

Women at Warp Episode 122: Ken Burns' Deep Space Baseball Documentary

JARRAH:

Hi and welcome to Women At Warp. We are here with the whole crew for a special message about some very sad news that we got this weekend just before this episode was released about the passing of Aron Eisenberg who played Nog on Star Trek Deep Space Nine. We recorded this episode about the Deep Space Nine documentary about a week ago had no idea that this was coming. It's very very sad news and it's been very touching to see all of the tributes come in online over the past couple of days. So I wanted to just take a couple of moments with everyone to add our thoughts and to send our best wishes to his friends and family at this very difficult time. Do you want to start Grace?

GRACE:

Yeah absolutely. For one thing, even though I only met Aron a couple of times he was this incredible personality at the Star Trek conventions I'd been to. He always had this tremendous energy and positivity and I think there's gonna be a huge void where that was come next year. And he's going to be so sorely missed, outside of just being an excellent actor and ally and someone who is really great in this community of fans and people working in and behind the scenes of Star Trek, of continuing a conversation and normalizing living with ongoing health issues and I think that was really important to a lot of us. And he's gonna be so intensely missed. So pour out a root beer for him and we'll be seein' him.

JARRAH:

Absolutely. Andi, did you have thoughts?

ANDI:

Yeah. The number one thing that I think of when I think of Aron is his kindness. He cared about people, he cared about his friends and his family. But he also cared about like *all* of us. He was an activist you know? And he cared about the world being a better place. And I'm just really sad that he's gone and that we're gonna miss him so much, and his voice is no longer going to be out there because I think that kind of kindness is rare and really needed in our world today. So I'm just- it's heartbreaking.

JARRAH:

Yeah, 100 percent. I've been really enjoying going back and looking at his tweets. You know, obviously wasn't catching them all. And so looking at, you know, his comments on politics always with a really good sense of humor and consciousness of, you know, the *why* we get involved in these causes. The, you know, fighting for the people that need it and trying to I guess raise up the people who are the most marginalized and look out for the future of our world. Sue?

SUE:

Yeah. I would say that most of my chats with Aron were more so about kidney health *laughs* than they were about Star Trek. My dad is also a kidney transplant recipient. So there was a lot of nuanced stuff that you can really only talk about with somebody who gets it, somebody who has been there. And he was always so willing to share and so open about his experience. And also like willing to commiserate. But in a way that never really lasted long. You know, he was always looking towards *pause* the hopefulness and what was coming rather than, you know, being stuck in any sort of rough patch. And I think that was really inspiring. And what's really struck me over the last day or so has been everyone I've seen on social media refer to him as a friend, you know? So we're a community that when someone in the Star Trek family passes on everybody mourns but not usually with this type of personal resonance. Right? Everyone is saying "I'm going to miss my friend" not this actor, or the celebrity, or this part of this community. But so many people truly feel that they've lost *a friend* this weekend. And I think that that speaks to just how Aron was able to connect with just about everyone that he came across. And that is rare.

JARRAH:

Yeah, absolutely it's- I mean of course you know his contribution in the show was really incredible. And I mean we all think of It's Only A Paper Moon and the incredible work he did in that episode. But you know that he also had these family connections with the actors on the show and there have been some really beautiful touching comments from some of his fellow actors. But it went *beyond* that. And I think every convention he went to, and appearance he made, he was really connecting with people on that personal level and yeah, I just- I wish that I had taken more time to go up and talk to him while he was with us. So-

GRACE:

May his memory be for a blessing.

JARRAH:

Yeah absolutely. So we will continue with this episode for the week. Honestly, I mean if we had been watching this episode or the documentary and talking about it tomorrow we might have- like our discussion might be very different than it was a week ago just in terms of the tone and we probably would have talked more about Aron's role in the documentary. But I think it is a good time to still pay tribute to Deep Space 9, and just sending all of our thoughts to his family and his Trek family as we go forward into the next little while.

GRACE:

Take care of yourselves. We've lost a friend in the community and if you need to process that, process it as you need to.

Opening music

JARRAH:

Hi and welcome to Women At Warp: A Roddenberry Star Trek podcast. Join us as our crew of four women Star Trek fans boldly go on our biweekly mission to explore our favorite franchise. My name's Jarrah and thanks for tuning in. Today with us we have Grace.

GRACE:

Hey everybody!

JARRAH:

And Sue.

SUE:

Hello there.

JARRAH:

And we are going to talk about the Deep Space Nine documentary What We Left Behind. But first a little bit of housekeeping. As usual, our show is supported entirely by our patrons on Patreon. This helps us do things like keep the show up and running, pay for equipment, and the hosting, and getting to conventions, and making cool buttons and things like that. So if you're able to, hop on over to Patreon.com/WomenAtWarp and for a small monthly donation, you can help us do all those things plus get access to exclusive online bonus content.

GRACE:

sinister voice Help us extend our reach.

JARRAH:

Yes! You can also help us out by leaving us a rating or review on Apple Podcasts or wherever you get your podcasts to help more people find the show. Any other housekeeping?

SUE:

Well, we do have a giveaway to announce.

GRACE:

Whaaaat?!

SUE:

When I was in Philadelphia a few weeks ago, for the Respect Women's Podfest, we were gifted a giant rainbow Tribble from Adopt A Tribble-

GRACE:

Aww!

SUE:

-to give away on the show! So Molly at Adopt A Tribble has a habit of naming her Tribbles after activists in some way. So in order to enter for this giveaway we would like you to email us at crew@WomenAtWarp.com and tell us what you would name this rainbow Tribble. Again, email us at crew@WomenAtWarp.Com. Tell us what you would name this rainbow Tribble, named after an activist, and entries will be open until October 13th. So get this in by the end of the day by midnight Eastern Time U.S. on October 13th and we will randomly choose a winner.

JARRAH:

Awesome. Well, without further ado then let's get into What We Left Behind. I'm interested actually- before watching the documentary what were you hoping for from this documentary? Did you have like an idea of what you hoped it would cover, the way that it would approach this topic, the *black sheep* of the Star Trek family?

GRACE:

laughs Well, I was really hoping they'd go into *that*. And that's kind of the first thing they cover, that anytime you're having a conversation about Deep Space Nine in a Star Trek space it's gonna be cult colored kind of by that idea that *pause* it's not the *favorite* series to a lot of people.

JARRAH:

Yeah definitely. How about you Sue, did you have any preconceived ideas?

SUE:

Well, we knew that they were doing the fan interviews right? I was excited for that. I love seeing that sort of thing in our documentary, but was hoping it would not be the whole thing, which it was not. So I think they used those well.

JARRAH:

Well I guess or maybe a better question would also just be "Were you surprised by the beginning of the documentary?" *Sue laughs* When it starts out it's got- basically starts with Max Grodenchik at a piano.

SUE:

I mean not really.*laughs*

GRACE:

I mean we've all been to Star Trek conventions. So I think there's very little left that can surprise us.

SUE:

It's interesting what you said Grace, that this is you know not the favorite for a lot of people. I think, certainly at the time it was airing, that was the case but I don't think it is anymore. I would

say, you know, just in conversation with people that you ask someone's favorite series and DS9 is usually number one or two for most people at least that I talked to.

GRACE:

Well we've got a very high standard of people we interact with for one thing. *Sue laughs* for another thing, I feel like that was also kind of the crux of the documentary there. That they come around to by the end of it, is that it was a show that didn't really have the full audience that it should have had when it was airing. But after a while, in hindsight it managed to gain that audience.

JARRAH:

Yeah. Partly due to streaming ability. You know, it starts out you got Max Grodenchik at a piano and then you have Andy Robinson, who played Garak of course, kind of giving a bit of a mystery.

GRACE:

So mysterious.

JARRAH:

Yeah, mysterious intro. I really love it, and I think it shows really well when you're watching with a group of other hardcore fans. I don't know that it *needs* to accomplish this, but I did wonder like would it be just very confusing for someone who had only watched a couple of episodes and maybe couldn't recognize some of those actors out of their makeup?

GRACE:

laughs Definitely. But I get the feeling that this documentary was intensely intended for a specific group of people who are familiar with and loved the show.

JARRAH:

Yeah, yeah definitely.

GRACE:

That said, show of hands who wants to believe now that Andy Robinson is just a Svengali master behind the scenes at various Star Trek what to dos. *pause* I was trying to say "What do you call 'ems" and "to dos". And it came together as "what to dos"

JARRAH:

Well I mean, I'll accept that.

SUE:

I was really amused that- I mean the third introduction of the documentary *all laugh*

GRACE:

they had a *lot* of introductions going on. They just had a lot of ideas that they wanted to use 'em all.

SUE:

But I was very amused that they read the hate comments.

GRACE:

I *loved that* as an introduction.

SUE:

And I was wondering, because you know I also first time I saw this saw it in a theater at one of the showings, and I found myself thinking like "I wonder if anybody who wrote those is in one of those cities tonight?" *Grace laughs* biting their tongue you know? It also, of course we're not talking about Discovery today, but it reminded me of all of the online hate for Discovery. And just sort of, you know, everything old is new again.

GRACE:

singing The Circle Game And the season's, they go round and round *crew laughs* and the haters can only slightly expound. They've only got two opinions between theeem!

JARRAH:

Amazing. So let's talk about the-

GRACE:

Joni Mitchell is crying somewhere.

JARRAH:

laughs Yes. Let's talk about one of the very unique parts of this documentary, stands out from any other Star Trek documentary I've seen, which is the whole breaking the premiere of season 8. And then let's maybe go into some of the themes and other types of stuff that they explore about the "behind the scenes" and things. But I think it makes sense to look at this sort of premiere of season eight that they're pitching, starting out with a bang. With the Defiant exploding and Nog dying. How did you guys feel about that portion of the movie, that sort of breaks up some of the other interviews, and would you want to watch it?

GRACE:

I would definitely be *curious*, for one thing. Right? They've already got us with the episode that they pulled together. I disagree with some of the ideas, but I like the direction they're going in in the sense that I would definitely keep watching to see what happens next. I also think it's pretty cool that we're getting this look behind the scenes at how a writers room functions, and how these guys as a writing team work together and just kind of what their dynamic was. I don't think

I've ever seen that really explored so much in *any* pop culture documentary, just showing the writers room at work. It makes you wonder though, how much of it they planned ahead of time and how much was *laughs* really off-the-cuff.

JARRAH:

Fair. But OK, and also warning to the audience. We are going to be talking about spoilers for this Deep Space 9 documentary. So, if you haven't seen it yet just be aware of that.

SUE:

I have a lot of conflicting feelings about this. I think that it's a really interesting idea. I think it's a neat way to create a through-line. And I also found it very interesting, and I don't know if it was intentional or not, that a lot of the characters sort of end up in similar roles as they are currently in the shared continuity novels. And maybe that's just like a natural progression of those characters, but maybe that's complete coincidence. Who knows? But like DS9, for as like groundbreaking and progressive and pushing the envelope as it was in the 90s, it gets a lot of criticism. And I think fairly so, that because of its serialized nature it had the same writing team. For many years, basically the same writing team, and that team was all male.

GRACE:

Yep. And it's really noticeable when you have them all in a room working together.

JARRAH:

Yeah.

SUE:

And I understand the concept of like "We're gonna get the old team back together" but that means you're, again 20 years later, coming up with season 8 in a room that is entirely male.

JARRAH:

Yeah totally. Either way. Definitely. I mean I know when I did my writer stats like no writer- no women were even credited in season seven for writing anything on Deep Space Nine. It doesn't mean no woman ever looked at a script, but it really does-

GRACE:

Kind of explains a few things.

JARRAH:

- it the reinforced it. And I mean throughout the documentary there's a few women behind the scenes that are included in interviews and stuff, but they're not really like hugely significant people behind the scenes when you compare them with like Ira, and Michael Piller, and Rick Berman. And you know even some of the like regular more regular writer-directors there's like Julie Laurie Johnson in casting that's awesome. Denise Okuda working as part of the design

team, and you have B.C. *pause* Cameron I believe? A first assistant director who has like a very short thing about Avery Brooks. So yeah, definitely reinforced that this was not an exceptionally diverse behind the scenes group.

SUE:

Yeah. And I would hope, you know it's all hypothetical, but like I would hope that if this were real that actual writers room would add some people of color, and some women, and some queer folks, and some you know trans or nonbinary people.

GRACE:

Just to mix up the experience.

SUE:

Yeah. Diversify where the writers are coming from. Because right now they're all coming from the same point of view.

JARRAH:

Yeah, one hundred percent. I mean all throughout there, one thing- comment I have on the season 8 premiere is so they're talking about this being 20 years in the future. So the idea is that some of the characters will have changed, to the point that like Bashir could theoretically be in charge of Section 31. Kira could be potentially raising an army of Jem'Hadar, which mostly I only question that like 20 years after the end of the Dominion War that how are the Jem'Hadar there just like hanging out? But also how would the Federation not know that this was happening? Or they do but they're like being covered up by Section 31? But I don't know, I just question that like someone could just go preach to a whole group of Jem'Hadar and that it would be like not a *massive* deal before that point. Like that Kira would think that it would be a secret. Also I just don't like shady Kira. Like, I can sort of live with a religious leader Kira but it's even not my favorite part of the shared continuity novels. I wanted more time for Kira to just be in charge of Deep Space Nine.

GRACE:

Yeah I would it's been down with that too definitely. I also thought it was a little weird that when they're talking they're like "And Bashir and Dax are still in a relationship" and like "oh yeah, that way we've got at least one happy relationship that lasted". Like "Uuuh, like 30 seconds ago you were showing us Miles and Keiko." *Sue laughs* Whatcha tryin' to say there guys? I mean you guys who have gone on about how "You wish you could have done better with that relationship." This is a good chance to try and do a little something with that right now. Stead of just continuing the "Oh they're married and hate each other" thing. Just Sayin'.

JARRAH:

I mean, what this really confirmed for me was that I would totally read a DS9 graphic novel on this storyline. Or even just DS9 graphic novels with the same style. Like, I think the style was

really cool and it made me envision like a different way that you could do DS9 comics, which we haven't had for a while. So-

GRACE:

Are you listening IDW?

JARRAH:

I'd be down with that. I'm not sure I would be super into this being the premiere for a series, but thought it was some cool art and there's some neat ideas in there. Any other thoughts on that?

GRACE:

It's still sad that it took Sisko 20 years to come back.

JARRAH:

Yeah.

SUE:

Yeah, I mean who knows? Like, Picard might stop by Deep Space Nine In the new series.

GRACE:

I mean I guess. He can't stand dramatically in a vineyard on Deep Space Nine though, *Jarrah laughs* which as I understand is kind of an important aspect of this new series. *laughs*

SUE:

Maybe we'll find out if Bajor ever joined the Federation?

JARRAH:

So let's talk about maybe some of the themes and moments and I'm happy to let you folks throw them out if you have some you've been thinking of, but maybe just to start semi-chronologically? Because right off the bat there's a fairly big discussion about race in DS9, and about like particularly the casting of Avery Brooks and the need for him to be like clean-cut in the earlier seasons. That I thought was really interesting. Either of you have any thoughts on that?

GRACE:

Well, it's definitely not a new thing or a new conversation topic to talk about how people of color, specifically black people and their characters representation, their appearances are really policed a lot. And I thought that was interesting that they went into that as one of the first things discussed with Avery Brooks being the lead on this series. Because it's as plain as the hair on his face really, the need to make him "safe" and "approachable looking" when the show started out.

SUE:

Yeah. I mean by all accounts in this documentary and like in other panels and in other events it I get the impression that Avery Brooks was very aware, sort of, in all of the ways that this character could be perceived. So he- like the opinions weren't just like necessarily personal, but he was aware of the way that he *stood* is going to mean something. His relationship with his son is going to mean something. His facial hair is going to mean something. And these are all important aspects to this character that like the white audience might not get, like sort of like when we talked about queer coding. Right? It's not for the straight audience to get, maybe this stuff is not for the white audience to get, but for a certain audience it's very important.

GRACE:

That definitely adds a level of complication going into being the lead on a new Star Trek series that, I'm going to guess, our previous leads didn't have to really deal with. So much, except for you know Patrick Stewart having to have a toupee *Jarrah laughs* in the test shots and all, that but that's a little different.

JARRAH:

Yeah. There's kind of two parts in this documentary where they talk significantly about race. There's this beginning part of Avery Brooks's appearance where they have the Paramount former exec Kerry McCluggage who seems kind of, he's if anything like the most kind of I guess antagonistic to Ira. In that like Ira's calling him out on things he didn't agree with at the time, a lot more. And like "why did-

GRACE:

Also he is just dressed like a cartoon caricature of a rich white guy.

JARRAH:

My God! The like cardigan sweater over- tied around his neck? Yeah. Very much.

SUE:

I mean you also get the impression that his opinions haven't changed much.

JARRAH:

Yeah. He has this whole like "We wouldn't want him to appear like quote unquote street, or like for the lack of a better word"-

GRACE:

Find a better word is a better word!

SUE:

There's a better word!

JARRAH:

But then, the part at the beginning I felt like they do interview Penny Johnson who plays Cassidy and they have a bit of her opinion but it is mostly just like “I thought it was really sexy without his hair.” And partly because Avery didn't do new interviews for this movie, that part like feels a little bit like tilted towards interviewing white people about Avery Brooks's appearance. But the second part later where it's talking about him as like “A strong black father figure who's a positive figure for Jake” that I thought was pretty well done with Cirroc Lofton, and it was just like a really nice part of the documentary.

GRACE:

I really appreciated Cirroc also drawing to attention the fact that this series was coming out and they were having a black man be in charge of this sci-fi setting in this narrative utopia, you know, so soon after the Rodney King riots. And how that brought into the fact that we've had 20 years of social advancements since the show aired. But have we really?

SUE:

Yeah.

GRACE:

Yeah.

JARRAH:

Did either of you have a particular moment or a theme that you wanted to throw out there as we go around?

GRACE:

The fact that we have them talking about Past Tense, and the fact that there are people who were like “Oh it was so prophetic!” and I think it's cool that we have Alexander Siddig point out “It's not really prophetic if it never really stopped, if it's still just been going” and that's *a really* good point. And again bringing it back to “We've had 20 years of progress. But how much progress have we really made?” as uncomfortable as it is to look at.

JARRAH:

So let's talk a little bit about the issue of queer representation and how that kind of-

GRACE:

Let's please!

SUE:

Well wait what was next? Should we just go down the checklist? What was next on the-

JARRAH:

Well, they had war-

SUE:
OK.

GRACE:
What is it good for?

JARRAH:
Religion-

SUE:
Consequences of war. Right.

JARRAH:
So let's explain what the checklist is. Just to recap, if you saw the thing in the screening like six months ago. That basically there's a part where Ira is looking over a computer with what's his name? Sue?

SUE:
I- it is Luke Snailham, an editor who worked on the documentary.

JARRAH:
Awesome. And they're basically looking through some of Deep Space 9's greatest hits, and the conceit that they have going is that they're checking off some of the big things that they did that were like groundbreaking or controversial. So they've addressed war. They've addressed religion. What was the third one on there?

SUE:
I think race was one of them, and the consequences of war was one of them.

JARRAH:
And then the last one is a queer representation or LGBTQ+ representation. Sue did you want to talk a little about that?

SUE:
Yeah, I think that **pause* again*, many feelings. I think that it's nice they're not letting themselves off the hook with this one. They're not saying "Oh well we did that gay episode it's fine." I also wonder though if they set the bar high enough? Even though they're not letting themselves off the hook. I think that- again, I'm not sure that the writing team or the documentary team realized that they created a trans icon you know?

GRACE:
Yeah. It's amazing that that kind of goes over their heads and-

SUE:

Right. So I mean even though they didn't write it *into* the show, there is this sort of lasting result of the Dax character. There is also- they talk about like "What if we had had or even asked to have Garak like fully come out as gay and pursue this relationship and just be this character?" And I thought it was *pause* nice isn't the right word, but it was good to have Ira just flat out say like "We didn't even ask. Like we can't give ourselves a pat on the back if we didn't even ask even regardless of whether the network would have allowed this." But in that same conversation Luke, our friend Luke, says that Profit And Lace quote "Plays even better now than it did back then."

GRACE:

skeptical to the point that she sounds like she's inhaled helium Does it?

SUE:

And that that is quite a cringe-y moment, I think for everybody here today.

GRACE:

A little bit of a leap in judgment there buddy. *Sue laughs* Like do you want to elaborate on that dude? Do you want to explain yourself there?

SUE:

I mean maybe like, to this person like this is funny and it's even funnier now because of all the stuff in the news right? But like, transphobia is not funny. Transphobia is a problem, and that's a lot of what this episode is.

JARRAH:

Yeah I've honestly never heard anyone say that episode like watches better now than it did then.

GRACE:

If anything I've only heard people be like "Man that aged like milk"

JARRAH:

Yeah, or just "It was never that great." So that was a weird comment that did stand out to me. By the way the other item on the list was homelessness. So it wasn't race but that was when they were talking about Past Tense and it was about homelessness. But they did talk significantly about race in this, it just wasn't part of that particular scene.

GRACE:

Well it's interesting how we've got Ira stopping to be like "No. One episode in seven seasons that's not enough. We should have had another gay character" and that just kind of got me thinking for a second. I was like "Weeeeell raise your bar a little higher." Because if you were going to really put any effort into it you would've had continuous representation going and trying to push your representation boundaries further and further. I mean like, it's well known that there

are a lot of TV writers who only think that we exist during sweeps week *Sue laughs* or for the necessity of a very special episode and that's not true. LGBTQ people exist all the time and everywhere and they don't stop just because the person who is writing doesn't feel like they need to put in the effort that week, or that we need to have *another* representation episode. It's just if you're really going to push the envelope, push the envelope. Don't do it for risk or shock factor, do it for the fact that it's normal, it needs to be normalized in media.

JARRAH:

Yeah.

SUE:

But is the height of that bar a direct result of the fact that that writers room is, you know. If they had people of color, if they had queer people in that room that bar would get pushed a little bit higher each time. Or somebody would say "No that's not a great way to represent this thing that you say you want to try to represent" and that is the benefit of having diversity in your writers room.

JARRAH:

Oh for sure. I mean I guess like for benefit of the doubt that like, that wasn't what he was saying would be the bar but was just like "Here are ways we could have made this better." Like not like this would have been enough to be like "100 percent A+." But I think that I did think it was really cool to be like "Yeah. We should have made Garak canonical gay. After The Wire where Bashir helps him break his addiction, and then we would have had this whole thing with Bashir going on for like five years which means that they maybe could have made Bashir bi." And that would have also been super cool. And then you would have had a bi character of color. And like there's a lot of other stuff they could have done, and I did appreciate that it was not because- there are a lot of people that will be like "Oh you can't say that Trek excluded gay people because Rejoined" and they just pointed that episode as like a check to box, and I think it's great that he literally said "No, this didn't check the box."

GRACE:

Yeah. And again, it's always good when someone has a single example that they like to point out to you repeatedly as if that solves an entire problem *forever*. "My single example here negates any and all previous experience"

SUE:

"We've had a black president racism is over."

JARRAH:

Yeah.

GRACE:

exhausted voice "Oooh goody. *crew laughs* Homophobia is done because the L-word happened."

JARRAH:

"Oh yeah!" No. *laughs* So let's sort of spin-off a related topic because we were talking about Rejoined, and can we talk a bit about the- well there's a couple of different pieces I want to talk about including I like the general- let's maybe start with the general part when they talk about like badass women in DS9 and they have the like Bitch by Meredith Brooks montage. How do we feel about that?

GRACE:

I'm a fan of the song personally in the sense that the gist of it is "I am many things! You don't know how to handle that!" which speaks to my lady experience. But I know the title alone is a loaded term, and it doesn't have to speak to everyone, but it does feel like kind of boxing it in early on when they're talking about- putting specific emphasis on the characters and they go from like *Sisko* and *Odo* to *the two women*.

JARRAH:

Yeah, and they kind of come back to both of them again later on.

GRACE:

They do, but initially lumping them together kind of rubs me the wrong way.

JARRAH:

I don't have a problem with a song. In fact I like- I think that is I'm pretty generally like *generally* fun for a lot of people. Kind of like feminist anthem, and it was *of* the same era as the show. And it's a fun montage. But at that point they're really like, they have a lot of comments from fans including friend of the show Sarah Gulde, who is awesome, but talking about why the women were significant. And it's hard for me, because I agree to the vast majority of it, but they actually don't include a lot of Nana Visitor and Terry Farrell talking in that section. And so it kind of contrasts with the parts where they're talking about I like race is significant where they're actually interviewing Cirroc and Avery Brooks. But like in the part about why women were so significant, it's like it almost felt like *pause* like are you- is it because their comments are actually kind of nuanced maybe? Maybe not? Maybe?

SUE:

I mean, I feel like this is- that hearkens back to a lot of what we've been talking about in panels lately. So like your Warrior Women panel Grace-

GRACE:

Thank you, thank you.

SUE:

And the one released from Respect Podfest of like, strong means *lots* of things.

GRACE:

Yes, there is no universal strong female character.

SUE:

Right. So it doesn't just mean like "kick-ass", and it doesn't just mean "warrior." It means a lot of things. Ezri is a strong character, just look at everything she's been to up until the point that she arrives on DS9.

GRACE:

Kassidy is a strong character-

SUE:

Kassidy is strong.

GRACE:

We don't see *her* doing karate or anything.

JARRAH:

I feel like some of those characters *are* in that montage. So for me it was almost more like, I don't actually question that those characters are strong women characters on their own. Maybe-like I think DS9 does have a range of those representations. But what I guess was more the issue for me is like, knowing a lot of the other things that those actresses have said about playing those roles. Like we know Terry Farrell has had interviews where she says like "I wish that Nana and I talked about things other than guys sometimes. Like that seemed to be a lot of our scenes together." And we know that Nana Visitor didn't want to end up with Odo and like so, that kind of stuff *pause* it almost felt like it was kind of like missing to make way for the like DS9 as a feminist like success story narrative? Whereas, I think you can still actually argue that but still have a bit more of a nuanced look.

SUE:

Yeah, I think that DS9, the show itself, actually does a much better job with its women characters than this documentary does of explaining that. Right? Because I feel like the doc is looking at them surface level. Like "Look at these kickass ladies that we have! Okay, moving on.." instead of-

GRACE:

They've already checked *that box* off the list.

SUE:

laughs Right. But I mean, I know Nana talks about it quite a bit, about Kira being a terrorist and how you know that wouldn't have played later, you know post 9/11. And we hear Terry Farrell talk a little bit about when they decided to make Dax more roguish. And some of the special features, the extra fan interviews, talk a lot about how Dax was inspiring because she was so confident in herself. But I feel like those comments from the women who played these characters were not in the section where they talked about how great the women characters were.

GRACE:

You got to really wonder which stuff ended up on the cutting room floor because they felt it wasn't entirely relevant to this narrative they wanted to create about Deep Space Nine? And how much just isn't there because you can't have a five-hour documentary that isn't directed by Ken Burns. *Sue laughs* Oh my God. Can you imagine a Ken Burns Star Trek documentary? Because now that's the thing my heart wants more than anything else on earth.

JARRAH:

At the end we're definitely going to talk about the, you know, in the credits- spoiler. They poke fun at some of the things they weren't able to make in the documentary. So let's talk about the things that are missing when we get to the end. But I also want a giant Ken Burns special on Star Trek *Grace laughs* Ken Burns plus a highly diverse team of writers and producers. *all laugh* But yes, so we were talking about that like what stuff made it in and didn't in terms of I guess just the way a story is told versus like entire topics that are left out. And that also was something I wondered about, in the part about Terry Farrell leaving DS9. Did you guys have any thoughts on the way that was shown in this film?

GRACE:

I had thoughts about the fact that when she's talking about this and *pause* kind of how she felt like she was done dirty by the whole situation everyone else in the room just looked so uncomfortable. I don't know if it's the drama hog in me, but that that just really stood out to me.

SUE:

Well and that they cut, I think it's to Michael Dorn, who says "The only people who really know are the people who were involved."

JARRAH:

That part really bugged me, because that's how that section ends. And I did feel like it was kind of saying like "Oh well, it's he said she said." And we all know because of other interviews that she's talking about Rick Berman when she says that you know "One of the producers told me that if I weren't there on the set I'd be at Kmart" and we know who she's talking about. But like Rick Berman is like super buddy-buddy in this movie. Like I mean, there's obviously some challenging of each other happening between him and Ira Steven-Behr but they're also, you know, talking about how it was ultimately a pleasure to work together and all that kind of stuff.

And I don't know. I just- I get why you have to do that like in order to make your documentary. And you know, Rick Berman did have a really important role in producing a lot of Star Trek, but it just feels kind of like unfair to put him in this position of authority where he doesn't really have to comment on the situation where Terry Farrell's been pretty open about how she feels she was treated and then just to be like "Huh, who knows what really happened. Moving on." And then actually and it's not- like right after Dorn says that thing, then they go to the writers room and someone goes "Who died?" and then they're like "Oh Jadzia" "Oh yeah. Ha ha ha ha." And it feels like, I don't know. It just kind of hurts me as a fan who loved that character, and someone who believes that, you know maybe the women on that show weren't always treated the best behind the scenes.

GRACE:

Yeah, it reads as really tone-deaf.

JARRAH:

Yeah.

SUE:

And it also is reminiscent of Gates McFadden and Maurice Hurley. So you know, in however many years between those two issues, perhaps not much changed.

JARRAH:

Yeah. Can I share another moment that made me very uncomfortable in this documentary? Which is the part where they're talking about Nana Visitor and Marc Alaimo. And they're, you know, they're going back and forth between Marc Alaimo talking about you know him maybe not getting enough encouragement. And there's some weird kind of awkward moments in this documentary, where it seems like the filmmakers are like judging the interviewees? And that's one where you know he's going on this thing about like "I didn't get enough encouragement" and Ira goes back and he's like "Well we kept having you back. That's how we give actors encouragement." and they like, show Marc Alaimo's face and there's this kind of like circus music that's almost like you know-

GRACE:

Wakka wakka!

SUE:

Yeah.

JARRAH:

Yeah, but there's this whole thing where Nana Visitor talks about how like one of the time she was the most upset was when Ira said that in the next episode they were gonna write that she and Dukat like, fall in love with each other and they have a thing. And Nana is being interviewed and she is like, very upset about this thing and she slips up and goes like "Anybody except Marc

Alaimo. I mean anybody except Gul Dukat.” And like everyone's laughing that it's like a slip, and then they cut to Marc Alaimo and he's saying like “Oh well like of course he wanted her. I mean, I know that because *I* wanted her” and then they are playing that for Nana. *Grace makes uncomfortable noise* And she was like rolling her eyes super uncomfortably. Because what are you supposed to say? Like “Yeah no that's sexual harassment.” Like that was *obvious* and it was sexual harassment. Because this is like supposed to be a loving documentary about this show they were all on, and it just kind of like it was like I guess- I don't know. I just felt like it was insensitive to put *her* in that position, and it was gross to play that moment for humor because that isn't cool.

GRACE:

Even in the making-of documentary of the show, we get to see behind the scenes how much the show could have benefited from having some more women behind the scenes. Which is meta and depressing.

SUE:

They made a lot of choices to include like slip-ups, or jokes, or things that they-

JARRAH:

aren't sure about?

SUE:

Yeah. Like Nana even says “Let me do that again.” And she says it again and says “Gul Dukat.” And like, I feel like the *intent* of that was “Oh I don't want you to put that in there” and then they put that in there. That happens a lot, and I feel like those are *interesting* choices to make and choices that like might not make your interviewees as comfortable.

JARRAH:

Yeah, I think like the intent was to, you know, that this was gonna be a documentary unlike the rest of the Trek documentaries. Just like DS9 stood apart from the other Trek series. That “we're gonna make it's gonna be a little bit quirker, it's gonna be more creative, it's maybe going to be darker” but there were like moments where just given the amount of stuff that did stay on the cutting room floor, I really question whether you needed to leave in people talking about things they weren't sure about? Like that whole Rashomon thing about Ferengi prosthetics, where at the end they were like “Well we really don't know what happened, but maybe..” and it wasn't even super important. It was like, *maybe* one day Max and Armin mixed up their foreheads, or maybe they mixed up their noses, or maybe not.

GRACE:

Like, I felt like the Rashomon analogy was a good thing to have in the middle of a documentary talking about the making of a show 20 years ago, in the sense that there's a lot of stories being shared here and it's a matter of faded memory and apocrypha a lot of the time.

JARRAH:

Yeah, I just feel like I didn't care that much about that story about prosthetics, that I needed it to take time away from some of the other stuff that could've made it in.

GRACE:

That's true. I think it was more the symbol of the story, than the story itself.

SUE:

Well just to that point, I mean they have in the special features on the DVD there's a whole section of "what we left out" and they're close to fully produced, if not completely fully produced. And it looks like they just took them out almost after the doc was done. And there are some bits in there that are really interesting or give new information, whereas like what they kept in- I'm assuming these things were cut for time and not for the narrative, but who knows, and what they left in were jokes. Which like, I get it. You want to amuse your audience. Especially if you're like, asking them to come to a theater. But like I would've enjoyed seeing the Trials and Tribbleations sequence much more than the prosthetics mix up sequence in the theater.

JARRAH:

I haven't watched all the special features yet, to be totally honest. But I did go checking, because a couple of the things that I felt were the most glaring omissions for me as a lover of Deep Space 9 and someone who cares a lot about the women characters, were especially Kai Winn. I kept being like "When are they going to get Kai Winn?" And they have this big thing on Dukat. They have a fairly big thing on Damar. I assume that it's because Louise Fletcher either was not available or didn't want to do an interview., for some reason. And I get that that makes it challenging, and same with the Female Changeling, Salome Jens. But there was an outtake about the Female Changeling. But she's not actually interviewed, it's just kind of René Auberjonois talking about what a great actor she was, and then speculating that maybe they didn't make her her own prosthetic face? So it didn't-

SUE:

And also how long her legs are.

JARRAH:

Yeah yeah. Also that yes she was very very sexy apparently. So I don't feel like- I agree, I thindon'tk that would have added that much to have it in there. But it would have been- I didn't see anything that I thought was about Kai Winn based on the title or the first couple minutes watch through? And I felt like that was a really big omission to not even have some of the other people talking about having Louise Fletcher on that show? Cause she was such an important character. Even when they're listing the guest stars they don't list her. And they're listing like Duncan Regier and you're like "Oh right Shakhar" "Oh right Bariel". Like no Kai Winn.

GRACE:

Oscar winner Louise Fletcher, just saying.

SUE:

Yeah, it's a strange omission, and I guess like do they think that people hate that character? Because like, yeah she's a villain. But she's a *great* character.

JARRAH:

I don't know. I think maybe they just couldn't get her for the interview and so decided not to go that route of even creating the material? Or maybe she didn't come up in interviews? But I don't know, I don't think they're steering away from controversy. They're certainly like standing up for some of their moments-

GRACE:

Being a conversation about the legacy of Deep Space Nine and not having Kai Winn come into it seems a little odd to me though.

SUE:

It's just a very strange omission. Especially when you're talking about the strength of your supporting cast and the people you have on-call every week. Like, you're not going to bring up Louise Fletcher?

JARRAH:

Like she's on the board, but they don't actually have her name spoken, or show her picture as like the central picture. Yeah. So it's odd. That was for me the biggest thing that I was missing-

GRACE:

conspiratorial voice What went down between Ira and Louise? What went down?

JARRAH:

So Grace, did you have any things that you felt were missing that you hoped would've made it in there?

GRACE:

Oh, there's many. Many incredible just one-off guest stars that- we talk about recurring cast members and we *briefly* get to talk about the fact that Jeffrey Combs gets shot by **laughs** one of the guys from the mod squad. But I would have liked to see more discussion on the fact that there are some really incredible actors doing complete one-off roles throughout the series, and personally that's always a treat for me. And I feel like that's one of the things you can always find engaging about serialized television and I don't know. I just would sort of highlighted that personally. But then again I'm not a documentary filmmaker so..

JARRAH:

I feel like the fan interviews worked generally pretty well. There was a good range of topics that people were talking about, and characters that people cared about, and people from different

places in the world. So that was kind of cool. OK, let's talk about the HD-ings of DS9 as they seem to be a really big deal. And was the entire topic of like, the post-film feature that Sue and I saw when we saw it at the screenings. How do we feel about HD DS9?

GRACE:
Why not?

SUE:
HDS9. *laughs*

GRACE:
I love the fact that when you see something that probably wasn't initially supposed to be in HD converted into HD you get to see a whole other level of detail. My favorite is in old martial arts movies when you can see like where people's wigs end, or where the duct tape is peeling off the sword. And I know it's weird and pedantic but that's always just a little treat for me. So I'm always a fan of seeing any old shows converted to HD so we get that level of. A) "Oh hey that's how they did that!" and B) "Oh it was not a majestic Golden Sword. It was made out of spray-painted duct tape, and that's OK."

SUE:
Yeah. No, I always see lace lines. Yeah like my eye is just drawn to them. But I go looking sometimes for like makeup lines. Like where were the edges of the prosthetics are. And I don't know if they like cleaned them up, but oftentimes I can't find them. Sometimes I can, but like it's just it's very interesting to me what the eye picks up and what it doesn't. Or maybe I don't know how to look for it right?

GRACE:
Also it's a way to sort of showcase just how much work went into what they were doing.

JARRAH:
Yeah, I do think it was worth it for this movie. Even though, you know, it took longer to release and everything. I think it showed what's possible, and I *really* noticed it actually watching it on the Blu ray at home because I'm more used to watching SD DS9 at home and I was like "Wow this looks a lot better." Whereas at the theater I just kind of took it for granted a bit. But yeah, it looks really good and yeah. Wish it would happen, doesn't look like it's gonna happen that we're gonna get released a full remaster but-

GRACE:
We're allowed to dream.

JARRAH:
We're allowed to dream.

SUE:

I mean the thing that makes me doubtful about the full remaster, is that yes some people would purchase it, but not as much as all those years ago when they fully remastered the original series.

GRACE:

Yeah probably not right, sadly,

SUE:

Because of streaming.

JARRAH:

Yeah. And you know that not enough fans care enough to watch- to like seek out the HD version. But I don't know, I mean maybe if copyright laws weren't so ridiculous at some future date we'd just have some enterprising individuals who could remaster the whole thing in like- and make it available.

GRACE:

Excellent usage of the word enterprise in there.

JARRAH:

Yes. That said, that's not gonna happen in our lifetime. *all laugh* Not gonna happen.

SUE:

Technology might get to the point eventually where like, it can be a lot more automated. I don't know. I don't work on video editing, but who knows? There's certainly like fanvids.

JARRAH:

Or maybe they'll just be some eccentric billionaire who will be like "This is what I want to spend all my money on."

GRACE:

That I can get behind.

SUE:

Oh my God. There are certainly some fan vids up on YouTube that people have made themselves and remastered themselves that look absolutely amazing. So.

JARRAH:

Awesome. Well, I feel like we're nearing wrapping up this discussion. Do we want to rate this video?

GRACE:

Well, I would definitely say by the end of it I was super pumped up and wanting to watch more Deep Space Nine *laughs*. So, problems and all, it accomplished its goal so I would say three point five out of four space stations specifically designed so that an eight-year-old could draw them. *Sue laughs*

JARRAH:
Sue?

SUE:
I actually quite liked that point, when Mike Okuda was talking about it.

GRACE:
It's a good point.

SUE:
Yes, I get it. *laughs* I think I would rate this seven out of ten stable wormholes.

JARRAH:
I'm going to give this eight- well, I was gonna say 4 out of 5 which is the same as eight out of ten, so eight out of 10 Gay-raks, which is canonically gay Garak's. *laughs*

GRACE:
Heeeeell yeeeah.

JARRAH:
And let's finish off with any final thoughts and or if we were going to make a five to eight hour Ken Burns-ian DS9 documentary, what would be the theme of the episode you would write?

GRACE:
Sad little fiddle music because that's always in Ken Burns documentaries.

JARRAH:
But like, what would you make an episode about? Like what would be the part that you would want to focus on for an entire episode?

GRACE:
Oh, I would say the changing world of Klingon cuisine. *all laugh*

JARRAH:
Sue?

SUE:

Well OK, if we're final thoughts-ing too, I do just want to bring up that some of the Amazon reviews of the Blu-ray just sort of mirror the comments that they're reading at the beginning of the documentary.

GRACE:

laughs If you didn't like the show, why did you watch the documentary about it?

SUE:

It's stuff like "I thought I was going to be watching a documentary about a Star Trek show and then they got political." *all laugh* OK, fam let me get- *laughs* just if you have like, a strong continence and want to go read those, it makes for a great afternoon of hilarity if you feel like reading some uh-uh what's the word?

JARRAH:

Depressing Amazon reviews?

GRACE:

Cue the sad fiddle music.

SUE:

Some bad reviews.

JARRAH:

What about you Jarrah? What's your Ken Burns Star Trek based documentary?

JARRAH:

I think it would have to be a crossover between Ken Burns Star Trek and Ken Burns Jazz, and it would be the jazz influences behind Vic Fontaine episodes.

SUE:

Oh wow.

GRACE:

Hosted by Will Riker.

JARRAH:

laughs Totally. I mean also you can crossover with Ken Burns Baseball.

GRACE:

laughs Oh my God, that would be amazing! "Ken Burns Deep Space baseball." Please, can we make that this episode title?

SUE:

More seriously though, I'd love to spend eight hours talking about that costume shop.

GRACE:

Yeah absolutely.

JARRAH:

Yeah, there's a lot of opportunity for more. So you know, let's just view it as a positive. First of all, there's a lot of special features. I'm still making my way through them. Makes it a good reason to pick up the Blu-ray and there's also just more room for more documentaries to touch on this stuff and more books all that kind of stuff.

GRACE:

If you love a thing continue the conversation on it.

JARRAH:

Yeah. All right. Well, let us wrap up then. So Grace, where can people find you elsewhere on the Internet?

GRACE:

You can find me on Twitter @Bonecrusherjenk and you can also find my heart far beyond the stars.

JARRAH:

And Sue?

SUE:

You can find me on Twitter @Spaltor. That's S P A L T O R and you can find me in person along with Elijah from Priority One at New York Comic-Con. The first weekend of October.

JARRAH:

Nice. And I'm Jarrah, and you can find me on Twitter @J A R R A H Penguin or at Trekkiefeminist.com. If you want to get in touch with our show you can find us at WomenAtWarp.Com. You can contact us through the website or on social media. We're on Facebook, Twitter, and Instagram @WomenAtWarp. And we are also on all the podcast channels to leave us ratings and reviews. So those are ways to get in touch with us or you can email us at crew@WomenAtWarp.com. And for more from the Roddenberry podcast network visit podcasts. Roddenberry.com. Thanks so much for listening.

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