

Women at Warp Episode 207: Trek-sical: The WAW Musical Episode

Aliza: Hi, 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 Jarrah...

Jarrah: *Sings tune from *Hello, Dolly!** Well helloooo, Trekkies!

Aliza: ...and Grace...

Grace: *Sings high to low* Helloooo!

Aliza: ...and we have two amazing, very special guests: Mary Chieffo from Star Trek Discovery...

Mary: Qapla'! *All laugh* Always, right? I always have to.

Aliza: ...and we have Bonnie Gordon from Star Trek: Prodigy!

Bonnie: *In soothing computer voice* Hello, and thank you. *All laugh* Hi everybody!

Aliza: Yayyy!

Jarrah: Yesssss.

Aliza: Amazing.

Before we get into our main topic, we have a little bit of housekeeping to do first. Do you want me to sing all this?

Grace: Up to you. Totally up to you.

Aliza: I'm gonna sing all of it. I'll do each bullet point in a different style. Oh my god, I'm overdoing this already. I am a musical theater nerd, so I have to overdo everything.

- *In jazz style, while snapping* Our show is made possible by our patrons on Patreon. If you'd like to become a patron, you can do so for as little as

a dollar a month and get awesome rewards from thanks on social media up to silly watchalong commentaries. Visit patreon.com/womenatwarp.

Bonnie: *Whistles* Bravo.

Mary: Applause, applause!

Aliza: Okay, I'm not gonna do the rest cuz that took a lot of... *All laugh* So another little housekeeping thing. If you're looking for podcast merch, which I mean, aren't we always looking for podcast merch? It's 2022, about to be 2023. Go ahead and check out our TeePublic store. We have so many designs with new ones being added all the time, and it's on so much more than just t-shirts. You can get mugs and water bottles and towels. I just made that one up. I don't know if you can actually do that, but you can find out if you can at teepublic.com/stores/womenatwarp.

Alright. I wanna throw in another little announcement because I am actually going to be running a new Star Trek Adventures campaign, Clear Skies: Perseverance, starting in the new year. Bonnie is involved with that. I

Bonnie: Oh no, it's been announced out loud. I can't back out!

Aliza: I know, I literally—I'm announcing it. Bonnie's in the cast. But we haven't announced our actual start date, so stay tuned. It's gonna be early in 2023. Follow me, follow Streampunks RPG on all the socials for more info on that.

Bonnie: Woo!

Aliza: And before we jump into introducing our guests and finding out about their history with Star Trek and musical theater, I actually wanna also thank our patron, Catherine, because she is the one who suggested this topic. And here's what Catherine had to say: she wanted to hear us talk about crossovers between Broadway and Trek. She mentioned that George Hearn was on an episode of *TNG* after doing *Sweeney Todd* on Broadway. She also mentioned that Isa Briones was doing *Hamilton* before she was on *Picard*. There are quite a few musical theater actors that have been on Trek and vice versa. How does musical theater help prep you for Trek or the other way around? So we have a pretty fun, juicy topic here to discuss.

But first, let's get back to our special guests. Mary Chieffo, I wanna start with you. Tell us about your history with musical theater and Star Trek. We all know

who you are, but if you'd like for the people who are just listening to this now and have never seen a thing...

Grace: If you're a Johnny-come-lately and you just showed up.

Mary: Wonderful. Well, I was so thrilled when you asked me to be a part of this episode because, as you well know, big geek overall and musical theater and Star Trek are main hubs of that geekdom in my life. And I will say that I was a big musical theater nerd before I became the full-throttle Trek nerd, cuz, as I've spoken to on this podcast in the past too, I kind of became more of a Trek geek as I studied all of the Klingon episodes and then subsequently non-Klingon episodes. But with musical theater, I would say that I became a full-fledged musical theater kid in middle school. I had grown up around theater in general and I'd seen musicals, but I grew up in LA and I auditioned for Millikan Middle School Performing Arts Magnet, which has just been renamed the Louis Armstrong Middle School—rightfully so! I think they made a good choice there. At the time I was playing soccer, I had done my elementary school plays and was around my parents who were actors. So I was definitely in that creative zone. But getting into this musical theater program just totally changed me and made me the full-throttle... Like, I knew, 'Oh, this is a thing, like you can have this group of friends at school that just wanna sing and dance and get excited about stories.' We even had the eighth grade lawn, and they had a stage on that eighth grade lawn, and that's where all the musical theater kids had their lunch because we were on the stage and we were just really cool, as you can imagine. *Bonnie laughs* My sixth grade year I was a star-to-be in *Annie*, which was very exciting. I got a little singing solo in "N.Y.C." And again, I'd always loved singing as a kid. I even in kindergarten got chased around the playground because I wouldn't stop singing. But it all worked out. They couldn't stomp it outta me and, uh, really good. *All laugh* They really couldn't.

Grace: The unthinkable Mary Chieffo over here.

Mary: Yes, exactly. But I did *Annie*, and then the next year I not only was doing shows at school, but I went and I saw *Wicked* on Broadway with my parents. We had a New York trip, and I know I'm not the only one that had a life-changing experience seeing *Wicked*, but it was huge for me because Elphaba was a character who felt more like me than I'd probably ever seen on stage. And that took me up to the next level of being musical theater. I was playing that album constantly, knew all the songs. I ended up ushering in high school at the Pantages when *Wicked* was there so I could watch the show every night and memorize it. And throughout middle school and high school I did a lot of musicals. The school musical every year, I was definitely a part of it. And I

love it. And I did end up pursuing more straight drama, whatever you want to call it, as I went into college. But luckily, at Julliard, they have a great singing component. So I still got to work on musical theater songs and I just do love the way that we can tell heightened stories through musical theater. And I'm always thrilled to see a great musical. One of which I saw Aliza and Bonnie in most recently! I think y'all might have been the most recent live musical I saw at Fringe...

Aliza: Wow! Awww.

Mary: ...which was that great—what was the name of the show?

Bonnie: *Teaching a Robot to Love.*

Mary: Yes. Love that theme as well. It all ties in. But I do love getting to see shows like that, especially seeing great, talented friends on stage. I could keep talking, but that's kind of the mixture of my musical theater experience. And I do think, as we'll talk about, it does tie in so much with the things I love about Trek and the actors involved. So I will stop now.

Aliza: Thank you! Yeah, thanks for sharing your history of musical theater and being bullied for it. Jesus.

Bonnie, tell us about your history with musical theater and a sprinkle of your Star Trek-ness, too. Because there is much.

Bonnie: Oh yes, yesss...I've been sprinkled everywhere. *Aliza laughs* I grew up loving musical theater, kind of the same as Mary. I discovered it more so in middle school. I grew up with the soundtrack of *The Fantasticks* playing, you know, loud. I remember seeing—my first big musical I ever saw was *Phantom of the Opera*. I was nine years old and we went to the Saenger Theatre in New Orleans, which is a beautiful old theater. Kind of like those old theaters that you see, like the Pantages out here in LA. And I remember sitting there just being completely mesmerized. And I looked up to my mom, and I was like, 'This is what I wanna do.' And of course my mom's like, 'Oh no,' because at the time I had crooked legs, I walked funny, I had buck teeth and headgear, slightly cross-eyed with thick bottle glasses. I mean, I was a mess. My mom's like, 'Oh my gosh, she wants to be a prima donna ballerina.' And my mom did not have the heart to tell me that I am no Christine, let's put it that way. But I grew up just wanting to be on stage and be a ham. And, you know, go figure—nothing's changed. I discovered theater in middle school. I did community theater whenever I could. Did little shows and whatnot. I actually also got cast in *Annie*,

and I was Annie in a little production of *Annie*. I mean, again, this is waaay back in the day in Louisiana. So, you know, the theater scene wasn't huge where I was from either. Theater was kind of like a 'What is this??' thing. I was in *Peter Pan*. I was just so excited to be in anything. And then what I think really pushed me to pursue storytelling in the arts is, I later became a Speechie in high school. I don't know if any of you did speech and debate. I didn't really do the debate part, but the humorous interp, duo-duet, dramatic interp, all of that, I was state champion. I went to nationals so many times. It was crazy. So speech was kind of my thing because we didn't have a huge theater scene in my hometown. There were not a lot of local theaters. My school didn't put on a yearly musical every year. We didn't have a budget for that. I went to a public school where theater was not a focus. So I was just very lucky to have an amazing speech coach and drama teacher there. Shout out to Ms. Broussard. And then I became a musical theater major in college and an opera minor because, obviously, there's a future in that logical choice...

Aliza: Oh hell yeah.

Bonnie: ...and then Hurricane Katrina happened and I dropped outta college. So please, kids, stay in school. Don't do what I did.

Aliza: Oh woow. I didn't know that, Bon.

Bonnie: Yeah, so I applied to NYU actually and got in and was planning on going to NYU but didn't get a scholarship and it was just too expensive. And Louisiana offered, they had a program in Louisiana that if you make a certain GPA they wanna keep you in the state. And they offer you basically a free ride to state colleges to keep all of the high-GPA kids from leaving Louisiana. And so it was the most, as Spock would say, it was the logical choice for me to stay and not rack up student debt. And then of course, as I do that, Hurricane Katrina hits and I'm like, 'Well, was this the right choice?' And that's when I decided to leave.

Aliza: Wow.

Bonnie: Yeah. But musical theater, I mean, theater in general is such an important part of my life. And, you know, I spent years performing at Disney World. I spent years performing in Vegas, which is how I became a Trekkie, performing in the Star Trek Experience as one of the actors in that, which was a scripted show as well as improv. So yeah, theater is a huge influence on who I am as a person. And I feel like it's so important for kids to have the arts growing up. Music and theater, I feel like it saved my life. I don't think I would be who I

am today if it weren't for theater and musical theater, because I found my people and I found something I was good at. I didn't have a way to channel my energy or a voice to—I didn't have a way to express myself really until I discovered musical theater and realized there were other people, like, there were other weirdos out there like me that would break into song and dance over a crack in the sidewalk. And I'm like, *sings* 'Let's get crackin'.' *Aliza & Mary laugh*

Aliza: Yeah. Well, I was gonna say, Bonnie, I think you definitely touch on something that I think a lot of us musical theater kids have experienced, which is that sense of community.

Bonnie: Yes.

Aliza: Like, just as much as doing the shows and learning the songs and the choreography and doing strike and painting and all that stuff that comes with it. Just as much of it is finding your first found family, I think. Cuz I definitely had that experience too in high school and the little community theater that I did in northern New Jersey. It felt like found family for the first time in my life.

Bonnie: Mm-hmm.

Aliza: But I wanted to also throw it to Jarrah and Grace as well, cuz I don't know your connections with musical theater besides that we all love it. Do you wanna tell us a little bit about that? Maybe start with Jarrah?

Jarrah: My first musical that I ever saw was a terrible, terrible community theater production of *Brigadoon*...

Bonnie: Yesss. Go home with Bonnie Jean, yo! Let's go!

Jarrah: ...yeah. I just wanted to go home—but no, I'm kidding, I actually really enjoyed it, but I was also seven and had questionable taste. And I grew up with musical theater soundtrack records in the house, so like playing and singing along with *Annie* and *Sound of Music* and all these other musicals. And then in high school I played Rosie in *Bye Bye Birdie*. And that is my only time I've actually been in a musical. Since then have just been an avid fan. I listened to Playbill Radio and that was the thing at my office all the time for a while. Best show, or highlight show, that I've seen on Broadway was the production of *A Little Night Music* with Angela Lansbury and Catherine Zeta-Jones.

Aliza: Whoa. That's dope.

Mary: I think I saw that production, but when it was Bernadette Peters.

Jarrah: Oh, very nice.

Aliza: Ooh, ooh!

Mary: Anyway, I love *A Little Night Music*.

Aliza: Amazing. Grace, how 'bout you?

Grace: I'm a flamboyant queer Jew. I could sing Ethel Merman before I could sing my ABCs. *Aliza laughs* But no, I'm from Oregon, which is the home of the Oregon Shakespeare Festival, which my mother worked at as a teenager and in her early twenties in the '70s. So when me and my sisters were born, she was really hellbent on making sure we got an exposure to this place where she really also kind of felt like she found her kin and her community. And so I was basically just raised on Rodgers and Hammerstein musicals growing up, and my mom scraping together to get us to a live theater performance whenever we could, or whenever she had a friend who was working in the show—which was a funny contrast to my dad, being a rock musician. And being in a split-family situation meant we'd be at Mom's house one weekend watching *South Pacific* over and over again, and then we'd be at Dad's house next weekend with our tape and him being like, 'No, no, no, no, let's find you something else. Let's up the ante a little bit.' And that's how I saw *Tommy* at way too young an age. *Mary laughs*

Bonnie: Ohhh, I also saw that way too young and was like, 'Oh, this acid queen needs help, like someone has to...'

Aliza: *In a little kid's voice* 'Mommy, what's an acid queen?'

Grace: But the last musical I think I saw was a bootlegged VHS recording of *Carrie: The Musical*, which is notoriously considered one of the worst Broadway productions to ever happen. And you watch it and you go, 'Oh yeah, I see that.' But it's a little bit of a pet obsession of mine just because you'd think that would be a performance gold mine, but there were just so many decisions made that make you go, 'Oh, oh, that's the direction you're taking. Oh, okay. Umm.' Which is unfortunate because both of the female leads are giving it their all, clearly. And there have been different revisions of it over the years. I actually got to serve as a consultant on the Vashon Youth Theatre production of *Carrie: The Musical*, just because I had a background in theater and also knew way too much about Stephen King. Oh, I should probably also throw in—I went

to a performing arts high school and then I studied some drama stuff in college and I just can't keep my mouth shut or myself off a stage.

Bonnie: Yay! Join the club.

Aliza: So we're all theater kids. Every single one of us.

Mary: Yeah. That's just how we like it.

Bonnie: I do wanna give a quick shout-out—cuz everyone's saying the last live show that they saw—I was so lucky, I was in New York for New York Comic Con and at the same time there was a table reading, like full-on, for investors for this new musical called *Alice in Neverland*. It's a mix of *Alice in Wonderland* and *Peter Pan*. And my friend Reston Williams is one of the writers on it, who's a dear friend of mine, so I was lucky enough that he snuck me into the table read so I could watch it. And when I say it's one of the best things I've ever seen and heard—and again, this was just, you know, no costumes, no sets, nothing. Just bare, bare minimum. But the music is so good, the story is so good, and I'm a sucker for a good fantasy, you know? I love *Alice in Wonderland*. I love *Peter Pan*. So mixing them together and also making it with adult themes and making it so it appeals to all ages—I loved it. And so keep an eye out for that. I think there was an article about it not too long ago. I have no doubt in my mind it's gonna go to Broadway. But anyway, shout-out to them.

I also wanted to say, cuz as when I said earlier how important the arts are for kids and, you know, finding community, I just love how in Star Trek—tying it all back to Star Trek starting with Next Gen—how they would show how much art was still important in the future and in space. Having different music concerts and them putting on plays themselves and painting, actually contributing to the arts—I love how they kept the arts alive in Star Trek and made it such an important part of their day-to-day lives. So, see? Theater kids can exist in the Federation too.

Aliza: Oh yeah. I feel like we could have done a two-hour episode here today. I was thinking about this. I was like, 'If we mention as many of the musical and/or theatrical references that are in Star Trek, it would take a whole other episode to that.'

Grace: It'd be a whole lot of Gilbert and Sullivan.

Bonnie: Ohhh, it would be.

Aliza: But yeah, it's true Bonnie. I think maybe that's the crossover right there. Us theater kids are attracted to Star Trek because we see the arts and we see ourselves reflected in these Starfleet officers who love musicals and music and art and theater.

Bonnie: Yeah.

Grace: And let's be real, everyone in Star Trek is a nerd for something.

Bonnie: Absolutely. I feel like that's, with musical theater, how you're saying we all found this community, it's the same thing with Star Trek. The community of Trekkies is just so special. And how the Star Trek family all over the world look out for each other and we all nerd out over the same things. It's the same thing with musical theater. You can disagree and agree on certain things, but for the most part, we're all there to just enjoy the journey. And I feel like that's any kind of nerd community, but I feel like with Star Trek and musical theater, it's a lot of positive, positive vibes. And also rainbows and glitter...spaceships!

Aliza: Flashy things.

Mary: Jazz hands...

Bonnie: Jazz hands and spaceships.

Grace: Showmanship.

Aliza: So here's the list. We're gonna run down a bunch of Star Trek actors who have been on Broadway. It's a lot. So I'm just gonna dive in. Feel free to interrupt with any commentary you wanna add. We're gonna keep this loose, but I'm gonna go through this.

Jarrah: I will just stress, again, it's not an exhaustive list. When you start going through everyone's bio, especially if you're including Broadway, just to mean musical theater versus literally was in a Broadway show.

Aliza: That's a good point to make. We're talking musicals here.

Jarrah: Yeah, so almost everyone who's ever been on Star Trek has at some point been in a musical. But these are maybe some people that are more well known for their roles on Broadway or in major musicals. You know, maybe Star Trek people you might not know that about.

Aliza: Yeah. So starting from the top of our list, we have Celia Rose Gooding, our Uhura. They made their Broadway debut in the Alanis Morissette musical *Jagged Little Pill* in the role of Mary Frances “Frankie” Healy, which also got them a 2020 Tony Award nomination.

Bonnie: Wooo!

Grace: Fabulous.

Aliza: Amazing.

Grace: And what a distinct debut to be able to make.

Aliza: Yeah. And I don’t wanna overshadow Celia’s own accomplishments, but their mom is also a Broadway star, which is amazing.

Mary: Worth mentioning.

Aliza: Yeah, LaChanze, who was—I actually looked up to LaChanze a lot cuz I got to play in *Once on This Island*. LaChanze originated the role that I played, so yeah, nice little synergy there.

And then we have Isa Briones, who was in *Hamilton* while she was auditioning for Picard, sending in her audition tapes while also performing in *Hamilton*. So that’s pretty dope.

Most recently we found out that Carol Kane, a Broadway legend and veteran, and TV legend and veteran, is joining *Strange New Worlds* in season two.

Grace: I was gonna say, literally as soon as I found out Carol Kane is gonna be on *Star Trek*, I had to start a group text with all of my Jewish aunts and mother’s friends to be like, ‘Oh my god, Jewess royalty is coming to *Trek*.’ Yes, we kind of lost our minds for a little bit there.

Aliza: Yeah, understandably. I just wanna shout her out—she originated the role of Betty Chumley in *Harvey*. I think I was in that play. That’s not a musical, but that was on Broadway. But she was in *Wicked*. She played Madame Morrible in *Wicked* back in—seem like for almost a decade, from 2003 to ‘14ish.

Grace: Well, when you got a role you like.

Mary: Yeah. But then I guess the fun now turn, tie-in is that our dear Michelle Yeoh is now going to be playing Madame Morrible in the movie.

Bonnie: The movie version. Yeah.

Aliza: Oh my god! Is that the one that I forgot, Bonnie?

Bonnie: No.

Aliza: I'm adding to the list.

Grace: So exciting though!

Bonnie: Yeah. She's gonna be in the movie version.

Mary: And even though *Everything Everywhere All at Once* isn't a musical, I feel like it's what I love about musicals. Yeah. And it's heightened and it's great. So, good job! Anyway.

Grace: Could be a musical.

Bonnie: She blows my mind. She's incredible.

Aliza: Oh, great! Yes. I think this is probably two of some of our favorites: Anthony Rapp and Wilson Cruz, our Discovery space dads.

Bonnie: Space daaads.

Mary: Oh my goshhh.

Aliza: They both have been in *Rent*. Anthony originated the role of Mark Wilson, first he was on the tour as Angel, and then he replaced the Angel that was on Broadway. Our space dads, we love them, we adore them. I actually invited them both to be on this episode, but they're both too busy living their fabulous-ass lives. *Mary laughs*

Bonnie: Speaking of space dads, shout-out to Anthony, who's a new dad!

Aliza: I know, space dad! He's a new daddy!

Bonnie: He's a legit space dad now.

Aliza: That's why he couldn't be on this, cuz he has a newborn.

Mary: Yeah. Oh my god. Yeah.

Bonnie: He's got sleep to catch up on.

Aliza: And he's probably singing to the sweet little baby.

Mary: Speaking of baby, Bebe Neuwirth. *All laugh* Sorry.

Aliza: That's a great segue. Thank you, Mary Chieffo. Bebe Neuwirth, another veteran Broadway actress who was in *A Chorus Line*, *Sweet Charity*, most known for *Chicago*, cuz she dominated in *Chicago* for like 25 years or something. And she was in *Fosse*, she was in *The Addams Family*. She was in "First Contact," as well as...

Grace: The episode, not the movie.

Aliza: Oh, *TNG*! That's right.

Jarrah: She's the one who seduces Riker, and it's kind of sketchy. But she is delightful.

Grace: As much as I wish she'd gotten to do some singing and dancing, or even just a little more, you gotta have respect for that. She came, she Rikered, she went. More power to her.

Jarrah: It's definitely not an episode that's unproblematic from a modern standpoint.

Grace: Oh hell no.

Aliza: I did not realize that. I saw the note and totally skipped over the *TNG* cuz I did not realize that was her in that episode. That's funny.

Grace: She has little flipper hands, kinda.

Aliza: Wow. I need to rewatch it.

Also in that episode, another Broadway star, George Hearn, who is in lots of roles from the '60s through 2012 it looks like, maybe even more recent. I mean,

he was also in *Wicked*, *Sweeney Todd*, *Diary of Anne Frank*, which I don't think was a musical version of that, *Sunset Boulevard*. Tons. *Meet Me in St. Louis*. Like tons and tons and tons of Broadway. *La Cage aux Folles*. So two major Broadway heavy hitters and one episode, two for the price of one.

And then also on our list we have Donna Murphy who played Anij in *Star Trek: Insurrection*. She was a Broadway star from the '70s up until as recent as 2018...

Jarrah: When she was in *Hello, Dolly!*

Aliza: Yes, I was in that in high school.

Jarrah: Is it possible to just wish that someone as awesome as Donna Murphy was in a better movie?

Grace: Yeah. Yeah. All the time.

Aliza: Yeah.

Jarrah: I mean, don't get me wrong, she sells that part, but I feel like she could have had a better part in a better movie.

Aliza: Oh, absolutely. I also wanna point out that she did—she did *Hello, Dolly!*, which I was in in high school. She also did *The Mystery of Edwin Drood* as an original cast member, which I was in in college.

Grace: No way!

Aliza: Yeah, a lot of my musical theater history is Donna Murphy.

Grace: She's like one of your patron theater saints. Oh my gosh.

Aliza: Yes!

Jarrah: She was also Fosca in the original production of *Passion*.

Mary: Nice.

Aliza: Yes. She was in *Wonderful Town*...

Mary: But I did *Mystery of Edwin Drood* as well!

Aliza: Isn't it such a cute show?

Mary: I love that show.

Aliza: Me too!

Mary: I love that show, the audience interaction. It was in high school, and I was one of the ensemble members, and you really interact with the audience and like, uhhh, just so much fun. For those listening, it's Dickens's last story that he never finished, so you have a bunch of alternate endings. So you don't know who the murderer's gonna be and there's another mystery character, so every night you have to be prepared for different endings, and it's campy and fun.

Aliza: It is so fun. The music is great. It's such a great show. I would love to do that show again. Hopefully someday I get to do that show again.

Bonnie: I know, I'm biting my tongue to not just randomly geek out and throw a bunch of musicals out there. I'm like, 'No, stop Bonnie, just stop.' I mean, we have to get through the list. We have to get through the list! *Mary laughs*

Aliza: This is hard for all of us. Don't hold back though, seriously. We can popcorn it, it's fine.

But back to the list. Brent Spiner, our dear, beloved Data, appeared on Broadway before and after he was on *TNG*, in shows such as *A History of the American Film*, *Sunday in the Park with George*, *1776*, *Big River*, *Three Musketeers*. Most of those are musicals, actually, or maybe half of them, at least.

Bonnie: Fun fact, my aunt came out to LA to pursue a career back in the day in music and theater and whatnot and lived next door to Brent Spiner. And, you know, they were friendly. And then he left for New York for a Broadway thing in between *TNG* stuff, and she was supposed to forward his mail, and she did not. *All laugh* And, anytime he sees me in person, he reminds me how still mad he is at my aunt for not forwarding mail. And I'm like, 'I will forward your mail to you, if that's what it takes to win back your affection.'

Mary: I love that he remembers.

Aliza: Me too, I love that he remembers.

Grace: Spite is powerful.

Mary: Yeah, yeah. That's so great.

Bonnie: He's like, 'She never forwarded my mail.' And I'm just looking at him like, 'Oh no, this is how I get fired from Star Trek.' *Bonnie laughs*

Mary: Data says, 'That's it.'

Jarrah: There is also a really delightful photo that I think you can Google of Brent Spiner with Judy Garland. He's like 19 or something.

Aliza: Oh my god, a bebe.

Grace: I actually studied *Sunday in the Park with George* in college in one of the programs I was in. And it was great because I'll never forget the first day where we're all cracking open our books and flipping through it, and my friend John was just a few rows in front of me—huge Trekkie also—and I just got to hear him go, 'Data!' in this silent room and then be like, 'Wait, where, where?!'

Mary: That's great.

Aliza: Adorbs.

Grace: Just the rapturous 'Data, Data...' *in sighing voice*

Aliza: Well back to our list. Next up is William Shatner in *Tamburlaine the Great*, which—I have a note here—only ran for three weeks. Does anyone wanna comment on that note? *Bonnie laughs*

Grace: I'm the one who put this down on the list. It's not actually a musical, but it is a big historical production situation, so it looks like it was a very beautiful production. Did not necessarily age well and also was not...

Jarrah: Like other things.

Grace: Yeah, it's a Christopher Marlowe play about the Middle East, so it's probably as friendly as you would imagine. But the important thing is that he made his big Broadway debut for three weeks. It felt just worth noting in terms of the...sometimes it's a hit, sometimes it's a miss.

Bonnie: Good job.

Aliza: I have two things to say about that. Well, actually one, about *Tamburlaine* particularly, which is that there was a Klingon *Tamburlaine* by a group called “The School of Night” a few years ago. They were in the Hollywood Fringe. A lady who I did another play with years ago was in it, and she invited me and it was so dope, y’all. It was so dope. I hope they bring it back. But that was the *Tamburlaine* connection.

Mary: Yeah, did we go together, Aliza?

Aliza: We did, yes!

Mary: I remember that. That was so fun. That was great, so great.

Aliza: So amazing. It was such a good show. So maybe that’s a way to do *Tamburlaine* modernly. Make it Klingons.

Mary: Yeah, and they did a really diverse—Klingons, Romulans. They did a whole...

Aliza: They had Federation. Yeah, it was great, really great.

Mary: Really fun.

Aliza: And then the other thing I was gonna say about Shatner on Broadway is that he also did a one-man show called *Shatner’s World*. That probably wasn’t a musical.

Bonnie: Not to be mistaken for *Bobby’s World*.

Aliza: Yeah.

Bonnie: *in singsong voice* ‘Oooh, Welcome to William Shatner’s world. We call him “Willie” instead of “Billy” Here.’ *All laugh*

Mary: Yeah, why didn't they call it ‘Willie’s World’?

Bonnie: ‘Welcome to Willie’s World, where you too get a free hot dog with every purchase.’

Grace: More like a free ham with every performance. *All groan*

Aliza: I really wanna know what that show was about. I'm curious about Shatner's...

Grace: ...concept. It's his one-man reenactment of *Wayne's World*. He plays all the roles.

Bonnie: It's his one-man reenactment of *Tamburlaine*.

Aliza: 'This is the story of how I was in *Tamburlaine* for three weeks.'

Mary: Oh man.

Aliza: Oh goodness.

Back up to our list. Grace Lee Whitney. She's best known as the actress who played Yeoman Janice Rand in *TOS*. She also got her start on Broadway in a show called *Top Banana*, and that was a role that she reprised in the movie version. Has anyone seen *Top Banana*?

Bonnie: No. *with interest*

Grace: I also got to find out in researching this that she was the original—you know the brand of tuna with the mermaid on the label? Apparently she was the original tuna mermaid.

Bonnie: Was she the original mermaid or the tuna? *Mary laughs*

Grace: The original mermaid, the original mermaid!

Bonnie: Okay.

Aliza: What does that mean? She modeled for the... Isn't it like a drawing or something?

Grace: I guess? Maybe there was an ad campaign or something. Just what a storied career to have, just in this context of 'She was on Broadway and a tuna can.'

Aliza: And Star Trek.

Grace: And Star Trek!

Jarrah: I'm sorry to backtrack, but I found the Playbill for *Shatner's World*, which includes his opening message.

Grace: Oh no.

Aliza: Oh, tell us, what is it?

Jarrah: And I won't read the whole thing, but I'll give you the first paragraph.

Grace: Please do.

Aliza: Oh god.

Jarrah: "A one-man show by definition is one man. I know we are all alone in life, and as much as we try to reach out to other people, fall in love, have children and keep social contacts alive, still we are alone and we die alone."

Grace: Jesus.

Mary: Oh man.

Jarrah: "Our life is pretty much a one-man show."

Bonnie: So it's a comedy!

Jarrah: "And yet...we mask it with our flurries of activities and meetings, and texting and jokes and gossip and Pilates, all of it to hide our essential aloneness." *All laugh*

Aliza: Shat, are you okay? Shat. I know you've been troubled, but are you okay?

Jarrah: Yeah, it also uses the word "piquant."

Bonnie: William Shatner, if you're not okay, blink twice. We're coming to get you.

Aliza: We will take you away from the Pilates.

Grace: Denny Crane needs his James Spader.

Aliza: Oh my god, wow. There's a lot of Shatner jokes. I think we could just riff for another hour on.

Grace: Probably.

Aliza: Back to the list! Nana Visitor began her career on Broadway as well, in the 1970s, and she returned to star in the Broadway and touring productions of *Chicago* after *DS9*. Dope, dope, dope.

Grace: You really would've thought they would've given her a dance number or two on *DS9*.

Aliza: Yeah.

Jarrah: I mean, she has the "Fever" episode.

Grace: She does get one number.

Jarrah: Yeah. And actually slight segue, there have been some Broadway songs on Star Trek because—not "Fever"—but "Blue Skies" was originally written for a Rodgers and Hart musical, *Betsy*. And it's possible that some of the other jazz numbers that show up in Star Trek are from that era where popular music was songs that were written in the jazz songbook era. And they were largely written for songs on Broadway, but then they got recorded and covered by all these different artists and became standards.

Aliza: Good call! Thank you. Yeah.

But George Takei had a Broadway—has, I guess—a Broadway musical, *Allegiance*, which is probably one of the most recent Broadway credits on this list of Star Trek actors. He created and developed this. It's based on his childhood and his family...

Jarrah: And starred in it.

Aliza: And he starred in it. He's played a couple of different roles in it as well, in different iterations of it. He played it here in LA and in New York and probably other theaters across the country.

Another *TOS* veteran actor, Nichelle Nichols!

Grace: Yeag, gotta give her credit.

Aliza: I mean, come on, right? Well-known singer and dancer in Chicago. And before *Trek* she played in a musical on Broadway called *Kicks and Co.*

Jarrah: Oh, sorry, it wasn't on Broadway. It was just big in Chicago.

Aliza: Oh, bop bop, there we go. Thank you. So, yeah, *Kicks and Co.* was not on Broadway, but we know she's a singin' and dancin' lady too.

Grace: And the scuttlebutt was that she wanted to return to Broadway at one point. To get on Broadway. Be on Broadway.

Aliza: Exactly. She was gonna leave. That was the Martin Luther King story though. She was gonna leave the show to do Broadway, and he talked her out of leaving and into staying on the show. So yeah. Our sweet Nichelle Nichols, RIP my queen.

And back to the list. Joel Grey.

Grace: Joel Grey, ahh. This was the episode that I specifically re-watched right before doing this. Joel Grey, such a storied career on Broadway. Really very well known for being the emcee in *Cabaret*, and then reprising that role for the movie. And his role in this episode always sticks with me because there's a point where he's trying to help Janeway get through this resistance situation and get past these guards. So he comes out and he does a little kind of vaudeville shtick to distract the guards, to allow a guy to get away. I mentioned my Jew-ness before, but there's a special love of Jewish theater in vaudeville, and that specifically as an act of resistance being used historically really resonates and makes for an interesting thing to consider when watching this. You hear stories about Marcel Marceau using mime and funny bits to calm down kids that they were smuggling out of France and stuff like that, so there's very much a history in Jewish theater of that.

Aliza: Amazing. That's so dope. Okay. We all need to rewatch that episode with that context in there.

Mary: Yeah.

Grace: And fun fact, you might cry a little with that context, watching that episode.

Aliza: Ahh. Well, Joel Grey. Joel Grey, everybody.

Mary: And he was the original wizard in *Wicked*.

Grace: Yes, yes he was!

Aliza: Oh my goodness.

Mary: I will take on the *Wicked* trivia for this one.

Aliza: Oh good. Thank you for supplying that.

Bonnie: *in promo voice* ‘Wicked trivia provided by...’

Mary: Yeah.

Aliza: Back to the list! (Whoever that is, who laughs every time I say that, thank you. I love it.) Len Cariou in *Voyager*’s “Coda” played an alien taking the appearance—I literally copied and pasted this from Memory Alpha—he played an alien taking the appearance of Mad Admiral Janeway in the Star Trek: *Voyager* third-season episode “Coda.” He is known for his extensive work on Broadway, most notably his Tony Award-winning portrayal of Sweeney Todd in the musical *Sweeney Todd: The Demon Barber of Fleet Street*. I love that freaking show. I’ve never gotten to be in it, but I know all the music.

Grace: Yesss. Everybody’s got a Sondheim that they will die for.

Aliza: I have several.

Grace: Let’s be real.

Aliza: I think everyone has several, right? But yeah. Sweeney Todd is freaking—god, tears.

Grace: I got to watch this episode with someone who A) didn’t really know who Steven Sondheim was, and B) hadn’t heard of Sweeney Todd. So he shows up and Janeway is like, ‘Daddy, is that you?’ And he’s like, ‘I love you sweetheart. Let me sing you a little song.’ And I’m like, ‘That’s Sweeney Todd!’

The demon barber of Fleet Street is on *Voyager* singing at the captain.’ And the guys I’m with are just like, ‘Who is that? Should we know who that is?’ And I’m just having a complete and total conniption fit over it. But does that make Janeway Johanna in that context then, if she’s the daughter of Sweeney Todd?

Aliza: Uh, yes. I think that is now canon. Yeah. *All laugh*

Anyway, back to the list! Camille Saviola. Oh, I love her.

We’ve got them on our list.

Grace: So she portrayed Kai Opaka in four episodes of *Star Trek: Deep Space Nine*. Her Broadway credits included the part of Madame Maddelena in the original production of *Nine* and Matron “Mama” Morton in the revival of *Chicago*.

Jarrah: So many M’s.

Aliza: Yeah, lots of M’s. I had to pause for some of that. A little Aliza note is that, until today, I didn’t know Camille Saviola was Italian and not Black. I thought she was a Black lady. I thought Kai Opaka was a Black lady this whole time. I don’t know if anyone else thought that, anyone else listening...

Grace: Oh, no, I have heard multiple people have that experience before.

Aliza: Yeah, I totally thought she was a Black lady, but she’s Italian.

So I’m seeing also a couple of musicals that pop up a lot, which are *Chicago* and *Wicked*, with the Star Trek list. That’s interesting, right?

Grace: If we can just mash the two together, we will have the ultimate Star Trek actor.

Bonnie: Roxie in Oz.

Mary: Yeah, exactly.

Aliza: We are almost at the end of the list, so I’ll just blast through this. Ricardo Montalban was nominated for a Tony for the show *Jamaica*, which also starred Lena Horne. Ah, amazing! I’ve never heard of this show.

Grace: Yeah, the satirical Calypso show.

Aliza: Do you know anything else about it?

Grace: I only just found out about it today while doing my research on it, cuz I had a moment where I remembered, ‘Wait. Khan could dance like a mofo. He was probably on Broadway at *some* point.’ And I remembered this because every now and then people will remember he did these terrific numbers with Cyd Charisse, and they’re incredibly sexy. And he wasn’t a trained dancer. He just had this really good movement for dancing with Cyd Charisse, who—I also got to find this out today—is Nana Visitor’s aunt.

Aliza: Whaaaaat?

Grace: Nobody told me this. I had to find it out on my own, on the Internet Broadway Database. Nobody thought to inform me of this.

Jarrah: I have the two LP album of Lena Horne live at Carnegie Hall, where she does a retrospective of her career, and she talks about *Jamaica*. So that’s my frame of reference.

Aliza: Wow, I need to see this. I had no idea. Very cool.

And then to round out our list—again, it’s not an exhaustive list, but there’s tons of other *TOS*, specifically, guest stars. So we have BarBara Luna, who played Anita in five productions—five productions!—of *West Side Story*. That’s a lot. Oh, and she played Diana in *A Chorus Line*.

Jarrah: I will just interject briefly to say that BarBara Luna’s ethnic background is not Latina. She had a mixed-race background including Philippine descent. But one of the things that she talked about at Star Trek conventions was how, at this time in Hollywood and in theater, people only wanted to cast her in these roles with different ethnicities, regardless of her background. And one of the things that she liked about Star Trek—she went to audition and she’s like, ‘Okay, so what accent am I doing?’ And they’re like, ‘No, this is just a role.’ And it was the first time she had had a role that wasn’t kind of tagged to being a particular representation of a different ethnicity.

Bonnie: That’s awesome.

Aliza: I feel like I’ve heard similar things from other sci-fi actors I guess in general. Like, I know Zoe Saldaña has said a similar thing, why she loves

playing characters who are alien, cuz it kind of removes her from having to be put into this constant box. So yeah, that's really dope.

And then some other folks. So Julie Newmar, Susan Oliver, those are other *TOS* actors, right?

Bonnie: Yep. They're all guest stars.

Aliza: Yeah. Okay, great. So, Julie Newmar, Susan Oliver, William Marshall, and Frank Gorshin. And many, many more.

Bonnie: Shout-out to Gates McFadden, who's also an amazing choreographer.

Aliza: She's a choreographer, yesss!

Bonnie: And I'm gonna add to the list from *Star Trek: Prodigy*—which by the way is amazing—Daveed Diggs is in *Star Trek*.

Grace: Oh, yes!

Aliza: How could we miss him?

Bonnie: How can you miss him playing Thomas Jefferson in *Hamilton* and Marquis de Lafayette in *Hamilton*? He's amazing.

Aliza: Shame on us for forgetting him.

Bonnie: He won a Tony, y'all. He won a Tony. He is in *Star Trek: Prodigy*. And so I can say, 'Oh yeah, me and Daveed, we're such good friends.' But we're not, but we will be. I'll make sure of this. Oh, and all the cast that they've brought in for *Prodigy*, especially the new cast under Admiral Janeway, I'm like, 'Can I go hang out with them?' I've already met Jason Alexander a few times cuz he's actually a magician and a member of The Magic Castle.

Aliza: And a musical theater actor, yeah.

Bonnie: And musical theater actor. So actually, Jason Alexander, we will add to the list. Mr. Broadway himself, *The Producers*...

Aliza: He was on *Star Trek*. He was.

Jarrah: Yep.

Grace: He was also on the *Voyager* episode “Think Tank,” yeah.

Bonnie: Yeah. And he’s in *Star Trek: Prodigy* as well. Like seriously, the list goes on and on. If we sat down and really thought about it, the list would be too long. And I know all the people listening are going to be commenting and listing all the people we missed. And it’s a long list.

Aliza: It’s a long list.

Jarrah: Yeah. Just do it in a nice way. We would love you to help fill out our list in the comments.

Grace: We didn’t leave people out on purpose. We just only have an hour or so per episode.

Mary: I did also wanna add, with Isa, who I was fortunate enough—at the beginning of this year, we did a stage reading of my girlfriend Madi Goff’s play *LADY FACE*, and she played a role in it, and she’s an amazing theater person, as you would expect. And her dad, Jon Jon, who was in the second season of *Picard* as the husband, right?

Aliza: Yeah, the husband of Seven as the president of...

Mary: Yeah. He has a tremendous career coming from—he was in the 1989 London production of *Miss Saigon* and then did a bunch of touring productions. I think that’s how Isa’s parents met. They were both in it, and they can tell me that I was wrong, but I believe that was it. And then ultimately, more recently, in the West End revival, he played the engineer and got nominated for the Lawrence Olivier Award for best actor in a musical, and then transferred to the Broadway show, and is an incredible singer and performer. I just adore their whole family. They’re just such good people. And I just wanted to say that.

Aliza: Yay!

Mary: They’re good, talented people. It’s nice when you know people are good people.

Aliza: Right?

Mary: Yeah, just incredible. And Isa's singing voice is insane.

Aliza: Well, I have a question for all of us. Having gone through this list, is there some special connection between Star Trek and musical theater? Or is it just a matter that actors with lots of training are bound to end up in Star Trek and/or musical theater? Is it a correlation or a causation? Scientific question.

Bonnie: When it comes to the crossover, I feel like a lot of people who are in Star Trek are just genuinely good actors. And, when you look at these people's IMDB and all their credits, it's not just Star Trek; they're everywhere. So it's just a coincidence that they're also in Star Trek. So I feel like it's all about training. I feel like that's why we have so many amazing actors, too, like British stage actors who are also incredible screen actors. Cuz I feel like certain training—I mean, Picard I think comes from a Shakespeare background. I said "Picard." Patrick Stewart. Wow, Bonnie.

Mary: I agree. I was gonna say that I've often attributed my Shakespeare training to helping me so much with playing a Klingon specifically in Trek. But I think you see that across the board. You could do a whole episode looking at all of the actors that come from specifically doing a lot of Shakespeare or theater in general. And I do feel the Venn diagram for me is living in heightened worlds, embracing archetypes, and grounding them in reality. At least that's always been my goal, cuz I love and thrive in the heightened characters. That's where I love to play. I love to transform, to be alien. Whether that be literally an alien in a sci-fi story, or just a character that extends me outward, it pushes me to be the most extended version of myself. I feel like you observe that across the board with different characters. All of these different actors played a lot of different roles on these Trek episodes and movies, but oftentimes you find us in the alien roles or computer roles, the non-human roles.

Bonnie: *In computer voice* Did someone say "computer"? *Mary laughs*

Mary: Wait a minute... It makes sense that it's musical theater, but I think any sort of training, whatever background it is, and I think we all find—we kind of create our own training throughout our lives, and it's an ever-going process of expanding and continuing to exercise our instrument. But it's the folks that really do embrace larger storytelling and aren't afraid of being a large character, because you trust that, if you ground it in their truth, it's gonna look great.

Bonnie: Characters that are out of this world, haha.

Mary: Yeah. Heyyy.

Aliza: Amazing.

Bonnie: Jumping off that, coming from a voiceover standpoint, as a voiceover actor, I do so many panels at conventions talking about voiceover. And my music background has been *such* a—what’s the word I wanna use?— a tool in my career. And I feel like a lot of voiceover actors come from a music or musical training as well. In the sense that I always tell people, if you wanna get into voiceover, take voice lessons, take music lessons. Cuz you learn how to breathe correctly, you learn how to, again, as Mary was saying, use your instrument in a way that you didn’t think you could. And it gives you so much more range. And it’s not just about being a singer. Take singing lessons, and you don’t have to be a singer. You’ll figure out so much more as an actor, the range, your pitch, all the different pitches and tones you can create with your voice. With music, I feel it’s given me such a push within the voiceover community.

Mary: Absolutely. Yeah, rhythm and pitch. All of that.

Bonnie: Yep, rhythm. Dubbing the flaps in anime and video games. It’s basically a rhythm game. I’m basically playing Guitar Hero with a flap lip.

Aliza: I have a question for everyone. Is there an episode or movie of Star Trek that you would want to see turned into a musical?

Bonnie: Does all of the above count?

Aliza: All of it. All of Star Trek?

Mary: *laughing* Yeah. All of Star Trek. I’m gonna toot my own horn, my own Klingon horn...

Aliza: *gasps* Oh, yesss. I know what you’re gonna say.

Mary: ...but there’s a notorious evening that happened in Dortmund. We were at the Dortmund Convention, Kenneth Mitchell and Shazad Latif and John Van Citters, VP of licensing for Star Trek. The night before we left, we came up with a musical version of what became the third episode of the second season, the big Klingon episode with L’Rell being chancellor. But we came up with it before we had gotten even an outline of the script, and we were really close to what the actual episode became. *Bonnie laughs* It was so wild. I’ve sung it on a panel, But the opening was—what happened over that weekend was they had released the teaser of a teaser. But they showed a clip of a sketch of L’Rell’s garden. There was like one frame of that behind-the-scenes thing. And of course people

were screenshotting it and going, ‘L’ReII has a garden. Oh my god, what's going on?!’ And I didn’t know I had a garden. I knew I was the chancellor, and I knew that there was probably gonna be a child involved, and that Ken was coming back as like an ancestor of Kol. And obviously Tyler was, you know, a mess.

Bonnie: Spoilers!

Mary: *Laughing* I know, so sorry to those... But, so we just started saying, ‘Well, what would be the opening?’ And so I came up with, *singing* ‘Here I am in my garden. I don’t know what to do. Tyler’s here on Qo’noS, and he hasn’t got a clue.’ It kind of just took off from there, and we just improvised like 30 minutes of a musical of Kol-Sha trying to be mean to me cuz I was a lady chancellor, and then Tyler just being moody. So we have joked that we will sometime actually write that song. But I do think that episode is very Greek, Shakespearean. It could be a musical. I think the episodes that really cater to that are ones that are just that extreme.

Aliza: Yeah, I agree. I think there’s so much in Klingon canon that could be turned into opera...

Mary: Yeah.

Aliza: ...I think specifically opera would also be dope. But opera’s a cousin of musical theater. And I do wanna point out that there is a, I think, Swedish Klingon opera called—what is it called? I think, is it called *u*? *Mary laughs*

Grace: If Swedes are doing it you know it’s gonna be so metal.

Aliza: I think it’s called *u*.

Mary: That’s awesome.

Aliza: I’ve seen it. You can watch it on YouTube, sort of, it’s broken up I think.

Bonnie: I don’t even know if I should mention this, but something that I’ve never said out loud, and I’m excited to say this. Well, I don’t think it’s ever gonna happen, so I think I’m just gonna say it. So, my friend Q, who sadly recently passed away, and another friend of ours, Darcy Rose Byrnes, we were actually writing to pitch a musical episode Short Trek to Star Trek...

Aliza: Please do it still!

Bonnie: ...and came up with an entire episode. I mean, I'm not gonna give you too many details, because one day, who knows, it actually might happen. But shout-out to Darcy Rose if she's listening, because she wrote some of the music and it's so good. The only one I'm gonna mention is basically something happens where everything goes into musical mode or whatever. I'm not gonna tell you how or why or what, but it also affects the turbolift and the replicator and the holodeck. It affects everything. And so you get into the turbolift and all of a sudden you hear like, *singing* 'Hello, hello, hello.' And it's like, 'Welcome, ensign. Welcome in. Welcome to the turbolift.' It's like all of these weird things, but it's really—and it's so funny, and they're just trying to get about their daily tasks and everything has gone to hell. It's really funny. But I won't give away too many of the songs or ideas because one day, who knows? I might actually get the opportunity to pitch it. But yeah, shout-out to Darcy Rose, who wrote some amazing, hysterical musical numbers and also some really heart-wrenching ones. But yeah, we came up with this whole—because I really feel like Star Trek is so big and out of this world, literally, and uses such big characters, you ultimately could easily turn it into a musical cuz everyone speaks their minds. It's all about diplomacy and using your emotions and your heart to lead instead of, you know, bombs and giant phasers, even though that's in there too. But I feel like with a lot of Star Trek they sit around and they discuss things and they talk things. And what musicals are is basically when you don't have the words, when you're lost for words and you're feeling overemotional, then you put it to music and it becomes music. So I feel like there's a lot of moments in Star Trek that could be done that way.

Aliza: Yeah. Well, I have two episodes that I would want to turn into a musical. First one, is *TOS* "The City on the Edge of Forever," and then *DS9*, "Far Beyond the Stars." And those two in particular. First of all, I feel like a time-travel story would lend really well to musical theater for Star Trek because there's so many different styles that you could dip into and play around with in those. But those two stories in particular also have really cool emotional beats that I love, and I'm like, 'There could be a song right here.'

Jarrah: I was thinking "Trouble with Tribbles" for a classic Broadway musical style, very singy-dancey. I was trying to think of who I would cast in it, but I couldn't think of anyone to play Kirk. But if anyone has ideas, comment. I think that Jonathan Groff would make a good Spock.

Mary: Ooh!

Aliza: Ooh, interesting! I can see that. Yeah.

Bonnie: [referring to “oohs”] That was in unison! That was almost in harmony.

Jarrah: The reason it immediately occurred to me as an option was because of the fight scene with the Klingons just being a great choreography dance number.

Bonnie: Like Klingons and Romulans, but it’s like the Jets and the Sharks.
*singing “Cool” tune from *West Side Story* and snapping* Da da, da da.
Klingons!

Grace: I love that.

Jarrah: Oh my gosh, that would be great.

Aliza: Grace, do you have one?

Grace: Got five words for you: *A Chorus Line*, *Lower Decks*.

Jarrah: Oh yeah.

Grace: Where it’s just all the different one-shot characters per episode coming and singing what their whole deal is.

Aliza: Love it.

Bonnie: And, and it’d be *singing* ‘Pips, and assss.’ *All laugh*

Jarrah: So good.

Bonnie: You guys, you cannot give the person who does parodies these ideas, cuz now—I already don’t have any free time. And now my brain is going like, ‘Ooh, what if?’

Jarrah: I was also just imagining—I was like, ‘Okay, if something was gonna be a Sondheim musical, it has to be complicated and slightly dark.’ So maybe if it’s just about Sisko’s journey, it’s just like *Sisko: The Musical*. And maybe just season seven and like, ‘Hey, my mom was maybe an alien and we’re at war and I’m getting married, but the prophets don’t want me to.’ All this kind of stuff.

Aliza: That would be really good.

Bonnie: I feel like this Sondheim episode, or the Sondheim musical, would be the episode of Beverly Crusher with the ghost candle. Oh my gosh. Oh yeah.

Grace: No wait, we do that one, but as a big bombastic *Phantom of the Opera*-style production. *Bonnie sings opening notes of *Phantom**

Aliza: Yesss.

Grace: *singing “The Phantom of the Opera” tune* The candle of grandma lies here, under my sheets.

Bonnie: *Captain Proton: The Musical*.

Mary: Oh yeah.

Aliza: Hell yeah.

Jarrah: That’d be so good.

Bonnie: And everything’s black and white.

Aliza: I’m in. When are we doing this?

Well, before we go, I do wanna give a shout-out, because I’m an independent creator and, you know, Mary and Bonnie, we all—even despite our professional stuff, we do independent stuff, and there’s been a lot of independent Star Trek musical parody things. So I just wanna, really quick, run through a short list of those for people to check out. There’s one on YouTube called *Boldly Go*. It’s a full-length Star Trek musical parody. It was like a full Broadway—not Broadway, but a full stage production.

Bonnie: Off-Broadway.

Aliza: Okay, I didn’t know it was off-Broadway.

Bonnie: I think. I think I follow them on Twitter.

Aliza: That’s amazing. Yeah, so you can watch that on YouTube. It’s like two and a half hours long. I also wanna give Bonnie and the Library Bards a shout-out because they did a parody of Star Trek called *Now You Have The Bridge, Spock*. And that was awesome and dope. So go watch that.

Bonnie: Thank you. And I have a lot of Star Trek songs.

Aliza: There's a lot of other ones, yep. Library Bards. I just did the hand movement. You can't see it, but I did it.

Mary also did a Klingon song called "Steel and Flame" that was featured in *Star Trek: Online*. So definitely go check that out. You can find that on YouTube.

Mary: Very fun.

Aliza: And really amazing and powerful. And with my friend Jason Charles Miller as well...

Mary: Yes, yes.

Aliza: Who I played D&D with.

And then the *Discovery* cast did a Star Trek *Rent* parody, which you can see on Facebook Watch. If you Google it, that should pop up. It's quite charming.

And then a shout-out to my own little super-niche Star Trek musical improv group. That was a spinoff of my spinoff Star Trek improv group. So we were called Song Squadron and we did exactly one online show where we improvised a musical episode of Star Trek.

Bonnie: I watched it. It was amazing. *Aliza laughs* It was ridiculous.

Aliza: I have the video somewhere. It's not online yet. I'll post it someday online.

Mary: Yes.

Aliza: And there's so many, many more independent creators who are already feeding into the Star Trek-and-musical-theater crossover. So it exists out there. You can go find it. Support independent creators.

And that's about all the time we have for today. Mary, where can people find you on the internet?

Mary: You can find me @marythechief. I'm still lingering on Twitter, but I'm mainly on Instagram these days.

Aliza: All right. Bonnie, where can we find you?

Bonnie: You can find me everywhere @BonnieBellG, and please follow all the socials cuz my album comes out really soon. It has a Star Trek song on it.

Aliza: Ooh, yay! Can't wait to hear it. Grace, where can we find you?

Grace: You can find me across social media @BonecrusherJenk, and here on the street where you live.

Aliza: She's always watching.

Mary: Wait, I see you right now. What?

Grace: I meant that as a musical-theater reference, but it came off kind of creepy. *Aliza laughs*

Aliza: Jarrah, where can we find you?

Jarrah: You can find me on the bad website @jarrahpenguin. That's J-A-R-R-A-H penguin. And also, if you want to hear us talk at length about the Brigadoon-inspired episode of *Deep Space Nine*, "Meridian," you can listen to our patron spore jump episode about that over on our Patreon at patreon.com/womenatwarp.

Aliza: Amaaaaazing. And I'm Aliza Pearl. You can find me @AlizaPearl on Instagram. Still on Twitter, yes. Also on Hive, which is very fun and it smells nicer than musky-ass Twitter. And I'm also therealalizapearl on TikTok.

Thank you so much for listening today. Thank you to all of my guests and my fellow co-hosts. 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. *singing* Ta ta!

Bonnie: *singing* Qapla'! *Mary laughs*