

## Women at Warp Episode 143: Grilka, L'Rell, and Mary Chieffo

SUE:

Hi and welcome to Women at Warp: A Roddenberry Star Trek podcast. 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. With me today I have guest host Kennedy.

KENNEDY:

Hello!

SUE:

And Sarah.

SARAH:

Hi!

SUE:

And our very special guest Mary Chieffo!

MARY:

\*Klingon voice\* Qapla! \*Sue laughs\*

KENNEDY:

How do you do that?

SUE:

Mary is here today to join us to talk about Grilka and L'Rell and Klingon patriarchy and all of this fun stuff from Deep Space Nine that helped inspire her character in Discovery and we're really looking forward to this conversation. Of course we do typically have a little bit of housekeeping that we do at the top of the show. Our show is made possible by our patrons on Patreon. Patreon rewards range from things like thanks on social media and early releases, when they're edited in time, to watchalong commentaries and bonus non Trek content. So you can join us over at [Patreon.com/womenatwarp](https://Patreon.com/womenatwarp). You can also support the show by leaving a rating or review on Apple podcasts or wherever you get your podcasts. This episode is sponsored by Text Expander and we'll be hearing more from them a little bit later. And finally Virtual Trek Con is coming up at the end of this week, if you're listening to this episode on its drop date. That is July 15th to 20th and Jarrah took part in a podcasters panel that will be airing as part of the con and you can find out more details on their social channels or at [virtualtrekcon.com](https://virtualtrekcon.com). So I think that is it for our housekeeping today. So let's jump into some Klingon realness

KENNEDY:

\*starts singing Klingon opera\* Sorry guys, I had to get that out of my system. \*everyone makes impressed noises\*

MARY:

*That was amazing!*

KENNEDY:

Mary started it! She hit me with a "Qapla" and I was like "Well we're here! Let's go!" \*crew laughs\* "Lets go!"

MARY:

I love it. It's gonna be a great one.

KENNEDY:

Oh my gosh challenge *accepted*. I don't know if those of you listening are *quite* prepared for the sheer amount of Klingon-ness that's about to happen right here, right now. But I need you to grab a seat. You know maybe some napkins, \*Sue laughs\* a glass of water, whatever you need, but have a seat because it's about to be a wild ride. So first and foremost, Mary once again thank you so much for joining us. This has been *lit* in preparations. I'm really hyped to see this conversation unfold. I'm looking at your notes here and I'm just like \*excited\* "YES! That's what I said too!"

SARAH:

So excited!

KENNEDY:

Oh my gosh. So I just want to preface those of you who are perhaps not aware of the sheer-just- just the size of the Klingon patriarchy and its influence into the arc and the overall development of the Alpha Quadrant, really. I post this preface: L'Rell, Grilka, Azetbur, K'Ehleyr and many others had to navigate male-dominated species by manipulating male social norms to their advantage. How powerful and progressive would the Klingon Empire have been if influence like theirs were felt throughout the history of the culture. Were Klingon women socially and systemically excluded from these elements of cultures because of sensitive Klingon male egos? I mean we go there, \*crew laughs\* but also I think could stem into other realms of sociology but before we get into that I do have points to consider during my theory of Klingon males are fragile. A F. \*crew laughs\* That's my theory, and I have points. Before we get into this. Mary did you have anything you wanted to add to that? Any of the girls here, again Women \*dramatic voice\* at Warp.

MARY:

Well I'm just- I am just in love with you already and so- \*crew laughs\*

KENNEDY:

\*excited\* I'm gonna die!

SARAH:

Mother has approved you.

KENNEDY:

This is glorious.

MARY:

Glorious! Thank you. You've made my whole day glorious. Yeah I mean, I love those questions you pose and I just- yeah I completely agree. I think there's gonna be a lot of great discourse because we're very much in a similar mindset of- I just really found in the research I did with watching episodes and reading about the culture that it's the Klingon society is a great way for us to look at how any society can ignore and suppress its women and that suffers, that the society suffers as a consequence. Socially, politically, and so forth. Because prejudice in any form is the fear of the other. Anything different that challenges the status quo. And I think that we're able to see that so clearly in exploration of the Klingon Empire throughout and with a focus on the women. So I'm excited to dive in more with that. I think I'll speak more specifically to L'Rell all throughout. But that was definitely a huge part of her arc that I was both from the writers, you know, as they were writing her journey on Discovery. But I really found that her, you know, the realization that she thought of herself as "no one" was a consequence of being a part of this patriarchal society and she really has to push through that and break free of the ideas she has about who she is because of what the Klingon patriarchy has told her to be. So yeah.

KENNEDY:

And also just Klingon culture in general like, identity is such a heavy thing for them. So for characters like Worf who had to denounce his house, the House of Mogh is gone, which is tragic I feel like. Because look at what came from it. In Voqs case where because he's albino he has no house, and now L'Rell who came from two powerful houses but they were spies, it almost behooved her to feel like she didn't belong anywhere because attachments and that line of work I imagine- Oh my God look at that little Klingon baby! \*crew laughs\* Sorry. Looking at pics as we record. \*baby voice\* Those little ridges and that little face! \*crew laughs\* I just wonder like, even though Klingon women are clearly taught to value the house more than themselves, it almost feels like in L'Rell's case that ended up being an advantage for her. Because being a spy would prevent her from really making any bonds with anybody unless it was somebody like Voq who also shared that kind of background.

MARY:

Absolutely I did. I felt that there were great seeds planted in the fourth episode, the very short title "The Butcher's Knife Cares Not For The Lambs Cry" \*laughs\* but when she says, you know, that it was- actually there was a very specific line that was cut where she literally said "To conquer, compromise." But that was definitely her philosophy and talking to Voq about, you know, *he* was the one that was trying to really like "We have to do exactly like T'Kuvma's vision" and she's like "Actually, I've found-" but it takes her the whole first season to realize that she can do that outside of the Klingon Empire. That the compromise that she's learned to have within

herself, because of coming from two houses is something she can apply to the Federation and to humans. And that comes out of her experiences particularly with Cornwell and then eventually Burnham. So yeah, I think that any good leader is someone who's willing to compromise, appropriately, keep their integrity to a certain extent but are able to listen and hear the other side. So I think she's primed as a candidate to be a good leader throughout the story.

KENNEDY:

And it's almost like Klingon culture should have been utilizing female abilities to compromise all along, \*all laugh\* and then, you know, you might not lose so much life? All the little Klingon lives that were a lot lost over the course of their history, like regardless of how you feel about gender roles like, look at all the lives that were lost in Klingon history. Look I get it, it's a battle culture so fight it out sure, but there are other ways to fight things out. And there are smarter ways to fight things out. And who knows what kind of culture this could have evolved into had they- Jesus sorry \*crew laughs\*

MARY:

I love it!

KENNEDY:

Had they evolved into- had they *included* the rest of their culture. And then when you think about not only how it L'Rells influence impacted her immediate circle, you also have to think about what she was dealing with internally at the time. I can't imagine sitting there and looking at my boo and realizing, not only my boo my baby dad, OK? This is the father of my child, who does not recognize me, and looks completely different, and knowing that she had a part of that and like...

MARY:

Yes I mean, the whole Voq throughline, I have a fun anecdote I might have talked about it on a previous Woman at Warp. I know I brought the story up a few times at panels and such, but I had this moment, again during that episode Butcher's Knife, because that was when I was really starting to get to know the character and the relationship with Voq and the nature of how we were filming the scenes, the moments where we started really realizing these characters had a love and a chemistry, that wasn't something that was like preordained like, they didn't tell us like "Hey! By the way like Voq and L'Rell are going to fall in love and then all this other stuff" Like it was- I mean the scenes allowed for it. It wasn't like they were like "No way" But it wasn't something that was particularly overt in the arc at that point when we were filming. But thankfully Olatunde Osunsamni who is our director and then Shahzad, or Shazzy-

KENNEDY:

Ah lord! \*all laugh\*

MARY:

He and I really had bonded and worked a lot together outside of the actual being on set because we just wanted to have the lines down and we just started being like “Well it feels like there's something going on here.”

SARAH:

I was just going to say I love that L'Rell has so much emotional depth that we've never seen from a Klingon before on Star Trek. It's not just the amount of time you're on the show because Worf was on the show for how many years but we never saw this depth from him and I love what you put into L'Rell.

MARY:

Aw! Thank you. I'm really grateful that there was enough space within all of the grandiose intense stuff happening that we did have these quieter moments. And yeah I mean, that episode was such a gift because I always joke about the “dilithium processor scene” the sexiest flirtiest scene ever. *\*all laugh\** And that really was that- we had filmed the scene where I convinced him to go over to the Shenzhou. That was when it really started percolating and Olatunde, to his credit, I was convincing Voq and then he was like “I think you can make it a little flirtier.” And I was like “OK.” And then we had just gotten these new- in the first two episodes I had these sausage fingers. They hadn't made gloves for me on accident. So I had these like generic male Klingon hands and so I hadn't really been able to use them. I just really had no dexterity in them. So then when I got these new lady fingers *\*all laugh\** and our costumes were a little more flexible so I really got into it, and that's when I placed my hand on his chest at one point and like things started percolating. And it was great too because the crew didn't speak Klingon but they were all like “*What's going on?*” But from that was- that day after we filmed that we also filmed the faux betrayal scene and I was feeling so bad as L'Rell for betraying Voq even though I knew I was gonna come back. And when I got home that night I took like a hot shower, you know, clean off and all that. And then I just started crying, like it was just one of those- 'cause I was like “Oh my gosh like this is part of her journey.” Like I didn't know how much they were going to flesh it out contextually, but I knew for me as an actor I was like “Oh this is very strong. Like I clearly have a deep connection to this” and unrequited love is *\*laughs\** always fun. But even though it's somewhat requited, I knew it was headed- at that point we all knew Shahzad was going to end up playing Tyler. And so I knew that was very much what was next in his journey, so I was like “So it's not probably going to be that great for L'Rell if that's where he's headed.” But from that, I kind of was like “OK that's where I'm going to head” and then we had the scene where I do come back. And then the final scene we filmed for that episode was the dilithium processing scene and I think- it was like the last day of filming that episode and we were all just like *going for it* and letting that be so much of their journey. And that was after that filming, that episode, was when I sat down with the writers and that's when I found out more of the journey that you ended up seeing on screen. The basic outline of of the whole trying to activate Voq and stuff. But it became just this incredible throughline both when she's striving to pull out Voq, you know, when she really does view Tyler is a shell and then of course the heartbreaking realization that he is more than a shell and that the power of humanity is much stronger than

she had been led to believe by her society and then the the choice to, you know, let him exist beyond that and the guilt that she feels both to Voq and to Tyler, that kind of is there even though she pushes through and takes a lot of stronger actions. That was always a great way for me to come back to who she was at her core.

KENNEDY:

Yes all of that. \*all laugh\* Oh my God.

MARY:

All that Klingon heartbreak. We love it.

KENNEDY:

I just- I'm thinking and listening to you recount all this and I'm thinking about how much, you know what, let's stay on topic because I don't want to fall down this rabbit hole. \*crew laughs\* We got a certain amount of time and we really don't need to focus on why there's so much lost potential in exploring Klingon matriarchal systems whatever. Let's move on. I digress.

MARY:

I'm sure we'll get back to it. We'll find our way.

KENNEDY:

Totally.

SARAH:

I just wanna say one more thing about that. I would have loved to see what we would've gotten if earlier in the franchise there were more women in the writing room and women show runners.

KENNEDY:

Like period, point blank. Like right? More women, more members of the LGBTQIA community, people who are, you know, who have different religious backgrounds like more people in more spaces will always always always produce a greater outcome. Like infinite diversity in infinite combinations is a real thing for a real reason.

MARY:

Yes!

KENNEDY:

Who knows what kind of Trek we would have been on had more of us been involved.

SARAH:

And what Klingons would have looked like, and what Klingon women would have looked like in particular.

MARY:  
Absolutely.

SUE:  
We're going to talk more about L'Rell's relationship to other Klingon women that we have seen in the series a little bit later. But like, just on your point Sarah, imagine what K'Eylehr could have been. If she hadn't been fridged you know? Imagine what Grilka could have been if we saw her continue to rise in power in the Empire. And there's just- there is so much potential that was sort of *crowded out* by this concept of honor. And like I've talked about this on the show before, Klingon honor seems to mean it's honorable to do whatever you feel like doing and it's dishonorable to do what you don't want to do. \*all laugh\* It has no through-line. It's just "This is honorable because I feel angry and I want to hit somebody. So hitting them is honorable." Like it's not consistent in that way. And like there's a lot of machismo behind a lot of the Klingon culture that we have.

MARY:  
Absolutely.

SUE:  
And it's suffocating.

KENNEDY:  
It's so completely, and it facilitates more destructive behavior. IE if the Duras sisters had an opportunity structurally socially culturally to make their own way they would not have to be reduced to these *amazing* supervillains ultimately that, you know, had to be Romulans about their way of life. If they had just been able to be like "No you're going to come off *that* way, you're going to one run *those* pockets, and I'm going to go over here I'm going to mind my business." Like if they had had that opportunity we wouldn't have had to be like "Aaargh Duras!" every time we see them.

MARY:  
Absolutely.

SUE:  
They're reduced to these like scheming not even villains. They're almost like, relegated to henchmen because they're women. I guess?

MARY:  
Yes \*laughing\* I completely agree. I mean I was recently re-watching Redemption Part One, and two as well. And that was really striking me, and of course the over-sexualization which I'm sure we'll talk more about as well, and like that was something that for me also wanting to kind of find how to explore that. And then we see that also in Looking for Par'Mach of course. The end gag of people coming back from Klingon sex and just how so much of that was used for

comedic purposes. And you know, not just- you see *deep* potential of exploring *why* they behave the way they do. But instead we're kind of seeing *how* they behave the way they do. And the kind of the more external ways in which they are, you know, manipulative and, right exactly having more of a Romulan way of going about things, and I felt that that's what like house Mo'kai had the potential \*pause\* to like homage to, for lack of a better term, was that like "Yes this is how women have been regarded." I always wondered, you know, I say "This is my house and we were spies and we worked from the shadows." But I always was curious about what, you know, who they were on a daily basis or what they- did they build that reputation to protect themselves and, you know, what that was and why L'Rell chose to be a commander for T'Kuvma so that she- it wasn't that she outright chose House T'Kuvma but that she ended up going more in that direction when we first meet her. I always found that very interesting.

KENNEDY:

As far as the boob window, right, the Klingon boob window. \*all laugh\* I feel they almost had to factor that into their wardrobe so that men would be distracted. Right? Men always- well, straight men always stare at cleavage right? So if you're like "Hey look at these real fast." *shake* them real quick. \*someone silently laugh-clapping\* Then they have an opportunity to advance maybe politically in the hierarchy of the military system. You know, do the best you can with the tools you have. And I feel like that was probably an opportunity for them to do that. And I re-watching Par'Mach made me realize that Grilka stopped wearing her boob window after she got her house. So I like- and then Sirella never wore a boob window.

MARY:

It's interesting- I'm just also like looking at some of the points you had made and I feel like- that it just, this is segueing at least to me into this, what L'Rell ends up claiming which is the mother archetype. And like to me it was so much, you know, we had the Madonna-whore complex or dichotomy

KENNEDY:

Because you know, women can't be complex.

MARY:

No no no certainly not.

KENNEDY:

Heaven forbid. No no.

MARY:

We just- we keep it real simple. But what's interesting about Mother is that it kind of falls in between. It's obviously still a strong archetype that is, you know, definitely in many ways perpetuated by the patriarchy. But what I really found in L'Rell's journey is like talking about the boob window in that, and Gersha Phillips our incredible costume designer who is just incredibly prolific and just amazing. I could \*laughs\* talk for hours about her. But she and I really did have



conversations. Like she had had this initial idea for the copper dress where I did have the cleavage for the majority of Points Of Light once I am Chancellor. Which is obviously very different from the no boob window in the first season. L'Rell was trying to be more like what we see with whether it's Duras or any of the other women, that just have more of a feminine visual archetype. But then the choice when she makes the mother speech that we actually made sure that there were two different dress options and one did also have more cleavage but we ended up deciding on this the black dress that was also more conservative and covering up her boobs and just I mean just stunning stunning dress and very \*laughs\* very Elphaba act 2. \*all laugh\* As a wicked fan I was very thrilled. But beyond just looking cool I think we really came to the conclusion that while she could not be that mother personally for herself that it was very much like the Queen Elizabeth becoming the virgin queen in order, you know, to be that for all of her community and that is, you know, ultimately the "you may call me mother" that she is the mother to the entire empire. So it's like *transmuting* almost that archetype to serve her purpose. But still, you know, being tied to it. So it's a way to kind of keep this patriarchal society in line by still working with it. But it's yeah I mean it's a lot of archetypes. A lot of imagery that I'm still I think even analyzing myself.

KENNEDY:

Loads of great imagery. There is a great scene where Tyler was washing his hands off after the battle and then two scenes later he's still rubbing his hands as if to say "Out damn spot" and was like this "Is this Macbeth?!" \*all laugh\* Come on Disco! Let's hit it!

SARAH:

I do feel in becoming mother she was playing to Klingons love of opera and legend and becoming- transcending being L'Rell and becoming the archetype.

MARY:

Mm hmm. Definitely definitely.

SARAH:

And nice PR spin.

MARY:

She does know how to spin a story. \*all laugh\*

SUE:

So before we keep going we have a couple things to share about Text Expander. We've talked about Text Expander before and how you can save snippets to make your typing faster. Anything that you type regularly, you can use a phrase or a word and have an auto fill for you. But today I want to talk a little bit about how Text Expander works for groups, teams, and organizations. You can share like a team account and have messages and save snippets, whole paragraphs, that everybody can use for common e-mail message replies, like perhaps if you're curating blog posts, that anybody can use and just store them and Text Expander. I know

that I used to have a whole notepad file on my computer of things I would type a whole bunch of things I need to reference a lot. They're just in Text Expander now! And I don't have to worry about it. And because Text Expander works across devices and across platforms it works anywhere I am. It's not just saved in one place. As long as I have Text Expander downloaded and installed I use it anywhere. You can use them anywhere you type: Slack, tremolo, Google Docs, email, web browsers, any place you frequently type the same things. And text expander for teams makes it easy to manage and share those snippets across your entire company or organization. Listeners to our show get 20 percent of their first year of Text Expander. visit [Textexpander.com/podcast](http://Textexpander.com/podcast) to learn more or sign up. And if you're signing up select Women at Warp from that drop-down menu so they know we sent you. Now back to some Klingons.

KENNEDY:

Perfect timing, because of this heralded scene that we were talking about. This speech, this maternal declaration, if you will, just pops up on my screen and just the detail! We were talking about the costume. Oh my God! This headpiece! THE SCALES in THE HAIR. I can't take it. All right. So what we were talking about earlier \*pause\* this is the thing that blows my mind. Because we have this long established canon of women not being able to hold positions of power in the Klingon Empire. But the question is this: If L'Rell continued building the Empire according to T'Kuvma's teachings arguably laying down the foundation for the Klingon Empire as we know it, how *how* did the Klingon society evolve to the point where women could not head their own household or even hold positions of power on the High Council? Where did we- what happened? Were men *that* upset that L'Rell started something so brilliant that they couldn't deny how effective it was, how beneficial it was to people across all classes? Because let's not forget there's more elements to Klingon culture than just this warrior class. There are scholars, there are politicians, there are- there has to be somebody who's developing agriculture, who's a technologist right? Not everybody is fighting. So obviously if someone's coming up with the method of government together a way of governing oneself that can make everybody's lives a little bit easier. Why wouldn't you just accept that? It's cause she's got breasts? Like bro, get over yourself! Get over yourself. Like come on dawg.

MARY:

You need to be L'Rell's PR person.

KENNEDY:

I need to be L'Rell's anger translator. I'll do that! \*all laughing\*

MARY:

Oh my God! Oh yes!

KENNEDY:

I'll do that! I'd make a hell of a Klingon. Let's go!

MARY:

Yes! Yes! That is for sure! There is no doubt. \*Kennedy laughs\* I love the *passion*. *THE FIRE!*  
FOR THE EMPIRE! \*all laugh\*

SUE:

I mean, I assume that they didn't give you additional ideas of like, how L'Rell's story continued after Season 2 of discovery. But *historically* we know that systems of government have changed after like overthrows and coups and like, one can imagine that that is something that happens to L'Rell at some point. And whoever takes over, you know, tries to create a system of governance that doesn't allow for anyone like her to come to power again which is super unfortunate.

KENNEDY:

I definitely see some Klingon dude kicking in some doors somewhere and be like "Nah take all this down! Get these pillows out of here! Get this culture out of here! \*all laugh\* What is that, a flower? Get it out of here! Anything that breathes set it on fire!"

SARAH:

A Klingon misogynistic backlash.

KENNEDY:

Great job bro, way to set us back!

SUE:

For sure. The thing I was just not expecting to happen in my brain as I was saying that, was I was thinking about the Handmaid's Tale and I was like "Oh this is Gilead. crap!"

KENNEDY:

\*laughing\* Yeah yeah yeah.

MARY:

I know that the more I would dive in either from past episodes or just looking at the world and obviously they really went for it with Point of Light that like *it's there*. Like it's not a fabrication. I mean you even just look at the high council looking at the two episodes that feature Grilka, like anytime you're in the High Council chamber it's a lot of men \*laughs\* that are conducting business and obviously, as we'll talk about what with Grilka overall, just the mere fact that she can't just be like "Oh my husband died. Well I'll just succeed the house" like, the fact that it's not that easy of a switch. But one thing I did want to say specifically about yeah, like what happened. The only information outside of the show I know there's the aftermath series, the comic series- three different volumes of that, where they do have L'Rell interacting with Spock and Pike kind of right after the events of the season 2 finale. So I know that there's some politics going on there, but I know that it did not answer all of those questions for sure about why she is not talked about later.

KENNEDY:

Yeah, I have a theory and I don't even need this theory to be proven correct. Right? \*all laugh\* The theory that the reason why Discovery isn't like- and everything that happens Discovery is never mentioned in canon, and obviously because of you know real life reasons. But you know like for canonical reasons, is because this crew this ship and everybody surrounding it probably went up against some insurmountable odds and didn't make it. Like it's a tragedy, it's overall dazzling beautifully written casted designed tragedy that the Federation just like "We just don't talk about this anymore." They'll talk about it, you might get like a subchapter of it in the academy freshman year. You know what I mean? Because like you say, when when the regime changes things get burnt down. History is written by the victor, and I can just get a real sinking feeling that we're all in love with the show and it's going to be like "Well!" when it's done. Perish the thought.

MARY:

Yeah. No. I think that, you know, with yeah with stories like these we have the opportunity to illuminate what happens in our own history and that there are, exactly, there are so many tragic stories throughout history often pertaining to female leaders and one that I thought about when it came to- I had always had this theory I think even I guess once I knew that L'Rell was going to be the leader. I found that out, you know, near the end of the first season. But even so as a character overall I was always wondering like "Well why isn't she known? Why isn't she referenced later?" outside of the literal technical reasons that we know to be true.

KENNEDY:

Right right. In real life. Yeah sure.

MARY:

But like the fun prequel sort of questions. And I always sort of Hatshepsut who is a female pharaoh who-

KENNEDY:

Whoa whoa whoa whoa \*all laugh\* whoa whoa whoa! First of all, what do you know about Hatshepsut? \*all laugh\* Two, holy crap what do you know Hatshepsut?! Please tell these people- ladies and gentlemen if you don't know about Hatshepsut, Mary Chieffo!

MARY:

\*laughing\* Oh my gosh. Now I'm like \*nervous\* "Uh" Well the thing- there's so many interesting aspects to her rule. One was that I know that she ended up differently from L'Rell, ended up really assuming the male archetype. Like she really has- to my knowledge- I also read an article that was kind of like "what you know about Hatshepsut is all wrong!" and I was like "Nooo don't tell me that." \*Kennedy laughs\* But that she really assumed the *male imagery* of being a pharaoh, and then she *became* the pharaoh because she- because it was like a technicality sort of thing. Kind of ala Grilka, like that it was her son was too young. And I remember reading an article about how then after her death, they don't know exactly who it was but it was some sort

of resentful male that destroyed all of her images and kind of tried to wipe her from history. Not fully successfully! But that was something that I always thought about, whether how much of that is true you know, I'm not sure, but just that idea of what I think we don't even know how often that has happened because we don't have we don't know the history because the history hasn't been written down or articulated or preserved. But unfortunately I think there are a lot of great leaders that are not as heralded because of the history politics.

KENNEDY:

Right. Exactly. Fun fact, Hatshepsut appeared in the Pharaohs beard in public.

MARY:

Aaah yeah.

KENNEDY:

Yeah. That was the thing that like *scandalized*. If there was anything could scandalize Egypt that was it! \*Mary laughs\* The fact that she wasn't appearing as *queen* of Egypt, which a number of powerful women had done before her. She was like "No, I'm *Pharaoh*. Run my beard too." And they were like \*shocked voice\* "*What?*" So she challenged gender norms and all that stuff back then. In the way that Grilka really did a good job of. I think that Grilka is, one of my favorite things watching her arc was the fact that she- well you could tell she *wanted* to do it by herself. She was very impulsive like "Hey, this is going to work. Who killed him? This dude? Guess what? He's my husband now. Now where's my stuff? Where's my land?" and didn't think about any of the impulsive things that go along with it because she knew what she wanted and she went after it. And seeing her, you know, navigate Quark? \*all laugh\* in such a great way "I'm going to let you take your hand off my thigh before I *beat your ass*." \*all laugh\*

SUE:

The thing I'd love so much about Grilka and like, where I see her relate to L'Rell so much in terms of characterisation, is that she is so smart and she knows the system that she is in so well that she knows how to manipulate what's already there to get what she wants.

MARY:

Yes totally. The brek-tal ritual right? That whole- that she was like "Nope I already did it!" like "You tried to outsmart *me* buddy boy. But actually I took that and I used it!"

KENNEDY:

"Look at my notes." \*all laugh\* "You thought I didn't have a file on you? I have a whole file, here it is. By the way tell your mom I said hi." \*all laughing even harder\* I love the fact that Grilka was everything that- the most impactful thing about Grilka was actually not only figured out how to navigate male spaces like we discussed but she also did it while maintaining that archetype of quote unquote Klingon femininity. Right? She wasn't battleworn so she was polished, she was poised, she was coy, she was graceful. I mean Worf, who hates everybody and everything, was

like “Dayuum girl! \*all laugh\* Who is that though? Who is that though? Who is thaaat?” And I think it's great that you utilized her as inspiration. Tell us more about that.

MARY:

Yeah well, I did do a full canon watch of all Klingon-centric episodes once I was cast, and you know I didn't have a script or anything and, you know, you don't have any information for a very long time so I was just like “I will do research! And I will watch things!”

SUE:

Can I? I'm sorry to interrupt you, but I just love that that was such a common thing among your cast. Cuz like, you talk to some of the cast from the 90s and they're like “I never watched Star Trek before” or “Whatever, and I got a job. That's great.” You all were just like “I am going *in!*” I love it.

MARY:

Yeah me too. I am so appreciative of that, that we celebrate our passion and our geekdom. And I think it's the chicken or the egg. I think we were all people that were primed to do that. And then once we realized that the rest of the cast was that way we were like “Oh great! Let's get going!” \*crew laughs\*

KENNEDY:

\*chanting\* One of us! \*all laugh\* One of us!

MARY:

Exactly. It really, definitely. And you know once the casting announcement was made, that was like maybe two months after I had actually been cast I think. Yeah. And then to have that, just on Twitter alone starting to have that welcome from fans, just by the fact that I was going to be a Klingon that nobody knew to what extent or in any way. And so that also fueled my fire as I was, you know, I was starting to watch all these episodes so it just, you know, to realize that that community was so strong motivated me to keep going. But yeah. So I was watching all the Klingon-centric episodes. And I went chronologically timeline-wise so I, you know, I had seen various episodes in the past from various shows but this was like I just wanted to go chronologically. So I got to the bulk of Deep Space Nine, which obviously that's where we get a huge bulk of the Klingon history and that was right around the time we were starting rehearsals that January 2017 before we started doing the whole thing. And so I vividly remember being up in Toronto and being in the thick of Deep Space Nine. And I got *really* caught up in all of Deep Space Nine. So I kind of watched all the episodes, even ones that didn't feature Klingons. But I remember when-

KENNEDY:

‘Cause Deep Space Nine.

MARY:

Yes. Precisely. It's so funny because actually after I was watching Par'mach I, you know it starts to play the next episode. And I was like "Ah well..." you know? I just started getting psyched, and that was I believe that was- yeah that's the episode with. Oh my gosh why can't I think of it? Sisko's son! Why has his name suddenly slipped my mind.

WHOLE CREW AT ONCE:

Jake.

MARY:

Jake! \* laughing\* The simplest name in all of Star Trek. \*laughs\* But with Jake going down and really seeing the realities of warfare and like I just think that the show really illuminates a lot of great stuff about that. But anyway! Klingons! Grilka! But when I got to Grilka's episode it was right around the time we were really starting to film and I was like "Oh my gosh, this is a real patriarchy." Like that had been clear in the episodes I'd seen prior, but just that her story it was so clear that that was what was preventing her from claiming this house that was rightfully hers. Like you know in my mind I was like "Well, how can this powerful amazing woman who also" that entrance, I forgot because I hadn't watched the episode in a while. Like with the hood and the- it's just very well done!

KENNEDY:

If nothing else Klingon women *know* how to make an entrance.

MARY:

Totally!

KENNEDY:

When Sirella stepped off of that shuttle onto Deep Space Nine I about pooped myself too. \*all laugh\* Okay! That's what we're doing today ladies? Okay.

MARY:

Yeah, it's very true. We know to make our entrances. \*all laugh\* But that was what really stuck with me particularly with that first episode, House of Quark, that to see her be you know she's just \*stammers\*there and

KENNEDY:

She's glorious!

MARY:

Yeah. And Mary Kay Adams who plays her does just such a brilliant job of having that she has a lot I feel going on underneath. She has that femininity and that sensitivity but also just like goes for it and I remember reading an interview with her talking about

KENNEDY:

I was just about to say the same thing!

MARY:

Yeah!

KENNEDY:

You go first! You go first.

MARY:

\*laughing\* Yeah yeah I love it! Just yeah, how liberated she felt and the confines of you know the type of roles that she normally had to play were just completely gone, and she was able to just be her full self. \*laughs\*

KENNEDY:

Yeah. She said that so much of her career was spent like having to dial down and really emote more than express in her performances, and she said for the first time she finally got a chance to not worry about what her face looked like as she was speaking. I was like "Oh my God!" Those are the things that I think that men fail to realize is that those are extra little micro pressures placed on us no matter Klingon or human apparently. Yeah and I mean it's just, you know, existing in these spaces. Like they will have to think about how much space they take up when they sit next to somebody, they don't have to think about, you know, if my mouth is moving in a way that is not aggressive or whatever \*Mary laughs\* it's just easier for you to digest and you can just listen to what it's saying rather than what it looks like as it's saying it. Like come on. And I just really appreciated her input on that.

MARY:

Yeah and I agree and having then had the experience with L'Rell, I definitely found that to be true. and something I now say is "Yes.OK that's so great. That as a Klingon as an alien I was able to be my full self. Now let's just make sure that that can be true for human female characters as well." \*laughs\*

KENNEDY:

I mean raised a cool point in your notes here. Grilka was such a strong presence from the door right? How did she get reduced? I mean we know why right? Because it was to facilitate Worf and Jadzia. Wodzia, as I call it. \*all laugh\* because Jorf isn't as fun. It's just, you know.

SUE:

Not just Wax? \*all laugh\*

MARY:

\*yelling with excitement\* WAX!



SARAH:

Wax!

KENNEDY:

Wax! Oh my God. They're all good. They're all good- see Wax I feel like would encompass Ezri too and we both know that didn't happen that way you know? \*laughter\* But Wax is dope!

MARY:

Oooh my God!

KENNEDY:

But Grilka came back to serve as, you know, a turning point for Jadzia. But they could have, you know, conceivably \*pauses\* Oh no I guess not, no. They had to pick somebody who was super super strong and had already been established as a strong influence to get Worf over his own B.S. and realize that Jadzia was ultimately *they* you know? I don't know if they would have been able to build that type of background and established the influence necessary in the show to make that as impactful. So it sucks that Grilka was the one that they had to bring back and do that too. But I definitely see your point about "Why did she get reduced to a love interest?" She just got out of a toxic relationship you know? \*laughter\* Why's she getting back into this?

MARY:

Yeah I mean, I think part of this idea of a strong female lead. I read a great article, I mean this- well my gosh maybe like 10 years ago now. When did *Edge Of Tomorrow* come out? About 10 years ago I guess. They were talking about Emily Blunt's character, and how she was a successful strong female character in many ways. But still the fact that the *protagonist* was Tom Cruise and so at the end of the day he's the one that has to make the final hero's journey. And so it's not so much that, you know, the excuse can be made if you keep making your protagonist men then of course the women who are just as strong or like, you know, a great second lead they still don't get to make the full journey that the male protagonist does as a consequence of good storytelling. And that was something I actually brought up early on when we were starting to promote *Discovery* in an interview. It was very exciting for me. It was like *TV Guide* or something and I talked about this and they used the clip but I was "Haha!" \*Sue laughs\* but about how the beauty of having Burnham as our lead is that she is the protagonist. And so the story revolves around her. And so I'm grateful to be a part of that narrative and L'Rell did get to have a lot of her own hero's journey within her own Klingon world, even though it was not *the* story of *Discovery*. But the gift of having a black female lead is that all roads point to her that at the end of the day it's her journey and so that her character does not get diminished in the way that we've often seen strong female characters in the past get diminished and- or not even diminished or just stay the same. That they have this amazing intro like they're in the hood or whatever it is and we're like "Whoa whoa they're so cool!" but then they have to be more in service to the protagonist for the storytelling. So that just was brought up again to me as I was watching the two episodes, that I storytelling-wise completely agree, that it needed to serve the

Worf Dax. And as someone who loves Dax that, you know, like she's pretty awesome and she gets to do so many cool Klingon things, so that's super great.

SARAH:

The "all roads pointing to her" part, you have me in tears.

MARY:

\*concerned\* Ooooh! \*laughs\* Well I'm glad? \*all laugh\*

KENNEDY:

The other beautiful part about Burnham is that you get to see it- and this is your point right? People think that a strong female lead, a strong female character is just someone who's a badass. Right? Someone who can fight all the fights, and win all the wars, and survive right? It does not leave room for these characters to have depth, to have layers, and complexity, to possess polarizing points of view at the same time. Right? Burnham is a criminal. I think they, you know, they threw the book at sis a little hard but \*all laugh\* Yeah, I think that was a little *reckless*. I don't think she should have been court martialed and imprisoned for her *whole life* especially considering the fact that she wasn't wrong. Yes she disobeyed orders, and does deserve reprimand for that. Sure. But don't sit here to tell me that she'd- \*pause\* never mind. Let me play fullback because that's a whole-

MARY:

I hear you. \*laughs\*

SUE:

It also brings us back to this question of like "What is strong?" because strong doesn't have to mean just kickass. Strong doesn't have to mean going into battle. Strong it can mean, you know, losing a child and continuing on like Troi. Strong can mean being a single mom like Crusher. Strong can mean like deciding that you are leaving your career to go look for someone that you've lost somewhere out in space and that's Chapel's story that we barely even get. You know, it has so many different connotations but I feel like when we throw around phrases like "strong female character" or "strong lead" it's the only one people think about is kick ass. But like strong, really what we should be saying is well developed, well rounded, and deep.

MARY:

Absolutely. And I found to like from early on as I, you know, was a big theater kid and whatnot. I always talk about I- we did *The Sound Of Music* in eighth grade and I got cast as the baroness. I auditioned for Maria and got cast as the Baroness. And that was a really interesting turning point for me because I ended up loving playing that part. But she is more or less a villain, you know, not the worst villain but she is a character that you know I started realizing "Oh part of the gift that I have to give is that I can take a character like that and give her depth and let her be complex and let the audience have a window into why she makes the choices that she does, whether they're all perfect or not is not the question, because perfection is impossible for men

and women. But certainly with a character like L'Rell, and I've just been lucky that I've been given the opportunity to play characters like her where a lot of her actions can be one thing and- tying back into, \*laughs\* well done Mary, but tying back into the Klingon culture, something I noted so much in people's reaction to her journey was they were viewing her on a very human standard level. That they were saying "Well she shouldn't do that." But she also has never been a part of the Federation or the human world and doesn't know the types of systems that they have in place, or moral codes that they have. And has only learned about them through whatever Klingon history books they have about the Federation, which I'm sure are *pretty biased*.

KENNEDY:

If at all.

MARY:

\*laughs\* Yeah! If at all.

SUE:

And that all that's a huge Star Trek issue as well, is the Federation judging other cultures by Federation standards.

MARY:

Absolutely. And I think that that's something that really had always resonated with me. But then certainly- I have a joke with David Benjamin Tomlinson who now he plays Linus in the second season but he was a Klingon in the first season for a few episodes. And in the very first episode we were so like "Yeah the Klingon culture!" we had these great conversations in rehearsal about how, you know, we were this culture that just- we knew the Federation's reputation of, yeah what did I- what does T'Kuvma say? "The universal homogenization and assimilation." Like we were so afraid of *that* because we knew that it would lead to us being a different version if not a worse version in our eyes of our culture. But we were so *in that* then you watch the show and we were like "Oh right! This story's about the Federation not the Klingons" \*all laugh\* like all these things- which I mean obviously the goal was to show both sides and to show that we were not exactly what the Federation thought we were and vice versa. But it's still at the end of the day Star Trek ultimately does lead from a Federation perspective because it's what we identify with the most as humans. But I do think that allowing our female and male characters, obviously, we get that more with male characters already, letting them be flawed or letting them make poor choices and letting them have depth and vulnerability and the ability to make mistakes and then you know realize them, and try to make up for them which I think was as I mentioned before the guilt that L'Rell feels about so much of what she did to Voq Tyler is a huge fueling point, and isn't something that actually bogs her down as a character. It actually pushes her to be a better leader and a better ally. And I think that's one of my favorite qualities about her is that she doesn't revert to cruel anger, that she and Burnham are actually able to look each other in the eye and understand that their heartbreak can actually bring about peace

as opposed to more conflict. So that's a lot of different thoughts. \*laughs\* That just came out of my mouth.

KENNEDY:

But that's what goes along to having really well written characters, is to have *room* for these thoughts for these- the complexity of these emotions, to take up space, to be fleshed out, and to call on maybe just maybe there needs to be a Klingon-centric show. \*all laugh\* Who knows?

MARY:

I would not be upset!

SARAH:

Talking about vulnerability, one of my favorite things about Grilka was that you could see on her face that she was scared. There was fear there, but she was also determined to do what she had to do anyways. And I think that made her a lot more interesting than, you know, a male Klingon who was just too drunk to realize you need to be scared of anything.

MARY:

Yeah. Oh yeah. And Kozak, I thought, was such a great example of where a lot of the men in the Empire ended up at this point in the timeline as well. That there's a lot of drunken squandering of wealth and, you know, that they are not upholding true Klingon honor. That everyone's trying to define what honor is and are reaching for it but often not succeeding \*laughs\* certainly on the male side, and Grilka still even though he was a mess she still didn't get to just take charge automatically.

SARAH:

I think she's one of the bravest Klingon we've seen, because she was up against more than any of the rest of them.

KENNEDY:

I agree. To your point Sirella who is also strong, complex, all those things. Her strength laid in playing by the rules of that system. Because Martok was admittedly, you know, as far as their society's concerned probably, you know, a catch right? For lack of a better term. But Martok knew that she was way out of his league. You know what I mean? \*laughter\* I think it's sweet that he treated her as such, because I feel like that probably smoothed over a whole lot of arguments in their house. But my point is Sirella played by the rules of the system and was able to advance thoroughly by that. Whereas Grilka was able to like we have been saying, you know, hold on to herself, hold on to her integrity but also challenging the boundaries that prevent her from fully realizing that integrity too in the way that L'Rell did and the way that K'Eylehr did. like apparently just being a completely thorough John is a Klingon female trait. So I just- it just boggles me that they are trusted with the responsibility of maintaining their household maintaining their properties maintaining, you know, their economic status but they don't have any representation in the spaces that decide what those things are. Like what is this taxation without representation? Almost. So it just really begs to reason like, it serves as a parallel right?

Like most things Trek. Whenever you have a domineering force that encompasses space for another domineering force. Is there room for both domineering forces to be forceful and \*laughs\* domineering without losing their own integrity? I think yes but in their example apparently they're still working on it. Who knows? You know, when you think about the Duras sisters and Valkris, characters who you know. Also I love the fact that you brought up Valkris Mary. I was like "OK so she's done homework!"

MARY:

Also have fun like a trivia fact is that L'Rell's name originally was Valkris, but with a Y, and then they changed it. Like when the first script that I got my character's name was Valkrys as an homage to Valkris. So that was how I first got to know her. But I think they thought it was just too much of a parallel that would just then be confusing. But anyway. \*laughs\*

SUE:

Did we just get a Memory Alpha citation?

MARY:

Ooooh! I love it!

SARAH:

Another thing that really struck me about Grilka and Sirella was that the way Worf and Martok looked at them as all they're bold, they're magnificent, they're these wonderful archetypes of Klingon women. Worf and Martok probably felt like they were doing a really good thing, but at the same time it really limited them. So Sirella would never have any power outside of her house if she played the good Klingon wife, which she enjoys as a lifestyle. But because Grilka has stepped outside of it, she has real power.

SUE:

Can I just though, real quick, with Worf and like the ladies he's into right? We've got L'Rell and- I'm sorry wow! We've got *K'Ehleyr* and Grilka and Jadzia who are all like the same kind of type really, but then you've also got Troi.

KENNEDY:

Yeah yeah yeah.

SUE:

And I think it's just it's really interesting to me because if you look at like what attracts Worf to someone, it seems like he is seeing that strength in Troi that a lot of people don't see. Fans and in universe. And like I think that you can say what you want about whether like that was a good idea or bad idea for that relationship, because they were *clearly* building up to the conflict in the finale of Next Gen but like \*pauses\* it's- I think it's worth thinking about like, what is it about Deanna that is drawing Worf in? When we're used to seeing him being attracted to warrior women quote unquote.

KENNEDY:

Right. So my theory about that is that Deanna was not only a crew member right? So he respected her professionally and, you know, in terms of the fleet. But I also think because she bonded with Alexander so well and he recognized the bond that they had, I think he respects her first and foremost emotionally. And I feel like Worf has- and I'm sure she within her counselor's status definitely provided the space to be vulnerable if he were to ever feel the need to show that. But I feel like Diana, Diana? I am sorry I just finished watching Wonder Woman.  
\*all laugh\* *Deanna*

MARY:

Love it! Oh my gosh. Everything about you. Love it.

KENNEDY:

\*excited\* Oh my gosh Mary! Stop it! \*all laugh/normal voice\* I think what he saw most about Deanna and why their relationship, as cute as it was, was never going to be long lived was the fact that she provided for him that *softness* emotionally that he never thought to seek from anybody else. Because he typically liked warrior women. To him I mean, Deanna was kind of like "You know that's cute and all, but you could put your bat'leth down here. Have a seat if you need to." And I think it reminded him of his mother, his adopted mother. I'm sure having a human mom showed him a level of softness, a level of sensitivity that he would never have gotten anywhere else. So I'm pretty sure that like, it was like a mommy thing. Like "Oh look, it's mom! I'm safe here and comfortable here!" But we all knew that that wasn't gonna work \*Sarah laughs\* because Worf right? Worf likes unobtainable, strong, powerful women.

MARY:

Yeah. And interesting to note that Grilka is the only full Klingon woman that, you know K'Eylehr is half. And Dax is Dax. \*laughs\* And like I- while they do- I do, yes I agree, that those three women archetypally definitely fit that strong energy and intelligence and all that in a more typical way. You know that was part of why I gravitated towards Grilka overall was I just find it interesting looking at the difference between the full Klingon women and partially Klingon women. Like throughout the storytelling and how they are portrayed similarly and differently. And obviously I think duality is a *huge*, you know, overarching theme in all of Trek and you see that-

SUE:

*Especially* Discovery season one.

MARY:

Yes yes yes definitely! That was definitely. Mirror was the theme, among many. But yeah I think that you can look at any character, like it's more clear with a character like Spock, but then obviously like we're saying with Worf. That he's Klingon raised by humans or, you know, just the

list goes on and on. And as we were talking about with L'Rell as well coming from two different houses. Like I think that's something that as humans we grapple with in various ways. Again sometimes more clearly to us in our upbringing, but then I think like inner conflict about who we are based-off of how we feel as individuals, and then how society views us, is just something that we all deal with in different ways. And I think the more, this is now me just getting philosophical, but I think-

KENNEDY:

No, go! \*Mary laughs\* Go go go!

MARY:

Yes! The more that as humans we recognize our own journeys, the more we will be able to recognize the journeys of others and be empathetic towards them and be, you know, the only way we're going to improve our society is by looking outward. But you can't fully look outward if you haven't taken the time to look inward. And I hope that, you know- it's obviously a huge struggle for anyone because we, again, are individuals within a society. As is clear with someone like L'Rell who has a very specific way of being in journey. I liked that she was not a typical Klingon and in many ways but she still exists within this world and has been defined by it. So it takes- I always say I do feel that she is a true leader because it takes that sort of individual who can recognize their own struggles and be able to look and- I think I might have mentioned this also on my last Women At Warp when I was talking about, but a line that was unfortunately cut between Burnham and L'Rell when she gave me the detonator was Georgiou like "Why would you give this to your enemy?" And Burnham says "Today she is not my enemy." And then after Tyler speaks to me and that's when I say "But I'm no one." And then Tyler's like "No, you can do it." And I'm like "Oh!" \*all laugh\* when he speaks to me and I'm like "Oh! Okay Voqs not completely gone! Shit." But I then said back to her in Klingon "Today you are not my enemy." And I think that that's there energetically between the two of us, certainly the way in which Sonequa and I adore and respect each other. We were pushing for it. *That* was for sure. But I felt that, you know, symbolically that to me was a very Trek moment, in what the potential of like "You know what, today I'm going to see this person, this entity, this other as the same." I keep thinking about the Roddenberry quote that's been circulating a lot recently of "Delighting in differences" and to me delighting, celebrating that it's not about saying that we're all the same, neutral, whatever. How boring would that be? And to your point about writers rooms and, you know, making sure the producers- like we *need* to have a fully diverse group of humans coming together. Otherwise we are- our stories are never going to be as good as they could be if we don't allow for true inclusion of all voices and all perspectives. We are just not going to- we're just not going to get as much interesting storytelling. It's just it's, you know, if we keep telling the same hero's journey over and over again it will be fun and entertaining and even if we- I really have become impassioned about the representation behind the scenes because you can put a bunch of people onscreen, but if it's still a bunch of cis, white, straight, males telling the story you're still going to get-

KENNEDY:

JOIN US! \*all laugh\* Oh my god, just the *mention* of that, I was like “Oh God, again” I have become so very particular about the media that I consume right? Growing up on Star Trek, being a fan of it. Like all of this here showed me what, you know, Representative media looks like. So my standard for that is, it's going to be different than most folks. I just can't- like I *cannot*- if I don't see either myself or people who don't look like me represented in the product, then it's not for me. Like in any capacity. And me paying patronage, giving it money, paying attention is not going to be beneficial to me or anybody else. Realistically. So representation, Absolutely. One hundred and ten percent matters. And bringing it back to a point that you made earlier Mary, about Grilka being the only one that Worf loved that was Klingon, the fact that we have full blown Klingon women now being visible. Right? Because between K'Ehleyr and B'Elanna really the most range we would see from Klingon women were Klingon women who were half, and it's almost like they had to be watered down to be palatable to be listened to. And that's why I thought L'Rell was so very powerful, just imagery-wise. Grika was powerful, Sirella was powerful because these were women who had not been \*pauses\* whose Klingon-ness was undiluted right? It was just full blown. And that's not to pull like a blood quantum thing into it, but I'd bring it into it because as Worf growing up of a different world, right, because he had adoptive parents who didn't look like him and all of my theories behind why the House of Mogh was systemically pushed out the high council \*mock coughs\* because they were black \*mock coughs\* I feel like Worf probably felt pressured to like K'Eylehr because “She's the only other Klingon on this world that looks like me. Yeah she's feisty and kind of cute, and she's really cute but she doesn't adhere to anything that- we don't have anything in common except the fact that we look like each other.”

SUE:

But you bring up B'Elanna too, but I think the thing to note about the 2 1/2 Klingon women that we've seen is that they both resent their Klingon sides. B'Elanna especially! Like K'Eylehr is like “I'm not into this B.S. I'm gonna do my own thing.” But B'Elanna like anything she doesn't like about herself, she attributes to the part of her that is Klingon. And it's just like it's  
It's-

KENNEDY:

Self-hatred.

SUE:

Heartbreaking.

KENNEDY:

Yeah it's self-hatred. They grew up in societies that told them that an element of themselves was not good enough because of some B.S. You know superficial reason. But in particular when it comes to Worf. Like, yeah he loved K'Ehleyr, I just feel like almost cause she looked like him and because he didn't have anybody else. And seeing Grilka show him-

SUE:



She also didn't see him as *less than*. Because she didn't care about what the Klingons said. So like he wasn't an untouchable to her. Because she didn't care about their honor.

KENNEDY:

Right. And proving to himself that he could get Grilka, I feel like Worf also figured \*Worf voice\* "Hey I can prove this to the council too!" And then was violently reminded like "No you made this decision. Like, sit down somewhere." So the parallel can be drawn to somebody who comes from a background religiously, ethnically, culturally that doesn't match the environment that they're in having to learn all of the methods that enable you to navigate those spaces safely and then when you're suddenly met with another representative of your culture you're like "Oh snap! We should be friends! Should we be friends? Is me being friends with you reflective of us as a culture or us as individuals? Will they start to separate us if we start getting, you know, too chummy-chummy? Are you going to be infringing upon my space?" Because Worf's worked so hard to get here. So it brings up other elements there that I feel like are parallels for everyday life too. I know Worf was like "Wow she bad, but she's for real." \*all laugh\* And Dax I think was his resistance- his resistance? His reluctant resistance \*laughs\* to Dax even though she had so many elements of the culture that he loved she still wasn't Klingon. And that continued to f with him until she smacked some sense into him I guess. I just think it's interesting how there are so many elements of the patriarchy both in human life and in Klingon life that prevent people's potentials from being fully realized.

MARY:

One thing that that's bringing up for me as well is it, even tying back to like Day Of The Dove which is really illuminating the way propaganda makes us think we know a culture that is not ours. And I think that, yeah, Worf is not the greatest example of- he has an *idea* of what his heritage is. I mean just, everything that you were saying, it's just kind of oh it's all coming together in my mind. But the way in which we can have an idea of where we come from or what our background is based off of the current society we're in. And it's a way of, you know, so much of Worf's Journey *is* reclaiming that Klingon self. And it's just it's a constant struggle for him in a lot of different ways and I just, you know, we get to see that so much with him because he is in so many episodes \*laughs\* and there are just like a lot of moments where that happens. But I think that's another really interesting theme of "What are your preconceived notions of other cultures and places or species in this case based off of?" The literature we've read, or the education we've had, or the history that has been written, or not written, and then the actual reality of who they are.

KENNEDY:

Powerful stuff yo.

SUE:

So I think it is time to ask if there are final thoughts from the group.

SARAH:

Yeah. I just want to give a shout-out to the costume designer who gave all the Klingon women we saw such different costumes that reflected their personalities. Because like Sirella just looked like a queen.

KENNEDY:

Just jewel tones! Just emeralds, and amethyst, and ruby. Just glorious!

SARAH:

Yeah, and then you had Grilka who was wearing the full length Klingon gown but she was still clearly there to do business. You know I just thought they did a great job of showing their personalities through the costumes.

MARY:

Yeah totally. I love that when she hands Quark, this is just the quote, but when she gives him the.. whatever- the shawl- not a shawl \*laughs\* but a thing to wear. She's like "Put this on." He's like "Why?" "Because if you don't I will kill you." \*laughter\* I just- her delivery on it! Everything was just \*finger kiss\* beautiful.

SUE:

All right. I think we are at the point where we have to wrap up for today as much as I think we would all like to keep going. Mary is there anything that you are like, you want to promote or to tell people that you're up to at this point?

MARY:

Oh yeah. Well I will- I'm glad this came up because I am, I don't know to what extent, but I will be a part of the Virtual Trek Con as well. So I can't tell you in what capacity or where, but if you're looking on that stuff I'll be a part of that. But I'm trying to think of actually any anything else coming up. Most of what I've been working on is kind of still just percolating creative projects that will hopefully \*laughs\* come to fruition at some point but I am trying to, you know, say yes to as many you know panels as possible and just be able to be present with everyone online because that's what we have right now. But yeah.

SUE:

And in case anyone listening is not following you.

MARY:

Yes! I am Marythechief on Twitter and Instagram.

SUE:

Awesome. Kennedy, where can people find you on the Internet?

KENNEDY:

Wow. Well, for now you can still find me on Black Tribbles. You can find us on our YouTube page, you can find us on Instagram, Twitter, SoundCloud, iTunes, all that fun stuff. Get into the

Tribble-y goodness. You can also find me personally @thatMikeychick on AIG and Twitter. That's Mikey with no C, forewarning I am hella woke. So there's going to be a lot of activist stuff on my page. You're welcome!

SUE:

And Sarah?

SARAH:

Best way to reach me is through my fanzine Star Trek quarterly which you can find on Facebook. It's by Trekkies for Trekkies and I'm always accepting submissions. Just send me something that shows your love of Star Trek.

SUE:

And I'm Sue, you can find me on Twitter @Spaltor. That's S P A L T O R. To learn more about our show or contact us visit [WomenatWarp.com](http://WomenatWarp.com) or find us on Facebook, Twitter, or Instagram @womenatwarp. You can also shoot us an email at [Crew@womenatwarp.com](mailto:Crew@womenatwarp.com) and for more from the Roddenberry podcast network visit [podcasts.Roddenberry.com](http://podcasts.Roddenberry.com). Thanks so much for joining us!