

Women at Warp Episode 193: Latinidad in Trek - Transcript

Aliza: Hi there, and welcome to Women at Warp, a Star Trek podcast. Join us on our continuing mission to explore intersectional diversity in infinite combinations. My name is Aliza Pearl, thank you for tuning in. With me today are two fabulous Latina Trekkies, Dr. Luz Rosines...

Luz: Hello!

Aliza: ...and Anna Post.

Anna: Hi!

Aliza: I'm so happy to have you ladies here! I'm gonna do some housekeeping before we get into it. 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 \$1 per month and get awesome rewards, from thanks on social media to silly watchalong commentaries with the crew. Visit www.patreon.com/womenatwarp. Are you looking for podcast merch? Check out our TeePublic store. There are so many designs, with new ones being added all the time, and on so much more than just t-shirts. Find our store at teepublic.com/stores/womenatwarp.

And I think we are ready to dive in, but first I wanna tell the folks listening a little bit about who we are and why we're talking about Latinidad in Star Trek. So, Luz, can you give us just a little of your backstory, like where you're from and what's your Trek-ness?

Luz: All right. So I'm Dr. Luz. I am the child of two Dominican parents who immigrated to New York City in the early eighties, so I was born in New York. I was introduced to Star Trek by my mom and my uncle. We would watch the TOS reruns. And then the Star Trek that kind of became my Trek was Voyager. That was the Trek that was on while—as I like to call 'em, the formative years. I think I was 13 when it started. And so that was the one that I kind of grew up with and kind of solidified a lot of my thoughts and feelings. And so that's my Trek.

Aliza: Awesome. And Anna, can you tell us a little bit about your backstory?

Anna: Sure. So I grew up in central New York. My father is basically European mutt. They've been in the country since the Dutch started coming over. And my mother is from the Dominican Republic, and then she moved to the States when she was 12. And my parents met while in the Peace Corps in

Jamaica. And when they were finished, ended up moving back to central New York where I was born and grew up. I got through Trek mostly through my dad's side of the family. My uncle was a Trek fan and we watched TOS on reruns, and obviously I really liked marine biology. And so *Star Trek IV* really solidified my love at the age of four. My dad really liked The Next Generation, so we would watch TNG as a family, and Picard was his captain. And Voyager and DS9 are really my two loves from when I was growing up. And I've been a Trekkie ever since.

Aliza: Love it. And as for me, Aliza, I am the daughter of an African American man from New Jersey/DC area and an Afro-Boricua-Nuyorican mom who grew up between New York City and Puerto Rico. And so I like to say I'm Black on both sides. And my Blackness is through both being African American and being Puerto Rican. I am obviously super into Star Trek. I watched it as a kid with my dad and also my uncle and aunt, my mom's brother and his wife, when we would stay at their house in Florida in the, I guess, nineties. And I then didn't watch it for a lot of my young adulthood, late teens. I just kind of fell off. And then I re-came to it in my adulthood, looking for, I don't know, looking for meaning, looking for inspiration in my acting career and my creative career. And I found it in Star Trek. And since then I've just been guzzling Star Trek. And, when I was a kid, TNG was my main Star Trek, and also reruns of TOS. And now I've been working my way through everything, and I just finished DS9 a couple months ago, and I just was bawling cuz, oh my god, that series is so good. And the way it ends is just, oh, god. What a great series. So that's my Trek story.

And then I also—since we have three diverse Latinas and also I love that we have Caribbean heritage specifically—I wanted to just have a brief conversation about the dreaded word, the hot topic, controversial word, “Latinx,” and what we call ourselves as Latines, whatever you wanna call it, Latinas, Latinos. Because I think a lot of people listening, you know, if you're not Latino and you're listening, you might be confused. Cuz there's a lot of different opinions flying around the internet about whether that word is appropriate or not. Some people are even calling it offensive. Whereas, for some people, it's a way for them to feel included in the language and in the culture. So, yeah, I just wanted to hear, what are your takes on the word “Latinx”?

Luz: I can see the need to have it, right? And how we were kind of speaking about before, sometimes it's not necessarily gonna be the first thing that pops to your mind when you're talking, trying to refer to either a group of people or a subject matter that is about the specific group of people. But I do think that it is the most inclusive. And you wanna at least have that option. I was saying I will

always probably refer to myself as “Latina,” cuz that’s just what comes naturally to me, but the more that I am trying to be aware, the more I will try to use “Latinx.” It doesn’t always come naturally to me, but I was saying I’ll either try to use “Latinx,” or I will sometimes just drop that ending, the suffix. And sometimes I’ll just say “Latin,” and then I find that that’s a way to include everybody.

Aliza: Nice. What about you, Anna?

Anna: Well, for me, I’m sort of with Luz and I don’t necessarily care how someone refers to me. I do tend to call myself either “Latina” or “Latine,” just because I’m more familiar with calling myself that, and I didn’t grow up in an area with a lot of Latin people. So “Latino” as a group was never really something I was saying a lot. I think inclusion is important. In all honesty the one that I don’t necessarily love is “Hispanic” simply because I do think that excludes countries like Haiti and Brazil and countries that aren’t necessarily of Spanish colonialism that are very tied to the wider Latin cultures and a more similar culture than just rooted in Spain.

Aliza: Yeah. I definitely have overlapping viewpoints of everything you both have said. For me, I think the word “Latinx” is not offensive. I don’t find it offensive. I see it as something that people started using, however it was created. I’ve also heard some strange things about where it was created and that’s why people are rejecting it. But to me what’s important is that the people who do use it and identify with it feel included when they use it—and so a way for them to identify themselves in the community. So I agree with what you both said. How I identify doesn’t have to reflect on how other people identify for themselves. I don’t mind being called “Latinx” or “Latine,” but I know if other people do mind that that’s fine, you can be called “Latina,” “Latino,” whatever you want. But I think to try to prevent or shame other people into not using a gender-inclusive term for themselves, I think that’s kind of shitty, and I see a lot of people doing that and it bothers me. So that’s my take on it. I also was like, what should I call this episode, you know? And I landed on “Latinidad,” even though *that* term itself is kind of controversial...

Anna: Really?

Aliza: Yeah, I think maybe less so than “Latinx,” but yeah, I’ve seen some people who don’t like the term “Latinidad.” So this community—this huge, broad, diverse community of Latines—I think we don’t know what to call ourselves. We can’t agree on a term.

Anna: It's a broader thing like "European," but we all have our own cultural and countries of origin as well.

Aliza: Right. It's a very diverse community, so it's hard to find agreement really on anything. Thank you for sharing your viewpoints on that. I just wanted to have that be part of this conversation. And now we will dive into our main topic, which is Latinidad—or Latines—in Trek.

Anna: Yay!

Aliza: Yay! Yeah, I'm super excited to have this convo. And I'm excited to see how, once we go through this retrospective, what it tells us about Latines in Trek. Like, is there an overall viewpoint that Star Trek takes on Latinidad in space and Star Trek in the future? If not, should there be? Yeah. I'm excited to see that after we look through everything, I also wanted to give a shout-out to someone named Al Carroll, who is an associate professor of history at Northern Virginia Community College and a YouTube history vlogger, whose video called "Star Trek and Latin Americans" helped put together the first draft of this list of Latines in Star Trek. So you can find that video on YouTube if you like. It was created maybe a couple, a few years ago, so it doesn't have the newer Star Trek shows after season one of Discovery, but it's still pretty informative. So definitely check out Al Carroll's YouTube history channel.

Now, here we go. Da da-da! Drum roll, please. This is an *almost* comprehensive rundown of prominent Latine, Latin characters and actors in Star Trek. Plus some shout-outs to characters and actors from the greater Latin diaspora. This may not be an exhaustive list, honestly, because—number one, I didn't include characters that were co-stars in one episode. So sorry to them. They are absolutely important and I love them. I have co-starred in things, so I get it, y'all are fabulous. But because of time and space I didn't include those characters. Also didn't include characters that didn't play majorly into storylines. So, if we forgot anyone, please let us know, tweet them, shout them out, put a picture of their screengrab from the episode. Let's show all of these Latines love in Star Trek.

So starting from the very beginning, The Original Series. Now the *big* one was Khan Noonien Singh, who was an Indian character played by Ricardo Montalban, a Mexican actor. *Luz laughs* So yeah, already we're seeing the first Latine, Latin, Latino man in Star Trek, a Mexican actor. And this is kind of all over the place. He's an Indian character written by non-Indian people, and he's played by a Mexican actor. Also, amazingly, one of the most formidable

and memorable villains in Star Trek history. And that is absolutely a testament to how fabulously talented Ricardo Montalban is.

Luz: I wonder if he's also the most cosplayed.

Aliza: Probably. Oh my goodness. Even though, Luz, remember? We saw an amazing Khan...

Anna: Chicago

Aliza: Yeah, in Chicago. So, memorable, obviously has had a huge impact on Star Trek culture. And so we love him, we claim him, obviously, Ricardo Montalban. I think in the Star Trek community we probably don't talk enough about this twisteroo thing they did by writing him as supposedly Indian, maybe Sikh. That I found on Memory Alpha, that maybe he was Sikh, but that's never really explored or confirmed. And then casting a Mexican actor. Nowadays, of course, in 2022 hindsight, maybe they would've written the character that way, cast him with an actor that was closer to that heritage, or changed the character to be of Mexican descent to reflect the actor. But, you know...

Luz: Yeah, one would hope.

Aliza: Yeah. It was the sixties. We get it.

Luz: It only gets better.

Aliza: It only gets better. That's true. And then for the rest of TOS, there were just smaller roles that were maybe Latino, maybe not. And then of course, actors who were Latino, but very few. So I can count on one hand the rest of them. We have the character Commodore José Mendez, who is in the court martial of James T. Kirk, played by a non-Latino Jewish actor, Malachi Throne. We don't know if he's—the name is “Mendez,” he could be from Spain, he could be Latino. We don't know. There's no backstory or other cultural nods.

Luz: Or anything else that would've given away maybe that he is from a Latin background.

Aliza: Right. So we really don't know, but we just give him a little shout-out here.

There's also a Lieutenant José Tyler, a Brazilian and English officer. The actor was a Canadian man named Peter Duryea—sorry if I completely mispronounced

your name, sir. He was very fair with red hair and blue eyes. But here's the thing: some Latinos are very fair with red hair and blue eyes, so that doesn't discount him at all. But I don't think the actor was Latino. Once again there, just besides the name "José," we don't really have anything else to latch onto, in terms of where the character may have been from and their heritage.

Then there's Lieutenant Esteban Rodriguez, played by a Latino, Perry Lopez, who's a Puerto Rican! *Aliza sings and Luz & Anna laugh* So maybe after Ricardo Montalban, he might be the first or really the second actual Latino to be in Star Trek, maybe? I can't confirm that, but it's possible.

Luz: Seems like it.

Aliza: And then I also wanted to make a diaspora shout-out to Madge Sinclair, a Jamaican actress who played an unnamed captain in *Star Trek IV: The Voyage Home*. She was also the first ever Black female captain shown on screen in the franchise. So big ups to her. She's part of our diaspora. And she's *awesome*.

So that kind of covers the TOS era. Did I miss anything? Is there anything else we wanted to share about that?

Luz: No, I'm good.

Anna: Not too much.

Aliza: There's not much to explore in there. *Aliza laughs*

Luz: Yeah, I think we have a lot more to talk about later on.

Aliza: Yes. Okay. So, speaking of which, now we are in the next era, which is The Next Generation, Voyager, and DS9, Deep Space Nine, of the nineties. Now there is obviously more Latine representation, but the start was rocky to this era because the character Tasha Yar was initially intended by Gene Roddenberry to be Latina.

Luz: I did not know that.

Aliza: Yeah, it's wild.

Anna: Mmm-hm.

Aliza: The character's name was written as "Macha Hernandez," and she was inspired by Private Vasquez in the second Alien film, *Aliens*.

Anna: I think they described her as a "fiery Latina."

Aliza: Yes, I remember that too. So, problematic as it was, Gene Roddenberry did have a Latina in a series-regular role, written into *The Next Generation*. But the character got changed to the fabulous actress who played her. And you know, it's hard as an actor, cuz I'm like, I love actors. I love it when we work. I love when we book roles, and I don't wanna disparage people for that. But also it would've been awesome to have Macha Hernandez, you know what I'm saying?

Anna: Mm-hmm.

Luz: Yeah.

Aliza: But it's okay. It happened. It is what it is. And then, in TNG, we got one of my favorite supporting characters, Ensign Sonya Gomez, played by Lycia Naff, who, I'm not sure about her own heritage, but Sonya Gomez was presumably a Latina character on TNG. She was in the first two episodes of TNG and then she returned recently as a captain in *Lower Decks*, which is so awesome.

Luz: Yay! I love when characters we love come back.

Anna: Mm-hmm.

Aliza: Me too. I love it. Any thoughts about Sonya Gomez?

Anna: I felt so bad when I heard her story about how she was supposed to be more of a recurring character, but they kind of got mad that she had—through some miscommunication, they said she had been released, so she cut her hair and then they wanted to film more things. That is just awful.

Aliza: It's also wild cuz, like, hair extensions? Weave? They could have—it's a wild reason that they didn't bring her back. I also heard though that she was supposed to be... Oh also I misspoke, she wasn't in the first two episodes of TNG; she was first seen in two episodes of TNG. But yeah, I also read that she was supposed to be a love interest for Geordi.

Anna: Mm-hmm.

Luz: How awesome would that have been?

Aliza: I know! And also for Geordi, cuz Geordi was always like, ‘Do-dur-durr, I’m bad at this.’

Anna: Poor Geordi.

Aliza: Like, poor Geordi, yeah. Could’ve been nice for him to have a little successful romantic interaction.

Luz: Yes.

Anna: Mm-hmm.

Aliza: Yeah, but I guess what happened was, when she appeared on the show, either she was directed to be kind of a comic relief or something happened and the tone of the character changed. And of course, for those who are trying to remember Sonya Gomez, she’s the one who is in engineering. And she’s, I think—did I write “Lieutenant” or “Ensign”? Oh, “Ensign,” yeah. She’s an ensign. She’s new, and she spills coffee on Picard’s uniform. That’s the character we’re talking about. So yeah, she became kind of a comedic relief rather than potential love interest. So kinda sad, but yeah, that’s Sonya Gomez.

Anna: Mm-hmm.

Aliza: And then we have—I don’t know if this is chronologically correct, but that’s okay, we’re in the era—“Quique” Enrique Muniz from the DS9 episode “The Ship.” Anna, you were the one who alerted me to this character as the first scripted Spanish speaker in Star Trek. That’s awesome!

Anna: Yes, I know, it was very exciting. So he was in three episodes. He was played by the actor F.J. Rio. And so he was an engineer—his background—he didn’t go to the academy. He was an enlisted man, like O’Brien was. He was in three episodes, I believe one in season four and then two, I believe, in season five, culminating in “The Ship,” which aired in 1996. But his character, he worked closely with O’Brien. He was calling O’Brien “jefe.” And unfortunately he did die tragically, which was sad.

Aliza: Yeah.

Anna: In “The Ship” he got hit by a Jem’Hadar rifle and apparently they had anticoagulants, so he did end up bleeding out because they couldn’t stop it. But

as he was dying, he started hallucinating a little bit and was speaking Spanish—and starts talking about the stars, which alluded to a conversation about fireworks earlier. So was speaking Spanish as he was dying. Very, very sad.

Aliza: Wow. Beautiful. Again, I just finished my first full all-the-way-through watch of DS9. And I remember that episode and just like, uhhh, it's really impactful. And yeah, it was like, 'No, why he gotta die though? Like, come on.'

Anna: Yeah. And I think it was just, you know, quick episodes, but you really don't have anyone speaking Spanish who is Latine until you're getting into new Trek.

Luz: Correct.

Aliza: Mm-hmm.

Anna: Because in Enterprise you did have Hoshi who could speak Spanish. It was one of her languages and she did speak some lines of Spanish in the show, but you didn't really have that being intrinsically part of someone's cultural heritage and spoken about until Discovery.

Aliza: Amazing. And yeah, I can't wait to talk about new Trek.

Luz: That's where all the goodness is.

Aliza: Yeah, basically. And so that brings us to Voyager.

Luz: Yayyy.

Aliza: So yeah, Robert Beltran and Roxann Dawson were the first two Latin recurring series regulars in Star Trek. Robert Beltran played a fantasy Native character, Chakotay, who—we've learned so much about how Chakotay came into being. And I thank my Indigenous Trekkie friends for teaching us all how problematic that was, and also putting to words. Cuz a lot of us were like, 'Is this okay?' And we didn't know. And now we like, 'No. Yeah, no it wasn't.'

Anna: No.

Aliza: So yeah, but Robert Beltran as a Latino actor still gets that representation and we're grateful for him for being there.

Chakotay's father was played by Henry Darrow, who is Puerto Rican. And he was interesting. He was known for playing Spaniards in a lot of Western TV series. Henry Darrow—look him up.

Luz: Did not know that.

Aliza: Yeah. And then of course B'Elanna Torres.

Luz: She's our girl.

Aliza: She's our girl. Oh yes. First series-regular Latina character. And played by Roxann Dawson, who was born in LA. And she plays a half Klingon. And, you know, there's a lot of discourse about whether she was of the "tragic mulatto" type, or if she was revolutionary representation for not only Latinas but also people of mixed race, mixed heritage.

Luz: Yeah.

Aliza: There's a lot to discuss with B'Elanna.

Luz: There is.

Aliza: She actually deserves her own episode...

Anna: Yes.

Aliza: ...but let's just take some time to share right now.

Luz: Yes, I've been biting at the bit.

Aliza: Go ahead, go ahead.

Luz: As a little girl—and I would watch Voyager, and I felt like every time that they would say her name, you know, "Lieutenant Torres" or "Torres"—you could say that even her first name has a little bit of a Latin twang to it, you know?

Aliza: Mmm.

Luz: I was like, ‘Oh my gosh. She’s like me! Or I’m like her,’ you know? And people who are looking for that representation subconsciously—cuz none of us realize that we’re wanting that, then you just kind of grasp onto it.

Aliza: Right.

Luz: And then the fact that she was also the first female chief engineer. So that was also like, ‘Oh my goodness, she’s in charge of all these people. She’s keeping this ship together,’ you know? And she’s very confident.

Aliza: Mm-hmm.

Luz: And—correct me if I’m wrong, cuz I know we all have our interpretations of these characters—but I always saw her as being confident. She didn’t come across as cocky, but she knew what she could get done. And this was where I kind of wanted to bring up—I know I’ve spoken to you about it before, Aliza—how the Latin people are so vast and so different, but I felt like she could belong to all of us only because—this was probably not what the writers were trying to get across, but I think they did it, at least from my perspective—because they did not give her a specific ethnicity, a specific country to belong to.

Aliza: Mm-hmm.

Luz: I felt like that worked in their favor, because they didn’t give her a specific—they never said where her father was from, or what country he was from. And not that we wouldn’t have accepted that into the fold, but I just felt like that just allowed her to be so much more broader if that makes any kind of sense.

Aliza: Mm-hmm. I think that’s such a great point. When you told me that a few weeks ago, I was like, ‘Oh my goodness. I never thought about it that way.’

Luz: Yeah. It doesn’t work for Chakotay, because I think that they tried hard to bring in all of these different Indigenous practices that did not belong to one—you know, all of those different practices were from different groups of Indigenous people. One Indigenous group did not have all those practices. Or they didn’t do them correctly. So I feel like it worked with their benefit to not get too specific about her Latin heritage. Cuz then we could all adopt her and it could be like, ‘Well that was me.’

Aliza: Yeah, I think you actually made the point as you were saying it, why it's different for the two of them. Because they did try to show Chakotay's heritage, this cobbling of some real practices, some new-agey fake practices.

Luz: Made-up practices.

Aliza: Yeah, but then we only really saw the Klingon cultural stuff...

Luz: Correct.

Aliza: ...that B'Elanna was actually pushing away *most* of the time. And so, yeah, I think that right there is the difference. She never was like, 'Oh, I'm making paella tonight.' You know, like, ...

Luz: Exactly.

Aliza: ... 'Want some empanadas, crewmembers?'

Anna: I know you got some banana pancakes. So for me, B'Elanna Torres is really the reason Voyager is my number-one Trek. I love DS9, but B'Elanna Torres is the first character in TV that I really saw myself, being mixed, and being raised in the culture that I do not look like, but not necessarily knowing as much. I don't speak Spanish. I can eat the food, I can cook some things but not a lot. There's no Spanish radio station, so I love the music, but I didn't have a lot of access to it when I was a kid and there wasn't streaming internet. I look like the culture I don't know as well, and I don't look like the culture that I lived in.

Aliza: Mm-hmm.

Anna: And, I think in "Lineage," B'Elanna has this line where it's, 'When everyone around you is one way and you're not, you can't help but think there's something wrong with you.' And that was my struggle in teenage years. And I will die on the hill that B'Elanna Torres is *not* a tragic mulatto.

Aliza: Yes. *Luz laughs*

Anna: I will die on that hill. Because that description is very specific. And a lot of times, it's that someone grows up thinking they're one way and then finds out they're not because they can quote-unquote "pass" and all this other stuff, and then realizes they're the other culture and their whole life goes to hell. And they're depressed and sad and destitute and die a tragic life.

Aliza: Mm-hmm.

Anna: And that is not B'Elanna Torres. Yes, she did have a bout of depression. But that is more tied towards PTSD and loss and trauma than it is her heritage.

Luz: Yeah.

Anna: What I saw in her was the anger that I had internalized and felt in two different sets of people. And let me be completely honest: not my family, both sides of my family were always very welcoming, but two different sides of people that you try to connect with, both telling you you're not good enough, or you're not quite there. You know, you grow up in a very homogenous area and don't match that homogeneity and get comments and things. And then you go to the people that you do look like, but you're never measuring up because you didn't know that song or you didn't know that food or you didn't speak those words. And I just remember my abuelo once—completely nice, just in conversation—said, 'You know, you're my only grandchildren that don't speak Spanish,' which isn't meant as a hurtful comment, but you internalize that. Because you already know that you don't have that same thing that everyone else has.

Aliza: Mmm.

Luz: I don't know if I'm gonna be putting words in your mouth, Anna, but tell me if this—cuz this is something that I kind of felt the same way. So I don't have the same issue in terms of being of mixed heritage, but I feel like either first-generation or second-generation immigrants go through a similar experience...

Anna: Yes.

Luz: ...in that your home life is one culture, but where you live, you know, your day-to-day outside life is another culture. And then you also don't fit in either one, especially if your parents are trying to get you to assimilate, right?...

Anna: Mm-hmm. Yeah.

Luz: ...to the culture, but neither accepts you. But what I was gonna say was one of the things that I love about B'Elanna—and I think that people maybe don't always see this about her, and it ties back to your story about your grandfather—is that she's already judging herself so much harder than *anyone* else is judging her. So that whenever anyone makes a little comment about

something that she's already defensive about, she blows up, right? Because it's the anger more...

Anna: It spikes the anger.

Luz: It spikes the anger. So you were probably already hyper-aware that you guys don't speak Spanish as well as your other cousins, for example. And then to have your grandfather, not in a negative way, bring that up—it was kinda like, 'Well, thanks again.' I don't know if it's all of us, I don't wanna generalize, but I know at least for me—and I think for you as well, Anna, cuz I know we've had similar conversations on our own—we put that extra pressure and judgment already on ourselves.

Anna: Oh, definitely.

Luz: And that was something that I was able to see that B'Elanna does to herself too. So that was just another layer of the mixed cultures or children-of-immigrants culture.

Anna: Right. I did love that. The other thing that I really, really liked is—and again, tying it up to just dumping any time a mixed-person has any sort of trauma or identity crisis, just tossing them into the “tragic Latin” bucket is unfair because it discounts the real struggle that we see and we go through and that we identify with her. I saw my life in that, and then to hear someone go, 'Oh, it's just a tragic mulatto again,' is very disingenuous to all of us who live that. And I think for B'Elanna and for the rest of us, it's not so much that old trope as the very real imposter syndrome—or even cultural dysphoria, I think, would be a better term to use for that identity crisis of not quite knowing your place.

Luz: I love that, Anna.

Anna: And best of all with B'Elanna. If you think about it, the tragic mulatto ends tragically. Their life is troubled and nothing gets better, but B'Elanna had to start somewhere to get the arc that she did. And she probably has one of the best character arcs in the fact that you can count on one hand the number of happy couples that end happy, Star Trek couples that you see them still together when it ends. You have Keiko and Miles. You have technically Troi and Riker, but that didn't happen until the movies. And then you have Tom and B'Elanna. And that's kind of it until you start with new Trek, because Picard doesn't end up with anyone. Sisko disappears. So even though he was happy and had a child on the way, that's not how it ends. The last time you see them, there's B'Elanna

who, as opposed to someone whose life is ruined by the fact that they're mixed, ends up finding a home and overcoming that and finding someone who does accept her to be happily married and starting a family. And yes, that did downslide into the trauma a little bit. But overall they end up happier than almost any other Trek couple.

Luz: I agree.

Aliza: Yeah. Mm-hmm. Absolutely.

Luz: Well welcome to the B'Elanna Torres episode. *Luz and Aliza laugh* Cuz we can talk on and on.

Aliza: Yeah, exactly, I know. Well I'll just add my take on her before we move on. What's interesting for me is I didn't watch that much Voyager when I was a kid. So I didn't have a really strong grasp of B'Elanna Torres as a character. I don't really have memories of watching Voyager and seeing B'Elanna and relating to her or anything. I more so became aware of B'Elanna as an adult when I was going back and watching Voyager. And I wonder if I would've related to her when I was a kid, because I am kind of like what you were saying, Anna: you look like one part of your culture, but that's not the part of your culture that you identify with. For me, it's that I identify with both sides of my family, both of those cultures. But when people see me in these U.S. States, they usually don't assume that I am part Latina. They assume the Blackness, which is correct; I am African American, I am Black. But they don't see anything else when they see me. So, for me, I wonder what it would've been like—would I have related to B'Elanna back then as Latina, or maybe even as a half Klingon? Someone who is between two cultures and gets seen as one thing, but there's more behind that to her, that people kind of have to understand to get to know her.

Luz: Below the surface.

Aliza: Yeah.

Anna: I like "Barge of the Dead" when she's in that circle and she has the bat'leth, and she's like, 'What do you want me to be?' Like, 'just tell me who you want me to be.'

Aliza: Right? Jeez. I feel like I have had that vibe in my life.

Anna: Yeah, I know.

Luz: Of course.

Anna: Oh, Aliza, were you very exotic growing up?

Luz: Oh god.

Aliza: Well, I grew up, oh my goodness. Yes. But here's the thing—I grew up in a Black community, which was mostly Afro-Caribbean black people. And then I went to high school in the suburbs, which is mostly white, upper-class people. An all-girls school. So it was weird. *Aliza laughs* It made me who I am, but there was a cultural whiplash that happened between those two spaces. And yes, I absolutely have been exoticized. I think I've also been like—it's weird, cuz I have up until recently, I think, I felt the need to prove myself in both cultures. Kinda like what you were saying, being Black enough, being Latina enough. But also recognizing like, I have heritage from both but I'm not fully both. I have been to Puerto Rico, plenty. I have Puerto Rican family members that I know well. And I know the culture. But I wasn't born there. I don't live there. And then with African American culture, I think I came to terms with that earlier on in life, because it was like, 'Well, this is my Blackness. You can take it or leave it. I don't care what you think anymore.' I just got fed up with people trying to prove Blackness or make me prove—or try to disprove my Blackness. And I was like, 'This is BS. It's a scam. We shouldn't be doing this to each other. So basically fuck you until you can understand that. I love you still, but fuck you.'

Luz: Yeah.

Anna: You can embrace both cultures while still forging your own path.

Aliza: Yeah. So all that is to say, I have come to appreciate B'Elanna in a new way as an adult, as I go on my own journey of acceptance of who I am and my cultural touchstones and what that means for me. So, yay B'Elanna. She looms large for us, understandably.

Luz: Yes.

Anna: Mm-hmm.

Aliza: So I think we had to take the time to really dive into her.

Luz: You did.

Anna: Yes. Yeah.

Aliza: Yeah, and for our listeners, if you wanna hear Women at Warp talk more about B'Elanna and things related to B'Elanna, we have two other episodes we've done recently. One is Episode 192, about the Voyager episode "Lineage," and then another episode, which is number 172, "Mixed-Race Characters in Star Trek," where our cohost Sarah brings a few mixed-race Trekkies on to talk about different mixed-race characters, including B'Elanna. So check those out if you want to hear more B'Elanna talk on this podcast.

But in the meantime, I think we can wrap up our TNG, Voyager, DS9 era of Latinidad and Star Trek with a diaspora shout-out to the one and only Geordi La Forge.

Anna: Yay!

Luz: Yay!

Aliza: Yes, Geordi. He is part of our diaspora. His character has Jamaican roots as initially envisioned by Gene Roddenberry. So, culturally, we didn't get a lot of cultural stuff from Geordi. Yeah, we didn't know he was Jamaican in TNG cuz they never brought it up. But his mother Silva La Forge was played by Madge Sinclair, that same awesome Jamaican actress who was on *Star Trek IV: The Voyage Home*. I include Geordi La Forge as part of the Latin diaspora because of those Jamaican roots that were buried in his character. Still counts to me.

Anna: Yes.

Luz: Yep, it does.

Aliza: Okay. So moving on to the two thousands, Enterprise. Unfortunately, this one's gonna be really short too. Literally, I just have one person on this list: Captain Erika Hernandez played by the actress Ada Maris, a Mexican American woman from East LA. The character of Captain Erika Hernandez was an ex romantic partner of Captain Archer before they were captains. She was in three episodes. The character was pitched by the Cuban writer, Manny Coto, and unfortunately, we didn't get much more of Erika Hernandez's backstory or current story before the series was canceled. But we gotta shout out Ada Maris and Captain Erika Hernandez. And unfortunately that's it for Enterprise. Moving on... *all laugh*

Aliza: Moving on to Star Trek, the 2009 movie and its sequels. This is also kind of short, and unfortunately, there's a nice one to mention and then one that's not so great. So the first one that we like to mention is Lieutenant Nyota Uhura, even though the character is, I think, established as Bantu in some of the Star Trek novelizations. So African. She's played by the Dominican Puerto Rican American actress Zoe Saldaña. Yeah, so big up to our Dominican Puerto Rican actress, who sometimes is problematic, but we still hold space for her in her learning curve. Okay. Zoe, I love you. And I'm glad she's learning. I do respect her because she messes up a lot, but then she's like, 'Okay, I get it. I'm sorry.'

Anna: Don't we all though?

Aliza: Yes. Yeah. I respect her for that.

Luz: And then we have the whitewashing of Khan with Benedict Cumberbatch.
Aliza and Anna groan

Aliza: Yeah...

Anna: Yes.

Luz: We were doing so good.

Aliza: Listen, I love me some Benny Cums, okay? I love him. But...

Luz: Yeah, but not as Khan.

Aliza: Not as Khan. Come on, y'all. What happened here? What *happened* here?

Anna: Well... I suppose it's better than dark makeup.

Aliza: Mm-hmm.

Luz: Yeah, no miente. *Luz laughs*

Aliza: Yes. That's true.

Anna: Well, if you think about the original Khan...

Aliza: Yeah, that's true. They did darken him up a little bit.

Anna: Yes, they did.

Aliza: Oh, goodness. As much as I love Star Trek, I sometimes feel so tired when I think about these things in Star Trek. And this is one of the things I get really tired—thinking of how they whitewashed Khan, who was already culturally kind of untethered.

Anna: Yes.

Luz: Yeah. It was already unauthentic.

Aliza: Oh, thank you. That's a better word for it.

Luz: Right? And then to make it even *more* less authentic was like, 'Really? We're going backwards?'

Aliza: Yeah, exactly. Go even further from what could have been the original concept of the character. Yeah, it's disappointing. Again, big ups to Benedict Cumberbatch. He's a fabulous actor. I adore him. But this was a weird move, to whitewash Khan. Whoever they would've cast in it, it would've been a weird move.

So that's it for the movies, as far as I know. There might be some other smaller characters that were Latine. But now we will dive into the newest era of Star Trek, which has, as we said before, the most Latine representation. Also is more willing to dive into actually showing and expressing the cultural specificity of these characters, seeing them in their glory. Oh my god. I'm excited to talk about these, so let's get into it.

So, Discovery. The first one is kind of not...great. *Luz and Anna laugh* Honestly, doesn't super count either to be honest, but I will mention them just because I think when the show came out, there were some questions about the character's ethnicity or heritage. I'm talking about the one and only Captain Gabriel Lorca. Yes, the dude has a Spanish name, a very Spanish name. That name is actually—Lorca is one of the most famous Spanish poets, Federico García Lorca. But homeboy was played by an English actor, Jason Isaacs, who, as far as we know, doesn't have Latine heritage. And also he had a slightly Southern U.S. accent which doesn't—again, none of this negates Latinidad, but it doesn't add up to Latinidad, so it's fine. And then also his family business was making fortune cookies. It's like, 'Okay. Why? What? What is that?' *Luz and Anna laugh* So this almost feels like a Khan 2.0, kind of all over the place. Like cultural mishmash. Also like Chakotay, like the cultural mishmashiness...

Anna: I can kind of get how maybe—sort of going back to the TOS mindset of ‘We’re all mixing, we’re all one country.’ If anything, it could possibly have been meant to represent how humanity has melded some, in that we all know there are plenty of—a lot of immigration from Asia into Latin America. There is a lot of blending between Latin America and Asia. I do see how they might have meant that to represent how the world has mingled, where you have a very Spanish name, but obviously might have Asian roots or American roots. And, you know, props if that’s what they were trying to do, it just didn’t quite work. I will do anything to make Trek make sense in my brain. *Anna laughs*

Aliza: Oh! Isn’t that literally—I feel like that just defines being a Trekkie sometimes.

Anna: I agree.

Aliza: Like, it makes sense. Yeah, don’t @ me. But again, big ups to Jason Isaacs and also Discovery in general. I friggin’ love that show. The team is awesome. It’s a great show.

But luckily, we start with that, but then it gets so much better, y’all. Oh, Kennedy, one of our co-hosts, calls him “space zaddy.” *Luz laughs* The wonderful Dr. Hugh Culber.

Luz: Oh my god. There’s just so much, so much goodness to say about this character.

Aliza: Right? Gay, Afro-Latino, Wilson Cruz, Puerto Rican Boricua.

Anna: Love that man.

Aliza: I mean, he’s a gem, he’s a dream. We love him. And also this character is fuckin’ dope, so...

Luz: Oh, I have a few words about—I remember. My husband and I have started watching the new Trek, I’ll call it “new Trek.” We started watching Discovery and Picard and we’re gonna start Strange New Worlds together. Kind of like the shows that we’re watching together. And I remember when we were sitting together and we were watching an episode, I don’t remember exactly which one it was, but I know that it was when Stamets gets Hugh’s comfort food. I think it was asopao. I’ll tell you when I heard that, I think that I legitimately screamed. And I was like, ‘No, did you *hear* that? Did you hear that? He said “asopao.”’ And the thing is, it may not seem like such a big deal, but that was one of

my—you know, it's a food you grew up with. I fed my daughter that all the time, she loved it. And this is another little plug on how I like how they did this, in the sense that they don't specifically assign him a country to belong to. It's kind of like, if you know you know; if you don't necessarily know, you can still appreciate the Latin representation. But they're giving little clues as to his heritage without frankly saying it so everyone can kind of still accept him and he can belong to everyone. And I really appreciate it. I really like that. Again, I don't know if that was intentional or not, but I'll just say when he said that I was like, 'Oh my god, he loves asopao like me!'

Aliza: I totally agree with you. And it, I think it's also comforting to think that the foods of our ancestors, of our families will continue into the future. There's something really comforting about that for me. And also some other specific cultural things mentioned were muerto parao—which I had to look up. I had never heard of that. I was like, 'What is that?'

Luz: Yeah. I never heard about that either.

Anna: But that is a very Puerto Rican thing, though.

Aliza: Yes.

Luz: Yeah, but that's one example where it's like, if you don't know what it means, you still appreciate the words as coming from a Latin culture. And you're like, 'All right, well I'll take it.' But if you're Puerto Rican and you know, you're like, 'Oh my god! This character is from my island.'

Aliza: Yeah. I love it. The other one was mavi. That was the other specific cultural—and again, yeah, Puerto Rican references.

Luz: I think mavi is also a drink in other Caribbean islands, how we were kind of tying that all together.

Anna: Yeah. But had it been a different island, it would've been a slightly different name or pronunciation, which I like that twice they've used the correct thing. Which I'm sure is a Wilson Cruz influence, but it's not like earlier where they might mention one thing from one country and another thing from a different country, and you're like, 'But wait, that doesn't quite line up.' But they're all still specific references back to Puerto Rico, but subtle enough where if you're talking with someone that you've known for a long time, you're not talking about, 'Oh, on my island.' You're just mentioning the thing because you guys have already had that conversation. Which I like.

Aliza: Right. So yeah, there's so much about Dr. Hugh Culber culturally that we appreciate and we recognize and connect with. Even if people aren't Puerto Rican, they connect with him culturally and appreciate his existence.

Luz: Has anyone either heard Wilson Cruz talking in a con or in an interview saying how much influence he had into these little tidbits? Was it the writers, or did he give his own little input?

Anna: I might be making this up, but I feel like he mentioned something like that on *The Ready Room*, about having these discussions or putting in little things. I feel like it was a collaboration. I think the writers now are much—I don't wanna say better, but it's a different culture than it used to be. And there is a lot more continuity and focus on making sure things are accurate and bringing in the actors to it. So I believe there was some conversation with Wilson on that, but again, I might have made that up, but I think it was in an interview on *The Ready Room*.

Aliza: Okay, cool. And I also wanna just give the character some love too. Because, through this character, we have seen so much beautiful representation, not only as a Latino, as an Afro Latino and as a gay man, but also as a medical professional dealing with his own mental health struggle. That's something, I think, that's super new to *Star Trek*, really diving into that and dealing with it. Him and Book's scene when they were in therapy was amazing. Cuz that again is seeing two men in therapy together, working through things...

Luz: And men of color, let's say, right? Because we know how much of a stigma getting therapy or acknowledging that we're not doing okay is, especially as men.

Aliza: Yeah. And you know, also I am gonna give David Ajala a shout-out. And I didn't put specifically African actors on this and I should have, because a lot of our culture comes from Africa. Even the foods we're talking about, a lot of them have roots in Africa. So I should have—I'm sorry. But they're pre-diaspora. So you know what I'm saying? So much love to the African actors, too. David Ajala, he killed it this past season. But yeah, anyway, that's the love I wanted to show for Dr. Hugh Culber. Anything else about Dr. Hugh Culber we wanna shout out?

Anna: It made my little teen heart so excited because I was a theater kid. So seeing both Wilson Cruz and Anthony Rapp in the same *Star Trek* series, it was like, 'Oh my god, everything I love is together on one screen!' It blew my mind.

Aliza: It does not cease to be a wonderful thing. Same thing—as a theater nerd kid growing up with *Rent*, growing up with *My So-Called Life*. Those two are just a dream come true. I love them both.

Okay. I'm gonna wrap the Discovery section of this convo up with some diaspora shout-outs. And there's a few here, which is very lovely. So we have Blu del Barrio who is an actor, a non-binary actor, who plays Adira Tal and the actor is Argentine British. So big ups to them.

Another diaspora shout-out to Raven Dauda who plays Dr. Tracy Pollard, the Jamaican—oh sorry, she has a Jamaican mother and Sierra Leonean father. Hey Africans! She's also Canadian. Hey Canadians!

And then the final diaspora shout-out I have is for Bahia Watson, who played May Ahearn in season two, who—oh, I love that character. She's so dope. I love that actress. She's so dope. And her mother is from Guyana and her father is Canadian. So big ups to her.

Anna: Nice.

Aliza: And that concludes our Discovery section. And we just have two more now, *Picard* and *Strange New Worlds*. I will say a spoiler warning for anyone who hasn't seen *Picard* or *Strange New Worlds* yet. Little bits, but we'll try to not spoil too much. But jumping to *Picard* first, we have one of my favorite *Star Trek* characters, Captain Cristóbal Rios.

Luz: I love Rios.

Aliza: Holy crap. He's a tour de force. The first season of *Picard* was like the one man show of Santiago Cabrera. The dude, first of all he's Chilean, incredible actor. And I'm obsessed with all of the different versions of him he played on his ship, the hologram versions of him.

Anna: Yes.

Luz: That was hilarious. I really enjoyed that.

Aliza: So good, so brilliant. He made a meal of that and all the distinct personalities they had, all the different accents he did. Some of them spoke only Spanish...

Luz: Yes. I was gonna bring it up.

Aliza: Yeah. I also love that one of them spoke this type of Spanish that was so, like, guttural. Just like *Aliza makes low-pitched, gravelly sounds* I was like, ‘Oh god, this guy’s brilliant. Oh my god.’

Luz: He’s really good. I was gonna say this also for further into season two of Picard. And I don’t know if I’m gonna be expressing myself well, but I’ll try. One of the things that I really enjoyed about Rios, and then later on the doctor, is it was just Latin people kind of living, you know what I mean? Living in their regular life, talking how we talk Spanglish, throwing in some Spanish words and then going back to English and just, you know, doing your thing, but without overtly stating that it’s about them being Latin. Does that make any kind of sense?

Anna: Yes.

Aliza: Absolutely. Oh yeah.

Luz: And that was my take-home from the representation of Latinidad in Picard. It was just us as part of life, you know, as part of the people living. They didn’t break it down about that, about it having to be about ‘Oh, this person speaks Spanish. Let’s make a big deal about them speaking Spanish.’ No, he’s just speaking it.

Aliza: Yeah. Every time that Seven and the guttural Spanish hologram spoke to each other and they just understood each other, my heart just fluttered. It’s so good that, like, of course the Borg knows Spanish. She knows every language, probably. This character has given me so much life, and I love that they brought him into Picard.

And then, yes, you mentioned Dr. Teresa Ramirez and her son Ricardo. Dr. Teresa was a new character in Picard season two. She ends up being the love interest of Cristóbal Rios. She’s played by an Argentine actress named Sol Rodriguez, and then her son is played by an American LA kid—I think LA—Southern California kid named Steve Gutierrez. I thought they were lovely. And I love what you said too, Luz, about just seeing Latines just live on camera, and their existence just be that: it’s their existence. And it’s their lives, and their stories are pulled from that rather than laying these stereotypes on top of them.

Anna: Right.

Luz: Exactly. Remember I told you, you had mentioned to me, Aliza, about there being a Latin doctor. I was like, ‘Man, I really hope they don’t lay the

stereotypes on heavy,' and they didn't at all. I don't think that they did at all. I love that character. From one woman Latin doctor to another, I was like, 'Oh my god.' And then the fact that she's in her community and she's treating people that look like her, that are from a similar culture. It was just all the chef kisses to that character.

Anna: I have to wonder whose choice it was in the name of her clinic as well, because calling it "La Mariposa" has such cultural roots, not only with the Mayan and the Indigenous communities of Central America with the butterfly representing warriors, but also, being Dominican, my brain couldn't help go to the Mirabal sisters and Las Mariposas.

Aliza: Wait, can you explain the Mirabal sisters?

Anna: So, in the Dominican Republic, during the Trujillo dictatorship, there were three sisters who were political activists and standing up to him—gotten arrested and were fighting against the dictatorship and ended up being murdered. And then it was, I think, after that murder that Trujillo was assassinated. But they were called "Las Mariposas."

Aliza: Wow. I didn't know this.

Anna: Yeah. And it is that tie of the doctor's standing up and helping her community against it. It was very politically tied, which, to me, the clinic being called that by a female doctor cued my brain. Which it completely could have been the Central American warrior butterfly, as opposed to the political activist sister.

Luz: Now that you think about it, it could have been both, because of the way that they tied her clinic up to the whole issue of immigration and the undocumented status of the people that visited her clinic. I feel like the writers, or the person whose idea it was, I think that they knew what they were doing, because the way that they tied it to immigration and ICE and that whole experience feels like they were trying to make a statement. But that would be a good question to try to—if any of these people are ever at cons or get interviewed—to try to figure out if that was intentional.

Anna: There is a really good book, if anyone wants to do further research on the Mirabal sisters, called *In the Time of the Butterflies*.

Aliza: Oh my goodness! That's who it's about?

Anna: Yes.

Luz: Yeah, that's who it is. There's a movie too. Same name.

Aliza: *El Tiempo de las Mariposas*. Whaaat? I have that book, I think in Spanish.

Anna: Nice.

Luz: Yeah, that's what it's about.

Aliza: I clearly haven't read it in a long time. *Aliza and Luz laugh* I forgot. Wow. Okay. Thank you so much for that lesson. I'm gonna reread that book soon.

Anna: My pleasure.

Aliza: Yeah. Picard was just a beautiful cornucopia of Latine representation through just these three characters even. And then also getting to examine the current situation with immigration and undocumented folks through the lens of Star Trek was really interesting for me. And then through the lens of these three characters, too. So that was dope.

There's just one more diaspora shout-out for Picard, which is Isa Briones, who is Filipina, which as we all know was also colonized by the Spanish and a lot of Filipinos speak Spanish. She's Filipina on her dad's side. So shout-out to our sister Isa Briones!

Anna: I love that they got her father also guest starring in Picard.

Aliza: Oh they did?

Anna: Yes, he was in the second episode. He had a lot of scenes with Jeri Ryan.

Aliza: He was her husband then.

Luz: Oh, he was her husband!

Anna: Yes, that's Isa Briones's dad.

Aliza: Oh my goodness. Well, shout-out to him too! Amazing.

For our final little segment on Strange New Worlds—again, spoiler warning, but not all of us are fully caught up on Strange New Worlds. So yeah, there’s only so much we can really talk about. But we have these two characters that I know of so far who presumably are Latine. One we know is played by a Colombian American actress, Miss Melissa Navia, who plays the dope-ass Lieutenant Erica Ortegas. Helmswoman, cool haircut. I just watched the episode—I think it’s like episode three. I won’t spoil what happens in the episode, but I will tell you that she—or episode four, maybe—she does a lot of helmswomaning. And it’s very dicey for the ship, and I love her quips. She’s just like, ‘Oh yeah, we’re gonna go into this black hole. Okay. Yeah, let’s do it. Okay, captain.’

Anna: She has such snark and I love it.

Luz: Is her personality like Tom Paris, you think?

Aliza: I think even more snarky. Yeah.

Anna: It’s hotshot-pilot personality, which I love. And I love that she is basically quote-unquote “the cool kid.”

Aliza: She also feels like the type of cool kid who’s just nice to everyone, you know? She’s very kind to Uhura. She’s kind to—there’s someone who is in another episode, taken over by something, very TOS-style. And she’s like, ‘Are you okay? Uh, do you need help?’ She just seems like a nice, kind character who’s not an asshole but still has a little bit of a cocky attitude, and also isn’t afraid to gently push back at the captain when there’s something that she either doesn’t agree with or is concerned. She’s like, ‘Are you sure? Cuz your science officer just said XYZ. You sure you wanna do that?’ I love that about her. I’m so excited to see even more of her. We’ve only had these first six episodes out. So there’s still more to see from Lieutenant Erica Ortegas.

Anna: I love how she’s so good at joking. I can’t wait for the episode that focuses on her, because you’ve seen her sort of supporting and interacting with the captain. You’ve seen her with Uhura in that same role of loosening her up a bit with the little prank. And then you see her in this last episode with Nurse Chapel and them really speaking more seriously in the back-and-forth with relationships and everything. And I just love how they’re showing her interactions with the other characters, and I really want it to pay off when we get her story and her backstory.

Aliza: Yeah. And so far Strange New Worlds has been really great about—it seems like they are gonna do each character has a little spotlight episode. So yeah, as we make our way through the crew, I’m excited to see more about Erica Ortegas. But we already love her. Melissa, you’re dope. Thank you for being you. And we’re excited to see more.

And the final mention I have, when I was getting caught up on Strange New Worlds last night, I was like, ‘Oh wait! There’s another bridge officer who I think might be Latino.’ And then I looked him up and I don’t know much about him, but I will give Oscar Moreno, the actor, a shout-out, cuz he plays Crewman Zuniga. And I don’t know anything about him or his heritage, but in case he is Latine, hey boy, what’s up? How you doin’? We love you. Whatever you are, we love you. Oh yeah, I just Googled him—originally born in Bogota, Colombia. Yeah. So there you go. Two Colombianos on the bridge of the freaking Enterprise. Look at that. Look at God, y’all, look at God.

Luz: I love it.

Aliza: Yeah. So shout-out to Colombians for getting some awesome representation. Shout-out to Strange New Worlds.

We are pretty much out of time and we managed to get through our whole list. So yay, we did it. Amazing!

Luz: Yay us.

Aliza: Yay us. So, Dr. Luz, where can people find you on the internet? And is there anything else you’d like to just say, as we close this out?

Luz: Well, I am on Twitter. People can find me—it’s Luz L-U-Z x-ray and then the letters “M” and “D.” @LuzXRayMD. And I would just like to thank you, Aliza, and Women at Warp for giving us this space to talk about Latinos in Trek and to just, you know, fangirl and have a good chat.

Aliza: Aw, thanks for coming and being on our episode. And Anna, where can people find you? And is there anything else you’d like to share?

Anna: Well, people can find me on Twitter, and my handle is @tragicomicway. Only one C connecting “tragic” and “comic.” And then on Insta, @tragicomiccontroversy. And there are two C’s between “comic” and “controversy.” So that’s a double C there. And I just want to say, thank you so much to both you and Luz. This has been so much fun and I am so excited to

talk more later. And all the new Trek that's coming out and the representation and seeing what happens next in all of the series.

Aliza: Wonderful. Thank *you*, Anna, for being here and for giving us all of your knowledge and awesome, interesting perspectives on everything.

And my name is Aliza Pearl. You can find me here on Women at Warp, but also on Twitter and Instagram @AlizaPearl, A-L-I-Z-A. I'm a game master, an actor—y'all just follow me and I'll tell you where you can see me on the internet or on film and TV as it pops up. So to learn more about our show or to contact us, visit womenatwarp.com, email us at crew@womenatwarp.com, or find us on Facebook, Twitter, or Instagram @WomenAtWarp. Thank you so much for listening, y'all. Have a great rest of your day.