, I think it actually made it okay for women and girls, little girls, even to admit they read-- Hello. And that they read science fiction, because that was important to a lot of people, because you would end up with girls who had learned to play dumb. And that exists still in some societies that you can't sound intelligent. Well, you're in a society here where that's sounding intelligent is a plus, and admitting that you read and admitting that you want to go into the sciences. And I think *Star Trek* influenced that enormously.

By the way, that made Gene very proud. He loved reading letters from people who were going to go into the sciences, who were studying to be astronauts, all of this. And that *Star Trek* was one of the influences on it. He just loved that.

Jarrah: Well, Spock is actually really interesting for that reason, because we don't really see any women. Well, we see-- So, we get T'Pol to T'Pol. We talked about women in Vulcan society bit in our episode on *Amok Time*. But you get the sense that Vulcans are a bit of a patriarchy other than T'Pol, that their familial relationships are patriarchal, at least based on what we see in *The Original Series*.

But even more than that, the idea of logic and science has a really long background of being treated as inherently masculine, and to the point that there's a lot of deliberate efforts in casting today to try, and help girls and women to feel safe exploring science and math. So, I think that it would have been really groundbreaking at the time to see a woman play a logical character. Some people would even say that that is why Number One didn't succeed at the time was that the audience wasn't even really ready for that kind of logic-based character in a woman.

Sue: Yeah. And even though Spock is certainly sassy at times, [Jarrah laughs] unless you're really watching that character, he could just come off as cold.

Jarrah: Right.

Sue: And that cold and logical would have been really risky for a woman to play-

Jarrah: It even now is.

Sue: -in the late 1960s. Yeah, it's true.

Jarrah: But it would have been such a further addition to the rebellious nature of the character of Spock in having that character not only be a Vulcan who's working with humans and going outside of the Vulcan comfort zone, but to also be a woman going outside of the societal comfort zone and in a patriarchal society as we've perceived it. That would be really interesting, wouldn't it?

Grace: Yeah, absolutely. I think it definitely would have been risky, but it would have also been really cool. There's letters in letters to *Star Trek* from a little girl who wants to pitch herself being cast as like Spock's niece or something on a show. We know that there were little girls at the time who looked up to Spock just like there are now. Yeah, just imagine what it would have meant to have a role model like that at the time.

Jarrah: That would have been fantastic.

Male Speaker: Basically, *Journey's End* is my favorite of the native indigenous episodes, but I still have some issues with it because-- There's a larger issue that maybe we could get into later on, but the indigenous characters, and especially what we later learned as the Traveler, he's talking about specific aspects of their culture that he's telling to Wesley. And he mentions, basically, a sweat lodge type scenario, but he calls it a Habak or something. I started looking up these words like, "What is he saying? What nation does that come from?" I couldn't place it. And now it's because they're pretty much made up--

But then, at the same time, when T'Lara is talking to Picard, he mentions the specific Pueblo Revolt of 1680 and the Spanish and New Mexico. So, I'm like, "That's real history." Like, "They're tying it into actual reality at US History." But then, on the flip side, they're fudging

what they're telling to Wesley. Maybe that's because the Traveler really don't know what he's talking about. There's quite theories about that.

I remember reading that initially they wanted to make the whole episode revolve specifically around the Hopi and the kachina dolls, but then it got changed in later in the script. So, there's even within the best episode for native representation, indigenous representation, there's still some issues there too.

Female Speaker: Yeah, that homogenization is really, really classic. I think we've been able to see anyway across science fiction and fantasy and speculative fiction, because it's not really necessarily about indigenous people as people. It's what we represent as symbols and what-- Because the good sci-fi is all about working through different problems. It's about people working together through different problems and trying to answer big questions. And so, living in ongoing colonial societies, indigenous people are still one of those big issues that the mainstream is trying to wrap its head around and figure out how to essentially deal with the "anew problem."

And so, it's not about us as people who are full human beings who have our own agency. It's about what do we represent? What are these images? And so, we're this exotic, almost like a homegrown exotic that you can slap these aesthetics on and you can make up languages, and you can make up whole tribes and whole nations sometimes. It doesn't matter, because it's not actually about us. We're just a plot device. It's either to make people feel guilty or to provide redemption. And in Wesley's case, it's always, the white guy who becomes more Indian than the Indians. He's where how you find yourself, one way or another.

Jarrah: And then, he out Indians the Indians.

Female Speaker: Always.

[laughter]

Jarrah: Always. Kirk is the perfect example with that.

Female Speaker: Oh, my God. That was so great.

Jarrah: Yeah. He's better Indian than the Indians are.

Female Speaker: I am Karak.

[laughter]

Male Speaker: Well, and that's another thing. To me, that also echoed the stories about the Aztecs and the South American indigenous people treating the conquistadors as Gods. And then, you see Kirk actually come out of the obelisk and they're calling him a God. But again, it's like hit and miss because they're trying to be positive about it or inclusive. But then, in that episode, *The Paradise Syndrome*, when they first see the natives, the indigenous people across the water, Spock references the Navajo, Mohican and Delaware. But then, they're all in generic fringe, made up attire. There's teepees, which none of the three nations that he mentioned lived in teepees. So, it's like, they're mentioning real native nations again, but then they're also like, they fall short again.

And then, another thing that really rubbed me the wrong way, even back when I was seeing it in reruns, is that Spock also calls them some of the more advanced-

Jarrah and Female Speaker: Mm-hmm. Yeah.

Male Speaker: -the more advanced and peaceful tribes. But then later in the episode, Kirk is explaining to Miramanee the concept of irrigation and food preservation, which to me, it's like, for one, native indigenous people already knew about agriculture, and irrigation and all food preservation. But then, for Spock to call them, these are the more advanced natives, and then Kirk still has to teach them about an oil lamp and irrigation. I was just like, "It just-- Yeah--"

Jarrah: And she can't take off his shirt.

[laughter]

Grace: Yeah. Well, that's the thing though, right? I think it speaks more to what settlers and invaders think as being good qualities of the good Indians, then you know what's actually going on. The more advanced and peaceful tribes probably in this case mean the ones who are more welcoming to the colonizer.

Jarrah: Yeah.

Grace: Not necessarily saying that the Mohicans in the Delaware were, but that's the good Indian. [unintelligible 00:47:02] calls it pointing the finger. So, the white people point the finger and these are the good Indians and these are the bad Indians, and Miramanee, in particular, is always the good Indian.

Jarrah: Yeah.

Grace: Passive, she's hyper sexualized, she wants to take off his shirt, even though she can't figure it out. Everything the settler wants.

Andi: Oh, yes. She's the ultimate fantasy of the Indian woman, even right down to the fact that the Indian woman who marries the white guy must die. It is a given in Hollywood. They must die.

Jarrah: Yeah. I actually read something about that. Apparently, originally, she wasn't going to die, but the network made them rewrite the script, because they were worried about implications of miscegenation.

Andi: Of course.

Jarrah: So, this half breed kid being born and then Kirk just effing off the planet. They couldn't have that, so she has to die.

Sue: Let's talk about Pon Farr.

Grace: There's a lot to talk about with Pon Farr.

Sue: So, it's a weird situation, where there's this biological urge that you cannot control. That in itself takes away your ability to make a choice. It takes away any agency that you have in the situation.

Jarrah: Yeah, absolutely. Certainly with, I think with both T'Pol and with B'Elanna, it's like they're very scared. There's fear about what's happening to them. We see that from Spock as well. He really doesn't want to have to go through Pon Farr. But with B'Elanna especially, it's striking because she isn't Vulcan, she goes through it because she's assaulted by Vorik.

There is this scene where she's basically begging Paris to have sex with her, because she's under the spell of Pon Farr and she will die otherwise. And Paris is like, "No, I don't want it to be this way. You have to be able to consent," which is cool, but also--

Grace: She's going to die, man.

Jarrah: Well, and then Tuvok basically orders Paris to have sex with her. And then, thankfully, she can instead just punch Vorik a lot and it goes away.

Sue: Because sex and violence, same thing, as we've talked about before.

Jarrah: Yeah, it's weird.

Grace: Or, maybe everyone just gets off on hurting Vorik. [Sue laughs]

Jarrah: It's cool that Paris can be like, "Just because you're saying you want it, it's very, very clear to me you can't actually consent right now."

Sue: Right. Because she's being influenced by something outside of her control.

Jarrah: Exactly.

Grace: And then, we also get Azetbur in *Undiscovered Country*, who is definitely one of my favorites, definitely one of my favorites. She's just so regal.

Jarrah: Yeah. I was going to say she definitely never dropped her crown, even when her dad died.

Female Speaker: I know. She was like what Queen Elizabeth wished she was doing during the princess die thing, but just did not-- Besides, she didn't have that awesome chainmail looking dress going on.

Jarrah: Mm-hmm.

Grace: We actually got a lot of comments on her from Facebook. One of them from Alejandra was, "Azetbur is my favorite. I read the *Star Trek VI* novel by J.M. Dillard, and there they explored her character more. How because she was female in a Klingon society, she wasn't really respected as a diplomat or a Klingon. They also explored her love life and the struggle to choose between duty and love."

Andi: I just think that's lovely.

Grace: She was one of those characters that doesn't actually have a whole lot of screen time, if you lay it out, but makes a huge impact.

Jarrah: Yeah, she definitely ate up all of the scenery. And that's saying something, one, you said, because she didn't have a lot of lines, but also because she's sharing a camera with the cast of *TOS* and Christopher Plummer-

Grace: Oh, my gosh.

Jarrah: -and all of these stellar, incredible actors. And at the same time, while they're talking, I can't stop looking at her.

Grace: Yeah. She's a scene stealer, for sure.

Andi: One of probably my favorite Klingon outfits that we've seen in all of *Star Trek*. I just got to put that out there. Just the combination of that standard Klingon aesthetic mixed with her regal, diplomatic thing, I just love it.

Jarrah: I have a feeling that this crew, before they stepped onto the Enterprise for this dinner, for this diplomatic summit, if you will, they were like, "All right, guys, no effing around. Bring out your good shit, okay? No, no, no, no, no, no, no, no, put that back. Break out the good leather we bought on [unintelligible 00:51:33] a couple years ago. Yeah, that one. Get that one. Shine your boots too."

Andi: "Shine your headpiece. We're all going through the matching red leather. We're making this work, okay? Okay."

Jarrah: "Trust me, they won't know what to do. They'll be eaten out of her hands."

Andi: "Freak them out with glam. Freak them out with glam."

Grace: The other thing that I like about her, too, is that she calls out racism.

Andi: Oh, yeah.

Grace: I love that about her. She really does and she does it both subtle and straightforward, but there's a couple times where you can really just see her going, "Really. really?"

Female Speaker: The whole like listen to yourself talking about human rights, the very concept is racist.

Andi: Yeah.

Grace: Yup.

Andi: it is.

Grace: She's completely right. It's just one of those subtle things in language that a lot of times people don't think about, and there are a lot of examples in our real world with the fact that she calls out a microaggression in this tiny little things that the humans are not paying any attention to, and she's just like, "No, that's not going to fly with me. I dig it so much."

Female Speaker: Yeah. Even in French today, the more common term for human rights is like, *droits de l'Homme*, like men's rights essentially, even though it's supposed to mean human rights, but a lot of groups and people use *droits de les personnes* and apologies for the terrible pronunciation, which is actually human rights. But they're still modern languages today that have really gendered language. So, it was cool to be able to draw that parallel.

Jarrah: I just enjoyed that particular moment where she checks them on the microaggression because coming from a Klingon, everybody stopped and was like, "Oh, you're right. Maybe I should think about this and correct myself going forward." Whereas as human women, as we point out and attempt to correct microaggressions, people are like, "Uh-huh, okay, so let's have a seat." If you stand up and stand up for yourself or defend your point of view, then it's angry feminists and they've checked out instantly.

Grace: Yeah.

Jarrah: Her standing up for that and doing it without dropping her crown was so much more, or at least it resonated with me more so than, I think, a guy who would have watched that scene.

Andi: I think it's a little bit ambiguous on whether or not Soren is actually "converted," which also gives us a lot of different interpretations.

Female Speaker: This is interesting, because it's like, I totally get the complaints that they didn't show the horrors of conversion therapy or maybe she was faking it. I do root for a happy ending. I feel like this episode is always going to head this way. Yeah, it sucks that it's yet another bury your gaze sort of episode.

But also, for me, personally, I think that A, that she wasn't faking it, and B, the conversion therapy that there's no lasting scars or whatever. I think the point for me is that it doesn't matter. Let's say conversion therapy in real life was just perfect. You could zap a ray at someone and change them to being straight or cis. But would that be okay? If there's no actual harm and you're just mind controlling people, is that okay? No, it's not. It doesn't matter. You're taking away her identity. You're forcing her to be something else. It doesn't matter whether it's torture or not.

And for me, I think it's really effective, because it says, the problem isn't whether or not you're hurting people physically, or whether or not you're hurting people mentally. Even if you had a perfect ray that could just fix people, it's terrifying. You saw who she was stripped away. And that hurts.

Sue: That in and of itself is torture.

Female Speaker: Right. You're taking away someone's humanity. *Star Trek*, especially *TOS*, did this all the time with their societies that are controlled by computers, mind controlling people and taking away who they are. I think it's effective to viewers, some viewers. It depends. But I think there is an effective narrative there where it's like, even if it was perfect, a lot of people empathized and were rooting for them. I think that's effective where it's like, "Oh, no, she's gone. That's terrifying. That's awful."

Andi: Yeah. That leads right into one of another one of our Facebook comments that reacted to Peter's view that the conversion therapy part was not well done. And that was from Keith, who said, "I think the conversion therapy was the best part, because it came off as a horror movie reveal. For me, before this episode, I was against gay folk, all for conversion therapy and all of that shit. So, this episode showed me the humanity of people of any orientation." And what if you got what you wanted, Keith? behold. She's been cured.

So, not only do I learn what a piece of shit I've been about the topic, I get to see the sad horror of what it would look like if I got what I wanted for gay folk back then. The conversion was the great final punch that was needed for myself and others to never forget the lesson. So, I think that's really interesting.

Jarrah: Yeah.

Grace: Wow.

Andi: Yeah. He commented a couple times in a couple different places, and he straight up said that this episode changed how he viewed gay people.

Jarrah: Yeah. In one of the comments, the one I remember the most clearly, he said, "It made me realize I was the bad guy."

Andi: Which is really powerful and which is why this stuff matters. We get some criticism sometimes that we are just trying to find things to be upset about. No.

[laughter]

Andi: Storytelling matters, media matters. How we show humanity in our stories matters and can change minds. And so, *Star Trek* is an amazing vehicle for that. Here is a great example of someone who went into that episode thinking one way and it changed his mind, which I think is one of the most effective ways to teach people to have empathy for others is to have them see stories like this.

Jarrah: I think it's an interesting aspect of Klingon culture, in a way, because we know from what we know about Klingons that the only honorable death is dying in battle. So, you've got these three Klingons who are all great friends, and they swore this blood oath together and they're all getting up there in age. We don't know how long Klingons would live naturally, but they're clearly older.

It's almost like a suicide pact, in a way, now that he's made this deal with The Albino. He's like, "All right, so that we die honorable deaths, let's go and take care of this thing we said were going to do, and then we're fulfilling everything we need to before we die."

Grace: It makes you wonder if that's a standard practice in Klingon culture. If just sending grandpa out into the wilderness when it's wild boar season versus letting him die in a convalescent home or something, if that's how they'd culturally decide to do it. Makes you wonder.

Andi: They even say that that it's too bad that Curzon didn't die an admirable death or an honorable death, because he was in the hospital when he died.

Grace: Yeah.

Andi: But speaking of Curzon that it becomes pretty clear pretty quick that Dax is more than just like Curzon 2.0.

Grace: Well, we as the audience knew that too.

Andi: Yeah. But the plan would have been a suicide mission for everyone had it been Curzan. But because Jadzia has all this science experience, she can science her way out of it.

Sue: Science. [laughs]

Grace: That is, again, the beauty of Dax as a character getting to have all those different layers of being an individual, but also all that past experience, which definitely makes this a top Dax episode for me at least.

Andi: Yeah. So, then we're at Steve's compound.

Grace: Steve's high concept compound.

Andi: Yes, which Jadzia has got all the sentries to have their phasers not working and set off the bomb that that Steve set for them as a trap.

Grace: Did he really though, or is he just at a point where he's a hundred years old, really racist and just has booby traps all over his yard?

Sue: Also, possible.

Grace: I'm just saying.

Andi: Well, just back to the age thing again, you could assume that the Klingons are about the same ages as Steve, right?

Grace: This whole episode is just an old man fight. [laughs]

Andi: Yeah, but so much more. It's not just like-- What were those movies with like, Helen Mirren.

Grace: Red. Yeah.

Andi: yeah.

Grace: [laughs] Red Klingons.

Sue: It also reminds me of the *Discworld* character, Cohen the Barbarian.

Grace: Oh, my gosh, yes. [laughs]

Sue: Not [crosstalk] Cohen. They get the Horde together and go on this one final mission.

Grace: You guys, I'm going to pitch an idea to you here.

Andi: Yeah.

Grace: Klingon Expendables.

[laughter]

Grace: Yes?

Andi: That's what this was only way more poignant.

Grace: But could we get Randy Couture in Klingon makeup is my question.

Andi: Otherwise, we can start talking about *Star Trek V*, which is the infamous three breasted cat woman stripper dancer person. And Kirk murders her, or maybe murders her. We don't know. It's not even important enough to make it clear.

Female Speaker: Honestly. Are you shocked? Would you be shocked either? I'd be shocked if you didn't.

Andi: Yeah. But the thing that makes it so annoying though is like, it's not clear. But the fact that they didn't even bother to make it clear. They didn't care enough to make it explicit. Whether or not she survived. That is something gross all on its own.

Female Speaker: It's once again representing that our lives really don't matter. Like who cares? We serve a plot device and then outside of that, we just don't matter. That's a very common way that sex workers are represented in media. It's not just *Star Trek*, it's

everything. It's like, we exist to serve your point, and then ultimately, our humanity and our lives don't matter.

Jarrah: And that also spills over into the real world when you have the police investigating deaths of sex workers, and in many cases, really not taking it seriously or disappearances. The case in Vancouver, where I'm from of the missing and murdered women in the downtown east side is a really classic example where the police for years and years and years denied what people on the ground were saying, that there was a serial killer loose because they're like, "Oh, they're a sex worker. They probably just left. They probably just ran away and didn't tell anyone." It was pretty awful.

Of course, intersected in that case with race quite strongly. But these portrayals matter. When you treat sex workers as disposable in media, it does not help the situation of them being treated as disposable in real life.

Female Speaker: Exactly. That's the same with missing folk from the gay village in Toronto, McArthur. He was caught. He was facing a sex murder. And like with the [unintelligible 01:03:27] in Toronto and the sex work community were out looking for her. We're looking for her. And the police refused to look for her, because she might have just run away. It turns out her body was in the morgue all these months. They just didn't give a shit to identify her.

It just speaks to these media representations of how sex workers are disposable. Relate right back into how the public and how the police treat us. They just didn't bother to identify her body. This is what happens when you don't give a about sex workers.

Andi: All right. Well, those are awesome clips that we just listened--

[laughter]

Grace: Andi, I love you so much.

Andi: [laughs] I know. I'm not a professional, okay?

Jarrah: I feel like I just woke up after being bitten by an alien plant, bug.

Sue: Snap out of it, Jarrah.

Jarrah: I was angry, but I was also happy. It was also aroused at times. [Andi laughs] It was a little weird, because all you all were kind of standing there. Yeah, but I think I'm going to be okay now.

Andi: Much better transition, Jarrah. Much better than mine. But they were awesome clips.

Sue: We could not do what we do here without the support of our patrons. So, thank you to all of you who support us on Patreon. If you would like to support us on Patreon, you can head over to patreon.com/womenatwarp, because we can't get through an episode without one of us saying that.

Grace: Thank you all so much for listening, and for your patronage and for being there. And I hope you all keep watching the stars and the shows. I hope there are more shows to watch. I really do.

Sue: Thank you. And thank you for tweeting about us, and thank you for Facebooking about us and Instagramming about us and all of those places. You can find us [@womenatwarp](https://www.instagram.com/womenatwarp). You can find us online at [womenatwarp.com](https://www.womenatwarp.com). And again, the full list of episodes we chose

clips from will be in our show notes. And if you'd like to send us an email, you can do so at crew@womenatwarp.com.

[Women at Warp theme]

[Transcript provided by [SpeechDocs Podcast Transcription](#)]