

## Women at Warp Episode 148: Incarceration in Star Trek

JARRAH:

Hi and welcome to Women At Warp, a Roddenberry Star Trek podcast. Join us on our continuing mission to explore intersectional diversity in infinite combinations. My name's Jarrah and thanks for tuning in. With me today are crew member Kennedy

KENNEDY:

Hello!

JARRAH:

And very special guest Adrienne.

ADRIENNE:

Hi!

JARRAH:

Hi. So, we will get you to introduce yourself in just a minute. But before we get into that and our main topic we have a little bit of housekeeping to do first. Our show is made possible by our patrons on Patreon. If you'd like to become a patron you can do so for as little as a dollar a month and get awesome rewards like thanks on social media, and silly watchalong commentaries, and just generally support our podcast keeping going. Visit [Patreon.com/womenatwarp](https://Patreon.com/womenatwarp). That's P A T R E O N.com/womenatwarp. You can also support us by leaving a rating or review on Apple podcasts, or wherever you get your podcasts. All right. So ADRIENNE and I have known each other since 2001.

ADRIENNE:

At least.

JARRAH:

Which feels like an entirely other era.

KENNEDY:

Clearly the *before times*.

ADRIENNE:

Oh, *well* in the before times. Yes.\*laughs\*

JARRAH:

It was like *before* the before times.

ADRIENNE:

We were allowed to leave the station and go outside.

JARRAH:

And so, why don't you tell the rest of the audience a little bit about your history with Star Trek?

ADRIENNE:

Sure. My name is ADRIENNE Smith. I'm in Musqueam, Tsleil-Waututh and Squamish territory on the west coast of Turtle Island in what some people call Vancouver. I was a very nerdy little child and my mother made us *buy* TV time with practicing our musical instruments, much like a prison token system. And I always wanted to spend mine on Star Trek, but this required a consensus with my sisters who also got a say in what we watched and what we spent our tokens on. So I became a Trek *evangelist* very early trying to persuade my sisters that this is where the dial should be on our television set. And I was probably 13 when I went to my first Creation convention, and I don't think I have ever looked back. I've gone out with people because they had admired my technical manual. Yeah. So I'm happy to be here, and I'm grateful for the opportunity.

JARRAH:

Awesome. Well, we are very lucky to have you here today. And I mean, in addition to you just being an awesome person we also asked you here today because our topic is incarceration in Star Trek, and Adrienne is also a lawyer and has some experience with our messed up legal system.

ADRIENNE:

That's a true story. And I think the roots of *our* system are reflected in the Trek world. But they also are things that we inherited from *way* in the before times, and I think what's really interesting to me is how Roman and how Greek- just how historically familiar this future kind of jailing is, in the way that they cage people hasn't changed despite the passage of many many many Stardates.

JARRAH:

And sometimes very literally Roman in the case of the original series and, you know, gladiator type fights.

ADRIENNE:

Yes.

JARRAH:

\*starts scatting the TOS fight music\* Da Da Da Da

KENNEDY:

\*enthusiastically joins in\* Da Da Da Da Da Da Da Da Da Da Da Da- \*all laugh\*

ADRIENNE:

Exactly.

JARRAH:

\*laughs\* Yes. Someone please hire us to do the soundtrack for the next series .

KENNEDY:

\*snorts\* Hire us period. How bout that? \*laughs\* Put me on the payroll. Let's get it!

JARRAH:

So before we get started, are there any concepts or terminology we need to clarify? The only thing I wanted to say particularly, was that the outline is already really really long, for your benefit listeners. So I'm not including like, *any* mention of the legal system at all. And the other thing that I didn't include in the outline are like *metaphorical incarceration*, like people being incarcerated by a lack of choice. Because that would be an entire other massive massive topic. I was talking to a friend who brought up like, arranged marriage episodes and things like that. So we're talking about like literal incarceration as a form of, in the show, punishment and rehabilitation of people who have been deemed to have committed crimes.

ADRIENNE:

It's going to be hard for me to focus there, because I'm thinking about the whole Trek universe as a reflection of many many kinds of imprisonment. And the first one of those is the Greek one, which is ostracizing, when they just send you away. And I think all the Voyager happens in this like "pushed out of your home." Deep Space Nine as an outpost is very much an ostracized space, and this forced isolation of anybody being kind of alone. There's clear imprisonment. And I think that's what mostly we're going to talk about today, and that's being held somewhere against your will. But the torture that we see, from everybody really, the federation's not innocent in this. The torture, and the unpredictability of that torture, and think about how \*pause\* just having Q on your ship takes all the predictable rules out of play as a kind of imprisonment. I think also the automatism and the body horror that we see in Borgs, the lot of psych and physical torture and limitation, but also the forced combat that we see among gladiators, and ultimately threats of or actual death penalties, which is the ultimate sanction of the carceral system.

JARRAH:

Mm hmm, yeah. Well that totally make sense. And of course if we, you know, divert from the sort of central examples no problem with that. And it also does make sense because, you know, when you're looking at a lot of kind of basic sociological theory about prisons, kind of a central concept is the idea that the function isn't actually the, you know, presumed function. Which is to punish and or rehabilitate a quote unquote criminal. But it's to basically like undo the identity of people that are deemed to be different or unable to be controlled. And it's about like a system of control on bodies, or individuals, or identities that don't fit into like mainstream norms. So if you look back at your sociological undergrad Foucault and those folks, that's kind of a central idea. So you know, by that respect I like the idea of like a physical prison is not drastically different

from some of the aims of some of those other forms of punishment, except for that it's more like explicitly controlling and outside of the public spectacle.

ADRIENNE:

Yeah. And I think that's an interesting point, because in Canadian law we have a principle called proportionality, which means the punishment fits the crime. And I think for dramatic purposes in the Trek universe a lot of the episodes we're going to talk about seem so vastly disproportionate to the crime that's happened. Like when Wesley treads on new plants. "This is forbidden. And I think they're gonna kill him for it." And the federation has this big like dilemma about what to do because the rules of the settlements say that's what happens. But it's so vastly disproportionate from what we're expecting, and the way that they set up villains in this universe by making them respond in a disproportionate way to alleged or actual crimes is part of how we know who the villains are. But I think that's too tempting. I mean, the federation is far from blameless in this.

JARRAH:

Yeah, for sure. Should we start by talking about like, some of the more memorable alien prisons?

ADRIENNE:

Yes, please.

JARRAH:

I think you make a very good point that there is actually a lot of times when the Federation explicitly says like "Oh how barbaric this is. We don't do this kind of thing." So we'll come back to what *they* do. But looking at some of the more memorable alien punishments that we see meted out on our heroes throughout the Trek franchise, did you have one that you wanted to start with ADRIENNE?

ADRIENNE:

Well yeah, the Jem'hadar fight club is one of my favorites.

JARRAH:

Oh yeah.

ADRIENNE:

When it's, particularly Klingons who are good at fighting in this pit, and people are compelled to fight to nearly the death. And I think the Roman-ness of that is inescapable. It's interesting to me that they do it quietly in the depths of the prison and not in a public spectacle. But while watching this episode, I know what happens in a jail, and I know like English prisons stopped executing people outside the gates for spectacle. They move them inside. So maybe this is one of the points of this Dominion prison. But I can't stop thinking about Kirk and Spock fighting in Amok Time in a very similar setup, and whether the container of the prison is necessary to hit you over the head with the point that "we are not actually in control of our bodies in this space" and especially among in that case Vulcans, who are the height of rationality, that they have this

base sparring puberty kind of loss of control and this force when Kirk and Spock are expected to kill each other with American Gladiator pummels. But I mean, there are more spectators and it's done in a ceremonial way. More than the bare knuckle fighting in the pit that we see in DS9.

JARRAH:

Yeah, for sure. One of the things is that in- certainly in Hollywood prison stuff up until very recently we almost only ever saw men's prisons. And then we saw women's prisons, but kind of fetishized.

KENNEDY:

\*deadpan\* Kind of. \*Jarrah laughs\* Kind of. Only completely.

JARRAH:

*Yeah.* And the prison in this has both men and women in it. So like obviously, you know, Star Trek by this point had not breached the gender binary mostly. But they do have a Romulan woman in the cell with them, and no one mentions it. So I thought that was kind of neat, that it wasn't like a big deal.

ADRIENNE:

This is so much different from the kind of solitary confinement that people get in the brigs on starships. And I think about when we do see women in prison or women interacting in prison, I think of B'Elanna and Michael Burnham, and how we are led to consider their incarceration as singular and and isolated. But yes. That there are women's prisons and it's in the same way that early Next Generation had men in those cute tunics, I think there is something aspirational about the way gender *can* be blurred. But in other times we see like Major Kira walking up to the Romulan at the Romulan camp and suggesting that she's available in order to activate a break in and rescue her colleagues. I think that's much more of a traditional creepy reading of the role that women have in prisons and Trek.

JARRAH:

Yeah. We also get that in the Voyager episode resistance where Janeway tries to break into the prison by pretending to be a sex worker.

ADRIENNE:

That's right. Another point that we can't help but notice is that once we get into the movie series we see that the Borg are all genders, in a no-gender robot sort of way. And I think once they finally attach a kind of gender it's in this Borg Queen, who is distinctly feminized. I can't not think of Borg ships as huge sailing prisons in a really colonial way.

JARRAH:

Well they all have their cells. Like, their little node things.

ADRIENNE:

They plug in. Their charging dock.

JARRAH:

Yeah. Another thing about that Deep Space 9 episode is that they also have this kind of juxtaposition with Garak's anxiety, and his- that like is he has to face up to this anxiety in the same way that Worf has to face these Jem'hadar in the arena. Which I think is very cool, and a lot of people point to that as a really powerful treatment of mental health issues because of the way that, you know, Martok and Worf kind of agree that that's just as brave.

ADRIENNE:

Yeah. Because his crisis is that he's stuck in a very small space that he must continue to be there for the good of the team, or for whatever externally imposed reason. And I think I see him and O'Brien in the DS9 episode Hard Times when he tells them that he was alone for 20 years. It turns out not to be true that he was alone for 20 years, but that aloneness in a confined space- at least Garak in that situation in the Dominion prison has a job to do, and he's got an action, and some occupation, which doesn't describe really what's happening. Although we get a sense that in the federation settlements there are jobs, because Tom Paris says to Janeway he already has a job, which implies that in the penal colony where he is he's being made to work. He's not breaking rock we think, but he's certainly doing something.

JARRAH:

\*laughs\* Something that isn't messing up his perfect hair.

ADRIENNE:

Yes and pretty uniform.

JARRAH:

Kennedy, did you have thoughts on those D.S. 9 episodes, or another alien prison example you wanted to throw in the mix?

KENNEDY:

I'm sitting here learning \*laughs\*, because my experience with themes of incarceration, and everything that goes along with it, are *purely* through media. I've been very fortunate to live a life where I've never encountered a penal system or prison system in any way anyone in my family has. So I don't have any experience with it outside of what I see on television, or documentaries, or Trek, or anything like that. So I'm over here thinking- rather taking it all in. I do recall that episode, Hard Time, vaguely. Not enough to remember the particulars of the episode, but I remember thinking- remember seeing the episode and thinking "Wow that's wild." And not getting an opportunity to revisit it. But just *the concept*.

ADRIENNE:

Yeah. This is the one where O'Brien is charged with espionage, and the Agrathi imprint a 20 year sentence into his memory that had happened not only in his mind, and then they let him

go. And he goes back to the station and he's absolutely broken. He's been starved for a lot of that time, and then we learn later that he murdered his cellmate, and has to live with this. And it's all happened just with an implant, in the same way that I think the role of false memory in the Trek universe is something that we should talk about for a whole other episode.

KENNEDY:

Yeah absolutely. Because there's so many episodes where that comes into play. Parasites infecting Vulcans and making them think things happen that didn't happen.

ADRIENNE:

The game making everybody stoned. Yeah.

KENNEDY:

Yeah.

JARRAH:

Troi thinking Riker's trying to have sex with her but at some creepy alien telepath.

KENNEDY:

But just the idea of- because on paper for someone who *has* committed some type of crime. Right? If it's a violent act against another individual, I'm thinking more in terms of punishable acts in *that* way. Not necessarily terms of property or you know laundering monetary elements or anything like that, I'm thinking terms of strictly interpersonal relationships, to implant a 20 year sentence in someone and then send them on their way, and that individual has murdered someone or you know committed some type of sexually violent act or something to that extent. I think, and this is just me without any real you know foothold in the genre so to speak in that regard, I feel like it's a really good idea. Now it turns crappy when someone is innocent right? Or when that crime is a matter of opinion. But you know, in those cases particularly when it comes to O'Brien him having *not done* what they thought he was. He wasn't committing espionage. He was just there. Obviously it's not fair in that regard, because he didn't deserve that type of sentence. But for someone who has taken an assault rifle into a crowd of people because they have political affiliations, then absolutely that kid needs to download a 20 year sentence, because that will ultimately change him, and if not that it's time to revisit it.

ADRIENNE:

Doesn't that also mean that everybody who's on Chakotay ship, who are rebels against the Federation, should experience this? I mean, I think the disproportionate nature of the punishment is something noteworthy, but also the arbitrariness. Because so many horrifically wrong and immoral things go unpunished. For example the Kalon who are holding Kes, and Janeway buys her back with water. What's her crime? Why is she being held? I mean, she's just like- and there's no real punishment for this?

JARRAH:

She's a two year old.

ADRIENNE:

Yeah. Yeah I mean, she's clearly being abused. We see that she's got bruises on her face when we first meet her. Then she eventually comes to find the whole \*laughs\* physical realm to be too much prison for her and she escapes to be a super being. But the fact that this terrible thing has happened and there's no consequence brings the whole penal system into doubt, in Trek and also in our world I would say. And I think O'Brien probably did commit treason; he was asking questions about a piece of technology and they thought that he went too far. That can count. Wesley did step on the fresh plants.

JARRAH:

\*disappointed\* Wesley Wesley Wesley.

KENNEDY:

Wasn't his fault! He was just playing. \*all make sympathetic noises\* Wesley never got a chance to be a child. Like the one chance he gets to run around with people his own age, he somehow commits \*laughs\* some type of crime and is now an international incident. It's like "Poor Wesley!" I'm an advocate for Wesley. I know that's a whole \*Jarrah jokingly groans\* other ball of wax.

JARRAH:

Oh yeah. No, I'm just kidding.

ADRIENNE:

But he *did* something.

JARRAH:

But I think that a couple of things that the episode Hard Time does really well is, first of all we talk a lot about how Star Trek doesn't do a good job talking about trauma and recovery because up until recently everything had to be resolved in the episode. The reason this works is because like 20 years passes in an instant. So you don't- like even though it is kind of more or less resolved in the episode, you do see like the fallout of this trauma and the way that Miles's crewmates help him. And, you know, try to to make sure that he's taking care of his mental health. You see the effect on his family relationships. So I think it works really well from that perspective. And I also think it does a good job of questioning the idea about whether severe punishments do result in rehabilitation, because that's kind of this like underlying assumption in a lot of our system today, is that the person will hopefully not do it again once they get out. But in fact he's become worse, because he's undergone this horrible trauma, and isolation, and basically like starvation and such. And even though it's in his head, the impact is very real and no one ever says "Well it didn't really happen. Just forget about it." Like everyone takes that as very fair.

ADRIENNE:



I think that's an interesting contrast to the way Next Generation deals with Picard's trauma. First of all after he's really interrogated and tortured at length by Romulans, but also after the Borg.

KENNEDY:

You mean the Cardassians?

ADRIENNE:

Sorry, the Cardassian. Yes. And that after he's tortured and implanted by the Borg and he's got this like clear bleeding trauma with him. It's somewhat unconvincing because it goes away when he needs to do stuff. But I think we see that outside of the realm of- I he's a prisoner of war in both of those cases. He's captured *because of* who he is, and the underlying crime is just his existing. Which I think is interesting in establishing how arbitrary a lot of this punishment or trauma or torture is. Again, in the Trek universe, but also in ours. And I'll be really clear for listeners who don't know me, \*laughs\* I'm really strongly in favor of decarceration and closing prisons. Mostly because of the problem between what is lawful and what is unlawful, and what is moral and what is immoral, and many immoral things are lawful. And that's a problem when we leave the state to punish people for behaving badly, but also for thinking badly. And that transgression of thought is something I think they play with very well. I think about when B'Elanna's too violent so aliens don't know what to do with her, because they've never had prison before, and she's thinking wrong. And that's a hallmark of real world legal systems, is that we don't punish people for thinking wrong. We punish people for doing wrong and for wanting to do wrong. There's two aspects of criminal law. "You did it" and "You did it with a guilty mind." But that's not so in this universe, or at least it's inconsistent across races and across galaxies and sectors for sure.

KENNEDY:

Yeah. Because overall, I feel like the disproportionate \*pause\* ness. \*laughs\* That's a word now. The disproportionate-ness of the punishment to the crime, I imagine, served *initially* to act as a reminder or-

ADRIENNE:

A deterrent. Yeah.

KENNEDY:

Yeah. "Here's what can happen if you do this thing so don't do this thing." But when people do the thing and then that thing happens to them and then their time is served or they're released for whatever reason parole, you know, what have you, as you said, they're still irrevocably damaged from that experience. So the problem isn't inherently *how* we're punishing people. It's how we are structuring our society around the issues. Right? I think it's a little extreme to be punishing people for how they think. *But* there needs to be a consensus on what is morally acceptable and not just what's *socially* acceptable, because people can be social with each other and not share the same morals and everything still be civil. But the two are not exclusive in that way. So when I think about, you know, Miles being brain incarcerated for 20 years, when I think about Rura Pente, when I think about, you know, Tom being in the brig for 30 days, when I think about Michael Burnham being incarcerated- who I am like all about- not- I- \*frustrated

sound\* the biggest- Don't get me started. I did not feel that she should have been imprisoned, locked away, labeled in the way that she did. I straight up believe that she had that book thrown at her that way *because* she was the first quote unquote mutineer. Like, OK great. She assaulted her captain. But did she actually carry out the thing that she wanted to do? No. So what crime was committed outside of that? Has she done anything else beforehand? No. So throwing her into a penal system for a billion years for her first offense is inherently disproportionate.

ADRIENNE:

Yeah, but the outcome for her, like Tom Paris, these are prisoners who are labeled as prisoners, who in another time and under different local planetary governments would possibly have been branded for what they did. They get promoted in the field and essentially granted a total amnesty. Michael becomes a really important member of the crew. Tom Paris gets to leave his penal colony and serve on Voyager, and I think this reminds us that everything the federation does is fundamentally military and its frontier law. It's inconsistent, it's arbitrary, and it's cruel because that's what's required at the edge of civilization where your military is. I think in the beginning particularly of Next Generation, and we see them in this beautiful sunny garbage-less ship, which is such- so different than things that we see on Battlestar, or Expanse, or Red Dwarf when it's a filthy garbage truck flying through space. These are impeccable spaces, and they lead us to believe that there's a kind of post-crime, post-money, post-poverty until we meet this outpost, and we meet these spaces, we meet refugees. We meet settlers who have not been able to colonize their planet. And we see the Federation really excited about delivering aid in those circumstances. But the way that it treats its criminals is still *Roman* or is still 19th century. So there's a new admiral, he's in charge of the Enterprise. Picard's been captured with a landing team, Worf and the doctor get out, but Picard is held and tortured. This is the episode when they're trying to tell him if there's four or five lights. And Riker keeps talking about the Seldonis Convention, which protects prisoners of war, and that this legal document will somehow mitigate the worst that the Cardassians can throw at Picard. I mean, it feels like a hollow document. Because they just say like "It doesn't apply unless you admit that we're at war. This Convention doesn't apply, doesn't protect him. He's a spy and we can treat him like we want." That is how many nation states deal with human rights instruments internationally. There is a Geneva Convention that deals with how prisoners of war should be treated, but that doesn't mean that anybody applies it. And in terms of like Guantanamo Bay prisoners didn't get the benefit of the Geneva Convention because they were non-party combatants, and unless the nation claims them in the same situation that the federation is disavowing the fact that the Picard is gone to break into this facility, he's lured there on purpose, but he trespasses on this space. Again, it makes the law really arbitrary. I think also about how there are just no rules that apply to Captain Kirk. Like, he does whatever he wants \*all laugh\* whenever he wants, and the episode wraps up neatly and they sail away in nineteen sixties hetero normative patriarchy is imposed across the galaxy with a free rider that Kirk gets to sleep with all the aliens and then just gets just to warp out of there. I think later series do better at having some kind of accountability and are more careful discussion about the law, and I really like Michael Burnett's example because it sits in the middle between Kirk's recklessness and Next Generations really B.S. pretend enlightenment.

JARRAH:

\*laughs\* I will say that I definitely agree that TNG has some problematic meta-narratives and especially the like “We go to other planets and tell them all what they should do” colonialism stuff. But I think that they are like- they send some of the strongest explicit messages about issues with incarceration, and I think Chain Of Command is one of those examples. I think you could argue that like, the way that the treaty that they’re talking about doesn’t work is like a fairly accurate reflection of the way that things don’t work, like you were saying, in some of our international human rights law. But there’s also that really, I think, important interpersonal dynamic between Picard and Gul Madred where he’s- like Picard is basically ends up calling out Gul Madred, that he’s basically like “You’re a weak child, and you are doing this, and getting pleasure out of this sadism basically because you’re trying to make yourself feel like a bigger man.” And I think that that is a really powerful moment in that episode that speaks to a lot of different- like a lot of different issues we could talk about, in addition to the straight up like psychology of the people who enforce a carceral system.

ADRIENNE:

It troubles me for the same reasons that I think you’re pointing to it. Because it’s that aspirational Federation statement about truth and justice around the galaxy from a man who’s not wearing any pants, who’s been kept like a dog, and who is psychologically broken in a fundamentally unjust way because we’re meant to not see him as an invading terrorist, being a spy. We believe it’s unfair that he’s been lured there, and then watching him be tortured is very horrible. They implant him with a pain device that hurts him and hurts him and hurts him. And I feel like all you can say back is-

KENNEDY:

\*in a dead-on Picard voice\* “There are four lights!\*all laugh\* Four! One, two, three, four!”

ADRIENNE:

Yeah. What I *do* like about that episode is how Picard and Gul Madred are- have this, solidarity is not the word, but a fellowship. In that they’re both participating in this process. And they have some quite pleasant conversations when he’s not being tortured. Which really *get to the point* which is how he comes to hear that his torturer has also been suffering, and has suffered in similar ways, and has learned to fight and be fierce. And I think that rejection of violent bullying masculinity is something the federation tells itself that it does. But it doesn’t always do that.

JARRAH:

Yeah. I think that’s fair, but I think that like the fact that there are those messages there is valuable, because it gives something to build on. And like a point that you can raise about like “Hey, this wasn’t consistent.”

KENNEDY:

Yeah. But it's also- and this is a very selfish point of view. As much as I love Picard and, you know, obviously he didn't deserve to be tortured in that way and, you know, forever four lights. *Because* Kirk constantly got away with things, because so many white-cis-het men get away with *everything*, even though Picard didn't deserve it, there was a piece of me that was like "Well finally we see something." You know? And that is probably a product of living in a society where, you know, justice for folks who look like me doesn't happen as rampantly, and usually at the hands of people who look like Picard. So I can admit that that's coming from a very prejudiced place. But it also fuels my anger around Michael Burnham's imprisonment. Because Kirk got away with everything! Tom did the same- Tom probably did worse, and is on a penal colony but-

ADRIENNE:

Oh, they're so similar those two.\*laughs\*

KENNEDY:

And I'm just like "How is it that these two white men get to do bad things, get a slap on the wrist, and keep it pushin?" They both got demoted. They did their time and then, you know, got back to business. Meanwhile Michael Burnham is like a scapegoat. Like her name is a slur as far as Starfleet is concerned. And it's like "Hold up! What you're failing to realize is that she only had to go that way because no one was listening to her." Surprise surprise no one wanted to listen to a black woman. Had they listened, who knows how different that encounter with the Klingons would have been? We'll never know. Because they didn't listen to her and they forced her hand. So when it comes to things it's- I don't know. I just felt- that's how I feel.

ADRIENNE:

I share your outrage, and I think \*Kennedy laughs\* you see it projected onto other races. I mean, Burnham is human and relatable to us, but they treat Klingons badly because they're Klingons. Particularly in the more legacy views into this universe, and the way that these groups are racialized is something we can't escape. And I think the point you raise is really interesting for the case of making a lobbying arbitrary, because it applies differently depending on who you are. And that's not *just*.

JARRAH:

Yeah. And I would definitely recommend listeners checking out Angela Davis's very short but succinct and smart *Are Prisons Obsolete?* And she talks about how Hollywood has made us think that prisons are just like a de facto institution, that *must* happen. They are permanent, and they will always work the way that they work. And deconstructs that a little bit, and talks about how prisons are essentially a racist institution. And where I'm going with that is that Star Trek, in theory, has- like in the federation universe has overcome a lot of issues that are what are considered social factors in criminality or incarceration in our society today. Like poverty, and class, and racism, and those types of things. Addictions. We have to talk about asylums in the Federation. But I think a bit of the result of that is that I didn't really see an example of Star Trek being able to shine a light in a clear way on how prisons function as a racist system. Like,

they're very much- they're mostly seem to be kind of divorced from that except for in the cases where aliens are imprisoning humans and being mean to them.

ADRIENNE:

What about the Borg when we all become raceless? \*Jarrah laughs\* And gender-less, and everything-less.

KENNEDY:

Call Janeway \*laughs\* because she's *got it*. \*all laugh\* Call Janeway. Oh, you've got a Borg problem? Call Janeway, because Picard couldn't do it. Justsayin.com. \*all laugh\*

JARRAH:

Well, another TNG episode that I definitely wanted to talk about, that I think has a similar issue where it's definitely a little bit hypocritical if you take a look at the rest of the series, but I think overall is there's a lot that I really like about it on its own is The Hunted. Which is the one where they have the super soldier guy who escapes his moon colony prison, and he's on the Enterprise D and they're just delivering him back to his planet on the say-so that he's this super dangerous criminal, and they're gonna turn him back in to jumpsuit mustache James Cromwell. But Troi basically gets him to actually open up about his story and realizes that he's dealing with this trauma from being made into a super soldier and forced to kill people. And so this is like a crossover, because it touches on the Federation system because he's held in the brig. And he assaults a whole bunch of Enterprise crewmembers-

ADRIENNE:

Red Shirts though.

JARRAH:

\*laughs\* Yes. It's really notable that- I think first of all there's an excellent line that Picard has where he's talking to James Cromwell where he says- because James Cromwell is like "It's like they have their own moon, and they have everything they could possibly want" and he goes \*Picard voice\* "Prime minister, even the most comfortable prison is still a prison." And so it gets at that idea that like maybe- but that said, like we said the Federation has prisons too. So he's lecturing the guy on the thing that the Federation does, which is have comfortable prisons. But again, the ideal is important.

ADRIENNE:

Well, and to think about the starship itself as a metaphor for compelled labor. And we think about people- like sure, Kes and Neelix want to join, but there is an uncomfortable underlying of conscription in a lot of these series that sort of fizzles around the edges in the same way that prisons do, in the same way that psychological torture does. And people not wanting to be there, and people trying to rebel *against* the Federation. We don't get very often to hear from them. And I think the first place that happens is when we start to meet Chakotay in the beginning, and his crew, and you're like "Oh yeah, you're not down with the Federation at all."

But their likeability helps us to see their cause, and to see the fact that they would surely be imprisoned were they to magically blast home to Earth tomorrow to feel very unjust.

JARRAH:

Mm hmm. Well and Voyager I mean, they end up having people there that clearly like, you know, there's some- like the people we meet in The Good Shepherd that if they had been in the Alpha Quadrant a hundred percent would have transferred elsewhere or quit Starfleet maybe. But they don't have those options, so there's definitely a lot more of a sense of like people compulsorily being there then like for- I think Deep Space 9 has maybe the least of that. Because you see people pursuing other options.

ADRIENNE:

And it's less military, even though it's a Cardassian station and we see these visual cues of its militarism whenever we look around. We also, in places like Miles and Keikos quarters, where things are decorated in a vernacular way. I was wondering how they could make space more isolated and more of a final frontier before Voyager, and then that they sent this woman who- I mean her dog is having puppies for heaven's sake! And then she's gone for years, maybe forever, with only the hope of these random wormholes, which are I think also metaphors for ways we could get out of the law. Just a Kirk shaped wormhole that would be generally available, to mute the law for people.

JARRAH:

\*laughs\* That's awesome. But it- just back to The Hunted for a minute. I think it gets at that idea about how like a militaristic culture can mess you up, and can actually create these problems that you're supposedly trying to solve. Though as much as it is a little bit of a double standard it is still kind of a neat example in the Trek canon. And then Picard just like, helps these dudes carry out an armed rebellion to get the society to take them back. But basically they just keep being like "Well, you made this problem and you didn't even try to help them." So there's like a bit of a kind of like, you know, outright just connected with like treatment of veterans. Anyway, I just- I like that episode as an example that even though the Federation isn't totally living the ideals it's preaching in that episode, I like what they're saying.

ADRIENNE:

Yeah. I like that moment like I like the moment when Q shows Picard that the Federation had a time when it controlled its soldiers with drugs. And Q is there wearing heavy armor. We like to think about the Kalon, and the Cardassians, and before them the Romulans, and the Klingons as hyper military and that the federation is some sort of non-military civil source and civil government when it's not. The orders come from admirals they don't come from counselors. And- I don't know. The Federation's hypocrisy is really bothering me when we think about prison. \*Jarrah laughs\* I think that was the point.

KENNEDY:

I mean, the Federation and Starfleet in itself is totally hypocritical. Like “Boldly go where no one has gone before.” But 90 percent of the planets they go to have got people on them.

ADRIENNE:

Yeah. And you can join as long as you conform to these standards, and you can go to Starfleet Academy, \*pause\* and you're from Mars maybe. It's all like the whole heart of- the beating heart of the universe is San Francisco.

JARRAH:

\*laughs\* Definitely. Well, shall we talk more about the Trek prison system? And I- we talked a little bit about the brig. But I do want to get your thoughts on 30 days. The one where Tom is sentenced to 30 days of quote unquote solitary confinement in the brig for helping lead an eco terrorist rebellion. Which is honestly the coolest that Paris has ever been.

ADRIENNE:

\*laughs\* I feel like Paris and Harry Kim are constantly being imprisoned. \*Jarrah laughs\* I feel like it's such a common thread through that series. So let's start with the cell that Tom is in. He's by himself in a brightly lit cell, there's not a lot of stuff to play with. It's not like when Loki is in jail, when he's got stuff to do, and books and things to throw around. He's just in this sterile lighted cell. But it has a force field that will hurt him if he touches it. Like the way we imprison animals with electric fences. And partly that's so that we can see him and interact with him and it makes for good *show*. But there could be a solid wall instead. You know? They could put him in a box. But they put him in a *pretty* box, so that we forget he's in a box. And he's not chained to the wall or hoisted up anywhere uncomfortably. And the fact that he can't leave therefore seems so *civil*.

JARRAH:

Yeah. And the beds look pretty uncomfortable. But let's be real, all the Star Trek beds look really uncomfortable. \*ADRIENNE laughs\*

KENNEDY:

Those sheets never look fun either. Everything looks like some weird airport lounge that is really- I mean maybe everything's climate control. Maybe it's a balmy 74 degrees just all the time and all you need is this little chintzy sheet. I don't know. I don't know.

ADRIENNE:

Yeah. And when Janeway wakes up to have a conversation, I forget where she is but- oh I know! They've sent a message through the wormhole, and there's a Romulan science ship on the other side, and in the middle of the night she gets a call back from him, and she sits up and talks to him in her nightgown, which is like a really hot satin number. And not like long sleeve high neck thing that I would probably go to bed in if I was stuck in a distant universe. I think we see Picard wake up in his little satin shorts a couple of times. Troi's always wearing something satin-y. Like, do you have cotton in this universe?

KENNEDY:

No!

ADRIENNE:

Because it seems like it's going to be a poly blend, or you're a planetary settler and you're wearing burlap.

JARRAH:

That's *my* idea of prison.

ADRIENNE:

And everybody's gonna go with the pantsuit in the boots.

JARRAH:

Yeah.

KENNEDY:

It's probably those uniforms. You know, they probably chafe because they're designed to withstand all types of climates and you know be aerodynamic and stuff.

ADRIENNE:

But they're terrible at that! They're terrible! Like Season Five it's so uncomfortable to wear a uniform that they have to give Picard a suede jacket, because it's just chilly.

JARRAH:

I loves me that suede jacket.

KENNEDY:

But that's what I'm saying! I'm saying their uniforms are probably so restrictive that they're like "You know what? My bed, my satin."

ADRIENNE:

Fair. Fair.

KENNEDY:

"Replicator, replicate me a satin nightie with lace in a ballet pink, thank you. Mid thigh. Appreciate ya. Lot's of cleave. Let's go. \*laughs\* It's just me here."

ADRIENNE:

We're not going to wear the onesie with the uniform back length, because when I bend down to shoot the bad guys or take a soil sample that's going to bite you.



KENNEDY:

Yes. Janeway was like "Listen you know, stranded me away from my man, I can't see my dog, I'm going to wear satin. And if I've got to talk to you at 3:00 a.m. guess what you get to see me in? Satin."

JARRAH:

Amazing. That actually, you know, maybe they just foresaw the pandemic and that, you know, by the 21st century no one's going to care what they look like on video calls?

ADRIENNE:

Fair! Yeah. We're just all going to be in our pajamas.

JARRAH:

But another weird fashion that is connected to a brig \*laughs\* issue is in the TNG Brig we see they have like drawer sinks?

ADRIENNE:

Yeah!

JARRAH:

And because I was also wondering- I was like "Are there toilets?" Yeah. Because like you think about like what is in a normal like standard \*pause\* North American cell?

ADRIENNE:

And how do you take the onesie off?

JARRAH:

Because they can't- like, can you make it partially opaque on the door, so that the person can't see you using the bathroom?

ADRIENNE:

I doubt it.

KENNEDY:

In- it was five, it was Voyage Home, Spock Bones and Kirk were in the brig. And Spock says something wild and Kirk was like "I need to sit down" and it was the brig. So there was no seating. He pushed a button in the wall and the toilet popped out and he sat on that.

JARRAH:

Oh, good memory!

KENNEDY:

I just binged all of those last weekend. \*laughs\*

ADRIENNE:

Nice. \*Kennedy laughs\*

JARRAH:

Well they- I guess they weren't trying the toilet on TV. But that was definitely something I thought about, was just like basic-

KENNEDY:

-hygiene? \*laughs\*

JARRAH:

Well like, comfort and you know like ability to fulfill your basic needs. And the other thing that I find really weird- OK so first of all, the very first episode of Star Trek is called *The Cage*. When they're in a cell, that also has a transparent like glass wall, and the people are coming and looking at them like an exhibit. And it's all about how incredibly dehumanizing it is to be in that cage. So, it is interesting that that comes back as like "This is how we do also jail." But then like, the fact that it's like "you're sentenced to 30 days of solitary confinement" and we do see him interact with some people, although it's like, you know, when you get your meal and when you see the doctor and no one is actually supposed to talk to you unnecessarily. But I get that that was like- I don't know ninety nine when that came out? And that maybe our discourse on solitary confinement as a form of punishment was not as developed as it is today. But like-

ADRIENNE:

Yeah, we hadn't recognized it as a form of torture.

JARRAH:

That's a serious effin' deal!

ADRIENNE:

Yeah. And people's mental health deteriorates horrifically. And they, quite reasonably, make attempts on their own lives.

JARRAH:

But it's just kind of almost like a bit of a- I don't know. It's hard for me to tell what the tone they're going for with that is. Because whenever we see Tom interact with people it's kind of joke-y. Like "*Come on Doc*" "*Come on Neelix*" "*Come on.*" And so it is hard for you to actually see that it's a really devastating form of punishment, but it actually would be.

ADRIENNE:

Yeah, and horrifically disproportionate.

KENNEDY:

But he also like- I don't know. I have a special place in my heart for Tom. But I feel like this dude- because Voyager came out when I was in that seventh grade or something? So you know pre-teen me was like "Oooh!" Him and Harry Kim, I was like "Oh my God babes!"

\*ADRIENNE laughs\* But I feel a little annoyed by Tom, because this dude had already been serving time for something that he did. He gets an honorary rank on this ship.

ADRIENNE:

A field promotion like Michael Burnham gets.

KENNEDY:

Right, and then gets demoted.

JARRAH:

\*laughs\* Yeah, and then gets *re-promoted* over the guy of color.

KENNEDY:

Right! And I don't- I just feel like it's a little disappointing. As cute as Robert Duncan McNeil is, it's a little annoying to see white male privilege persist to the 21st century. Because you're not going to sit here and tell me that Harry didn't deserve to get at least a half a pip! You couldn't give my man a half a pip? Not even half a pip? Seven years and he's not even like a *lieutenant* Lieutenant? Don't get me started.\*laughs\* I guess I'm imagining- and this is not at all to make excuses for the universe or anything like that, but I'm supposing that they assumed that most crime at this point had been eradicated because people commit crimes out of necessity. Right? If there is no more poverty, there's no more disease-

ADRIENNE:

No more sad crime, there's just bad crime.

KENNEDY:

Right. And it's a little easier to be like "Oh OK. Well you are, you know, you're neurotypical you've been- if you're not neurotypical you know we've got therapy for that. We've got a hypo spray for that."

ADRIENNE:

"Oh, a Doctor will wave a light over it."

KENNEDY:

Yeah, you know? As my niece Beckett Mariner says. But it does- and I'm not saying all this to excuse some of these examples of incarceration beyond you know a post scarcity situation like ours. It's just- that's the only thing I can think of. It's the only way I can justify them putting people in solitary confinement, in prison in any way like that. Because they assume that all the other reasons that you would commit a crime are no longer a reason anymore.

ADRIENNE:

But that rule only works if you're human. What about the tardigrade?

KENNEDY:

\*empathetically\* Oh my God!

ADRIENNE:

They heal the Horta, and decide that it's alive. And, you know, Bones puts some plaster on it and it's OK. But the tardigrade is alone, and held prisoner, and repeatedly tortured so that the ship can fly somewhere. And this is allowed because it's not human.

KENNEDY:

I feel like in that particular case- I mean not the original ship that the tardigrade came from, but Lorca's utilization of the tardigrade was because he's Terran and doesn't care about anybody but himself. But you're right. That organism should not have been utilized on that other ship. And I'm curious to see where Discovery is going to go now. Like, how are you- how do you move? How do you move the ship? How do you move the ship ethically? Morally? Looks like ya'll going to need another warp drive.

JARRAH:

So another thing that I think we need to talk about is asylums. Which we see pretty much- well, OK. There is an example in Deep Space 9 where we see like Bashir's genetically engineered \*pause\* compatriots who are considered unable to function in society because one of them is like hypersexual and one of them doesn't talk a lot. So they get to be incarcerated. So that's- I have many serious issues with that episode, but that is maybe a subject for another time. But I wanted to particularly talk about the ones in the original series. And also note that it's in the original series in Errand Of Mercy when Kirk basically says to the Organians like "Oh, you don't want to- like, the Klingons are super barbaric because they're the ones that like torture their prisoners. In the federation we have these like lovely *penal colonies*. We have these super comfy prisons." But this is again an example where like- probably like the stated values for the time period that the show came out *were* probably super ahead of its time. The idea that you would try to be looking out for prisoners rights. And then the idea that you would be treating people with severe mental health issues with some form of compassion, definitely like notable for its time. But I watched Dagger Of The Mind and holy crap.

ADRIENNE:

Yeah!

JARRAH:

Like there's a lot that's super powerful about that episode, in like good and not good ways.

ADRIENNE:

There's some Nazi experimenting on the prisoners happening. It's horrific!

JARRAH:

It is! What I really liked about it though, like in just in terms of what it says, is that the doctor- and that doctor Tristan Adams is literally using this device to empty out their minds and to exert his own control over them. Like, to put his own thoughts in their heads. And they've become basically catatonic as a result of being like emptied, and that this is a form of torture. So I really like that example. Or like that kind of, you know, method of control as- in just- in terms of like that it very directly connects to- like it's a very very clear manifestation of like maybe what the role of the prison system is, or the mental health institutionalization system, is it's like basically "We need to erase who you were." And I think it's obviously reflecting like lobotomization and other types- like electroshock therapy and other types of mental health treatments that were available at the time. Like, *erase* the *deviants* and replace it with this like norm idea of what a person should be. But it's totally what this cis-het white guy thinks is what should be.

ADRIENNE:

Yeah. And in a context of double imprisonment, because he's messing with their minds and their memories and their identities, but they're also still stuck there. And we see lots of opportunities in the rest of the universe, with all these other ships, when they look at those things separately. But to see them so boldface, it feels Romulan, it feels Cardassian, it feels so horrendously cruel. Like it feels Kalon, it feels Borg.

KENNEDY:

I've gotta say, I hate to be the corrector person, but I'm pretty sure they're the Kazon.

ADRIENNE:

Kazon?

JARRAH:

Oh yes. Kazon.

ADRIENNE:

Yeah? Thank you.

KENNEDY:

You're welcome. I was like "Oh I hate corrector people! But that's not their name!" \*laughs\* I mean they were jerks admittedly, so you know there's a whole bunch of things we could call them.

ADRIENNE:

Well, they're working in circumstances that constrain choice.

KENNEDY:

Yeah. But they were also kind of jerky.

ADRIENNE:

Having watched many of these prison episodes, I'm feeling a deeper solidarity with people who don't love the federation or their ships.

KENNEDY:

Oh yeah! There's definitely solidarity to be had with people who are anti Federation, anti Starfleet. For sure. But the Kazon, having no experience with Federation or Starfleet at all outside of their encounter with Voyager you know, seem pretty jerky.

JARRAH:

They're awful.

KENNEDY:

Yeah. You know? Janeway was like "OK, here's some water. I understand. That sucks. That you all don't have any water. Here's some water. In fact, here's a lot of water. Kay bye." And they were like "Nah! Give me your ship." "Really? We just gave you what you needed. What do you mean? This is- I need to go home."

JARRAH:

Yeah. So what is one other thing you would like to talk about before we wrap things up?

KENNEDY:

Free Michael Burnham!

ADRIENNE:

Yeah. I agree with that. I think Michael Burnham is like such a deep and profound encounter, in a demonstrable and relatable way, with the arbitrary and ferocious nature of Federation law. I think what happens to Michael is so unjust and so disproportionate. Particularly when we see other people behaving in exactly the same way and getting away with- or worse and getting away with it. I think Michael is such an elegant telling of the prisoner's story, and of the condemned story.

KENNEDY:

Completely.

ADRIENNE:

But I'm stuck with this- yeah, a fury over this lingering injustice. Because her name is still-

KENNEDY:

People are like "Michael Burnham? \*hisses\* I don't know.."

ADRIENNE:

Byword for a villain.

JARRAH:

But I think one not super elegant telling, although it's a fun episode, is there's the Enterprise episode Canamar. Which is basically Con Air in space. It's like Tripp and Archer get captured, they're on a prison ship, Archer ends up kind of manipulating himself to be- to help this guy who's trying to break out, and they hijack the ship, and the guy is like- has been- basically the system of criminal justice and incarceration on this planet is horrible horrible and really really cruel. And this guy basically for the first time he went to jail he was like a teenager, and I think he was innocent or it was super minor, but like their punishments are so harsh he's been made like a harsher and harsher criminal over time. And so you start to build up this narrative, that is similar to Hard Time and stuff, to show that like these types of really cruel and disproportionate punishments are not going to make people better, they're going to make people worse. But then the end message is like: "But now he's beyond saving and he's a super bad dude. And so we're just going to forget about him." So it's kind of a bit of opposite of like The Hunted where you know the people, it isn't their fault. So the Enterprise crew will go to the mat for them, but for this guy it's like "No, you crossed a line. Now you're too violent."

KENNEDY:

And you know, Archer and Trip really just- they weren't in the position organizationally to double down on stances, on things. Right? If they did not have the strength of a fully realized fleet that literally anybody else did, they don't have the structure of what makes Starfleet *Starfleet*. You know? The overall arc of Enterprise is the development of the Federation, and really holding what Starfleet is and what it means to us as a species. So I feel like Archer had a lot of situations where he had to kind of measure his losses and weigh situations, like "OK, my ideals, my sense of ethics, my morals lead me towards one course of action. But I also have this crew that just got together right? I have this ship, that can't go faster than warp five. I don't have any friends out here. We are by ourselves. I don't really have the ability to sit here and mitigate this, and I don't necessarily think it's *up to me* to mitigate this. So I'm just gonna Homer Simpson back into these bushes \*laughs\* and mind my business." And that was the thing about Archer in general that kind of endeared me. Because like you ADRIENNE, I was like "Why does this show have lyrics? I don't even need to see this." Like I was really \*all laugh\* I was really anti-Enterprise for a long long long long long time. And finally I got off my stubborn horse and sat there and watched it. And, you know, a chunk of it *is* a chore right? \*ADRIENNE laughs\* It is a chore. But I mean, that's- I can get into the reasons why Enterprise could have been better and *should* have been better. That's a whole other show. But I feel like in that case Jarrah, it's- Archer was like "Look I have my opinions on you sir, and how you're conducting yourself, and how your society has treated you and managed you. But this really literally is not my problem. I gotta go. I gotta go. Thoughts and prayers."

JARRAH:

Yeah, that's fair.

KENNEDY:

"Thoughts and prayers." You want to talk frontier, you know, at least Kirk had a foundation behind him. He knew he had an organization that would have his back in the event that he did something stupid, or needed assistance, or something like that. Even if he was stranded in the middle of nowhere he knew that eventually somebody would come looking for him, because there were several ships capable of doing that. Archer and them didn't have that luxury. If they were out there it was just them, and *maybe* the Vulcans would give a shit enough to come look for them. *Maybe*.

ADRIENNE:

Yeah, like Janeway.

KENNEDY:

But they're a little further out, you know? Janeway was all the way by herself, whereas Archer *\*laughs\** was just kind of new. *\*timidly\** "Hey guys. I'm new here. Don't mind me. Oh you're- oh no really, don't mind me. Oh no! I just want to study this- this anomaly here, but um I'm wrapped up. OK. I guess- I guess I have to pay attention to your culture. I really just want to study a thing. Now I'm mitigating things I have no business with." *\*Jarrah laughs\**

ADRIENNE:

I wonder what the jail for violating the Prime Directive would look like?

JARRAH:

I mean, isn't that why Tom is there? I mean for the eco-terrorism thing? I don't think- it is for insubordination. But he was also I think it was also a prime directive issue. I don't know.

ADRIENNE:

But never- it looks like, the first time ever in the entire universe when it matters.

JARRAH:

Yeah that's true. And like- but I'm assuming that like in the main justice system for Starfleet we see a lot of talk of penal colonies.

ADRIENNE:

Tribunals.

JARRAH:

And Ro does mention that she was in a stockade.

ADRIENNE:

Oh Ensign Ro! I think she's such a good example of how incarceration breaks people. And she comes- and if you know if you take Kirk in Rikers perspective she comes with a chip on her shoulder, and she's insubordinate, and very much like Major Kira or like B'Elanna. But if you don't take their side they are horrifically discriminatory towards her. Nothing is fair. They can't



even get her damn name right. And it just highlights this- I don't know. That "we're all equal in the Federation" is not an accurate or authentic statement.

KENNEDY:

But I keep thinking about who is writing these stories right? And who is actually creating these scenarios and these situations in these universes that these people find themselves in. If only a certain type of person is in this room to be crafting such a universe, then only a certain type of perspective is going to be shared. So I \*struggles\* I can only be- I can only get so upset about it considering the source. Now, that's why I hold Discovery to a higher standard when it comes to Michael Burnham. That's why I'm looking at Picard in a different way. Because these are different writers, these are different producers. It's a different archetype that us as media consumers are looking for. So they're really going to be the ones who have the opportunity to change the narrative on how, you know, the Federation and Starfleet handle folks who do terrible things.

ADRIENNE:

Or who are not actually doing terrible things, but don't fit the mold.

JARRAH:

Okay. So recognizing that there are like multiple other examples we could talk about, and you know I went- like I asked for examples of brig moments, and got a lot of great suggestions on Twitter, but we can't really realistically talk about them all. And also my goal on this was to talk a bit more about like incarceration and the way that Starfleet and alien races in Star Trek punish or incarcerate people. So not- it wasn't just to talk about cool scenes on the brig. \*ADRIENNE laughs\* *But* if you are interested in cool scenes in the brig there is an excellent episode of Trek Ranks called The Five Best Scenes In A Brig. So you should check that out. I listened to it. It was great. So if you want to relive those moments I suggest checking out there. And I would also suggest, in addition to the Angela Davis book *Are Prisons Obsolete*, if you're looking for a good podcast I would suggest checking out the podcast *Ear Hustle*. Which is recorded at San Quentin State Prison and is super super interesting, and has a lot of stories about what life is like in a medium security prison in California today, and is I think very sensitively done. So I would recommend checking that out. But do either of you folks have any final thoughts?

KENNEDY:

Free Michael Burnham!

JARRAH:

Amazing. So again, so many more examples we could talk about. The Chute, we watched it. It's interesting. So *many more* examples.

ADRIENNE:

People should write to us on socials with what they think.

JARRAH:

Yeah exactly! Yeah. Write to us and let us know about these other things and maybe we'll get your responses in a mailbag episode. But for now ADRIENNE, where can people find you elsewhere on the interwebs?

ADRIENNE:

Yes. People can find me on Twitter @vanalias. There's some boring law things in there about doing law. But I'm particularly proud of a project I'm doing now called A Month of Sundays Movie Reviews when I watch horribly bad films and then tell you about them.

JARRAH:

Amazing. and Kennedy?

KENNEDY:

You can find me on both Instagram and Twitter @thatMikeychick, that-M I K E Y C H I C K. Don't act up in my comments though, because I will drag you and then block you. \*laughs\*

JARRAH:

Amazing. And I'm Jarrah. You can find me on Twitter and Instagram @J A R R A H-Penguin or at Trekkiefeminist.com. To learn more about our show or to contact us visit WomenatWarp.Com or find us on Facebook, Twitter, or Instagram @womenatwarp. You can also email us at crew@WomenatWarp.com and for more from the Roddenberry podcast network visit podcasts.Roddenberry.com. Thanks for listening.