

Women at Warp Episode 78: The Baddest Women in the Universe, Part II

Jarrah: Hi and welcome to Women at Warp. Join us as our crew of four women Star Trek fans boldly go on our biweekly mission to explore our favorite franchise. My name is Jarrah and thanks for tuning in. Today with us we have Sue.

Sue: Hi everybody.

Jarrah: And Grace.

Grace: What up nerds?

Jarrah: And our main topic today - this is going to be part two of our series of episodes on women villains.. Our first one was called "The Baddest Women in the Universe, Part I" if you want to take a look at that. Also unfortunately Andi has been felled by the worst villain of all, which is this cold that's been going around, so regrets from Andi.

But before we get into that we have some of our regular housekeeping. So we'll start off as usual mentioning that our show is 100 per cent listener supported through your donations at Patreon. It helps us keep the show going, pays for our audio and web hosting, getting out to conventions to do reporting, promoting the show to more people, so thanks for your support and if you're not yet supporting us and are able to, hop on over to patreon.com/womenatwarp. You can also help people find our podcast by leaving reviews on Apple podcasts or wherever you look at your podcasts. Ratings and reviews help our podcasts be discovered by more people. Did you have any other housekeeping items?

Sue: Yes. By the time that this episode is released you should also be able to find us on Spotify. That's a new podcast destination and we everything's been submitted - we're just waiting for it to go live. And that should happen by this publication.

Jarrah: So women villains. As I mentioned, we already did a part one in which we talked about Losira from the Original Series episode "That Which Survives." We also talked about Lursa and B'Etor, Kai Winn, Seska, and Tarah, the Andorian woman from the Enterprise episode "Cease Fire." We have also talked substantially about the Romulan Commander when we talked about "Badass Romulan Women." We also talked about Sela in that episode. We've talked about Elaan of Troyius, Deela, Intendant Kira, Kayla from the Enterprise episode "Two Days and Two Nights" in our Archer's love interests ep. So we're not going to be putting those ones as high priorities for today and we are also not going to finish covering villains today.

Grace: Oh hell no.

Jarrah: No. While, you know, probably if we were going to do Star Trek's male villains this would be a 15-part episode, we're going to get to at least three parts with this series, so we're just going to try and do justice to the next five or six ones on our list and we'll see how we get.

Grace: Because we've got no shortage of opinions.

Sue: And in the future we may even wrap back around and cover somebody with a full episode that we've talked about on one of these.

Jarrah: Yeah absolutely. There's definitely a few of them that are heavy hitters, not one-off characters, and they will warrant further discussion in the future, but for now let's start with a one-off. Although a fun one I think, who is Nona from the Original Series episode "A Private Little War."

Sue: Nona has amazing fashion sense. Can we start right there? She clearly like killed and skinned a Muppet to make her vest.

Grace: As is tradition in Star Trek.

Sue: And she is wearing like high water bell bottoms...? I don't even know. It's amazing.

Grace: It's definitely a look.

Jarrah: But yes she's got like the high-waisted...

Sue: Is it high-waisted though if you can see her bellybutton.

Grace: It's a level of high-waisted. There are varying degrees of wastage.

Sue: It's definitely an interesting waistband. I'll give you that.

Jarrah: Yup. And the orange Muppet crop-top vest. Plus macrame necklace.

Sue: It's so good.

Grace: Overall it is most definitely a look.

Jarrah: For anyone who doesn't remember, this is the Vietnam War allegory episode where the hill people are fighting the village people, and they're not called that, but it's more fun to call them the Village People. And the Klingons have given the village people guns and the hill people are just stuck with basically just like rocks and shit, and Nona wants to steal phasers from Kirk and McCoy. So she cures Kirk from Mugato poison with a healing potion and bellydance.

Grace: The healing power of dance, dontcha know?

Jarrah: Yeah, what else does she do? What were some of your impressions on her strategy for this episode and her motivations?

Sue: Well there is definitely the line where she says, "In all the land how many are there? Men seek us out. Because *through* us they become great leaders."

Grace: Oh wow.

Sue: Right off the bat she can't be a leader herself.

Jarrah: Yeah. I thought that that was *sort of* cool because you find out that her people are experts in herbal medicine and I thought it was neat to show women having immense healing and almost magical healing powers. Even if the relationship between her and her husband, the sort of chief of the hill people, is you know, I wouldn't say she's a progressive feminist icon. not really.

Grace: That'd be a bit of a stretch.

Jarrah: So in this episode Kirk and McCoy are with the hill people and Kirk's basically just trying to decide whether to give them advanced weapons so that they can fight the Klingon-armed village people. And now I'm picturing the band The Village People but with Klingon arms.

Grace: I'm just picturing Klingon Village People and it's pretty amazing.

Sue: Fan art? Can I have some fan art?

Jarrah: (To the tune of "YMCA") You sir, are you eating your gagh? I said you sir, let's go running amok....ok we'll keep working on this.

Sue: There is fan art. I found it,

Grace: Yessss.

Jarrah: Ok awesome. We will put it in the show notes. But I thought one thing that was interesting is often in the Original Series the women and particularly the women antagonists are fairly one-dimensional but she actually kind of has a legit reason for doing what she's doing. Where her people that she's living with, the hill people, are getting killed by the guys with guns, and her husband is just like, "They'll learn to be peaceful at some point. We can't try and kill them back. We don't really need advanced weapons to defend ourselves." So you get where she's coming from.

Grace: Yeah, I can't say I totally disagree with her.

Jarrah: And then she also has drugs that she uses to make men sort of addled and submissive.

Sue: Very love potion-y.

Jarrah: Apparently that was put in place because early scripts described her as physically overpowering Kirk at the point where she sort of steals the phaser from him, and Robert Justman said that "Bill Shatner won't like the scene description about Nona being nearly as strong as he is." So they added the drugs to give her a way to subdue him without punching him (*These Are The Voyages: TOS Volume 2*).

Grace: Well also you can also see that as part of the Vietnam allegory. There are still a lot of conspiracy theories going around about American troops and being given potable what have yous to get them to fight more.

Jarrah: Hmm. Good point.

Grace: Now I'm just having Jacob's Ladder flashbacks.

Jarrah: Grace did you want to read the comment from Bryana on our Facebook page? Because I thought that was interesting.

Grace: Absolutely. On listing her as one of the villains we were going to be talking about, Bryana said. "Interesting! I don't know if I ever thought of Nona as an antagonist--just a protagonist with different motives and methods. There are many female characters like that in TOS. I think in my mind, I always viewed Nona as sacrificing herself there at the end with the intention of tricking them into taking her back to the camp and then killing as many as she could. I don't think I ever considered that she was really switching sides in the war. True, she manipulated the men with her magic, but I don't know if I ever considered her a villain" which is definitely fair and also one of the best sides you can have that your antagonist is pretty well rounded out, or at least sufficiently interesting and not just moustache-twirling, is that they actually have a motivation that you can say, "Yeah I see it."

Jarrah: Yeah I think that's true but I think that for me after reading the comment I was paying more attention when I watched it and if you note the music that they use whenever she's doing things it's like, "Beware this lady!"

Grace: Pro-active women are dangerous, dontcha know?

Jarrah: Yeah and it's you know she's trying to talk her husband into doing things that Kirk and McCoy wouldn't approve of.

Sue: Well there's a lot of stereotypes surrounding her actions, right? She's the mystical manipulative witch, who even though she's she's using a roote or a potion to do it, can bring men to their knees with her sexual wiles.

Grace: Which is really funny considering Nancy Kovak had previously been in *Jason and the Argonauts* as Medea, where that's kind of her shtick as well. She is beautiful and seductive with her dancy-fancy ways and body paint, because apparently that was really big in ancient Greece. I had no idea.

Sue: Well and she's very out of place among the hill people because of her dark hair. And also you know being the only woman.

Sue; Yeah. It's never easy being the token woman is it?

Jarrah: No. So she falls definitely into this trope of what [Anita Sarkeesian](#) calls the "[Evil Demon Seductress](#)," but is also, you know, pretty similar to a vamp or a [black widow trope](#), which is a woman who uses seductive wiles to sway moral men for evil purposes and occasionally to kill them. She doesn't go quite that far but I also was quite bothered by the scene - regardless of whether she's trying to trick them or not - where she goes to offer the phasers to the other camp, and they basically just kind of grab her and like it seems like they're going to rape her.

Sue: Yeah.

Jarrah: And then they just stab her when they think that she's deceived them, like, "Oh she tricked us, let's stab her." And it's like, "You were going to rape her so I don't know you have the moral high ground here," and then it was, yeah, she was just very disposable. It was like a beautiful woman turned out to be evil and then she gets killed and it is basically fine because she deserved it. I mean her husband, to be fair, is like, "No I'm going to go off and kill all these guys now." So it's not like everyone was just like, "Oh well."

Grace: I know but how many of these stories do we have where we can say an interesting woman character was just kind of an inauspiciously killed off and it was like, "Well, she deserved it. So we're done here."

Sue: I mean she's literally being thrown from guy to guy in that scene. It's just not fantastic.

Grace: Yeah.

Jarrah: Yeah. I mean it actually in some ways it goes to show, you know, that beyond the the allegory of the Vietnam War, like beyond the people who were actually in the army being given arms by both sides of the war, there were a lot of other people who were drawn in and impacted and ultimately those stories often don't get told very well.

Grace: Oh absolutely.

Jarrah: Okay, so another example I think that is on a similar sort of trope path is Ardra from *The Next Generation's* "Devil's Due."

Sue: This episode is ridiculous.

Grace: This episode is bonkers.

Sue: ...But I kind of love it.

Jarrah: Me too.

Grace: Yeah it's one of those things are you're like, "This is very very silly. But it feels like the episode is aware of how silly it is.

Jarrah: Yeah that's true. I mean it was originally one of the Star Trek like 70s reboot scripts that they polished off because they went, "Oh crap we don't have any scripts."

Sue: That makes complete sense because you watch it and you're like, "This is this is season 4? This is late Season 4?"

Jarrah: Yeah.

Grace: Because this is some 1960s level shenanigans here.

Sue: Which makes it feel like a Season 1 or 2 episode.

Jarrah: So this is the one where Ardra's the con woman who makes people think she's the devil, just in case anyone didn't remember.

Grace: That old chestnut. You go into a town, convince them you're actually the devil, take what you will and then just bugger off.

Sue: But can we talk about this town for a second, or this colony? What kind of colony is like, "We really don't have anything to lose, and we believe in the devil. So yeah sure, let's make a deal with the devil quite literally, that we'll have prosperity for a thousand years and then our descendants can deal with what happens.

Jarrah: Isn't that how we're like, "Hey I can just use all the fossil fuels I want. I don't have anything to lose."

Sue: Yeah except that those people don't believe there is actually a consequence coming up.

Grace: Well it's not a consequence that they have to deal with so what's the point?

Jarrah: They're like, "She is a real devil but whatever. We won't even have met those kids."

Grace: They're not our deal, so...

Jarrah: So originally in the script this character was a played by a guy but Michael Pillar said he changed it for fun because they were - the script was just having trouble, like it was too wacky or the serious stuff wasn't working, and apparently this made it better, I think because it enabled the evil demon seductress/vamp/black widow tropes.

Grace: It's fun that is for fun is jumping from one trope to another to make it more believable, apparently.

Sue: Well it adds that layer with Picard, right?

Jarrah: Yeah.

Sue: Even though it's a little bit weird and like extra weird and very clear she can't read his mind when she turns into Deanna.

Jarrah: Yeah that was super creepy.

Grace: Uncomfortable.

Sue: Wrong, sweetie.

Jarrah: I mean it reminds me of the time when Q is trying to give people things that they want and they're all just like no. it's the same deal, like, "No, I will never."

Grace: Yeah, pretty much. Like, "You don't know me!"

Jarrah: But she tries to make a deal for Picard, which is part of the trope too, that like the woman can't let the man get away kind of thing, because even though they are all-powerful or very powerful they're incomplete without being able to dominate a man.

Sue: We could rule together, or you can rule by yourself because you're supposedly all-powerful.

Jarrah: "I want to your heart, your mind, your soul. And I want you to give them to me without resistance."

Sue: Hmmm.

Grace: I feel like that's our real indicator of, "Nah, she's not the devil. The devil would be a strong, independent woman who don't need no man."

Jarrah: Exactly.

Grace: Or at least as far as these male writers are concerned.

Jarrah: I do really like the costumes in this episode. Especially her awesome the outfit she wears when she appears in Picard's quarters and she's in that sort of like, sheer Tina Turner bodysuit/wig combo with the giant earrings.

Sue: That thing is super sheer.

Grace: Oh yeah.

Sue: I don't think I've ever realized that before this rewatch.

Grace: Production-wise this episode definitely leans into the camp factor and it's probably for the best that it does.

Jarrah: It's really fun actually. When she beams Picard down to the planet in his bathrobe that's also pretty great. I mean you know I'm not saying that that is a good or positive or progressive thing that she's trying to seduce Picard - it's very clearly like a very tired and worn trope. And you know when we see the same thing in Voyager with Q and Janeway, like, it's super gross. And I found it super gross when she turned into Deanna, although I think it's like less

menacing or super icky because you know that, you know, she's just a sort of con woman and she really isn't omnipotent.

Grace: Just sleazy.

Jarrah: And clever. She's very clever.

Grace: There's a fine line between sleazy and clever that she seems to walk pretty good. Slever, if you will.

Sue: Not just clever, like, really smart to come up with this stuff. I would sort of expect her to have like how does she know about this contract? Is she an anthropologist who came across it?

Grace: Yeah. Did she have this whole devil-themed scheme worked up for years and she just had to track down the right hillbilly civilization that would buy it? Because if so that is definitely commitment to a bit.

Jarrah: I mean she almost fools Data, so that's pretty good.

Grace: Well there's definitely a couple of blind spots for Data, culturally-speaking.

Sue: Yeah.

Jarrah: I do like that she unnerves Worf.

Sue: Yes.

Grace: You've got to respect any woman who unnerves Worf, although that does sound like a lot of women.

Jarrah: Oh dear. Yeah. I think the actress, Marta Dubois, does a good job. She she owns all of the...what were we saying? Sleazy cleverness? Sleverness? She owns the slever. Ardra: A pretty smart con woman. Our next one on our list is another con woman, who is Dala from the Voyager episode "Live Fast and Prosper."

Sue: These Voyager crew members sure get misrepresented a whole lot in seven years.

Grace: That feels very telling.

Sue: Between future museums and con women and...

Grace:...sketchy holoprograms?

Sue: Yes!

Jarrah: Look, the Delta Quadrant hasn't seen much new and everyone just wants to cosplay them.

Sue: I thought that was really clever, though. I know we haven't described this episode yet but that like the costumes for the con people are off just enough, like the pips are giant and the comm badges are clearly made out of, like, shiny paper cardboard and also giant and that the collars aren't quite right on the uniforms and they're a little bit oversized. Like, nice touch.

Jarrah: Yeah. This is the one where Dala is the leader of this group of three con people - not to be confused with people who go to conventions.

Sue: Those are con goers.

Jarrah: Okay, good. Ok con persons, con aliens of the Delta Quadrant, and they are impersonating Janeway and Chakotay and Tuvok and basically ripping off other people and it's kind of awesome. I mean there's a lot of...think there's unnecessary dumb filler in this episode in the whole, like stuff about Neelix and Paris trying to pull minor cons on other people on the crew, but I really enjoyed the performance from in particular the the actress who played Janeway and Tuvok. The guy who plays Tuvok who's like, "I'm really committed to my character."

Grace: He's a method actor. He really wants to get inside Tuvok's very angry head.

Jarrah: I think it's kind of clever how they set this up. I'm reading a book right now about H.H. Holmes the serial killer in Chicago in the 1890s and like this is the sort of thing he did - not the murder part - that, you know, he'd go out and take loans or buy materials and then just not pay them and direct them to another person or a person that didn't exist. And then when somebody came after him like charm them away, so they'd just go away laughing at a joke.

Grace: It definitely makes sense that in a big universe that would be consistent that there are people who know how to take advantage of other people.

Jarrah: Yeah and they borrowed just enough of the information about the Federation's principles to sound sort of like a mockery of Voyager, like it's kind of poking fun at how "good" the Federation is, both in that and also in the fact that Dala, who's played by Caitlin Hopkins, who also played Kilana the woman Vorta in "The Ship."

Sue: Oh no way!

Jarrah: Yeah. So you know, a very different role for her. But, you know, they poke fun at her wig, so poking fun at the whole, you know, how Janeway's hair always has to be fabulous and then how Dala and her comrades trick Paris and Neelix by pretending to be monks or clerics that are helping orphans and basically flattering them.

Sue: Always the orphans.

Grace: 80 percent of the time in TV, if you hear someone talking about orphans, it's a con, man. Don't believe anyone who talks about orphans, ever.

Jarrah: I also like that, you know, she doesn't just take the road out the Neelix offers her. She's too committed to being a con person.

Sue: And she's convinced she's also being conned, right?.

Jarrah: Yeah, she can't trust anyone else.

Jarrah: Or maybe she thinks she's in it for a longer, bigger con?

Jarrah: Maybe or she also just doesn't want to have a life without profit off others.

Grace: That's harsh.

Sue: So they're really the Delta Quadrant equivalent of the Ferengi kind of thing.

Jarrah: Kind of.

Grace: Except for that one time when the Ferengi were the Delta Quadrant equivalent of the Ferengi.

Jarrah: Yes they were lazier though, these guys are more, they are more like TNG Ferengi. They're more conniving and motivated.

Grace: They've got hustle and you gotta respect that.

Jarrah: And they have their little freighter that they call the Delta Flyer.

Grace:: Again they've really committed to this bit.

Jarrah: I do like that they don't find out right away but I kind of would have liked to see them try and pull more cons because we only really see one sort of successful - it would have been fun if at the end a whole bunch of people showed up that it had all been conned, and then Voyager would be like, "Crap."

Sue: Or even if they sprinkled one in a couple episodes from now.

Grace: You sold us all these like canoes. Damn you Voyager.

Jarrah: Ok so two con-women. That was entertaining, at least. I don't think Dala's quite as compelling as Ardra, but I think it's just that the whole episode isn't maybe as compelling, because it's not at all as, maybe it's not as coherent.

Grace: It definitely doesn't really seem to have as much to say.

Sue: Yeah. It's a lighter one.

Jarrah: Now that we've covered a few one offs. We have a heavy hitter that we want to talk about.

Grace: A long con villain if you will.

Jarrah: Yes. Also a lot of little cons, sort of. It helps that she can change bodies...change shapes. We are of course talking about the female changeling, played by Salome Jens in Deep Space Nine.

Sue: Still bugged she doesn't have a name.

Jarrah: I'm just bugged she has a gender; that feels unnecessary.

Sue: Yeah that's true isn't it?

Grace: Why would why would they need one? That seems like such a solid concept.

Jarrah: So a lot of people actually raised this in our comments so I think we should talk about it a little bit. People raised like, why does she have a gender? What the heck is the deal? Are they transgender or are they pangender? Why would it matter? Why does Odo even have a gender? We will do an episode where we talk about this as a more thematic thing across Star Trek, because this is also true of androids of, you know, the cogenitors, like there's a bunch of species where the idea of gender fluidity is sort of thrown around but like never really well...rarely well addressed.

Grace: Yeah.

Jarrah: Thoughts on this in terms of the female changeling?

Sue: I would think that the the Founders/the changelings are agender.

Jarrah: Yes.

Grace: Yeah. absolutely.

Sue: And I mean for Odo, it's nature versus nurture, right? He's in this place where he's the only one of his kind that he knows of. And he sees like we do the gender binary everywhere in Star Trek. And he just, he talks about it at different points, like his choices and he chose to appear as human as he can, even though he can't get ears right.

Jarrah: Or as Bajoran as he can.

Sue: Right.

Jarrah: Because he modeled himself off Dr. Mora.

Grace: Who we also establish, he is kind of aping the hair off of. So it really pisses me off when the Founders, who were all out in deep space and they've all got that same freaking hairdo. It just annoys me.

Sue: So basically he made a choice. And I mean for actual people it's not a choice. It is how you are. But for Odo he made a choice and his choice was, "I'm going to present this way and I'm going to use these pronouns and I'm going to be male." But I guess the female Changeling did the same thing.

Grace: The question is, is she doing that just when she's interacting with Odo and the members of the Federation? Is that some kind of plan to her? Because it feels like presentation would be part of their, kind of, tricks of the trade as shapeshifters.

Jarrah: Well she does that with the, I mean she's always appears like that with the Dominion people as well. So it wouldn't just be the Federation, but it's possible that it's, you know, once she meets Odo and tries to mimic how he looks, that she's just decides this is how I'm always going to appear with solids.

Grace: This is my solid look.

Well when we first see the Great Link as well I think we see a lot of different changelings take solid form in the background, and there are men and women, from visual cues anyway. So maybe they make a choice once? Maybe they do have gender? Maybe it changes every time?

Jarrah: Yeah I mean I think with Odo that we never hear that he made a conscious choice. So you know, he models himself after Dr. Mora, I could also just be that that was the way that he felt, because that was what he grew up seeing, and that's how he modeled himself, but he didn't, you know, turn an age...It wasn't like Lal, where Dr. Mora said one day, "Okay, do you want to be a boy or a girl?"

But I think with the Female Changeling, it's presented as, or at least I don't know, I always assumed that it was supposed to be manipulative, that she was trying to manipulate Odo. Because from the very beginning she learns that Odo is attracted to Kiira. So she infers a sexual orientation. And certainly during the Occupation of Deep Space Nine exploits his sexual attraction as well as his curiosity about the Link. And I mean, "Heart of Stone," as well, like she learns a lot about his attraction and love for Kira. So she's taking that form because of the way that, I guess, that

humans are socialized, the rest of us are socialized, that you would see that as a more acceptable partnership, because as we've pointed out in past episodes, in Star Trek, until very recently, everyone's straight in space, apparently.

Grace: Somehow heteronormativity is universal?

Jarrah: Yeah. So I mean it does feel very heteronormative that they even have the Female Changeling, who shows up to try to convince Odo, and the whole time it's like sort of a weird love triangle with Kira.

Grace: Yeah. That said it is pretty cool that the sort of de facto leader that we get for this really big and powerful force in the Gamma Quadrant is a woman - that is pretty cool.

Jarrah: Yeah and she's definitely one of the most regularly-occurring memorable and nuanced women villains in Star Trek. I think I'd put her probably in the top 3 or 4 along with the Borg Queen and Kai Winn.

Grace: Yep.

Sue: Two on DS9.

Grace: Good point.

Sue: Although really DS9 is the first Trek show where we had a villain recurring a lot. I mean, I know some of the Klingons would return in TOS, and whether you want to consider Q a villain or not is up to you. But like long arced seasons of storylines with these villains returning because of the way that they placed the show.

Grace: Right..

Jarrah: So when we first meet the female founder - the female Changeling - is in "The Search, Part II"...we might meet her in Part I but Part II is where she's talking with Odo and sort of explaining more about who their people are and it's interesting, because I honestly didn't even remember this part at the beginning of thinking about this character, because it doesn't get brought up a lot more, but she talks about how the founders went and explored the galaxy in peace "but too often we were met with suspicion hatred and violence." She says "the Solids feared our metamorphic abilities so we were beaten, hunted and killed. Finally we arrived here and here, safe in our isolation, we made our home" and she defends to Odo that that's why they isolate themselves and then "even in solitude we desire to learn more about the galaxy" so that they sent him and a hundred - or ninety nine - other Changeling infants to gain knowledge and to return home.

Grace: Also 99 Luftballons.

Jarrah (sings): Nine-nine Change-lings. (speaking) Someone rewrite that too. But I totally, I mean I remember the part about Odo getting sent away obviously, but not so much the part about - we know they're very judgmental of the "Solids" but she says that even the word Changeling was like a slur that was put upon them that they reclaimed. And this idea that, well they were hunted so they've reacted that way out of this history, so that was interesting.

Grace: No, I think that was one of the excuses - I keep bringing the show back to Magneto, I know but I think that's the Brotherhood of Evil thing, like human's saw us as evil. We took that title and ran with it.

Jarrah: Yeah, kinda. And she has this motivation that's different than Odo's that's really talked about in that episode, about. well she wants order and that means exterminating the Solids because they're like, they're untidy, they're messy people.

Grace: Which we've definitely heard from Odo before.

Jarrah: Yeah, but Odo wants justice so he's like, "No, it's not right." And she's like, "I don't care if it's right. Is it clean?"

Grace: The one thing I assumed about the relationship between her and Odo that I kind of saw carry over along with the progression is that she has this this chastising mother figure attitude that we see in her a lot. It definitely kind of calls back the fact that Odo was just raised by this father figure in Dr Mora, who was kind of unaffectionate and uncaring. And then we get that whole - what am I trying to say? - the parallel of finally meeting the long lost mother and she's very much like, "Really? These are the choices you've made? This is what you're into? Disappointed, son. Very disappointed." That's what I got out of it anyway.

Jarrah: Yeah I mean and she inflicts the ultimate punishment which is taking away his ability to shapeshift. So it's interesting because it is a bit of an Oedipus thing that if we're going to look at her as a mother figure.

Grace: Oh, definitely.

Sue: Well we have a comment from Facebook from Tifferet, who says, "I'm currently on season 6 of DS9 so I just watched some episodes with the female Changeling. Mostly I'm confused about her, feminism-wise. On the one hand it looks like her role in the beginning of Season 6 was to be the temptress trope, luring Odo away from Kira and the 'good guys.' On the other hand she seemed to genuinely care about Odo and bringing him home and left when it was apparent he was staying on DS9," so that sort of morphs into that mother trope.

Grace: It's a multifaceted and not great relationship.

Jarrah: I think she really believes so strongly in the superiority of the Link and the Founders that it is like a failure that she can't handle if Odo chooses not to be with them.

Grace: Oh I can definitely see that.

Jarrah: It's creepy. I definitely remember - the whole thing where there's the Occupation and Odo's sleeping with or "linking with" the changeling lady instead, and basically allows Rom to almost get executed because he forgets like it. I was super mad at both of them but that's like in a way that goes back to sort of that seductress trope thing where you're supposed to forgive Odo at the end of the day, I mean although it takes a while, but you are not really expected to forgive the female Founder.

Grace: Because she's taken advantage of him, don't you know?

Jarrah: I also like her scenes with Weyoun because Weyoun is just like so ingratiating, trying to ingratiate himself with her and she's just so bored with him.

Grace: He's such a sycophant and she does not even care. And that dynamic really makes both the performances bounce off of each other just so easily.

Jarrah: It's great and she has some decent scenes with Dukat and Damar too around the Dominion War. She's interesting.

Grace: She's a character that makes for a great foil against all of these just intense, power -ungry characters. This one character who has a ton of power but really just wants to win this one person over to her side.

Jarrah: Yeah like at end of the day I feel like she would have been okay with a lot more losses as long as it got Odo back.

Grace: Yeah.

Jarrah: Like if she had left Deep Space Nine after the Occupation of Deep Space Nine with Odo but the whole rest of the Alliance with Cardassians was in tatters, I think she would've been like, "That was a win."

Grace: Well, I got my boy here.

Jarrah: At least for now.

Grace: This is one Changeling that Starfleet cannot have. He is all ours, not yours.

Jarah: Yeah, but she is definitely genocidal.

Grace: Yeah, which isn't great.

Jarrah: Which I mean comes from, I think the lack for lack of respect for solid life. But she's a powerful figure. And I enjoyed getting to see her. A name would have been interesting. We could just give her a name now.

Sue: Janice.

Grace: Colleen. Moggletorpe

Sue: Barbara.

Jarrah: No-do (rhymes with Odo).

Grace: Yeah! Let's go for that one. No-do.

Jarrah: Well we had another comment from Emma also about the female Changeling who said, "I never got invested in the female Changeling, never cared to see her on screen and I'm wondering now if my younger self was discounting her because she's a woman character who isn't traditionally pretty." Any thoughts on that?

Grace: Very possible.

Sue: Interesting.

Grace: It's interesting that we do see her in this seductress role of kind of trying to tempt Odo away from all this. But she is not a traditionally attractive woman and she is not portrayed in any sexual way. I find that a really interesting dichotomy there.

Jarrah: Yeah she's got kind of like a dumpy pink turtleneck dress...

Grace: And Odo's haircut...

Jarrah: And face. It is interesting because it does make her, you know, she is literally called the female Changeling. She also clearly has breasts, but she is more androgynous than some of the other women.

Grace: Which again. Why would they need those? If if you could shapeshift why would you need mammaries?

Jarrah: Um, fun?

Sue: Good answer.

Grace: Medical reasoning there. Fun.

Sue: I'll admit it's been a while for me since I've gone all the way through Deep Space Nine. But I remember watching it for the first time. And, you know, you were not I don't think like as a kid we were necessarily supposed to connect everything as it was coming out on on TV as Odo finds his people that we're dealing with the Dominion. And the revelation the first time around that she is the Founder and the Changelings are the elusive Founders of the Dominion and she is the one controlling everything and everything we've been fighting against - like it was a big deal.

Grace: Yeah, it was pretty great. And just her her line of her coming out going, "Welcome home." It's pretty great.

Jarrah: I think would be interesting to explore again in our world today because I know when Ira Steven Behr was working on this, he has a quote about how "The Search" where she is introduced is, you know in the first episode he says, "What we're going to do is do a show, the first part of which is we're going to go out there and find the enemy and deal with it. Then, in the second show, it's going to be 'Wait a second, when you go looking for the enemy sometimes you find out that the enemy is you.'...instead of being about who's going to beat whom, it's a show about character revelations and a deepening of character and what happens when you find the truth about yourself. How do you deal with it?" So in some ways it's kind of like a dark mirror for Odo and in an interesting way because it also includes a different gender, but also you know also possibly a dark mirror for humanity.

Grace: Sort of like in multiple ways she's the road not taken for Odo, both you know deep-seated ethical choices and gender.

Jarrah: But also this whole you know, what happens when you decide that you and people you think are like you are superior to everyone else? Well at the end of the whole series. She's dying and she's reluctant to let Odo heal her because it means that she didn't win. This whole winning him over thing. But then what gets her to change her mind and to agree to end the war is that Odo says he'll go back with them.

Grace: Yeah.

Jarrah: And it's so sad. But like important and shit I guess.

Grace: It's really friggin sad.

Jarrah: Sorry, Kira/Odo shipper here. OK. Anything else on the female Changeling before we move on?

Grace: Why did she need to have that same hairdo? Why?

Sue: As important as she is and how much she drives the story on Deep Space Nine, especially in the later seasons, it is incredibly difficult to find a high res photo of this character.

Jarrah: Yeah you know I think they must not have made publicity shots or something, because you know with the shows that weren't turned into HD there's often only the publicity shots that are high res.

Sue: Yeah I mean this is a little bit inside baseball but obviously as our heavy hitter of the episode I went looking for a great photo of her for our show art for this episode and it was impossible to find one that would look good even just the size of our show art, which really isn't that big. Especially since it's like a tri-fold basically for these episodes and I found it really frustrating because she's our main villain, and there's there's no good images of her. It's frustrating.

Jarrah: Although I mean I find Deep Space Nine a bit challenging on the high res photos regardless.

Sue: So make of it what you will.

Jarrah: I mean she also is one of the people on my list of the women who never got action figures despite being in a lot of episodes or just super important to the plot.

Grace: Have you not seen the figure of her?

Jarrah: There's no figure of her.

Grace: There is! It comes in a little egg and it's stretchy. I think it's called Silly Putty. Just stick a horrible hairdo on it and you're good to go.

Jarrah: I mean that was partly to do with the licensing, but it was unfortunate that we lost a lot of good characters because there were licensing issues between like DS9 Season 3 and the end of Voyager.

Grace: Bogus.

Jarrah: Anywho, Valeris is our next character and we have talked a little bit about her in our episode 8 about women in the classic Trek movies but I thought we would revisit her in this episode.

Grace: Valeris, Valeris, Valeris.

Sue: I named one of my Star Wars characters after her.

Grace: I feel like that makes you like a franchise traitor or something.

Sue: No, both of my Saber Guild characters and my Rebel Legion character are named for Star Trek characters and my 501st first registry number has 1701 in it. So I troll my own fandoms.

Jarrah: Does your character have a headband?

Sue: Sometimes?

Grace: Does she have a sweet undercut?

Sue: No.

Grace: It's a great hairdo for a Vulcan I got to say.

Jarrah: So of course we are talking about Valeris, played by Kim Cattrall in *Star Trek VI: The Undiscovered Country*. Who went to my high school and that was like my geek claim to fame before I had a Star Trek podcast with you guys.

Grace: What? No way.

Sue: Amazing.

Jarrah: Canadian! We'll ask the same question we asked about Nona: Is she a villain? Kim Cattrall said in the 1983 issue of *Starlog*: "I tried not to put 'villain' on Valeris. I didn't want her to be the baddie. I wanted her to do it for reasons that she feels are just. Come on, Klingons cannot be trusted. We've known that from day one, so Valeris did what she felt she had to do. That's the way I played it."

Grace: I feel like this is just another example of how much Kim Cattrall is underserved by a lot of the roles that she has where she's just the sex kitten or the Samantha, which is unfortunate because she really knows how to sink her teeth into a role if you get to see her actually act.

Jarrah: Oh, 100 percent.

Grace: She's fabulous.

Sue: It's also interesting because she didn't want to be the villain but the reason that Valeris exists is because they didn't want to put this antagonistic role onto Saavik.

Jarrah: Yeah.

Sue: Well they also didn't want her to be played by a third actress, but that's another story.

Grace: That's getting into Defense Against the Dark Arts teacher territory there. Their role is jinxed, I tell ya!

Jarrah: Yeah well they could have brought back Robin Curtis, but the new director did not want to, because he had been the one who had originally worked with Kirstie Alley. So politics. But Kim Cattrall, in that same interview says she thought that Saavik was kind of bland. I'm sure there are some people who would take issue with that. They also talked about making Valeris half-Romulan which never got put in the script, but that was supposed to I guess explain why she was badder than a logical Vulcan should be.

Grace: I think I think it plays better with her just a straight-up Vulcan and adds more to that idea of a well-rounded villain is one who actually has a cause and you can see where they're coming from.

Jarrah: Well and that it could happen to anyone, that anyone can be xenophobic and fearful.

Grace: Exactly.

Sue: And that logic isn't absolute. Because you're not dealing with just, you know, numbers or equations. Then there is interpretation there at some point.

Jarrah: "Logic is the beginning of wisdom, not the end."

Grace: I also like the fact that supposedly the name Valeris comes from Eris, the goddess of chaos. And I just think that's nice because she's stewing a little chaos via logic here.

Sue: Love it.

Jarrah: But I mean back to the point about Kim Cattrall's acting ability, she originally turned the role down because she said that she felt that women were generally portrayed in these kinds of movies as "either like furniture, real

bitches or basically extras and you never really felt for them. I wanted more than that and I thought, 'I'm not going to use science fiction movies unless they give my character more meat.'"

Sue: That makes me sad. Just that she'd have that impression already, that that is the impression for even actors when thinking about a science fiction film like, that's upsetting. Way to go, Hollywood.

Jarrah: Yeah. I mean she's not wrong, although I'm sure that some of us would dispute...

Sue: There are always exceptions.

Jarrah: Well yeah and women fans have spent a lot of time finding meat and adding meat where there wasn't much meat, through fanfic and...

Sue: We really like barbecues.

Grace: Yeah, it's a potluck really. The fandom is really a potluck for us to all the meat that we need to see.

Jarrah: Just not sausages.

Grace: It's enough of a sausage fest already.

Sue (slow clapping): Jarrah wins the episode.

Jarrah: So how do you feel about Valeris?

Grace: I love the character. I really do think it's cool that we're seeing in her a character that could have her really easily been taken in a lot of the directions that Kim Cattrall had concerns about. But we do get an interesting, well-rounded and surprisingly non-sexualized character, and I think that's awesome.

Sue: I think this is another one of those times that Star Trek really surprised me. Maybe again because the first time I saw this movie I was pretty young. But from everything we know about Star Trek you don't expect your Vulcan to be your devious one. And yeah it got me, they got me the first time around.

Jarrah: Yeah I mean she plays that really well, the parts where, you know, she's claiming to have found the real perpetrators and I really like her the way that she delivers the eyebrow raise.

Sue: Though I think she should have been smarter about the boots. It was funny but she she should have known better.

Grace: I think it's great that she is a character that we're introduced to - this is our first time seeing her in this movie, but she's interesting, she's a little likable. We are interested in this character and she doesn't feel tacked-on. So that in the end when we get that reveal, it feels like an actual reveal and not just like, oh this person was the bad guy. Found the bad guy! it it makes the revelation mean something.

Sue: She's given a reasonable back-story you know, and that we're told from the start that one of our heroes is in her court and promoting her and pushing her and mentoring her.

Grace: Yeah.

Jarrah: I think also that even though so there's a couple of antagonists in this movie and I would say that she is not as over-the-top as General Chang, but I don't think it's, you know, I'll just compare it briefly to Generations, where Lursa and B'Etor are just kind of weird comic relief. I think that she at least gets...

Grace: They get some delicious scenery to chew.

Jarrah: Yeah but I think Valeris gets a little bit, she's a little bit more a force to be reckoned with.

Grace: Yeah she's more of a threat.

Sue: The role's a little meatier! Like a little meteor is a tiny asteroid.

Grace: For a full definition on the differences between asteroids and meteorites, look to the works of Joanna Newsom.

Jarrah: But before we wrap up Valeris we of course would be remiss if we did not talk about the scene where she is telepathically, mind meld assaulted by Spock.

Grace: Yeah, that's not okay. It does not feel like something Spock would do. And bigger than the reveal of Valeris having been on this on this chaotic path of botching these peace treaties, that feels like the big betrayal of the movie right there.

Sue: Mind melds frustrate me so much because we're told over and over again that they're so personal and so rare and so private and so intimate and yet they happen all the time. All the time. And then the person who tells us these things about how personal and private and whatever they are, like invades that privacy to someone who trusted him, like to to his mentee on the bridge of a starship, with everyone watching.

Jarrah: And I mean we talked about this the last episode, because some people you know argue, "Okay, well it wasn't really assault because it's a mind meld" or you know I think it's more common for people to think they never thought of it before, or that it's justified because Spock needed to find this information out. But like she literally says, "No." And is clearly in pain. So you know she wasn't consenting, and then she verbally said it as well, as we know that people can tell that if they're in their minds, Vulcan's should be able to tell that it wasn't a consenting mind meld.

Sue: It's a very clearly a violation.

Jarrah: It also didn't seem super justified. But we did talk about that in more detail in the classic Trek movies episode. So check that out if you want to have a deeper dive into that topic. But I think it was pretty unfortunate for what was otherwise - I really enjoyed watching Valeris.

Sue: That episode would be called "The Undiscovered Women."

Grace: Yes.

Sue: Because there aren't many.

Jarrah: Ok, well we have two more to knock out here. The first one is Janice Lester from The Original Series episode "Turnabout Intruder." So we've gone back to the beginning, back to the 60s and we are looking at Kirk's old flame who switches bodies with him because she's not allowed to be a captain.

Sue: Insert that gif of Teresa Guidice flipping a table from The Real Housewives of New Jersey. That is my reaction to this episode.

Grace: This episode is a painful watch.

Jarrah: Eryn on Facebook said: "Lester feels like a 1960's caricature of the bitter businesswoman who does all the legwork for the company and continually gets passed over for promotion so many times until she completely snaps, though she's only clever in the design of her plans and not the execution."

Grace: What's extra annoying about it is that they're talking about how the reason it didn't work out in the relationship between us is you were *too insecure* about being a woman?! What the actual hell?!

Jarrah: Man. Ok, so we talked about Janice Lester a bit in the Kirk's love interest episode as well, in which I definitely remember Andi talking about the whole "red faced and hysterical" thing.

Grace: Not a phrase here given to a lot of guys.

Jarrah: Yeah they basically start to notice something's wrong with Kirk because he started seeming "hysterical."

Grace: Jim you're acting very vagina-y today.

Jarrah: Well yeah, I mean that's basically where the word comes from. And yeah. And then you know she has a breakdown at the end.

Grace: Breakdown or hissy fit?

Jarrah: I don't know. I mean she's like sobbing.

Grace: Yeah. Yeah that is pretty great though: (in a low voice) "I love you for who you are." (high voice) "Kill him!" That's the high point of the episode for me. "I don't care if you love me, just kill him!"

Jarrah: What was the part you were talking about, Grace, where she says that like she would be better to be dead?

Grace: Yeah somewhere along at the beginning when Janice in the body of Kirk is doing that villain monologue thing before being about to strangle her, is just like no dying in this body. It would be better to be dead than to maintain the indignities of being a woman. Just like, holy hell.

Sue: "Now you know the indignity of being a woman. For you this agony will soon pass as it has for me. Quiet, quiet. Believe me, it's better to be dead than to live alone in the body of a woman. It's better to be dead."

Jarrah: But what does Kirk think should have happened at the end?

Grace: She should've just dealt with all of these societal expectations that we put on women. You know, like a grown up.

Sue: Well the last thing Kirk says is: "Her life could have been as rich as any woman's if only, if only."

Grace: There are multiple insinuations there that are not good.

Sue: If only she'd stayed in her place? If only she'd been a secretary? If only she weren't so hysterical and emotional? Also women's lives can only be so fulfilling - it couldn't be as fulfilling as a man's. But she could have had a life as fulfilling as any *woman*. I'm going to go flip another table.

Grace: Yeah.

Jarrah: So in *These Are The Voyages* there is a quote by Gene Roddenberry in their section of the chapter that talks about whether or not this episode is sexist and he said, "Nowhere in my story was the statement made that this woman wasn't qualified to command because of her gender," and I'll just pause for a second to say I don't know what that means, because he wrote the original script but he didn't write the final script, so it's possible he said that got added in, because it's definitely there, that I wasn't couldn't be in command because I was a woman.

Sue: That has also been sort of ret-conned into like, "that's just in her head."

Jarrah: Yeah.

Sue: Which has its own set of problems.

Jarrah: And so then he went on to say: "She lacked the qualifications on a personal level, and she also happened to be emotionally unstable. In her mind, sure, she was being discriminated against. And that could have been another theme in this story - how we can limit ourselves because of our own belief that we will be discriminated against. It can become a self-fulfilling prophecy."

Grace: That would have a little more meaning if it wasn't someone who was, you know, part of a group that's regularly discriminated against on a casual basis.

Sue: Yeah, the exact line she says is, "Your world of Starship captains doesn't admit women."

Jarrah: Yeah. So I mean I certainly didn't understand it as it's all in her head. But even if it is, I think it's a really problematic idea that, you know, that somehow women, you know, then but also now would be setting themselves up for failure by their own belief that they might be discriminated against.

Sue: She's scapegoating her own gender.

Grace: Yeah. And that just adds so much to this false idea that men are in more higher positions because men are just more qualified.

Jarrah: Yeah, they're just more confident.

Grace: Women are the reason women don't have what they want.

Jarrah: Yes. It's kind of a cop out.

Grace: It is a massive cop out.

Jarrah: Yeah I mean obviously there are like nuanced discussions to be had about representation in boardrooms and political power. But it, you know, should not be the ones who have the most power deciding like, "Hey, no, discrimination isn't a thing," but if it makes you feel better the original ending that he wrote for this story had Kirk on the bridge because he's maintained a sort of feminine characteristics and he's insecure about that and McCoy's reassuring him like, "Don't worry, that'll go away." And Spock says it's illogical to be concerned but then "a very pretty young female human enters for duty. Kirk looks her over for a long moment very approvingly and then he realizes he

doesn't feel insecure anymore about his masculinity." So the ending could have been worse. And it's just so disappointing. This is the last TOS episode but that was not obviously the intention.

Grace: Either way, what an inauspicious way to go out.

Jarrah: I do think that Sandra Smith does a really good acting job in this episode, as well as William Shatner. They're relying a bit on stereotypes but still you can feel that someone else is in their body, so that's kind of cool, but I don't really have a lot positive to say about this character. It's kind of just...

Grace: She has just an intense case of hysterical woman syndrome.

Jarrah: Yeah basically. So to conclude our part 2 of this episode we're going to talk about the Sphere Builders, who are the transdimensional beings in Enterprise who build these spheres that the Xindi use against Earth and we see four of them, I believe, that have sort of roles and lines in the series and three of them are women. The other one is the test subject, who is played by a man and sort of presents as male but the other three are played by women and present as female. So yeah thoughts on thoughts on these folks?

Sue: This storyline is so convoluted.

Grace: It is ridiculously convoluted, like they're trying to do a big epic storytelling event over the course of at least a season and it just it gets so hamfisted and confusing. There are so many points where watching through it even for the first time I just had to stop and be like, "What the hell is happening here?" I had to have Memory Alpha open just to keep track of what the hell was happening.

Grace: Stylistically visually I felt a little bit like they were trying to channel the Founders again.

Jarrah: I agree.

Sue: They call them names like the Guardians and the Makers and they have this weird like transdimensional plane where they kind of talk to each other but sometimes they telepathically talk to each other.

Jarrah: It looks like where the Prophets hang out.

Sue: Yeah it's just white. It's not even a set. They're just in a hallway somewhere. I don't know.

Grace: Guys, we're out of budget, what do we do? Astral communication.

Sue: You're definitely supposed to be getting the impression that they are controlling or at least attempting to control everything that's going on here. So they're supposed to be seen as incredibly powerful, but it just doesn't really work out well for them.

Jarrah: Yeah there I mean, and like the Founders they also don't have names. So the main one that we see is called in the script "The Sphere-Builder Woman" or "The Woman." And I think we're supposed to think they're above names.

Sue: I mean I guess The Woman is better than how in the DS9 scripts it just says "Female."

Grace (doing a Ferengi impression): Feeeeee-male

Sue: Ugh.

Jarrah: Yeah. So The Woman is the primary contact with the Xindi. She's played by Josette DiCarlo. She's the one who promises the Reptilians that they'll be dominant if they deploy the weapon.

Grace: I've heard that one before.

Jarrah: Then we also have The Saboteur, who is one of the women who tries to sabotage the Enterprise in "Zero Hour." And then Presage, and she supposed to be the Sphere-Builder Woman's superior, who is the one who really coordinated the Builders' efforts to have the Xindi Reptilians use the weapon because they want to invade our space but in order to do that they need to make the space habitable for them, so they need to destroy the Earth and stuff.

Grace: Oh no, they're personal space invaders.

Sue: Before I started rewatching Enterprise for the fiftieth anniversary, in that year. And of course for our episodes, I forgot that this whole storyline happened. The temporal war, I honestly forgot every little bit of it.

Grace: There's just so much unnecessary story put into the whole thing it's like Earth could be destroyed! It's like OK, it's like Earth could be destroyed, because these people are at war with these people and we got guys... I didn't ask for your life story! I asked for vague character motivation.

Sue: I just remembered like the big swath of Florida that was lasered away.

Grace: Because they wanted to have some kind of 9/11 allegory in there.

Jarrah: Yeah, I did like that they're, again, sort of seen as deities.. I think that that is something, where the idea of feminine deities is not super common in our current society, so the idea that these women aliens are revered by like these super bad ass reptilian dudes was kind of cool. Also kind of very Star Trecky that they turned out to be false gods.

Grace: Very Star Trecky.

Jarrah: I just think there was missed potential because transdimensional aliens trying to do something? That's cool, but we had so little time with them that you don't even feel like you got to know the difference between them, or their motives were self-preservation, sort of, but also just we want to rule the whole galaxy and I don't know, I don't really understand why.

Sue: We spent most of our time with them going, "Wait, what?"

Jarrah: I think both the Prophets and the Founders worked better than the Sphere-Builders. And what did they do other than build the spheres?

Grace: Take up time.

Jarrah: I mean they spent a lot of time looking in finding out what's going on in the future and the past and trying to see the future and whether they're going to succeed or not but surely they have to have a society with people who do things. Maybe? Do they just float around and talk?

Sue: In transdimensional space. Maybe they're the precursor to the Q Continuum.

Jarrah: Well you know Enterprise didn't have a ton to offer us in terms of women villains, so I think we covered them. Now that we've done Tarah and the Sphere-Builders but if we missed some for our next episode you can feel free to drop us a line. We do know that we have some significant ones left to cover.

Sue: Well if you consider if you consider Empress Sato a villain you can listen to us talk about her in episode 77, the one right before this one.

Jarrah: Or in our mirror universe episode we also talk about Empress Sato. That I think is it for us today. We know that we have some significant ones left to cover in part 3 so stay tuned for that. We will be talking about the Borg Queen, Sylvia from "Catspaw," Kara from "Spock's Brain," Lenore Kheriddien from "The Conscience of the King," Martia from Star Trek VI, Admiral Satie from TNG's "The Drumhead" and a new one (spoiler spoiler spoiler) a new one from Discovery. You could just end the episode now if you haven't watched it yet. We'll be talking about Emperor Georgiou.

Grace: (cackling)

Jarrah: Yeah so that will be a little ways from now. But fear not. And if there are other ones that we've missed., drop us a line. You can get in touch with our show at crew@womenatwarp.com or on our Facebook page: facebook.com/womenatwarp, on Twitter [@womenatwarp](https://twitter.com/womenatwarp) or on our website, womenatwarp.com or pretty much any other way that you can think of. Also you could try whispering in the ear of humpback whale and then waiting for the 24th century. And when the probe comes and then the probe will want to find the humpback whales and the humpback whales won't be there so Kirk will have to go back and when Spock mind-melds with the humpback whales they'll say, "Hey tell Women at Warp X," so that's another way to get ahold of us.

Grace: That plan is almost convoluted enough to be on enterprise.

Sue: And then and then a Western Union man will show up outside of our town and hand us a letter from Doc Brown

Grace: But Jarrah, where can people find you on the internet?

Jarrah: Right. I'm Jarrah. You can find me on Twitter [@jarrahpenguin](https://twitter.com/jarrahpenguin) or on Tumblr: trekkiefeminist.tumblr.com What about you, Grace?

Grace: You can find me on Twitter [@bonecrusherjenk](https://twitter.com/bonecrusherjenk) or in the ether of your dreams.

Jarrah: And Sue?

Sue: You can find me on Twitter at [@spaltor](https://twitter.com/spaltor).

Jarrah: Thanks so much for listening.