

Women at Warp Episode 238: Disco Never Dies (Discovery Season 5)

[Women at Warp theme]

Kennedy: Greetings and welcome to Women at Warp, a Star Trek Podcast. Join us on our continuing mission to explore intersectional diversity infinite combinations. My name is Kennedy. And thanks for tuning in. With me today are Sue.

Sue: Hello.

Kennedy: And joining us, we have esteemed special guests, Marisol.

Marisol: Hello.

Kennedy: And the one and only, Anna Rozay.

Anna Rozay: Hi.

Kennedy: All right. We're super excited. But before we get into our main topic, which I know everyone's excited about, it's got everybody talking, but we got to get some business done first.

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Now, [laughs] I can't believe we're talking about Season 5 being the end of *Discovery*. Sue and I didn't want to just hog all of this glory to ourselves. We invited some good folks to join us. I'm going to start with Marisol. Tell us a little bit about yourself, and a brief history of yourself and *Star Trek*.

Marisol: Oh, my, that's a wide question. But okay, I'll do my best. So, right now, I'm a graduate student counselor. I practice mental health counseling virtually in the Washington State area. My history with *Star Trek*, my introduction was *The Next Generation*.

When I was a young kid, and I used to watch it with my dad and since my dad was in and out and traveled in and out a lot, I just remember it as being how we bonded, and it's also how I got into science, and philosophy and things like that. So, when I became an adult, the rewatch just became absolutely necessary. And from there, it was a rabbit hole. I think every adult Star Trekkie has gotten pulled into it.

Kennedy: Yeah. It truly is the gift that keeps on giving-

[laughter]

Kennedy: -decades and generations after the fact.

Marisol: Mm-hmm. Indeed.

Kennedy: Also joining us today, we have the one and only, Lieutenant Commander Anna Rozay.

Anna Rozay: Hi.

Kennedy: Tell us a little bit about yourself and your history with *Star Trek*.

Anna Rozay: So, I am a drag cosplayer. I have recently been focusing a lot on cosplaying Trek characters, specifically, Janeway. So, you might have seen that out there. I came into *Star Trek* at a very early age. It has always been a part of me. I watched *Voyager* growing up with my mom, so it was like our quality time, like Marisol. It's always just been there and my escape, and now I'm using it to create art. And I love it.

Kennedy: That's beautiful. If you all haven't seen Anna Rozay's Janeway, you have not lived.

[laughter]

You might have had a nice life, but it will change irrevocably once watching it.

Anna Rozay: Hmm. Thank you.

Kennedy: Speaking of lives being changed irrevocably.

Sue: [laughs] Very nice.

Kennedy: You like that? It was smooth, [laughs] but also it was smooth because it came from a genuine place. I don't believe we're going to have to talk about the series finale of *Star Trek: Discovery*.

So, I don't even have words like, what a roller coaster. I want to focus on just Season 5 first before we reflect on the entire series. So, first thing out the gate, it was a wham, bam, thank you, ma'am. Everything from Bonnie and Clyde in space through mock and lol, mock and lol--

[laughter]

Kennedy: -to Indiana Jones in space, and following the clue trail of the ever elusive progenitors. Progenitors? Progenitors? Progenitory?

[laughter]

Kennedy: Yeah, those folks were doing things and leaving notes for everybody. What a fun little thank you note to the combined creative effort that is *Star Trek* up until this point. We're pulling threads from *Next Generation*, we're pulling threads from *TOS*, we're pulling threads from *Enterprise*. I don't want to ever hear anybody say that this show was non-canonical ever again. I don't want to hear it. I don't want to hear it. What are some of your thoughts? Sue, we'll start with you, as far as what you gleaned from Season 5.

Sue: I think it's really neat that they took a *Next Gen* episode that you don't really hear people talking about a lot, and turned it into the thread for this entire season. We know that this, when they were initially filming, they did not know this was going to be the final season. And to me, I think that's evident.

I feel like Season 4 had a little more gravitas to it than this one. Maybe that's just my own perception of this season. And then they went back to do the reshoots, and the look back and the future scenes. Part of it, to me, felt forced, but mostly in a way of like, "The show deserved better."

Anna Rozay: Mm-hmm.

Kennedy: It deserved that 6th season.

Sue: Mm-hmm.

Anna Rozay: Very much.

Kennedy: There's reasons for all of that, Sue. I feel like you're right on the money. Marisol, what did you glean from Season 5, just like a high level before we get into it?

Marisol: I felt like, like Sue said, you can tell that they didn't know that this was the last season when they started filming, because there was so many open storylines that they opened up in the beginning. And then towards the end, you can see where they started trying to wrap everything up in a bow. Like, everything started getting wrapped up in a bow and sent off neatly. So, it just felt forced as well. There were parts of it I loved, obviously, but that felt forced.

Kennedy: And Anna, were you in the same basket as the rest of us feeling like it felt a bit shoehorned in or do you have a--?

Anna Rozay: Oh, for sure, for sure. But that being said, I think what they got and the resources and the time that they had to culminate it, it worked a lot more than I anticipated. I think the glaring issue for a lot of us and people who actually like the show have said online is, the biggest thing that signals that they didn't know, this was going to be the end is a lot of the actors were just missing.

Doug Jones was off doing promo for *Hocus Pocus 2*, which it just feels so wrong at this point [laughs]. Our two favorite *Bridge* ladies, Detmer and Owosekun, they were also missing. Even though they wrote in an excuse, it still was like, "Dang." This is not to knock any of the new *Bridge* actors, because they were all great. I actually really enjoyed them and they made me miss Detmer and Owosekun a lot less. So, it's like you give and you take.

Kennedy: Yeah. And then there was also little nods for the *Bridge* crew as well, like, Lieutenant Jameson at ops was definitely a clear nod to Dr. Mae Jemison, the first black astronaut in this country, in the world. So, I felt like that was a nice little nod to it. But yeah, I'm forced to agree of one of our biggest criticisms is that we all agree with each other too much. Sorry, we all make good points.

[laughter]

Anna Rozay: Hive mind.

Kennedy: Sorry, we all make good points. I don't know what to tell you. Calls an echo chamber, but I agree, very evident that they didn't know this was going to be the final season until I would say, "Hmm, I don't know." I think I felt it most shift when they were on Trill and Culber got possessed by Jinaal. I feel like Wilson Cruz was putting his whole foot in that performance just to let you know [laughs] what you're missing when you end this series, like, "This will never happen again."

Sue: No, I'm pretty sure it was completely filmed.

Anna Rozay: Yeah.

Sue: And then they announced that it was canceled, or ending or however you want to phrase it and they went back and did the reshoots.

Marisol: Why does that hurt some more?

Kennedy: Just things so hard [laughs]. Especially, because this season did such a good job of flipping silent middle fingers off to the haters in the comments.

Anna Rozay: Yeah.

Kennedy: Anybody who was a critic of this series who magically appreciated characters like Vance or Rayner, I don't want to hear it. You just don't like seeing women do that kind of stuff. Rayner was doing almost word for word, the type of talkback that Michael was giving since a one, day one.

Anna Rozay: Thank you.

Kennedy: I don't want to hear it anymore. At this point, this is the litmus test. You know, those older black ladies who are pissed off at every con they go to even though they're clearly having a good time, because they still feel slighted by what happened to Sisko and them on *Deep Space Nine*?

If any *DS9* will talk to them about it, that's how I feel about *Discovery* at this point. Because what are you going to say to me? What are you going to say to me? This show has followed every single blueprint that has been laid down by Captains of Yor and acknowledged it, honored it and built upon it to the point where I don't know how anyone can feel excluded in this story when you consider the whole arc, especially when you consider this season. You know what I'm saying? Is am I like one of those crazy, obsessed super fans who can see no wrong admits? Obviously, there's criticisms, right?

Anna Rozay: Right.

Kennedy: But it just feels very plain. I don't know how else-- What are they going to do? Spoon feed it to us? If this was a bowl of Roddenberrios.

[laughter]

Kennedy: Like, what else are they going to do? Come to everybody's house and manually spoon feed all of us till we get it? Where do we go from here?

Marisol: Well, it also felt like they were using that ending to remind, like you said, the haters in the comments of what *Star Trek* was conceived about. It was always about infinite diversity and infinite combinations. There's even a part in one of those scenes where she's with the progenitor, she was like, "You just take your hands off the console." And she goes, "Oh, is it that simple?" She was like, "The important things often are." It's literally directly saying, "Screw me on." [laughs] This is how simple it is. This is what it's about.

Anna Rozay: I've come to the conclusion that people who have the criticism that *Discovery* is overly emotional just do not like characters that have emotional intelligence. These are the fans that would rather see ships pew pewing at each other until the cows come home than actually deal with these characters trauma. Because let's think about old *Trek*, even 90s

Trek. These people will go through harrowing experiences and then be back on the job the next day.

At least in *Discovery*, sometimes it doesn't happen at the best time. I will agree with that, because like in this season, they were in the Breen ship trying to have a reconciled, and I'm like, "Michael and Book, calm that down right now, please."

Marisol: He was like, "Come here. Please come here"

Anna Rozay: We got a mission. But when it is at the appropriate time, I think it is *Discovery's* calling card that we need to talk about what is hurting us inside and out. When I see the criticisms about that, I'm just like, "Okay, well, clearly, you need to go to therapy, or you need to have an outlet for your emotions, because you don't know how to communicate your feelings because you're so repressed." When you see that happening on the screen, you don't know how to absorb that and relate to that, because you don't live that life. But that's not the show's problem. That's your problem.

Sue: The only emotions that people complain about are tears.

Anna Rozay: Yes.

Marisol: Yes.

Sue: Anger is okay, happiness is okay, fun is okay. It's fun and emotion, insubordination, a okay. *TNG* does that all the time. But shed a tear, not okay. No, that's not how things work.

Anna Rozay: It's not lost on me that most of the detractors of *Discovery* are men who are clearly not in touch with themselves. [laughs] That's a whole another societal issue but back to the show.

Sue: [laughs]

Kennedy: *Star Trek* has always been a mirror for what could go right with society and what is currently going horribly wrong.

Anna Rozay: [laughs]

Kennedy: Like you say, it's very telling that who is upset with this.

Marisol: And what they're upset with?

Sue: It's also telling and disappointing that of this new era of *Star Trek*, the one show that has not been canceled is the one with three white leads. Let's be real.

Anna Rozay: Kennedy and I have said that so much.

Sue: Is it a coincidence?

Marisol: No.

Sue: I don't know, but it's-- Interesting is the nicest word I can use.

Marisol: Not only that, three white leads, and episodic and nostalgic plotlines that don't go deep, that don't do anything to try and change the-- Anna Rozay was talking about how these people don't have good emotional intelligence and good models of how to express

their emotions. So, they see crying on screen and they get all upset. Well, *Discovery* was trying to change that paradigm by displaying healthy models of emotional processing. Like you said, maybe not during a Breen shootout, but they was doing it.

Kennedy: He really was like, “Yo, we about to die. Hey, let me holler at you for a second.”

Sue: I love *Strange New Worlds*. But the risks that it is praised for are musical episodes and cartoon crossovers.

Marisol: For real.

Anna Rozay: Yes.

Sue: Not the sociopolitical commentary that other iterations of *Star Trek* have been praised for.

Anna Rozay: Yup. They take corporate risk. You know what I mean?

Sue: Yes.

Marisol: It's calculated.

Anna Rozay: Yes. It's like, “We're going to take risks with RIP. We're not going to take risk with storytelling and making you think.”

Kennedy: We are not going to push the boundaries of social consciousness as we know it, the way we have been for the past five decades, “Nah, nah. We're going to spoon feed you some Roddenberrios. Here you go.”

[laughter]

Kennedy: These tastes like pancakes. [Sue laughs]

Anna Rozay: I feel, and not to get too much on *Strange New Worlds*, because I do enjoy that show when it's good. But I feel, to piggyback off of what Sue said is that when they do try to approach deeper stories, it always feels like the writers got nervous, and they pull back and the episode just ends. And I'm like, “Okay.”

I think it was the episode in Season 2 with Dr. M'Benga and the Klingon, and there was a lot of interesting things that happened in that episode. But then I still felt like, “We need a follow up.”

Marisol: Right.

Anna Rozay: What's what?

Marisol: I'm not even going to lie. I had to watch that episode twice, because the first part was really interesting, but the last part where it just lost me, and I literally fell asleep.

Anna Rozay: [laughs]

Marisol: I was out cold. My husband was like, “You fell asleep.” I was like, “Ah I needed it, I guess.” [Anna Rozay laughs]

Sue: But on comparing that to *Discovery*, we've got multiple risks and new things for *Star Trek*. We've got this serialized storytelling in a completely new way. We are focusing really on one character, which not a *Bridge* crew. We're focusing on Michael. And yeah, we get to know some of the other characters, but not in the same way.

Anna Rozay: It's not about them.

Sue: It's just a huge departure from how *Star Trek* has been made that I don't want to say people weren't ready for it, but it didn't fit the box.

Anna Rozay: A lot of old heads, a lot of old fans, when something is presented to them and it doesn't fit that box, it's rejected. That's sad because I'm not going to sit here and say the show is perfect, because I think we all agree that it's not. But overall, there's so much more good than bad in *Discovery*, and they're missing out. I made a tweet the other day, and I'm saying, "The girls who get it, get it. And the girls who don't will be writing think pieces in 30 years about how underappreciated it was."

[laughter]

Because they did the same with *TNG*, they did the same with *DS9* and definitely with *Voyager*. But now all of those shows are so beloved in secondhand streaming, because now people have progressed to the point where now they can get it, now they understand what these shows are saying, or at least they say they do.

Sue: I said that to someone just the other day that I'm very curious to see how opinions will change on this show over the next 5 to 10 years.

Kennedy: The same thing that happened with *Deep Space Nine* is going to happen to *Discovery*. All these dudes are like, "Oh, I always love Sisko. Everybody didn't like it, but I--" No, you weren't watching it. There were no chat rooms and comments and Reddit forums for you to be talking trash the way you can talk trash now. John Smith 8543268.21, okay?

[laughter]

Sue: There was using that, but it was harder to get to. [laughs].

Kennedy: Yeah. You hated *Deep Space Nine*, just the same. You secretly were rooting for the Cardassians. I don't want to hear it. You were rooting for the Cardassians.

Marisol: For the same reason, they hated *Voyager*. But for similar reasons, it's all about they didn't want us anything other than what they were used to seeing in the captain's chair.

Anna Roxay: Yup.

Kennedy: Period.

Marisol: Like, Janeway, not what they're used to seeing in the captain's chair. Sisko, not what they used to see in the captain's chair. Michael Burnham, not what they're used to seeing in the captain's chair.

Anna Rozay: Not at all. What blows my mind is when people say, "She's so overqualified," it's unrealistic. I'm like, "These people are literally astronauts. Do you not believe that they would have at least two degrees?"

Kennedy: In this country, most jobs require a high school diploma or GED. That is the bare minimum to get work here. These people are astronauts. That is your a one, day one. If you're not an astronaut yet, you can't apply here. Go to astronaut school, and you can come back and apply to Star Fleet, we might have room. But when they talk about overqualified, James Kirk cheated. He cheated. He cheated in school. [Marisol laughs]

Anna Rozay: Oh, my God. Yes.

Kennedy: He cheated with his whole chest. He got caught. He got called out. They made two and a half movies about how he cheated.

Anna Rozay: But he's praised for that.

Kennedy: And so, I just--

Marisol: Because he's a maverick.

Kennedy and Anna Rozay: Right.

Anna Rozay: But so is Michael. But it's not okay for her to be that.

Kennedy: No, because she has to ask for permission. She has to find pendants for two and a half, three seasons before she-- Don't get me started on that. Let's focus. All right, I just want to run down the episode-

[laughter]

Kennedy: -real fast. Episode 1, *Red Directive*. That's where we meet Rayner for the first time. We find out Moll and L'ak, space Bonnie and Clyde and the corn chip method. I would like to state for the record that myself and my crew watched this episode, and all-- [crosstalk]

Anna Rozay: I know we called it the Nacho.

Kennedy: Yes. We all immediately figured out how to save [unintelligible [00:21:04] while Rayner and Burnham were beefing about it. Why were they were beefing? We figured it out. Just saying. So, begins this Indiana Jones *Trek* through space, we've got under the twin moons next, where Saru and Burnham beam down to the Romulan planet and have to deal with some really sturdy technology. [Anna Rozay laughs] I just want to give a shoutout to the Romulan engineers, because the things was banging hundreds of years after the fact.

Sue: Before you move on to the next one, I just want to acknowledge, it was real quick in the episode. But when they beam back up, Burnham makes the comment like, "Let's do our best to put this back because this is a sacred place." I very much appreciated that.

Anna Rozay: That is so *Star Trek*.

Marisol: I did notice that.

Kennedy: We've disturbed enough of it.

Sue: Mm-hmm. Teag.

Anna Rozay: Mm-hmm.

Kennedy: Very anti colonial perspective.

Anna Rozay: Okay.

Marisol: Especially after seeing that Moll and L'ak had defaced it.

Anna Rozay: Right.

Anna Rozay: Because they were too dumb to figure it out.

Kennedy: Oh, no. They were too busy finger banging. Sorry. We got [crosstalk] Because I don't know how else they were supposed to do things, honestly.

Anna Rozay: She was getting that jello shot, honey.

[laughter]

Kennedy: There are two types of people who heard that joke, the people who laughed and cackled like us and the people who gagged like, [makes retching noises].

[laughter]

Anna Rozay: I don't know. Do I want some breath? Maybe, I don't know. You got to be solid though.

Kennedy: I got to see more-- Yeah, you ain't got to be solid all the time, but I do need to know what your face look like.

Anna Rozay: Okay. What am I touching?

[laughter]

Kennedy: Next up, we have *Jinaal*, which is the episode where we go to Trill and Gray and Adira break up, which sucks that they outgrew each other, but also like, "Oh, the babies."

Marisol: I saw that coming of them doing that.

Anna Rozay: Yeah.

Marisol: When they sent off Gray, I was like, "Oop, they going to break up."

Anna Rozay: Mm-hmm. Because there was a point, I feel, in Season 4, Gray was just there, and their storyline had culminated. There wasn't much for them to do, because they weren't really trained in Starfleet. They really didn't have a role on the ship. So, it made sense.

Marisol: From a mental health perspective, it would seem toxic for them to stay together just because that would be the equivalent of what George Lopez and his spouse staying together because she gave up a kidney, even though their relationship was bad.

Anna Rozay: Oh. Yeah, you're right.

Marisol: Yeah. Because blue-- Not blue. I'm sorry.

[laughter]

Sue: Adira?

Anna Rozay: Adira.

Marisol: I'm out here calling them by their governments.

[laughter]

Marisol: Adira took on the symbiote to save the symbiote and the piece of Gray that would live on. So, if that relationship had ran its course and they just stayed together simply for the fact that Adira did that, wouldn't that be count antithetical to Discovery's point?

Kennedy: Yeah, for sure. I'm super glad that they chose to write Adira dwelling more on their ship performance than their relationship.

Anna Rozay: Yes.

Kennedy: I'm glad that Adira was able to grow up on their own, so that when they had that conversation with Gray, it wasn't a one-sided breakup, where Gray's holding their hand like, "Okay, you know, we're both adults. Both of us have literally left the nest, and you can-- Hey, I mean, you're in Starfleet now. [Marisol laughs] Come on. You probably seeing people and doing things other places than-- I'm on the same planet. That would be boring for you." Like, "Chu, you look great. I like your haircut. We should break up."

[laughter]

Marisol: Just slip it in there.

Anna Rozay: Right.

Kennedy: Glad that didn't happen. I mentioned Wilson Cruz's performance as Jinaal. That was something else.

Marisol: Oh, that deep voice.

Anna Rozay: He was great, this whole season. I was really impressed with his acting, this entire season.

Marisol: Mm-hmm.

Kennedy: Yeah. Also in my head canon, Book was looking at him all sideways, because he wasn't allowed to use his psychic abilities and wanted to real bad to figure out-

[laughter]

-what was going on in there. So, yeah. And then at the end of *Jinaal*, Moll, she's such a hater, puts a time buck on poor little Adira.

Anna Rozay: Oh, my God.

Kennedy: And holy smokes, the jumps. I love that they were able to do a clip show.

Sue: [laughs]

Anna Rozay: But good.

Kennedy: The best way. Like, if your clip show doesn't look like Season 5, Episode 4, *Face the Strange*, I don't want to look at it.

Sue: Mm-hmm. Because you can't sit with us.

[laughter]

Kennedy: It was effortless.

Sue: I mean, it is and it's not.

Anna Rozay: Mm-hmm.

Kennedy: It was a clip show in the best way that they're able to go back in it and not actually have to use clips. They can use the same actors, because we were all still here.

Marisol: I liked when Linus was like, "I love your hair."

[laughter]

Marisol: It was like, "How does Linus not--? Linus, where do you think you just saw this person 20 minutes ago? What did they look like?" [laughs]

Anna Rozay: Well, they got those little--They wave a light on it and it grows 20 inches.

Kennedy: I was about to say--

Marisol: This is *Star Trek*. That's why I said replicator. How are we--? What?

[laughter]

I was stuck on that one for a minute. I was like, "How does Linus think--? Because even I don't know. [laughs]

Kennedy: Linus knew that Michael could and had the ability to replicate five, six bundles of hair and program a little bot, a little droid to have her braid, have some help while she braided. She probably did the one and the droid did the rest.

Marisol: You know how I reconciled it to myself in my head canon, like I said to do? So, Linus has that really broad spectrum of vision. I feel like since they were jumping through time, there was some chroniton emission energy radiation leaping off of her. He saw that and was like, "Mm, this is not my Michael. This is a Michael. So. I'm just going to be cool."

Anna Rozay: Maybe.

Sue: I'll buy that.

Marisol: That's how I rationalized it in my head, because he's got that vision. He's got the big old eyes in that vision.

Kennedy: You know what? So, that's what happened.

[laughter]

Kennedy: I don't know what they had in store, but [Anna laughs] that's what happened now. So, *Face the Strange* was the clip show, not a clip show, back and forth, timey-wimey nonsense for those of you keeping up at home with your *Star Trek* bingo cards.

Marisol: It was my favorite.

Anna Rozay: That was a really good one.

Sue: Yeah.

Anna Rozay: The only thing that was glaring was when current Michael had older Michael in her arms and the face replacement was a little funky, but I was like, "You know what? I'm going to let it go."

[laughter]

Anna Rozay: I'm a roll with it.

Kennedy: Yeah. I hoped that they had fixed that, because I get the screeners and I had hoped, because sometimes they're just advanced copies, and then they'll run it through one more time and do some final touches. I hoped that by the time--

Anna Rozay: They were like, "Nah, that's it."

Kennedy: "Eww, we're done. I'm done, you're done, everybody's done."

Marisol: Final season. This is good enough. [laughs]

Sue: I do enjoy that Stamets being disconnected from time keeps coming back.

Anna Rozay: Yes. They didn't forget. Other *Star Treks* would completely forget certain character aspects, and you'd be like, "Wait, plot hole." But they actually remembered. Especially, when you think about the fact that *Discovery* has changed writers and lead writers at least once or twice, so good on them for keeping that up.

Kennedy: Speaking of Stamets, I appreciate us mentioning him, because I loved his arc and it lends to what you all were saying earlier about things being introduced and then wrapped up real tight. He was on the verge of having a whole identity crisis about not feeling needed or useful in this new future. All of that went out the window when they started following the clue trails and everything, and really did not get mentioned until the final episode when Saru was like, "This is not about you." And Stamets was like, "I didn't say-- What? I didn't say it was about me."

[laughter]

Kennedy: "Yeah, I thought you were talking about science. What do you mean? Why are you so loud?"

Anna Rozay: He was like, "Why you call me out?"

Marisol: [laughs]

Sue: Okay. But when he walks through engineering and says, "I'm very grumpy" and nobody pays him any mind, it's so good.

[laughter]

Marisol: I loved it when they were jumping through time every time, and he would say, "I'm very grumpy," and no one asked a question. They were like, "Bye. Just let's go."

Anna Rozay: They just laugh.

Marisol: But it also goes to demonstrate his character arc, how he came from this grumpy little scientist sitting with his mushrooms to being this loving, doting father.

Kennedy: We got on our next episode, one of my least favorite, I think, of this season, *Mirrors*, where we just had to get on the ISS Enterprise.

Anna Rozay: Yeah.

Kennedy: Oh, God, here we go.

Anna Rozay: Saving money.

Kennedy: We'll just use this *Strange New World* set and NBD, no big deal. I also was getting a little sick of book, and his nonsense and just constantly having to hold space for the fact that man lost literally everything that he's ever known and loved and is trying to make it worth with his little cousin and them, I guess.

[laughter]

Kennedy: I guess that's how they're related.

Sue: Okay. Wait, can I ask question?

[laughter]

Anna Rozay: I'm scared.

Sue: So, Moll is his mentor's daughter,-

Anna Rozay: Daughter.

Sue: - who he never actually met.

Kennedy: Right.

Anna Rozay: At the least, oh, yeah.

Marisol: Correct. He just heard stories about her.

Sue: Right. So, how does that make her the closest thing he has to family?

Marisol: Because he looked at that guy like a father.

Kennedy: Yeah, or at least an uncle.

Marisol Anna Rozay: Yeah.

Sue: Yes. But that's the part of it I didn't buy. You're so invested in this person who you have no actual relationship with.

Marisol: All right, this was one of the places where I was like, "This is the reachiest of reachy reaches."

Anna Rozay: Right.

Marisol: Because y'all are taking advantage of the fact that he lost everything when the planet blew up. He's looking for connection and family, because it's important because his species is empathic. And then you're turning that around and using it to bring in this weird villain who can't fight, but y'all are doing these slow-mo fight scenes anyway.

Anna Rozay: Oh, [crosstalk]

Marisol: Oops. Sorry. Didn't mean to-- [laughs].

Kennedy: You're not wrong. I'll say this. I was able to accept her as his little cousin or whatever, because from what we were able to see, the little bit of Kwejian family structures that we saw, it doesn't look like blood relation really matters. So, I'm willing to accept that as a found family type situation.

Sue: But he doesn't know her. [chuckles]

Kennedy: Yeah, but at the same time-- [crosstalk]

Anna Rozay: He was desperate.

Kennedy: Yeah. He was literally nobody. His work uncle, not even his actual uncle, his work uncle had a child.

Sue: Don't tell me he has nobody. Michael is right there.

Marisol: Right. Thank you.

Anna Rozay: They were on the rocks.

Marisol: And what about Grudge? What about Grudge?

Kennedy: Grudge is sick of him.

[laughter]

Kennedy: Grudge is sick of everybody.

[laughter]

Anna Rozay: I think we saw Grudge one time in this whole season.

Kennedy: [laughs]

Marisol: I just don't like that they made her the villain. Like, okay, I can understand and accept your point. And for that matter, and even change my stance on it. Okay, fine. He found family is the big thing on Kwejian, because everyone's connected through the world

route, which means everyone's family. I can accept that. But I don't like that they made her the villain. I just don't like that they did that.

Kennedy: I don't like that she wasn't black. I'm going to say it that way, because the only black Kwejian we've seen is Book and his biological dad that he don't bang with for whatever reason. So, are these the only two black people on Kwejian, or I have questions.

Anna Rozay: Okay. Now I have a question. Was she supposed to be Kwejian? Because I thought they said she was human.

Marisol: She is human.

Anna Rozay: Okay.

Sue: Yeah, she is human.

Kennedy: Okay. All right. Okay, I'm going to fall back then.

Marisol: Yeah, she was human.

Kennedy: Motion rests.

Sue: Yeah.

[laughter]

Marisol: See, look at us all changing our opinions when we hear [laughs] facts.

Anna Rozay: I'm just glad, after off the heels of Season 4, that-- Because I was worried when Book found that connection. I was like, "Here we go." It just makes the galaxy feel really small when they do things like that. And also, the whole relationship with him and Tarka, I felt culminated way before it culminated in the show. I was like, "This is not making sense."

Book, even in his distraught mind, would not be shooting at Michael. Technically, he didn't. But he still took it way too far than I think his character would have really allowed. I was just worried that he was going to get in the way of things, trying to have some connection with her. Thankfully, it did not go down like that, because I was like, "Please, Book, don't make me mad at you twice."

Kennedy: Really? Because I already fooled around on my good sister's job. What? I literally screamed. I was like, "Ah, don't do it."

Sue: I just don't think that relationship changed anything. If that hadn't been there, it would have played out the same, right?

Marisol: Yup. I think so.

Sue: It was unnecessary. [laughs]

Kennedy: I almost feel like, had the dynamic been reversed? If Moll had recognized him and he didn't know who she was and her resenting, then that resentment would have been another--

Anna Rozay: Layer.

Kennedy: Yeah. And it would have given her a little bit of an edge, not that split edge--
[crosstalk]

Sue: That's more believable already to me.

Anna Rozay: Yeah. I think it, because I felt like she was pulling a lot of her punches when in a lot of ways, she should have just killed them in a lot of instances.

Marisol: Oh, my God. So many times.

Anna Rozay: The whole-time bug didn't make sense to me, because it seemed like a method to eventually kill them. But I'm going to give you a chance to save yourself. Like, "Girl, if you wanted to kill them, just attach a bomb to the ship or to one of them-

Sue: Right.

Anna Rozay: -and do it that way." So, I think if they would have reversed it, like you said, and maybe she had some resentment or maybe they used the fact that they were connected through her father, maybe that could have been a reason why she kept pulling her punches, because she had that parasocial connection. I don't know, that would have made more sense, because even in the last episode, I was like, "Why is she not just killing Michael?"

Marisol: Well, L'ak was-- Not L'ak, Mall. I'm never going to get this right.

Anna Rozay: Right.

Marisol: Yeah, I keep wanting to call them. M'ak and Lall, whatever [laughs]. Mall maybe, like, potentially underneath, because they kept showing major points of hesitation when Book would try to reason with her. So, maybe underneath it all, she was also looking for connection because she was like-- The way she was chasing after her relationship with L'ak, she was trying to bring this man back from the dead because he was all she had in the universe, supposedly.

So, she was looking for connection desperately as well. So, at times when she would give in to what Book was saying, it made sense the way they would have the actress playing it and all that.

Anna Rozay: Mm-hmm. That's a good point, especially in that hallway scene where she's trying to escape Discovery. I think that was the one and only time he really got through to her.

Marisol: Yeah, and she came back.

Anna Rozay: Mm-hmm.

Marisol: Of course, she left shortly. [laughs]

Anna Rozay: I was so sick of her.

Kennedy: Sick of her.

Anna Rozay: But I think, I guess, a credit to the actress because she made me hate her.

[laughter]

Marisol: I did hate her. [laughs]

Kennedy: Two things can be true. One's, sorry that L'ak got stabbed in this episode. We're talking about *Mirrors*, but also, that's what you get for going toe to toe with Michael Burnham. I don't know what you thought this was. She has literally fought Klingons in space. I don't know who you thought you was going to get past.

[laughter]

Marisol: Now, let's be honest. Homeboy stabbed himself. We got--

Anna Rozay: He did.

Marisol: We got it on camera.

Anna Rozay: He did. Kind of like that Klingon in the first episode ever.

Marisol: Yeah, we got it on camera. You can't-- [laughs]

Anna Rozay: Don't pull out that the sharp around Michael, because she will make you stab yourself.

Kennedy: You might accidentally on purpose fall on it.

Anna Rozay: Okay. Oops.

Kennedy: Oops. Are you clumsy?

Anna Rozay: Girl, I didn't do it. He did it.

Kennedy: [laughs] Run the tape back.

Anna Rozay: Right.

Kennedy: You want my tricorder or his?

Anna Rozay: Girl, put some jello on it. He'll be all right.

[laughter]

Marisol: Jello on it. Oh, no.

Kennedy: He was, in fact, not all right.

[laughter]

Kennedy: He was not okay. And they ran off. They made off in a war pod.

Anna Rozay: Okay. I don't want to keep stopping. But that was another writing issue for me, because they start the episode when they bored and say, "There are no escape pods, there are no shuttles, and then where did this medical pod come from?" [laughs]

Kennedy: It is a Terran vessel.

Anna Rozay: There, I let it go.

[laughter]

Kennedy: That's the only thing I can think of to justify it, honestly. Because you're right. What is wrong with the sensors? I request a level five diagnostic, please. Because something is not functioning correctly. Next, we've got *Whistlespeak*. Oh, geez, the dry mouth episode.

Sue: [laughs]

Marisol: The dry mouth episode, what?

Anna Rozay: Because their lips were all crusty.

Marisol: Mm-Hmm. Oh, from whistling, I guess.

Anna Rozay: What was that? Like, sand?

Sue: From the weird pill thing.

Anna Rozay: Yeah.

Kennedy: The salt tablet.

Marisol: Oh, the salt tablet. That's right. When they had to do the run.

Anna Rozay: I actually liked this episode a lot.

Marisol: So, did I.

Anna Rozay: It was a very slow, but in a good way slow.

Marisol: I also like the nod to the indigenous cultures with the *Whistlespeak*.

Kennedy: Yeah, there was good touches all throughout that, including the Denobulans, people we haven't heard about since *Enterprise*. So, they did their homework. I was just like, "All right." Whenever there's the prime directive on the line and some violations have to happen for them for the mission to be completed, I'm always like, "All right. So, why don't we just do this instead of--? No, for the next 40 minutes, we got it. All right."

Anna Rozay: Debate?

Kennedy: [laughs] All right, here we go.

Sue: Mary Wiseman was really excellent in this episode. She's excellent all the time, but particularly-- [laughs].

Anna Rozay: When she realized what was happening in that chamber, I was like, "This is relatable," because I will react similarly and freak out slowly.

Kennedy: Like, breathe.

[laughter]

Kennedy: You have to will yourself from being excited. Oh, scary pants.

Anna Rozay: Mm-hmm.

Marisol: But as many times as the male captains have broken the prime directive and not given two craps, they went through all that trouble and we almost lost Tilly, please.

Anna Rozay: He is like, "I'm not about to die on the job."

Marisol: We came too close to losing Tilly.

Kennedy: Time out. I need to clock out.

Anna Rozay: Okay.

Kennedy: I need to pack my things and leave.

Sue: Picard transported a Proto-Romulan to his ship and showed her planet. Come on.

Marisol: Mm-hmm. This is what I'm saying. Like, I would have clocked off. I'd have been like, "Could you tell Zora that I'm off the clock right now?" I'd have double tap [audio cut] [laughs]

Anna Rozay: Okay. Don't call Admiral Satie, because she'll be mad.

Marisol: It's [audio cut] prime directive. It's not Tilly's prime directive in her free time.

Anna Rozay: I know. That's right.

Marisol: [laughs]

Kennedy: Right. I'm off duty. The next episode, erigah, where we finally find out what's going on with L'ak and his family.

Anna Rozay: [laughs] It was so pointed.

Kennedy: Because it's true. It's a mess. I love the fact that we find out more about the Breen in two and a half episodes than we did in any other series ever. I could get it. They only came out in *Deep Space Nine*, but still like, "Oh, it's just so, so heavy." Because, like, "Oh, wow, that's a bringing on the med bay. Who's going to wave a light over it?" Doc's like, "I don't got a light for this. I don't have a light for this. I don't know what to do. We got to call somebody." "Oh, you can't call nobody, because if they find out he's here, there's going to be a problem." "Well, there's a problem now, because here he is."

Sue: I have a problem. [laughs]

Kennedy: Oh, here we go. What's up?

Marisol: Let's do it.

Sue: So, Zora can scan L'ak and display a 3D image of the organ that is punctured or whatever. But Culber says, "We just don't know enough about brain physiology to," blah, blah, blah, blah. Like, scan it, create your 3D model, and have Zora analyze it. You're telling me they can't do that with their technology? I don't buy that.

Anna Rozay: You bring up a good point.

Marisol: Mm-hmm. 31st century medicine should be able to do that. They can do all kinds of stuff.

Sue: Like, you might not have it in the Starfleet database, but here's your opportunity. Here's a Breen. Do the scan, watch the systems, see how they work.

Marisol: Not to mention, we have a sentient ship, bro.

Sue: Yeah. [Marisol laughs].

Anna Rozay: Tens of thousands of years of knowledge built into it.

Marisol: That sphere was-

Anna Rozay: The sphere data?

Marisol: 100,000.

Marisol: Right?

Kennedy: Yeah.

Anna Rozay: You mean to tell me, she don't know nothing about Breen medicine.

Sue: And also, one of the whole points about this series, is that all of these alien races come from the same place.

Anna: Mm-hmm.

Sue: So, it can't be that different, right?

Marisol: That was a missed opportunity to bring in that point of inclusion and integration for how all of us came from the progenitors.

Anna Rozay: That's a good point.

Kennedy: Damn, y'all. I had fully accepted. [Sue laughs] We didn't know anything about them. They're goopy. [Sue laughs] We know what the goop is. We don't know how the goop works. Anna Rozay laughs] That was enough for me.

Marisol: Oh, my.

Kennedy: They're mostly goopy. Excuse me, they're goopy adjacent.

Marisol: They're goopy enough for the founders to think they're cool.

Sue: Did you just say they're goopy adjacent?

Kennedy: Yes.

[laughter]

Kennedy: They are goofy adjacent.

Sue: My God.

Anna Rozay: Marisol, you bring a good point. Now we know why the founders brought them onto their team, because they were like, "I see you. We see each other. We, the same."

Marisol: They hated solids, and these mofos were far from it. They were not solid. They could do solid, but so could the founders. [laughs]

Sue: Oh, now, that's interesting. I wonder if their alliance with the founders influenced the Breen's feeling that their solid form wasn't as--

Anna Rozay: Desirable?

Sue: Yeah, desirable.

Marisol: Yeah. It wasn't their true form, because remember, when he was opaque, I guess, when he was opaque, he was like, "That's not your true face. This is Breen." He took off his helmet and he was translucent. [laughs].

Sue: Are we reading too much into this?

Anna Rozay: I think that makes sense.

Kennedy: No, we're not reading too much into this, because we will never see the Breen in the 32nd century again. Sorry, I don't mean to yell.

Anna Rozay: Well, we might. We might. That was only two ships they sent to the edge of the galaxy. So, there's others out there.

Kennedy: I know. If the *Starfleet Academy* show happens, there better be a Breen cadet because what are we doing here? I need a Breen cadet, I need a Cardassian cadet, I need a Klingon cadet. Stop bullshitting. Bring us the Klingons back. Stop being scared of Chad and Emma in the comments.

Marisol: I want one of those little guys. I don't know what he was on-- Oh, my gosh, prodigy. But I want one of those in *Starfleet Academy*.

Anna Rozay: The worm.

Kennedy: Morph?

Anna Rozay: Morph? [crosstalk]

Marisol: I'll take one of those too, but no, the purple kid with the tail.

Kennedy: Oh, doll. It has been like an amalgamation.

Anna Rozay: He's one of a kind. He's one of a kind.

Marisol: We need to find another one. I don't know.

[laughter]

Anna Rozay: Xerox.

Marisol: I want one of him. He was good.

Anna Rozay: Yes.

Kennedy: We got to sand pack him.

Sue: Do you think the ban on genetic engineering will be lifted by the 31st century?

Anna Rozay: Nah.

[laughter]

Kennedy: One would hope, right?

Anna Rozay: Nah.

Kennedy: Interesting.

Anna Rozay: Starfleet, they're very conservative in that way.

Marisol: Unless your name is Bashir.

Anna Rozay: Or, Una.

Kennedy: That's the middle of the rabbit hole. Don't get us started on that one. [Marisol laughs] So, after erigah, where we learn exactly what's going on with Moll and L'ak. We go to the Badlands, where we go through a lot of hoops and a couple of them on fire just so Michael can be dragged within the confines of her own psyche. Nothing more thorough than a self-drag with your ex's face.

Anna Rozay: So good.

Marisol: I liked that episode.

Anna Rozay: I did too. I was weeping with their conversation.

Marisol: I will admit though, because I practiced mental health, I figured it out really early what she had to do. My husband was watching it, and he was like, "Man, what is it? What's the--?" I was like, "Oh, you figured it out? I figured that shit out five minutes in." [laughs]

Anna Rozay: Well, you got the big brag, because I was like, "What is it?" [laughs]

Marisol: I was like, "Oh, girl, you got to surrender."

Kennedy: I knew it was going to be something to that extent, but I didn't think it was going to be quite as painstaking.

Marisol: She had to surrender to all of it. The concept that she might not be enough, so she had to surrender to all of it.

Anna Rozay: I think in the sense that they didn't know that this was the last season, this episode works really well, even though they didn't know, because it gives a finality, an overview, a review of her character from start to finish. Seeing Michael in such a vulnerable state--

We see Michael cry. We've seen her be emotional, but this was her having this mirror held up to her and having to really break down those walls, and take a minute, and not be strong and really just think about who she is and who she's become and what's important to her. It was so relatable. I watched that episode probably three times after it aired and just cried each time, because I saw myself so much in her having to be strong all the time, even when you're not. Oh, hmm, okay.

Kennedy: I just like seeing Rayner be worried about her. I don't know. I don't know.

Anna Rozay: I caught a vibe.

Kennedy: You know what I'm saying? If they hadn't patched stuff up and gotten back together, her and Book, I'd have been like, "Hey, yo, Michael, you know he into it, right?"

Marisol: [laughs]

Kennedy: [laughs]

Anna Rozay: I caught a vibe.

Sue: So, I was talking to my friend, Jonathan, who's been on the show before. They said that the librarian should have been Pelia, *The Strange New Worlds* engineer.

Anna Rozay: [gasps] Oh, that would have been really cool, because she-- How long is her lifespan? Infinite?

Sue: I don't think we have a set time.

Marisol: Is that Carol--? What's her name?

Sue: Carol Kane. Yeah.

Anna Rozay: Uh-huh.

Sue: Because we know in the past, she's been a collector. She had all that stuff with her when she beamed on the ship. The eternal library makes a ton of sense.

Anna Rozay: You know what? That was a missed opportunity.

Kennedy: Her species, Hy'Rell, the librarian, she is the same species as Kurtwood Smith's character in-- Was that *6*? Was it *Star Trek 6*?

Anna Rozay: Yes, you're right.

Kennedy: He is the President of the Federation. But I thought it was a nice touch including that species again, because I can't recall seeing them since. So, it's just I feel like a nice nod there. Next, we've got *Lagrange Point*. Holy smokes. Anytime Jonathan Frakes directs an episode, you already know.

Anna Rozay: It's going to be good.

Kennedy: It's about to be wham, bam, thank you, ma'am.

Anna Rozay: Mm-hmm. That man, he could do no wrong about this.

Kennedy: Right. The setting in this, the device is wedged in the accretion disk of not one, but two black holes. Not just any black holes, primordial, binary black holes. That means they are older than old. My brain was seeping out of my ears, because I was like, "What is the primordial? A binary primordial black hole?" [Sue laughs]

Marisol: If you know anything about the gravitational balance that it takes to keep those types of things theoretically in check, then thinking about the technology that it would have took to balance, the tech in the middle of the gravitational point of those two things at its got Lagrange Point, like, Jeepers, guys. Okay, [Sue laughs] we are going in.

Anna Rozay: The science consultant on that episode really earned a paycheck. Just in general, a lot of the concepts that *Discovery* put forth, and especially in this season, I'm just like, "Wow. Okay, all right. I buy that. Okay."

Sue: I am pretty sure that is Dr. Erin Macdonald, we have to thank.

Anna Rozay: Oh. See? Thank you, Sue.

[laughter]

Marisol: Thank you, Sue and Dr. Erin.

Anna Rozay: Mm. Thank you, Erin.

Kennedy: We skipped over a little nugget leading into Lagrange Point. Primarch Ruhn manages to get both Moll and L'ak on board, even though L'ak is dead at this point. [chuckles] Moll stages a mutiny somehow and gets herself one of the Breen boomsticks and takes over a dreadnought. Okay.

Marisol: We did skip that, real. We acted like that was nothing.

Anna Rozay: I didn't want to-- [makes squirming noises] [Marisol laughs].

Kennedy: I was like, "Hold on."

Anna Rozay: That made no sense to me.

Kennedy: I was like, "Wait a damn minute."

Marisol: It didn't make no sense to me either, because she didn't-- I feel like unless there was a lot off screen convincing going on of the Breen foot soldiers, what we saw on camera, I don't think it was enough. I think they should have shot her on site. The moment she did the thing with the boomstick, she should have been boomsticked herself.

Sue: They will tell her, we're never going to recognize you as his partner, or whatever. And then she shows their little marriage tattoo, and that changes things. She's in charge now, like, I don't get it.

Anna Rozay: When that episode picked up, I expected her to be strapped to a chair, being tortured, but she's just standing in a room with them-

Kennedy: In charge.

Anna: -handcuffed. You know what I mean?

Kennedy: With a number one.

Anna Rozay: Right. And to your point, they should have shot her after she assassinated the Primarch. Even though he was a jerk to them, because they were all-- The only way it worked was because they were all kind of like, "Is this guy for real?" But besides that, she's a human in Breen society. She should have no authority. I don't care who she killed.

Kennedy: Right. Unless this is what has kept the Breen from dominating the galaxy.

Anna Rozay: They're rigid.

Kennedy: Yeah. If they care this much about family ties, and social hierarchy and pride of the scion, if that's what is the most important thing to them, then I feel like it tracks, because how many human cultures are caught up in rigid belief structures that are giving them or enabling them to justify their own atrocious acts. So, we think about, well, how did the Breen even get to this point?

This is how. This is how it gets to this point, because there's a million cousins, aunties and uncles trying to get what's theirs, and everybody at this point is three times removed and not an actual blood relative, except the young boy here, who nobody knew what happened to him, because he's out here playing space Bonnie and Clyde [Anna Rozay laughs] entangled with the one and only, Michael Burnham, and somehow managed to lay it on his own knife. So, if they can't hold space for that, then this is why the Breen are like this, and this is why so many other cultures are like that too.

Marisol: So, basically, they stayed busy infighting. With big old ships, they would have took over the whole galaxy, right up to the galactic barrier.

Anna Rozay: Very true. You get that in the sense with-- What is the other Breen Primarch that is--?

Sue: Tahal

Anna Rozay: Jahal?

Marisol: Tahal. Yeah.

Anna Rozay: Yeah. Tahal. You get that sense from them. But this is just, I think, symptomatic of newer trek being so expensive that they condense it down to only 10, maybe 12 episodes a season. It just creates gaps in the storyline, and you have to fill it in with what you're given. When you guys put it like that, I'll accept it. [laughs]

Marisol: Then we need to get together and write the fanfic now that it's closed, like--

[laughter]

Anna Rozay: The in between stories.

Kennedy: Oh, my gosh, I can't believe we glossed over one of my favorite parts. I forget which episode it was. It wasn't *Lagrange Point*. It might have been *Erigah*. When Primarch Ruhn beamed over to Fed HQ with the gang, gang, there were seven Starfleet officers. And here come the Breen, there's 35 of them out of nowhere. He starts talking, smacking Breen. T'Rina was like, "You know I can understand you, right?" "Okay, all right. That's not what you said. I heard what you said, and you know that's not what you said, right?"

Sue: I love everything about her.

Kennedy: Everything about T'Rina.

Anna Rozay: She is not a president. She is a queen. She is a queen. [Marisol laughs] She slayed me that episode, this season in general. She just really stepped up. As far as a political figure in the show, I just enjoyed her so much more than Rillak. I enjoyed Rillak for different reasons, because she was such a good foil for Michael in the past. I feel like that story ran its course. Maybe the actress was also doing other things, like everyone else. But T'Rina, baby, that's my girl. I want to steal her closet, I want her wedding dress, I want everything.

Kennedy: Yeah. Rillak was always meant to be provocative, whereas I think T'Rina was supposed to invoke feelings of familiarity, even though she is clearly not that bitch.

[laughter]

Kennedy: You can try it if you want to. You can try and say that. "Oh, I didn't want to volunteer for the mission because I thought you'd be worried. No, no. I'm an adult." You could do what you-- You're going to do your job, I'm going to do my job. [chuckles]

Marisol: Speaking of being not that bitch, she's also breaking molds of what we conceptualize Vulcans to be, right?

Sue and Anna Rozay: Yes.

Marisol: Because this bitch's sense of humor was off the hook. The jokes that [Anna Rozay laughs] she was landing all season, I was on the floor in stitches just by T'Rina. She never cracked a smile. She never laughed or chuckled, but she was cracking jokes. She had humor.

Anna Rozay: What was that one line she said to Saru? She said, "And what about me, I'm paraphrasing, gives you the impression, I need a caretaker." Baby, I turned to Louise, my partner, and I was like, "Oh, I live."

Kennedy: She said, "I'm grown."

Anna Rozay: I'm grown. Right. [Marisol laughs]

Kennedy: "You may be 111 years old, but I'm grown, okay? I don't need nobody checking for me."

Anna Rozay: I run a planet, baby.

Kennedy: "Okay. I got to deal with Romulans. Think I'm scared of you, huh?"

Sue: Let me ask a question. We're talking about condensing this story down into this smaller what we would have called five years ago a half season, right? How do you think you would have felt if the Breen part of this story was not there, and it was just like the scavenger hunt all season long?

Anna Rozay: I think I would have been fulfilled, honestly without the Breen.

Kennedy: Really? Mm. See the Breen was the element that really kept me interested and not just bracing myself for the end. Yeah, I didn't expect to care about the Breen at all, but I don't know if it's the Tron looking suits or what. But I was in it to win it. I was like, "There's factions, there's families, there's beefs. What's happening?"

I felt, like the way I was fascinated by the Cardassians all over again. Not in a sense that I was rooting for them, but just like, "This is new. This is unknown. I'm excited by this unknownness, but I also need to learn, so that I'm not caught in a dark corner with them boomsticks," because I don't speak Breen and the translator would be struggling.

So, maybe it's because the language barrier that there's an extra shroud of mystery there. I don't know. But I feel like we could have had some type of season surrounding the Breen. The two stories could have been separated. I think I probably would have been happy with both. But it just raised the stakes in a way that made the urgency a little bit more feasible, because otherwise, they could take their sweet time. If these artifacts includes have been lying around for centuries, then them not jumping and warping to the next location takes the fire out from under it, I think.

Anna Rozay: That's true. I did like them in the sense that you get to learn more about a culture of a race in *Star Trek* that you don't know anything really about. I like that aspect of it and the stakes and things, especially in the last episode. But if they weren't there, I would have been fine.

Marisol: Mm-hmm. I agree. I agree with both of y'all, actually. I appreciate that they were included, and we got to learn more about the lore of that, that community that is really shrouded within the *Star Trek* universe, through the lens of *Discovery* and the way *Discovery* does storytelling. But at the same time, it was a little gratuitous, and I felt like it was like the *Indiana Jones* of the season. You remove *Indiana Jones* and the story's the same. They could have did the scavenger hunt without the Breen. And then, like Kennedy said, they could have separated that into two seasons, and I could have got a six season, but it's whatever.

Anna Rozay: Maybe they felt Moll and L'ak, when they were writing the story, could only go so far because we get a lot of repetitive story beats with them. Every time, we see an episode open with them, they're killing some random person, and it's just kind of like, "Okay, they're bad." I think that maybe they felt bringing in the Breen was spice it up, but I just felt like it was another layer that in 10 episodes, especially this being the last one, we could have devoted that to either side characters or given Moll and L'ak something else to do. I don't know.

Kennedy: All I know is that this season of *Discovery* did a much better job of incorporating deep cuts than any single, solitary second of *Star Trek: Picard*. I said it. I said it. I don't care. You could be mad. My email is kennedy@womenatwarp.com. You can take it up with my inbox. I don't care, because they both pulled from the crates. They all dug deep and pulled out little nuggets. I was like, "Hmm, only three nerds are going to remember what this is." [Anna Rozay laughs] Let's write a whole episode around it.

Marisol: And four of them are in this room right now.

Kennedy: Right. Three to four nerds are going to figure out [Marisol laughs] what this is talking about. It'll be great. They did that in *Picard*, they did that in *Disco*. And *Disco* did it better. I don't care. The big reveal at the end, the big reveal at the end. I don't want to rob ourselves from the conclusion here, because I want to wrap this up. Burnham, she yeets herself into-- There were another portal of space and time.

Marisol: [laughs]

Kennedy: That's at least two that we know of. If we don't count all of the individual jumps when she was in the red angel suit, because that's probably more than that.

Anna Rozay: Oh, my God. Yeah.

Sue: Yeah, this is old hat for her.

Kennedy: Oh, you need me to jump through an unknown portal of space and time and questionable environments they're in? Oh, yeah, sure. Let me just get my phase in.

Marisol: In my household, we have actually named this activity. We call it the butt-booty naked, because she goes through space in multiple times with nothing but a thin layer of some type of special alloy. She basically butt-booty naked running through space. She's in a one of those skin suits.

Anna Rozay: The first episode, she gets sucked into space and the suit is forming while she's in the vacuum. I'm like, "Baby, it wouldn't be me."

Marisol: Yeah. We call it the butt-booty naked.

Kennedy: Burnham maneuver.

Anna Rozay: Mm-mm-mm.

Kennedy: Just tits out in space.

Anna Rozay: [laughs]

Kennedy: Yeah. So, she yeets herself into the void once again, lands in a Tron labyrinth of worlds and *Petri Dish Planets*, and here come Moll being a hater. She was just a hater at this point. "Girl, your man is dead. Go cry somewhere," because you deserve to have that cry. I validate your relationship and the emotions, go somewhere and cry about that.

Marisol: Yeah, that's definitely complex grief going on, because if we could name what that was, because she refused to let go of the fact that he was dead and she was chasing something to bring him back, even though there's nothing that could bring him back.

Anna Rozay: She just assumed it could bring him back.

Marisol: Just assumed.

Anna Rozay: I feel bad for her, but not that bad.

Kennedy: Mee too. I felt bad for L'ak.

Anna Rozay: I wanted Michael to knock her lights out.

Kennedy: True. She definitely got off easy, because Season Two Michael would have stomped her three new bumpholes.

[laughter]

Anna Rozay: That is such a good point. I was thinking about that when I was rewatching it right before this. I'm like, "Michael is really being nice. Oh, Michael would have killed her."

Marisol: Michael was pulling every punch.

Anna Rozay: Yes.

Marisol: So, was Culber for that point. [laughs]

Kennedy: She didn't even pull out the Vulcan Krav Maga.

Marisol: Oh, for real, she didn't try to do the pinch. Nothing.

[laughter]

Anna Rozay: She kept losing her gun, her phaser. I'm like, "Michael, you shoot her please just once in the kneecap. She won't get up again." She already was bleeding out her femur.

Marisol: To comment on the mastery of Sonequa's performance, some of those times when she was like, "Stand down." She would like, "You could feel like--" It felt like she really meant. She was like, "Stand down."

Anna Rozay: Like, the frustration.

Marisol: Uh-huh. That was like, that was there.

Kennedy: Don't want to have to murder you in front of the progenitors, but bitch, I will. [laughs]

Anna Rozay: I have a question. Now that we're on this episode, how do we feel about the fight scene between those two with the jumping through portals? Eh, I felt like it could have been really epic, but I felt like the way it was shot and edited, you couldn't see what was really happening.

Marisol: I did not like the way that they edited those fight scenes. Like I said earlier, I think it's to cover up the fact that one of the fighters in the scene is fantastic at their craft and the other fighter is not.

Anna Rozay: Well, she even said, I think, in-- I don't know if it was ready room or whatever video they posted, she said she went to the stunt coordinator, was like, "I need help."

Marisol: It showed.

Anna Rozay: I'm like, "Just use a stunt." She's wearing that bushy wig. "Use a stunt double."

Marisol: It showed that she needed help. She definitely.

Kennedy: So, it's interesting that you all bring up this fight scene. The sound stages, apparently for both the rain planet, the hurricane planet and the volcano planet were such a huge deal. Just like a large-scale high octane, all guns a blazing type of set here. The fires burned so high and so bright that someone called the fire department on the studio, because they thought a fire had broken out.

Marisol: Damn.

Kennedy: For a TV show,-

Anna Rozay: Wow.

Kennedy: -for less than 20 seconds of air time-

Anna Rozay: Right.

Kennedy: -the Toronto fire brigade got called out for a controlled flame. That's the level of cinematography that we will never see again.

Anna Rozay: Mm-hmm. Because even though the fight was not the best, those two aspects of the scene, the hurricane planet and the fire planet, especially the fire planet, I was like, "I want to see more of this," like the shots they got of it. But I felt like the way they edited it, I don't know, they used a lot of the flames to cover the fight. And I'm like, "I love this setting, but I can't see what's going on."

Marisol: Mm-hmm. And the slow-mo.

Kennedy: Yeah. The hardest part was just believing that Moll would be able to stand a fight this long against toe to toe against Burnham.

Marisol: Against Burnham.

Kennedy: Right.

Marisol: [laughs] Oh, man, that was hard for me against Burnham. Moll hasn't shown a lick of ability to fight that well, the whole season, and you're going to put her up against Burnham in these scenarios.

Kennedy: Burnham, I fold Klingons for lunch, please.

Marisol: Yeah. Burnham, I stabbed your man. Oops.

[laughter]

Kennedy: But somehow manages to get past her and meets the progenitor. And of course, she's a Nigerian woman. Of course.

Marisol: Mm-Hmm. I love the accent.

Anna Rozay: I cried.

Kennedy: Of course. We learn that with great power comes great responsibility, not to cross nerdism streams here. But Michael did the best thing of one could do with a loaded weapon like that and disarmed it, put it away, yeeted it into the ether, because nobody needs this, which I don't know if Picard or Kirk or hell, even Janeway would have had the foresight to do something like that at the end of their run.

We all know that Janeway was on her high horse getting of her run, but at the end, she was hacking Borg and jumping through time. So, I think this is something that she would have done. [laughs]

Marisol: Violating directives, temporal directives in good--

Kennedy: Left and right.

Anna Rozay: She would have took *Voyager* through one of those portals and got them, huh?

Sue: So, I like that Michael's initial reaction, is that it's too much power for one person. But the conclusion that she really comes to, is that it's not necessary anymore, because the goal has been achieved.

Anna Rozay: Yes. Because she says, "What they have done for us is enough," or something like that. And I was like, "Oh."

Sue: This was created to create diversity in the universe, and look how much there is.

Marisol: It wasn't created to create diversity in the universe. They used it to create diversity in the universe. It was there already.

Anna Rozay: You're right. Yeah.

Sue: You're right. The progenitors did not create it.

Marisol: No.

Kennedy: Which you think is a nice touch.

Marisol: That blew my mind.

Anna Rozay: Yes.

Kennedy: Because now we're not talking about God with a capital G, right? We're talking about infinite-- [crosstalk]

Marisol: The Pantheon.

Kennedy: Yeah. We're talking about infinite theological potential. I don't know, if you want to look at it that way.

Anna Rozay: Yeah, it danced that line that *DS9* did really well as well, of religion holding the hand of science at the same time, because you can interpret this in whatever way it feels comfortable to you, because there's no direct answer. And I was just like, "When this show is smart, it is so smart."

Sue: And that's Culber's story this season too.

Anna Rozay: No answers. We don't need an answer.

Marisol: He finally let go of it, of looking for, "Oh, that felt so nice to see him finally let go."

Anna Rozay: Yeah.

Kennedy: Yeah. Because it was starting to look a little mystical space negro. I hate to use those terms, but, "Ooh, lousy. I'm mystified by the hunt." That's what I was getting. I was like, "Please don't let us do this. Please, please give him some purpose and something that he can hold on to or relinquish and thankfully that happened, because it was leaning." I don't know why just the [unintelligible [01:10:25] telling me I need to go. No, just say you want to

go because you want to help your friend. Like, "Please don't do this at this pivotal point of scientific discovery they did there."

Marisol: Because he took on the accent again for a split second.

Anna Rozay: Did he?

Marisol: Accent from Jinaal. Mm-hmm, he sure did. It was momentary, but he took it on.

Kennedy: I noticed that too.

Marisol: Mm-hmm.

Kennedy: Speaking of noticing subtle things, holy smokes, Kovich.

Marisol: Oh. Agent Daniel. [laughs].

Anna Rozay: The whole show could have been trash, but it wasn't. But it could have been trash, but that made up for-- Oh.

Marisol: The implications. Oh, my gosh. Oh, my gosh.

Anna Rozay: Blew my mind.

Marisol: Oh, my gosh. I loved it.

Kennedy: Where I even begin? I was perfectly fine with-- I'm sorry, I don't mean to slip into Shatner here accidentally. I was perfectly fine with--

[laughter]

Kennedy: I was perfectly fine with Kovich being Kovich, and just being secret agent man and I drink and I know things, and just to leave it there. I was even okay with Kovich being a fan of memorabilia in collecting the bottle of Château Picard, Sisko's baseball, that kind of stuff, Geordi VISOR. I was like, "Okay, he's a collector. I get it." If the man has legal pads in the 32nd century, of course, he's going to hold on to some knickknacks. I didn't think they were going to throw that other--

Okay. So, apparently, in an article from Variety that got an exclusive with Michelle Paradise and Sonequa Martin-Green, the Kovich angle was supposed to be the cliffhanger for next season.

Anna Rozay: Oh. I'm so mad.

Marisol: Oh, man.

Kennedy: Explore that. They were going to flesh out leaving Disco and Zora at the end of the universe.

Anna Rozay: Oh, come on.

Kennedy: Calypso arc was supposed to be like—So, the Breen and the space race, the scavenger hunt, was this season. And the next season was supposed to be Kovich, Daniels and Calypso.

Anna Rozay: Can we get a movie? Can we please?

Marisol: To give us that story, please.

Anna Rozay: Yes.

Marisol: Because I thought they just left the ship out there to wait, and just wait for craft that I need more context there. The whole Kovich like, oh, my gosh-- I think there was a conversation we had the other day about the implications of Kovich, Agent Daniels having been assigned to the *Discovery* case and following it since it was a time travel thing and just how he knew so much about it, how he knew they were going to beat it just so much. They need to give that to me because it's there. I know it.

Anna Rozay: Like you said Kennedy earlier, they were digging in the crates. They blew the dust off. *Discovery* has always reached back and pulled things from *Star Trek: Enterprise*. It's one of the few shows, modern shows, that really does that. Because *Enterprise* is this forgotten segment of the fandom for some reason. Some people love it, some people don't, some people are indifferent. I like it.

Marisol: I have faith of the heart.

Kennedy: [laughs] Been a long road.

Anna Rozay: I get it from here to there, but it was like, "Oh." To know that they were going to really delve deep into that next season, it hurts even more. Oh, my God. Because I don't know, your mileage might vary, but I really want to see Daniels on the *Enterprise-J*. We got a little hallway in *Enterprise*, but I want to see the full ship. I want to see him in his prime. I want to know how he ended up here. Is this the end of his timeline? Like, is this where he chose to age to the point where he is now, or is he still running around doing things like, "What's the deal? I want to know"?

Marisol: And more about the temporal investigations department, please.

Anna Rozay: Mm-hmm. And the temporal war.

Kennedy: Listen, don't get me started. You know, that's my brain, baby. [Marisol laughs]

Anna Rozay: We can bring back Scott Bakula, baby.

Kennedy: Okay. It could be Quantum Leap in space. Why not? Let's do it.

Marisol: Quantum Leap with a sprinkle of NCIS.

Kennedy: Hey, why not? So, what else? Saru and T'Rina get married. It was beautiful.

Sue: I want to talk about Saru for a second.

Kennedy: Action Saru.

Sue: Action Saru. Yes. [Kennedy laughs] But when he's like, "I'm a predator species. Try me." Like, how far he has come?

Anna Rozay: Seriously.

Sue: I get the impression that we're supposed to think that time he spent on Kaminar after coming to the future, was fundamental in changing him. That's part of the story I want. I'll take a novel. Just give it to me.

[laughter]

Kennedy: Yeah, for real. Because they already brought out big gun, Nhan. So, we already know when Nhan's on the bridge, when Nhan's on the vessel, things gets real, okay? So, the fact that Nhan and Saru were in this shuttle, and Saru looked to fall in her little metallic face and said, "Try me, bitch," and Nhan was like,-

[laughter]

Kennedy: -"Oh, are you for real?" Yeah, try him.

Sue: Yeah.

Kennedy: Ooh, we are fighting. I guess we are fighting I don't even know what's happening, but I'm a fighter too. [Anna Rozay laughs] I don't care [crosstalk]

Marisol: [laughs]

Kennedy: Like, "Oh, we fighting everybody. Okay. It's just us in the shuttle, in our 3.5 torpedoes. Yeah, we can fight because why not."

Marisol: He had her nervous. You could see it in her face.

Anna Rozay: She's like, "I don't want to blow up today."

Kennedy: She was like, "Wait a minute. Hold on. He was supposed to come out here to talk. What is he doing?"

Anna Rozay: We ain't got no weapons on this thing.

Kennedy: He said, "Try me, bitch. Try me. [Anna Rozay laughs] Look me in my face and tell me I'm lying to you." [Marisol laughs] That's what I thought. Now, hush up all this noise. Trying to get married.

Anna Rozay: I was like, "I've never been attracted to Saru until that moment." I was like, "You know what?"

Kennedy: That's because T'Rina was putting them fingers all over him. We saw it.

Marisol: Yes, which, oh, my gosh, when he had to swat her hand away, he was like, "You can't be doing that in public to me."

Kennedy: Real fast and loose with them fingers. I said, "Girlfriend, we can see you." [Anna Rozay laughs] I'm so happy that Saru found somebody-

Anna Rozay: Me too.

Kennedy: -who to coin a books phrase is equally yoked with him in so many ways. I love that they both push each other to grow. Like, they're constantly growing. He's already had so much growth, and he's still evolving perpetually as long as he's with her. I just think it's c'est magnifique. C'est magnifique.

Marisol: They also had healthy levels of independence.

Kennedy: Yes. Work life balance.

Marisol: It's beautiful. It's beautiful to see it.

Kennedy: Yeah, I was here for it. And then, of course, our jump in the future, 30 years after that, where Burnham and Book are happy old couple and they have a whole grown son. They must have banged immediately.

[laughter]

Marisol: I was just about to say that. I was just about to say that.

Anna Rozay: I would.

Marisol: She went right to Sickbay and was like, "Make sure that this works tonight."

Sue: Uh-huh. Yeah.

[laughter]

Kennedy: Yeah.

Anna Rozay: Oh, baby.

Kennedy: Probably happened, because Michael's never taken any type of preventative measures ever, because she don't bang like that.

Marisol: Mm-hmm.

Kennedy: And Book ain't on no type of preventative measures, because he out here.
[laughs]

Marisol: They're both on some fertile myrtle, because if she ain't never taken no preventative measures and he comes from Kwejian with the world roots, so mm-hmm.
[laughs]

Kennedy: I'm surprised they only had the one.

Marisol: He got the root. He got what left of the root. He was feeling very, very virile, so to speak. [laughs]

Anna Rozay: Tree bark was hard.

Kennedy: He went to take the uniform off. He was like, "No, no, leave it on."

Anna Rozay: Leave it on.

Kennedy: You know, I like them dress burgundies.

Anna Rozay: [laughs] Can we talk about those uniforms? 30 years later, they were clean. The son's uniform, baby, the admiral uniform.

Sue: The admiral uniform.

Anna Rozay: I want it immediately. The gold belt or silver belt, whatever color it was. I was like, "Michael," and then she just transformed. She looked like one of the *X Men*. How do I just say, transform into these suits. I was like, "All right, now,"

Kennedy: Right. *X-Men* is right. She should have had theme music.

Anna Rozay: So, she should have. It was so gratifying to see Michael end in such a way, like her story, her journey end in that way. This woman deserves so much peace, and she actually got it.

Marisol: I hollered that at the television screen. I was like, "Good Lord. I'm so happy to see her get peace."

Anna Rozay: I don't think there's really any other character that deserved this kind of ending so much. She has been through it. Kennedy, you and I were talking earlier, and I was like, "I didn't want her to end up like Sisko, with all this power under her belt and become some kind of semi-God," or something.

Kennedy: Or, martyr?

Anna Rozay: Or, die. Exactly. I wanted her to live a life, have a break, have a child, had a nice little cabin, a little Pokémon in the woods.

Kennedy: That was a big old house.

Anna Rozay: Gorgeous.

Kennedy: Just the three of them. What they need all that house for? I don't know, Michael, I'm side eyeing you.

Anna Rozay: So, they could bang on every surface.

[laughter]

Anna Rozay: Oh, that's right. She desires it.

Kennedy: Yeah. For a second there, I thought that, she was going to take over as the warden, I guess, the steward of the progenitor's tech. I was like, "Damn. Not Michael too. This is the fire caves all over again."

Anna Rozay: Yes. I was like, "Please. No, let her be a person."

Marisol: Well, consider that she did and then she made her decision on what to do with it and then walked away, let it go, like a very healthy model of this level of emotional processing would do. That's part of her story arc, because if this was Michael, Season 1, and she had been presented with this scenario, she would have kept that joker in her backyard.

Anna Rozay: She should or would have. She would have.

Marisol: And she would have fought you tooth and nail to the death to protect it.

Kennedy: Yeah. She would have punished herself by putting herself in control of protecting it.

Marisol: Oh, I heard a good word, self-flagellation. That's what she would have put herself through it.

Kennedy: Yeah. She still kind of did it. When Rayner was getting spicy in the meeting and she was like, "Go, sit in the car." Told to dog it. "Go, sit in the car."

Marisol: You fix it. He has to trouble.

Kennedy: Yeah. She'd take him aside and be like, "What is wrong with you?" He explained to her, what was going on. They resolved later on in that episode, she was like, "That must have been tough for you. I started a whole war rather than give the Klingons an inch." And I was like, "No, bitch. You were right. You should not have given them an inch. You did the right thing. Your CEO failed you."

Anna Rozay: Exactly.

Marisol: You fight me in the comments. She didn't start a war.

Anna Rozay: They were going to start it regardless.

Marisol: Yes, she didn't start a war. They came there looking to beef. They came there with beef in the fridge. They just was like, "Who's got the fire?" [laughs]

Anna Rozay: If you watch the opening scene, they had already blown up this communication relay to lure them there. They literally felt threatened by Starfleet, be encroaching on their space. They were like, "If we do not take these Starfleet motherfucker [audio cut] out." Oops, sorry.

[laughter]

"They are going to take away our culture and take away our identity. So, we got to take them out first." Michael only got involved. And because of her involvement, made it seem like it was her fault. Baby, they were going to do this regardless, if Michael was there or not. So, I totally agree with you, Kennedy and everyone else that she should stop taking the blame for that.

Marisol: They never let her stop taking, like, whipping herself for it, literally. She was constantly former mutineer to captain seat. Oh, my goodness. I'm like, "Change your language. Why are you calling yourself a mutineer? You are not a mutineer. They put that label on you. That's not what you want."

Anna Rozay: Yes. In the actual factual actions, you did mutiny. But girl, you was doing it for all the right reasons. They were going to blow a hole 10ft, 30ft wide in that ship regardless.

Sue: How about instead of the career story? It's Vulcan clone person to a very sophisticated level of emotional processing. How about that journey?

Anna Rozay: That is the much better way to put her journey. Exactly. Because she went from stiff and unfeeling to emotional maturity.

Kennedy: Shoutout to our new actors this season. Shoutout to Callum Keith Rennie as Rayner.

Anna Rozay: Sexy.

Kennedy: Shoutout to Eve Harlow as Moll. And Elias. Oh, I don't speak French, Toufexis as L'ak. I know I'm probably mispronouncing that. I apologize. The *Bridge* crew that filled in for the usual suspects. Can you imagine signing up for *Discovery* in the 32nd century after you'd unknown what this ship has been through, what their crew was like, what their captain's like? Could you imagine being like, "Yeah, you know what? I'm going to sign up"?

Marisol: [laughs]

Anna Rozay: I would be like, "So, you want to get blown up, huh?"

Kennedy: How do I transfer onto this ship? I want to get on the mushroom ship. How do I--?

[laughter]

Anna Rozay: Okay. You think I could eat once?

Marisol: [laughs]

Kennedy: That would be one heck of a trip as the-- [crosstalk]

Anna Rozay: Okay, baby.

Sue: We were talking about Roddenberrios earlier. [chuckles] It just occurred to me the Stamet's storyline of feeling irrelevant is in the DNA of *Star Trek*. That was one of the first things Roddenberry wrote in the original pilot, was this conversation between his captain and his doctor about growing older and feeling irrelevant.

Anna Rozay: Mm. You're right.

Marisol: Oh, full circle. Full, full circle.

Anna Rozay: Oh, I got chills on that one.

Kennedy: Speaking of full circle, I think my favorite thing about *Discovery*, in general, but also this season, is that like, "Hey, here are some fan favorite nuggets that only get resolved in this series." Oh, you want the episode on *Next Generation* where we found out who the progenitors are and everybody's connected? Did you really love that? So, you got to watch *Discovery* now, and you should probably watch all of it just so you can get the context.

You're not sitting here and figure out how this woman can fly through space like that. No, no, no, she's been doing this for four seasons. You should probably watch at all. If you want to know more about the Breen, you're going to have to watch *Discovery*. Sorry. For context, you should probably watch all the way from the beginning,-

[laughter]

-so you can find out why their ship can jump through time and space through mushrooms. Yeah.

Marisol: They did a good job of embedding things in to make sure that if you go to Season 5 for any reason, you really have to go back to the earlier seasons, especially with that time jump episode.

Kennedy: Yeah. Oh, you like Terrans?

Marisol: Mm-hmm. You don't know the context.

Kennedy: You like the *Mirror* universe. You know who's got a whole lot of *Mirror* universe, *Discovery*. It's sprinkled in throughout though. So, you should just probably go ahead and watch the whole series.

[laughter]

Marisol: Oh, no.

Anna Rozay: To you guys' point, that's going to make the show so much more binge worthy 20 years from now when people are actually willing to give it a chance, and new fans are coming out, they're going to watch this show and it's going to make them go back and watch *Enterprise*. It's going to make them watch *DS9*. It's going to make them watch all these other shows to figure out what is this concept, what is this race, what is this progenitor thing?

Marisol: Who is Agent Daniels?

Anna Rozay: Uh-huh. It's embedded itself in *Trek*. So, it is so *Trek*.

Sue: It's true. I have a friend who is not a *Star Trek* person whatsoever and decided to start watching *Discovery*. I get texts all the time, that's like, "Is there more to the Breen here? What's this backstory?" I'm constantly like, "Go, watch this." [laughs]

Anna Rozay: Mm-hmm.

Kennedy: They use you like *Star Trek* google.

Sue: Yes, absolutely.

Anna Rozay: [laughs] But don't you love that when your non-Trekkie friend slowly starts to become one and you're like, "Yes. Yes" You're doing the Mr. Burns hands.

[laughter]

Sue: I've been working on this one since we were in 6th grade. Come on. [laughs].

Kennedy: Nice.

Anna Rozay: I feel you. I feel you. I've been trying to get one friend of mine and I'm like, "It's one day, I'm going to get them."

[laughter]

Kennedy: There's got to be a *Trek* for you somewhere. Hold on, let me look.

Marisol: Oh, you're into activism, let me introduce you to Kira Nerys.

Anna Rozay: Oh, I think she might be one of my top 10 characters. Not even top 10, top 3.

Kennedy: On a good bromance, may I introduce you to the O'Brien Bashir's.

[laughter]

Anna Rozay: Okay. I need to make a list.

[laughter]

Marisol: Because you're reminding me about my husband.

Kennedy: Well, it's bittersweet, but thank you to everyone involved with *Star Trek: Discovery* for making this a quintessential science fiction experience.

Anna Rozay: For sure. It has been a wild ride, but I loved almost every minute.

Kennedy: Almost every minute.

Anna Rozay: Almost every minute.

Kennedy: We still mad at y'all for killing off Culber, but he back now, I guess, and it's still here. So, I suppose you're off the hook.

Anna Rozay: Thank you for the diversity. Thank you for the representation. I've never felt so directly seen in a *Star Trek* show like I have with this one.

Marisol: Mm-hmm. Oh, my goodness, I cried every time I saw Boricau food on screen in space.

Anna Rozay: Yes.

Marisol: I cried. I was like, "Oh, my gosh, Boricuas make it to space."

Anna Rozay: The Puerto Rican culture survives.

Marisol: Yeah.

Kennedy: Infinite diversity and infinite combinations. Here, *Women at Warp*, we look at it as intersectional diversity and infinite combinations, because what is your diversity if not intersectional? If it's not, you're doing it wrong.

[laughter]

If not, it looks like *Strange New Worlds*. That's all for the time. Oh, [crosstalk] Sorry. Pew, pew, pew, pew.

[laughter]

Sue: That's kennedy@womenatwarp.com.

[laughter]

Kennedy: That's about all the time we have today. Sue, is there anything you'd like to plug?

Sue: I'm just going to tell people, if you want to get a refresher on any of the episodes of *Discovery* more in depth, head over to the website where you can read Kennedy's recaps and reviews.

Kennedy: Oh, yeah, you can do that.

[laughter]

Kennedy: Marisol, do you have anything you'd like to plug?

Marisol: Well, if you live in the Pacific Northwest, specifically in the Washington State area, and you are looking for some mental health care or counseling, check us out at Northwest DBT and Equilibrium Therapy Group. You can google us. You'll find it.

Kennedy: Right. And Anna Rozay, anything that you'd like to plug?

Anna Rozay: If you are looking for some good *Star Trek* laughs, follow me on Instagram @anna_rozay. And TikTok, @annarozay1. I will be coming back with more trivia episodes at some point on my YouTube. So, you can just YouTube me at Anna Rozay.

Kennedy: Right. I'm Kennedy. You can hit me up at kennedy@womenatwarp.com. We can beef about it in the inbox if you like. I don't care.

[laughter]

Anna Rozay: She really don't.

Kennedy: You know. Because at this point, I'm not trying to hear it. If you hate *Disco*, you hate fun. I don't know how else to do it, because there's so many different male and white characters who do the same thing that Michael Burnham does. And y'all, eat it up. Nom, nom, nom, nom, nom.

Anna Rozay: Say it, girl. Say it.

Kennedy: Put a black girl in braids, and problem's a problem.

Marisol: I'm glad that came out. I'm glad someone said it at least once this whole episode.

Anna Rozay: Thank you.

Marisol: The other thing I want to say before we close out is I'm happy I saw a black woman get peace in the end, because my mama never got any.

Anna Rozay: I second that notion very much. So, the peace was the best part.

Marisol: That's right.

Kennedy: To find out more about our show or to contact us, visit womenatwarp.com. You can email us at crew@womenatwarp.com or find us on Facebook or Instagram @womenatwarp. Thank you so much to our guests for joining us. And thank you all so much for listening. Let's fly. [laughs]

[Women at Warp theme]

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