

# Women at Warp Episode 168: B'Elanna Remembers

**Jarrah:** Hi Women at Warp listeners. Just before we get into this episode, want to give you a content note that this episode discusses genocide, particularly the Holocaust, as well as Japanese internment, and other really difficult and awful periods in our history. So, if you need to skip this one or listen to it at a particular time that works for you, please feel free to do that. And thanks a lot

**Voiceover:** You're listening to a Roddenberry podcast.

**Sarah:** 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 is Sarah, and thanks for tuning in. With me today are Jarrah,

**Jarrah:** Hello.

**Sarah:** Sue,

**Sue:** Helloo.

**Sarah:** Before we get into 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 per month and get awesome rewards, from thanks on social media up to silly watch-along commentaries. Visit [www.patreon.com/womenatwarp](http://www.patreon.com/womenatwarp). You can also check out our Teepublic store at [Teepublic.com/stores/womenatwarp](http://Teepublic.com/stores/womenatwarp) with new designs based on our new banner art, plus logos, and some other non-podcast specific Trek designs. And be sure to check out the IDIC Podcast Festival, which is July 17th to 18th. And the schedule will be out next week.

**Jarrah:** So exciting!

**Sarah:** Yay!

**Jarrah:** All right. So today we have an episode review and are going to look at the Voyager episode Remember, which was a suggestion from a Twitter listener who was surprised that we didn't talk about this episode in our episode on B'Elanna. Which I am sorry we didn't remember it. \*Sue laughs\* very grateful for the suggestion. So we're going to pick it up here and we're going to take a bit of a look at this- which is really interesting. I did not remember it. But when I saw it, I was like, "Oh right. This one." And actually I found it very touching. So I'm interested to hear what you all thought. But, you know, I think there's some good themes to dig into. So, Sue, do you want to give a Coles- Coles notes is what we call it in Canada. \*Sue laughs\* What do you call it in the states?

**Sue:** Cliffs notes or Sparknotes.

**Jarrah:** Okay. Yes. A Cliff Notes, I do know Spark Notes, of this episode Remember.

**Sue:** Yeah. Sure. So in this episode, Voyager is transporting some colonists back to their homeworld, who can't travel quite as fast as Voyager. So they're getting a fast trip home, and in exchange they're giving Voyager some energy conservation technology that we never hear about again. No big deal.

**Jarrah:** Well, they do say at the end they're going to cancel their trade. So I will give them-

**Sue:** sure.

**Jarrah:** A pass on that.

**Sue:** Okay. But they're installing it on the way there. Anyway-

**Jarrah:** That's true.

**Sue:** And they didn't make them go back to their colony planet. And you -

**Jarrah:** We'll talk about that part later. \*both laugh\*

**Sue:** Not important, because the point of the episode is that out of nowhere B'Elanna starts having these dreams where she is having this relationship with the guy that her father doesn't approve of. And he's part of a political movement

called "Regressives." and they want to- the government wants to transport them to a different part of the plant. And she doesn't know who to believe and eventually sides with her dad and the government, and things go terribly wrong. We find out that these aren't just dreams. They are memories from one of the people that Voyager is transporting, and it is part of their history that this government, this community is trying to keep under wraps. But B'Elanna is not going to let that happen, and makes sure everybody knows the truth. And she helps to share the memories so that younger generations know the truth about their own history. That is a super, super short description.

**Jarrah:** I think that pretty much covers the premise. And I will say that I was delighted to find out that the guy who plays Dathan is Chip Esten from Whose Line is it Anyway, which I never realized. Yeah. So fun time guest stars. He was also in a TNG episode.

**Sue:** Speaking of guest stars. This episode has a lot of similarities, of course, to Next Generations Violations. The woman who plays older Korenna or Jorah as they call her in the episode, Eve Brenner also played an elderly telepath in Violations.

**Jarrah:** Whoa! Also has Bruce Davison as her dad. He's been in another stuff too. But I don't have any cool, like references to pull out of my hat on that.

**Sarah:** He was in the first X-Men movie. Like the first of the first round of X-Men movies. He's really good at playing awful people.

**Jarrah:** Yes. Was he Stryker?

**Sarah:** No, no. He was a Senator or something?

**Jarrah:** Right, right, right! Yes. I was like, "Oh, it's been so long since I watched those movies, but I should rewatch soon." One thing I wasn't clear on is whether they're a political movement or just- maybe not a religious movement exactly. But I don't know, it could be like a social community of practice. Because he didn't seem to be trying to actively push a political belief. It just seemed to be that there was like a difference in the life- like their lifestyle? Or their background. I mean they're called regressives, but we never hear what they call themselves. They obviously don't call themselves regressives. And it's obviously supposed to be a

Holocaust allegory. So like, I think they were trying not to make it super overtly religious, but it also wasn't like necessarily overtly political to me.

**Sue:** It is- so they're rejecting technology.

**Jarrah:** Oh, right.

**Sue:** That's what the movement, if we use that terminology for it, is. That they don't want to use these- all of the new technology. They want to go back to the old ways.

**Jarrah:** Right.

**Sue:** And it is, yeah- it's absolutely supposed to be a Holocaust allegory. But they are- it feels like Star Trek is trying very hard to not make it a religious or an ethnic distinction. But at the same time they are using some of the coded language, the dog whistles, that you hear when people talk about ethnic or religious minorities. Like, at one point the father even says, "They refused to use this new technology to wash their hands. It's amazing they haven't started a plague." Like, "this minority carries diseases" should set off all kinds of alarms in your head.

**Jarrah:** It was pretty- yeah, it's intense. It's interesting that you said that it has similarities to Violations, which it does. It's "a group of aliens comes on board. Telepathic thing in her head." I also thought it was quite similar to The Inner Light, in that it's like, she actually kind of pursues continuing this once she learns what's happening. It seems like the initial telepathic link is a bit accidental, but then Korenna is like pushing this on B'Elanna. And then she gets the option through medical treatment by the doctor to suppress it. But she is like, "I have to live the rest of this story out." And it is about "making sure that people don't forget what happened to our people. "

**Sue:** She's also the only one, in all three of those episodes, that has a choice at any point. I'm mean, Inner Light is nonconsensual, Violations is nonconsensual, that's sort of the point of the episode. And this one starts that way, but then she makes the choice to find out more, to continue to go back and pursue it.

**Jarrah:** Yeah. And then it ends up kind of nonconsensual again. Because as Korenna's dying, she's like, basically kind of whacks \*laughs\* her and that like

forces herself back into B'Elanna's mind. Like I think if Korenna had had the time to negotiate with B'Elanna, that it's implied B'Elanna was going to seek that out. So for me, it isn't quite as egregiously troublesome as The Inner Light. But it's definitely a trickier area. And I do like though that like, they talk explicitly about consent in this episode. In the part where the random old alien dude is playing the psychic guitar and is like, misunderstands what Janeway wants when she says, like, "Teach me how you play this instrument." and literally just forces all of his musical knowledge into her psyche. And he's like, "Oh no, no, no, I'm sorry! I never would have done that if I- if I didn't know that you had consented or didn't think you had consented." So I appreciated that there was like a conversation about that, even though, you know, the aliens do turn out to be a little bit shady.

**Sue:** Another thing I really like about the setup here is that when B'Elanna is finally able to confront Korenna, Korenna explains that she chose B'Elanna because of her personality, because she knew that B'Elanna wouldn't let this go. That she wouldn't let it be hidden. And I just- I can't help- knowing that this was originally supposed to be a Troi episode. Right? I just can't help but feel that if it were, it would have been, "Oh, it's because you have these empathic abilities", or because of some physiological reason behind being half Betazoid and half human. And it was none of that in this Voyager episode, it wasn't about her anatomy or her physiology. It wasn't about any psionic ability that she does or doesn't have. It was purely about her tenacity.

**Sarah:** She was the one who was going to run into the party at the end and be like, "What did you do?"

**Sue:** Yeah!

**Jarrah:** Yes. Yeah. No one else would have done that. Exactly. Everyone else would have been like, "I don't know. Maybe we should talk to them and see what all this is about." and so you mentioned that this was written as originally as a Troi episode by Joe Menosky and Brannon Braga. And it became a Voyager episode. And in Cinefantastique Brannon Braga says he's disappointed because he felt it would have been better as a TNG episode and "felt that Schindler's list as well as subsequent awareness of the Holocaust had taken the edge off this episode's genocide related story." \*awkward silence\*

**Sarah:** You know what took the edge off \*Sue laughs\* the episode about genocide? Was never using the word genocide.

**Jarrah:** Yup. \*laughs\* Yeah. I think it is pretty apparent, but it did also strike me that way too. That we don't- like, we see her boyfriend and another guy like rounded up and killed at the end. And we see that this character is training young people and basically lying about the history and saying that like, "Oh, the people just chose to live elsewhere because they didn't want to use technology. And then they all died out because they weren't civilized like us." So, those dynamics are there, but they- you're right. They don't say it and they don't show us the transports. And they don't show us the- other than like the execution of those two characters.

**Sue:** It's interesting. Cause I think they easily could have. Right? And made the flashbacks much more of like a global history lesson. But it's also intended to be a story of how these events intersected with the life of one person.

**Jarrah:** And it's a warning to potential collaborators, kind of thing. It's very much centering the experience of someone who actively participated in this and regrets it. It's kind of like Duet without the other side, without the person that suffered as a result of it. So you have this character who has participated in a genocide, she regrets this, and she will take you through all of the things that can make you see how someone could do that. And not just out of pressure from their father, but out of, you know, this desire to preserve their own security and just the overwhelming sentiment of the people around them and-

**Sue:** Career advancement? That was a big part of this one.

**Jarrah:** Yup. And when Karennia is- they have like, a scene where you can see- that's basically the scene where you see them all become Nazis. Where they all are shouting and raising their fists in the air about the need for the regressives to die, in this case. And it's like- I don't know. I think it- I think it packed a punch.

**Sarah:** So, I don't even remember watching this episode the first time around. But I imagine it's a lot different watching it now, when we know how many of our neighbors in this country wouldn't even need as much convincing as Karennia did.

**Jarrah:** Yeah. And actually back to what you said, Sue, Joe Menowsky said that he also thought it was better as a Voyager story because in some ways not having a quote unquote "sensitive character" and to be thrown into the situation is a little more effective. And I think in some ways that that's kind of true. Cause you- she's not the one who normally seeks that out. Like, she's a fighter, but she's not always just seeking to find a cause all the time.

**Sue:** But when we see B'Elanna get angry, it's oftentimes a righteous anger. Right? She sees a wrong and she wants it put right. I think that's also why she's one of the most convincing Maquis.

**Jarrah:** Yes. Actually- okay. Can we talk \*laughs\* about Chakotay being like, "Why are you so late?" \*all laugh\*

**Sue:** Yes!

**Jarrah:** And this is also a thing that like, particularly in nineties TV, but in TV in general, you know, because they have to stage the shot and stand like what appears to most people to be awkwardly close. And knowing that like, I think B'Elanna sort of had a crush on Chakotay at one point. That it's sort of like what this reminds me of Sub-rosa \*Sue laughs\* when Crusher's like "I've been having these really intense dreams." And B'Elanna is like, "I'm having these really sensual dreams, Maquis dad." \*laughs\* And they're just standing so awkwardly close. He should just drop it, but he asks her like three more questions. And it's like, this is a little weird. You're in the workplace.

**Sarah:** What? You don't talk to your boss about your sex dreams?

**Jarrah:** Uh, no. \*all laugh\*

**Sue:** But at least he doesn't get mad at her for being late. He's just like, "Alright. Chill. Like, enjoy your sexy dreams."

**Sarah:** Yeah. I mean, I do feel like he was pressing her at first because he was worried something might actually be wrong.

**Jarrah:** Yes.

**Sue:** Well, that's different though, than, like "You're in trouble for being late." Right? He's like, "I'm not worried about you being at your shift on time. I'm worried about you."

**Jarrah:** Yeah, no. It was kind of- just kind of funny. I wasn't like, troubled by it. I just thought it was amusing and a little awkward. \*all laugh\*

**Sarah:** The one thing I really liked about this episode was the crew's outfits for the party in the beginning. The costuming was amazing for that scene. Like, Tom and Harry looked great, and I really really want Janeways ivory suit.

**Jarrah:** Yes. It looked very comfortable, but I also couldn't think about how much you would need to iron it, \*all laugh\* in the, you know, in the 21st century like I'm sure that they have space irons that don't take work. But I was like, "Oh man, that thing would wrinkle easily." I also just like that Janeway hairstyle, in general.

So, I do want to go back to like the other Voyager crews response when B'Elanna breaks into the party and is basically like "They're all murderers and they've been covering this up." And this is another time when the people are- they're gaslighting her. The aliens are saying basically this is, "It's just a pastiche of everyone's memories. It's not like an actual, just one person's experience." And so it's like powerful seeing her resist the gaslighting. And the Voyager crew are basically going, like, "We can't actually find any evidence to back up what you're saying." But they still don't- like, Janeways not really happy with how she handled it, but I like that they don't take drastic action to like discipline her.

**Sarah:** I mean, no one says they don't believe her. No one on the crew-

**Jarrah:** exactly.

**Sarah:** says they don't believe her, which is nice.

**Jarrah:** Yeah.

**Sue:** Well, and the doctor confirms that she is experiencing memories. But there's- I have so many questions about this race of aliens, right? Like if they're a culture that can literally share memories, don't you think it would be harder to forget something like this happening within a single generation? Right? So that's a part

of the issue. But there are definitely people Korenna's age also on this transport, including like the leader guy. So they're all covering it up. It's a conspiracy. And just overall, the- not just the gaslighting, but the niceness they put on top of it, the over polite behavior, that for so many people is going to, for some reason, lend credibility to whatever they're saying, just because they're polite. And they're just making it up, but because they're nice about it, they're believed. Like all of these things are issues for me. \*laughs\*

**Jarrah:** Yeah. It also kind of makes me wonder, how do they feel guilty about it if there aren't any survivors? And, you know- cause they're covering it up out of what? In- we see situations happen in the world where there are like ethnic attacks, or genocides, or hate crimes. And a lot of times people don't necessarily- like, they feel justified in doing this and it's awful. So I don't know, like, other than- I don't know. They're self-aware enough, I guess, to figure out outsiders are going to have an issue with this. But it strikes me that if their whole society has convinced themselves that what happened was just like, basically kind of a survival of the fittest thing, where these people were rejecting technology and weren't really meant to be able to survive anyway. I don't know why they're hiding it as much. That's said, it wouldn't be a very good story if they were just proudly bragging about it.

**Sue:** There's also the question of whether Korenna feels guilty only because she was in love with this guy.

**Jarrah:** Yeah.

**Sue:** Like, you could feel guilty because they're also people.

**Jarrah:** Yeah. I think that's maybe one of the weaknesses about not seeing what happens to anyone else really, other than the one friend. And you know, she feels guilty because she individually betrayed him. And it was partly because her father like lied and said, "he's sleeping with other women," which is very interesting like, kind of gender politics. But I found it to be quite a dramatic moment, that she's very torn about this whole thing. And her father is putting a lot of pressure on her. And then it's like, that's the thing that in the moment convinces her to just take the path of least resistance and betray her lover. But back to the whole, like- so Janeway says, you know, B'Elanna is like, "What, they're just going to get away with it?" And Janeway is like, "No, we canceled our trade" and what else- what

else are they saying? I forget. There's a couple of penalties that are basically diplomatic. Like "We're not going to continue ties with them and we're not going to do the trade that we said we would do."

**Sue:** But that doesn't really have a lot of teeth either. Right?

**Jarrah:** But I mean, I guess I am primed with very low expectations from earth politicians. \*all laugh\* If we like, go back to the whole when we did our Spore Jump episode on The West Wing and talking about like the Women of Qumar. And as weird as that episode is in some ways, or challenging, like, yeah. If earth politicians cut off ties over someone saying a genocide happened or human rights violations, it's actually a really big deal. So, I don't know. I mean, I'm thinking about- there's definitely been pressure on the Canadian government to cut off ties with Saudi Arabia. But it's like, they buy our manufactured tanks and things. So-

**Sue:** But Voyager in particular are moving through the Delta quadrant. Right? They're going, technically, in a single direction. So any trade they're going to have with these people, it's going to be a one-off.

**Jarrah:** Yeah. They should have shown them giving back the technology or something, like in order to show it having teeth. You're correct.

**Sue:** That doesn't- it doesn't hurt these people cause they still got their people back and now they have their technology back. So they got a free ride. Right? There are no consequences for them. Had this been a Next Gen episode, where presumably this is maybe a Federation member world, or maybe a world that wants to join the Federation, there could be more consequences because they're in a part of space that we know. But these people we're just going to- just saying, "Okay, bye. You did a bad thing. See you later."

**Sarah:** But I feel like Janeway did the only thing she could do because, you know, B'Elanna already put it right in their face "This is what you did." And the aliens are like, "Lalala. I can't hear you!" And so- but Janeway did tell her, "Hey, so-and-so is still in engineering. You could still talk to her." And gave her the only shot she had to at least pass on the information.

**Jarrah:** Yeah.

**Sue:** Yeah. I'm not saying that anything could have been done differently. It's just frustrating that they're essentially just getting off scot-free. Although it is a good thing that the younger woman listens to B'Elanna at the end of the episode.

**Jarrah:** I think it's like, it's trying to imply that if one person remembers and keeps passing this on, then the truth can be set free kind of thing. But yeah, I take the point. I mean, maybe one thing they could have done is said, you know, "These aliens have a crap ton of allies scattered throughout the Delta quadrant. And like the word's going to get around that we did this." So that at least there's like some kind of potential threat associated with pissing them off. I don't know. That's the only thing I can think of. But- yeah, I mean, it's not like Janeway could go down and attack them or force their way onto the planet and hold a trial for war crimes or something based on one person's memory.

**Sue:** Oh no. And it wouldn't be her place. Even- Prime Directive or no. Right?

**Jarrah:** It is frustrating.

**Sarah:** Which is realistic, because so many people have to put up with frustrating outcomes like that.

**Sue:** That's true. So, one of the things that I wish maybe had been done a little bit differently, although I wouldn't expect it on Brandon Braga Star Trek, is that what-the way that they depicted people experiencing these memories, right? Is that we see B'Elanna in the place of Korenna. And we see then at the end we see a different woman in the place of Korenna. What, if we had seen different genders experiencing these memories, right? How to make the episode gayer, essentially.  
\*all laugh\*

**Jarrah:** Yeah. Harry Kim episode.

**Sue:** Yeah. What if- what if it had been Harry experiencing these memories? What if Korenna had been one of the men on the ship. Just saying.

**Jarrah:** Yep. Yeah, no. That's,] one of those "Trek was not quite caught up to the times at the time that this was made," but I like that idea. We also don't really see, it's kind of implied that the younger woman is kind of flirting with Harry at the

beginning, and then we never see anything more about that. So take that for what you will.

**Sarah:** I feel like there's a little bit at the party at the end. Because he speaks up for B'Elanna and the younger woman is more willing to listen to him.

**Sue:** Oh yeah.

**Jarrah:** If so, that is a nice subtle dynamic.

**Sue:** But it is good that Harry sticks up for his friend rather than his potential love interest. For sure.

**Jarrah:** Yeah. I like- yeah. He's basically saying like, "B'Elanna, doesn't just make shit up." Okay. So, but her pin though \*all laugh\* kind of looks like balls. Maybe that's just me. But there's a lot of leather in that planet. And I like that the alien look is just that they all wear headbands. Like, fun hippie headbands.

**Sarah:** I don't think they're headbands though.

**Jarrah:** No, I think- what do you think they're supposed to be? They're clearly made out of some kind of like meshy ribbon or something or fabric.

**Sarah:** I actually thought they must be some part of their body because otherwise B'Elanna would have shown up in one.

**Jarrah:** Oh, yeah. Okay.

**Sue:** Oh, that's a good point.

**Sarah:** Either that, or it's a TV show and everything doesn't follow the rules. \*Sue laughs\*

**Jarrah:** But I mean, I also thought that that was supposed to be something like biological, but it was also just clearly like human actors wearing headbands or wearing hat- ring hats.

**Sue:** There are other Delta quadrant aliens who have similar sort of like weird mesh hairline situation

**Jarrah:** maybe these are more evolved Kazon or, you know- but yeah, I feel like we have seen some of those. I wonder if that was intentional.

**Sue:** Or the makeup department just found a new material they were excited by.  
\*laughs\*

**Jarrah:** Yeah. It's interesting. I kind of wonder what it would feel like to be from a community that's like more directly impacted by genocide watching this? Because I feel like I am very the intended audience for this episode, as a white person of like Scottish Swiss heritage in Canada today. And like I said, it really does like center that the person that decides to uphold their own privilege and go along with their family at the expense of others.

**Sarah:** Yeah. I'm not quite sure what the answer is to that.

Yeah. \*laughs uncomfortably\*

**Jarrah:** This was one of Roxanne Dawson's favorite episodes cause she got to play two characters. It's fun, that part's fun. It's more, you know, more fun when it's just like sexy dreams and then more serious.

**Sue:** We know that that Voyager did not have a great track record with indigenous representation by any means. So I \*sighs\* understand what you're saying and I a hundred percent agree, but at the same time, I'm kind of grateful they didn't try to center a different part of the story. Because I feel like it would have been very problematic.

**Jarrah:** Yeah. I think it's very effective, and I think it's valid what it's trying to do, I just am kind of curious. And it is like, kind of gutsy. Or no, not gutsy, but maybe- I dunno. Maybe it's not unconventional as Brannon Braga was saying, but I don't think- if it lacks edge, I agree with you, Sarah, it's not because like "the Holocaust has been done before," which is kind of what it seems Brannon Braga is saying. I like that she's not shamed for having fun times with the guy that sneaks into her room.

**Sue:** \*laughs\* Well, she is by her father.

**Jarrah:** By her father, but like not by the show at all. Yeah.

**Sue:** I just- I keep reading over this Braga quote now. And I don't even understand it.

**Jarrah:** Yeah, me niether.

**Sue:** He felt that Schindler's list, the film, as well as subsequent awareness of the Holocaust had taken the edge off this episodes genocide related story. Like, did he think he was teaching the world about the Holocaust with his Star Trek: The Next Generation script?

**Jarrah:** \*laughs\* Well, he's like, "If we'd done it in TNG, this still would have been new and edgy, but now it's-" yeah, I dunno. That does remind me though that, like, I remember in university talking about Schindler's List and a feeling from some folks that it was like, Problematic to center- I mean, that's a different case because that is centering a white hero or like a German hero, non-Jewish German hero, versus the people that were being oppressed, even though, you know, he underwent risks. But like, this is a little bit different, what this is doing, is because it's centering the "how you become an oppressor" storyline, which I think is- so I think that's why I would say that I think it's a valid exercise. Just potentially hard for some people to watch.

**Sue:** And from that perspective, it is- how do I want to say it? It does show how some people can fall into it. Right? Because she's upset that her boyfriend, she thinks her boyfriend is sleeping with other people. Right? And that's what changes her mind apparently. But by the end of the episode, she's all in, in that scene where you see them all like become Nazis, the phrasing we used before. And it's these- it's a one little personal incident that opened the flood gates for this incredibly horrific belief system and behavior.

**Jarrah:** Yeah. Well, it seems like things really shift. There's kind of like two little bits before that, that start to force her hand. The first one is when her boyfriend turns up on the list of people that are going to be transported out to what I think we're supposed to imagine are death camps. I mean, there was a point where her boyfriend kind of says, like "They aren't going to resettlement to be resettled.

They're going to be killed basically." And there was very much that disbelief until the very end of world war II that that was happening in Germany and outside of Germany. And so that was kind of a powerful thing to put in there. But then her dad basically puts them on the list to get transported out. And she- so she first is confronted by the lengths that her dad will go to, to stop their relationship. And the fact that she still lives in her dad's house. And then her boyfriend sneaks in the window and like tries to convince her to leave with him. So she's kind of in this situation where she has so much comfort, and a potential career ahead of her, and all of these things. And, you know, she's being asked to give it all up for this guy that's like basically her high school boyfriend. Or I guess like, young college boyfriend and for justice. But she doesn't really know, like she can easily convince herself this isn't really happening. And so her dad just kind of gives her an excuse that kind of tilts the scales.

**Sarah:** So in 2016 I saw a lot of people on the internet calling for putting Muslim Americans in camps. And the reasoning they were giving is that it worked on Japanese Americans in world war II.

**Jarrah:** Oh jeeze.

**Sue:** Dear God.

**Sarah:** So, if you want to talk about like, seeing that story from a different perspective and having a frustrating ending. Yeah. There's so many people who just don't get it, and will so easily fall into that line of thought. Today.

**Jarrah:** Ugh. Yeah. That's awful. Yeah, there's- I mean, I think that this episode plays an important part. But it does kind of assume that you have, you know, somewhat of a liberal education. That you can take this and understand what it's referring to and then apply it to yourself. But I think it does a pretty powerful job at doing what it's trying to do. It can't be all all the things.

**Sue:** Yeah. And at the time it was made, what was this? 96? Yeah. I mean the Star Trek creators couldn't know there would be a rise of fascism right? In the US and I think also Canada. Yes?

**Jarrah:** Yes.

**Sue:** So it's very like, there's no way for them to have known that 20 years later, this would perhaps hit audiences harder now than it did when it first aired.

**Jarrah:** Yeah, actually. Yeah, someone should go back and interview Brannon Braga now \*all laugh\* and be like "What do you think now?" or not. \*Sue laughs\*

**Sarah:** I mean, do you think they- if they had that knowledge, they should have used a heavier hand and actually, you know, said genocide and made it a little more explicit?

**Sue:** I think all Star Trek should almost always use a heavy hand. \*all laugh\*

**Jarrah:** Maybe not always the original series. Like, Let That be Your Last Battlefield. That's a heavy enough hand.

**Sue:** What are you talking about? Star Trek is at its best when it's subtle, Jarrah. \*Jarrah laughs\* like the original series. Always was. \*all laugh\* ridiculous.

**Sarah:** I guess I should rephrase that question. Do you think the level they used at that time was appropriate, versus what they should be using now.

**Jarrah:** Oh, I mean, I think that they should have named it. I think you're right about that. I think that that would have gone a long way. There are also potentially like some other ways that they could have reinforced that the guilt wasn't just about her particular one lover. Like they could have had, you know, she could be in her job receiving a report of what actually happened in the camps or something like that. There's ways that you could see that it was- like, I think Duet does a more powerful job at showing how that guilt built in the character.

**Sarah:** I mean, they could have shown us a yard full of those machines that killed the two guys. That alone would have gotten the message across.

**Sue:** Yeah. And what the language that B'Elanna uses when she crashes the party is "murderers."

**Jarrah:** But it also, isn't a hundred percent clear she's not accusing them of just murdering Korenna. I mean- okay. That's maybe not fair. When she says murderers, she like, she is talking about them, you know, killing these people and

covering it up. But she's also accusing them of murdering Korenna. So it is kind of, I feel like, tied a bit together.

**Sue:** Right. I would say I'm in favor of absolutely this being more explicit, of them calling it out as genocide. And I think, even in conversations you have today, there are people who don't realize like genocide is not just the killing of a group of people. It is also the relocation of a group of people. So even if they weren't sending them to a death camps, Right? The forced relocation is a kind of genocide. That's- so it's unquestionable in this episode that that is what's happening, but they don't call it out.

**Jarrah:** Yeah. I think the other thing that we don't necessarily see is what motivates this other than prejudice. Because a lot of times in actual cases, there's like hidden economic and political motives, or not so hidden. And other than seeming, like, "We just really don't like these guys and we happen to have more power than them." It's not really exposed, you know, the way- I mean, it's only an hour. I guess that's just to say that part of the reason that these incidents are, I think, more insidious and harder than just like, you know, about more than just like nice people and mean people, is those- the security and the economic engines that people stoke prejudice in order to maintain or increase power.

**Sarah:** Get reelected.

**Jarrah:** Yeah. I mean, yeah. So there's many- you know, obviously in a lot of the real world genocides when people are displaced, or interned, or killed, and then like their property is seized and people move into their homes and take over their businesses. And, and, and, and. So we don't really- like, we see that she doesn't want to give up her privilege. We don't see the, you know, way that I guess capitalism plays a part in this, or other types of kind of structural things.

**Sarah:** Yeah. So to give a specific example for folks who weren't aware, in world war II it was a lot of the Japanese interment had to do with farms. Because Japanese American farms were very profitable. And a lot of their neighbors wanted them. And a lot of their neighbors got them for pennies on the dollar.

**Sue:** It's- I mean, this is a rough one.

**Sarah:** Well, that's about all the time we have today. Jarrah, where can people find you on the internet?

**Jarrah:** You can find me on Twitter @J A R R A Hpenguin.

**Sarah:** And Sue, where can folks find you?

**Sue:** Sure, you can find me on Twitter @Spaltor. That's S P A L T O R.

**Sarah:** And I am Sarah. And you can find me on Twitter @SarahMiyoko. S A R A H M as in Mary I Y O K O. Or you can find my fanzine Star Trek Quarterly on Facebook. To learn more about our show or to contact us, visit [women@warp.com](mailto:women@warp.com) or find us on Facebook, Twitter, or Instagram @womenatwarp. You can also email us at [crew@womenatwarp.com](mailto:crew@womenatwarp.com), and for more Roddenberry podcasts, visit [podcasts.rodnenberry.com](http://podcasts.rodnenberry.com). Thanks so much for listening. Bye everybody!

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