

### Women at Warp Episode 216: Picard Season 3

**Sue:** 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 Sue, and thank for tuning in. With me today are Kennedy-

**Kennedy:** Hello.

**Sue:** -and Jarrah.

**Jarrah:** Hi.

**Sue:** We are going to be talking about *Star Trek: Picard* today Season 3, aka *TNG Season 8*, aka *DS9 Season 8*.

**Jarrah:** [laughs] Make it so.

**Kennedy:** I've got other words for it. So, let's get to housekeeping first, though. [laughs]

**Sue:** Yes, it's going to be a lot. We're going to do our best to keep it around our usual hour mark. So, stuff might get left out. Don't be mad. Okay. [laughs] Yes, but we have some housekeeping to do first. Our show is made possible by our patrons on Patreon. If you'd like to become a patron, you can do so for as little as a dollar a month and get some awesome rewards from thanks on social media to silly watchalong commentaries and more. And right now, we are holding some patron votes for some upcoming episode topics. So, if you want to go check that out, you can do so at [patreon.com/womenatwarp](https://patreon.com/womenatwarp).

If you're looking for podcast merch, we have some brand-new designs up on TeePublic Store, including a pink "Beheadings are on Wednesdays" design inspired by this season of *Picard*, as well as the Guinan-inspired "Big Hat Energy" design. You can find those at [teepublic.com/stores/womenatwarp](https://teepublic.com/stores/womenatwarp). And upcoming May 20th and 21st, Kennedy and I are going to be on Long Island for Trek Long Island. We've got multiple panels going for Women at Warp as well as your Away team has a panel, right, Kennedy?

**Kennedy:** It's true. It's true.

**Sue:** So, if you're going to be there, come say hi. We'll have a table as well. And we'll be there all weekend. Can't wait to see you.

**Kennedy:** [singing] Because we're on the road to Long Island.

[laughter]

**Kennedy:** Couldn't help it. Sorry, it was right there. I've been sitting on it. [laughs]

**Sue:** The train. The train to Long Island.

**Kennedy:** [singing] Yeah, we're on the train to Rhode Island.

**Sue:** Oh boy. So, yeah. *Picard* Season 3.

**Kennedy:** Mm-hmm. I want you all to go first

[laughter]

**Kennedy:** Because I don't want to dower the mood.

**Sue:** Okay. So, I feel like I am the target demo for [laughs] this season of *Picard*. *TNG* is my show. The *Enterprise D* is the ship that is literally inked onto my body. It centers now Admiral Beverly Crusher, I mean, ticking a lot of boxes. That being said, not without its issues. Certainly not without its issues. And when I take off the nostalgia goggles. I have a lot of questions and a few concerns as well, so I'll start there.

**Kennedy:** Yeah. I definitely can agree to that. For sure, there are so many nuggets within this season that four-year-old Kennedy was like, "Oh, heck yeah." You know, but adult Kennedy, who those glasses really don't fit physically anymore, had a whole lot of questions as well.

**Jarrah:** I'll say that on first watch, I was like, I had a good time, and I certainly liked it much more than seasons 1 and 2 for a couple of reasons. First, it was just more fun. It had less pacing problems. It was pretty consistent pacing the whole way through, but more that I always wanted more of a teamwork ensemble show and less *Picard* childhood trauma. It though, to me, I think what I come away most frustrated about is, it almost feels a bit like the *Star Wars*, the new trilogy, where the last J.J movie just reverses what happened in the middle movie [Kennedy laughs] is what I feel like they just abandoned everything that happened in season 2. And even though a lot of it, I didn't like, and I'm glad they pretended it didn't happen, I was like, "How did you make me suffer through all of that?" Only to just obviously you didn't need to.

**Kennedy:** Yeah, that's the glaring question as well. [laughs]

**Jarrah:** Yeah. And also, I will say to borrow a phrase from Sue, that it felt aggressively heterosexual.

[laughter]

**Kennedy:** Yeah. Yeah. I was like, "What is this? What is this? What is this straight nonsense?"

**Sue:** That is not a problem just of season 3. That is a problem of all of *Picard*.

**Jarrah:** Yeah. I mean, season 2 was at least like Raffi and Seven fighting, but, like, relationship fighting and ending up together.

**Sue:** I guess. But each time the show has started again in season 2 and season 3, they're broken up again. And maybe they get back together, maybe they don't, maybe they reference it a little bit, but it certainly feels like they're trying very hard to not have them in a relationship on screen.

**Jarrah:** Yeah. And the non-binary bridge crew member. It was like, I did not even understand that that was their gender identity because it was not highlighted.

**Sue:** I think they used their pronouns in the script once or twice.

**Jarrah:** Yeah. But that doesn't necessarily-- I don't think that, to me, is enough to highlight it.

**Sue:** Oh, no, I'm agreeing with you/ [laughs]

**Jarrah:** Yeah, exactly. And I don't think they had enough background. But anyway, I'm sure we can go into all that more. I guess I'll say, overall, I think, to me, what made it work on one

level to me is I think it was light years ahead of *TNG* and the *TNG* movies in how characters like Crusher, Troi, and La Forge were represented, and there were improvements in those characters that I had always wanted to see. But if you hold it up against its contemporaries in Sci-Fi it really wasn't taking a lot of risks on the representation front.

**Kennedy:** It was not risky. It was the direct opposite of risky. For all of the danger and trauma and drama that they dealt with over those 10 episodes, really, 30 episodes, if you wouldn't include the previous two seasons, it was very like, "Argh. We've been here before." I feel safe because I know they'll pull through, and that's not what *Star Trek* is about. We're supposed to be boldly going, seeking out new life, new civilizations, and I feel like everything that was exciting that happened in this season was nods from other series. The fact that Seven's involved at all is a gift from the Delta Quadrant. The Changelings, like, "How dare you" mention Changelings and not bring up Bashir. How dare you. Kira nobody, I just--

Before I get sidetracked, overall, I'll say that there were a number of boxes criteria that seemed like it was in a line in those production meetings in writer's rooms. There was a line of things that they needed to incorporate in the season like tick boxes. And it seems like they were so concerned with ticking off as many boxes as possible that they didn't have room, time, desire. I don't know. I wasn't there. But to pull the whole thing together. I also felt like some of the name dropping and some of the threads that were pulled up and maybe in some cases tied up were also done in a really sloppy way. The glaring issue for me is the Irumodic Syndrome. He never had it. We established that he never had it. So, why all of a sudden does he have it? And why doesn't Seven know that he had it? This doesn't make sense.

**Sue:** No, he had it. Well, they thought he had it.

**Kennedy:** But that's what I'm saying. As far as *All Good Things...* is concerned and Picard existing in those three separate points in time and congruent to that singularity, that was effing stuff up. When he was an old man, in that proposed timeline, he had advanced Irumodic Syndrome, and everybody was assuming that he was senile. But in the present, or I guess the prime, if you want to use that term, universe, where he existed. It never existed. Like, Q confirmed. Like, "Oh, no, it's just figment of your imagination."

**Sue:** No, it did after it ended, they scan him again and they said, he has it, but it's not effective yet.

**Kennedy:** Are you sure? Because I went back and watched it. I was like, I thought we didn't have this. It was like one of those supposed issues.

**Jarrah:** They do mention it in *Season 1 of Picard* too, right?

**Sue:** Yes.

**Jarrah:** With, like, rando doctor friend.

**Kennedy:** Right. And that confused me there as well. I was like, "Wait a minute." I thought that was a cue ailment in that it didn't really exist. I don't know. Either way, it felt like whomever went over this went as far back, they watched maybe 30 minutes of *Nemesis*. They watched the *Insurrection* was on in the background, but they memorized first contact and maybe made an attempt to get through *Generations* and never really finished it and got as far back as all good things. Before, they were like, "All right, we're caught up." And it's just like I am trying not to get ahead of myself in that, my questions lie in, it's like the Ian Malcolm question. "You were so caught up into whether or not you could, you didn't stop to think as to whether or not you should."

**Jarrah:** I mean, I'll say on the Irumodic Syndrome thing, I said to my friend, I was like, "What if you and I don't have anxiety? What if it was just the Borg with our family's DNA?"

[laughter]

**Kennedy:** Right?

**Jarrah:** It would also explain our family. And now that's just going to be my head canon for anything that I have that I don't want. [laughs]

**Sue:** So, I'm scanning the transcript because that's the pedantic human I am.

**Kennedy:** No, I can't.

**Sue:** [laughs] It is not mentioned again after the temporal anomaly is collapsed or fixed or whatever you want to call it. So, I guess it just lived in my brain because fanfiction assumed he always had it. [laughs]

**Kennedy:** [laughs] And I want to give a shout out to my friend Marty Soul[?], who it was myself, her, and our friend Eric, aka Anna Rose, shout out to Chicago. We had a little group chat about it this season, and from *Jump Street*, Marty Soul was like, "Wait a dag on minute." And went back and did the research. It was like, "This never happened." And we were like, "Okay." But then I thought about it a little bit longer and I was like, "Wait, I could have sworn that was a thing." But I was remembering Shalaff's Syndrome, which was present in Shinzon.

**Sue:** Which I thought they were going to mention.

**Kennedy:** No mention of Shinzon, no mention of the Remans. Like, okay.

**Sue:** Just the other syndrome, though, because they kept talking about how Jack always heard things as a child.

**Kennedy:** Right.

**Sue:** And you're not going to talk about this genetic syndrome that affects your earring.

**Kennedy:** I just, you know, questions.

**Sue:** Questions.

**Jarrah:** Yeah. I mean, I have another point I wanted to raise on Jack's abilities, which is like, can we talk about the issue of consent here because before he gets fully assimilated and then forced to assimilate others, he is implied with some consent, he takes over Sidney in order to save her life. But then when he's taking over Mura and stuff on the bridge, not really clear that he sent him a message and was like, "Hey, it's Jack. Let me in your brain so I can save things." And, even then, at the end of the day, he's just serving on this ship with a bunch of people that it's like to me, it would be harder to get over than what, like Locutus did. Locutus killed people and yes, some of those people were assimilated. Jack took over everyone's will and then made them kill their colleagues.

**Kennedy:** Yeah, not cool.

**Jarrah:** So, I don't know how you get past that and the idea that everyone's just like even if-- also he willingly took himself to the Borg. So, even if you're, like, he was co-opted or whatever. But how do you get past that?

**Kennedy:** Precisely. How does that get into Starfleet and on the fast track, no less?

**Jarrah:** Mm-hmm. Ugh.

**Sue:** Nepotism.

**Jarrah:** I mean, I did enjoy the nepotism comment, but, yeah, I was like, how does he deserve to be a special counsel to Seven of Nine? [chuckles]

**Kennedy:** It's disgraceful.

**Sue:** It is unclear to me whether the signal from the Borg began before he plugged himself into the collective.

**Jarrah:** And it seems like he was being called.

**Sue:** Yes.

**Jarrah:** Right. But that doesn't mean that he had no free will.

**Sue:** It is also unclear to me whether when they solve the problem, when they're undoing this transporter genetic insortation[?], I guess whether Jack is also, "cured." We'll get to more of that later. Because his is different than Picard's, and they use Picard's DNA. So, does Jack still potentially have this ability? I guess not. If all of the receptors don't exist. There's nothing to transmit to.

**Jarrah:** Yeah. And when he's fully assimilated by the Borg Queen, Picard can go in there and convince him to change his mind.

**Kennedy:** Picard pulls up a random XLR cord and was like, "Hey, buddy, what you doing? It's not nice in here. Let's come out. Let's come inside, okay?"

**Sue:** Okay, so this is actually another one of my issues with Picard as a whole. Not just Season 3. It's that we get into sciency problems, but our solutions are emotions.

**Jarrah:** Yeah.

**Sue:** Over and over again. Can a solution be science, just like maybe half the time?

**Kennedy:** Yeah.

**Jarrah:** Yeah, very good point. There are points that I value to that, but I agree that there was not a whole heck of a lot of science solutions, really, at all.

**Sue:** That can be powerful, especially when we're dealing with a show that trades in metaphor, but when it's every time, it's every time. [laughs]

**Jarrah:** Yeah. Fair point and also, I mean-- never mind-- I won't-- I'm good.

[laughter]

**Kennedy:** I find myself being caught up in that exact feeling, Jarrah, in that I love, that people love things. And if it's going to bring somebody joy, then so be it. But I can't help but be bitter that here's now not one, but two Trek shows that I want nothing to do with. Fortunately, *Picard* is over, but I just feel nothing's boldly going anymore. We're not meeting anything new, with *Discovery*, meeting the 10-C, it was just like, finally, it was such a refreshing glimpse back into this pioneer, progress driven science fiction outlet. And now we're not dueling any of that. And there's so many [sighs] questionable themes in this season that it makes me wonder about the direction of where we're going. And if all of this new attention to Trek was, in fact, really a good thing.

**Sue:** I got a lot of enjoyment out of Season 3 in terms of sit down and watching it and having some candy. But you can't only subsist on candy. [laughs]

**Kennedy:** Yeah. It makes you sick to your stomach.

**Sue:** And I think a lot of thoughts are coming in right now. I think the story was too big for the 10 episodes they had. I think they could have benefited from some additional voices in the writer's room. [laughs]

**Kennedy:** For instance, someone under the age of 30, would have been nice.

**Jarrah:** Oh, how about someone who's actually 35 but is cast as 25?

[laughter]

**Jarrah:** There were some good memes about it, though. [laughs]

**Kennedy:** Oh, yes.

**Sue:** There's so many things I want to talk about, I don't know where to go next. But, Jarrah, you already brought up consent and the consent issues with Jack. There was a big old consent issue with Deanna.

**Kennedy:** Which is particularly jarring since all of her episodes and plotlines had to circle around some type of trauma or violation to her. So, for her to be such a horrible counselor, "How dare you walk out of this session first?" And then after pushing this person to a point where they did not want to go. You need to stay retired. Don't do this anymore, please.

**Jarrah:** I just didn't need it. To me, the rest of their scene was fine, and it was okay for them to be having problems without her violating him. It is very normal for couples to have problems when a child dies.

**Sue:** We're talking about two different things right now. Hold on.

**Jarrah:** Oh.

**Sue:** Kennedy was talking about Jack.

**Jarrah:** Oh, sorry.

**Kennedy:** But I was talking about Jack. But--

**Sue:** Okay.

**Kennedy:** What Jarrah was saying still applies, right?

**Sue:** Yes. Well, you just went right into him with Riker.

**Kennedy:** Yeah.

**Jarrah:** Oh, sorry. That's what I thought you were talking about with Sue.

**Kennedy:** But wait, here's the thing.

**Sue:** I'm talking about both.

**Kennedy:** You're both right. [laughs]

**Jarrah:** Yes. Yeah.

**Kennedy:** For a character to have been mostly explored through lenses of trauma and violations and violence, for that same character in this finale season, to do precisely that is troubling to say the least. Whether it's "removing emotional baggage" from her husband without his consent or forcing Jack to open the door that did not, for some weird ass reason, open into fluidic space. So, we see the Undine handle [Sue laughs] things, but whatever, I guess we can play it safe and deal with the Borg again.

**Sue:** Right. So, she pushes Jack, and she also takes Riker's grief. And I am like, "Since when can she do that first of all?"

**Jarrah:** Also, I mean, I get that it was a comedy moment, when she's browsing vacations while-

**Sue:** Yes.

**Jarrah:** -counseling data, but also not professional. Like just communicate with the person instead of pretending you're listening.

**Kennedy:** Rude.

**Sue:** You know what's also not professional? Taking your newborn to engineering.

**Kennedy:** Yeah.

**Sue:** Her very first comedy bit. When she's on the thing, she's like, talking to Riker, "Your son vomited all over engineering. Why did you take a newborn to engineering?" I don't understand. I do understand that it's comedy.

**Jarrah:** But for me, I was just again having lived off the crumbs that were for Troi, it was in the movies, and it was like, "You get violated or you're not in it at all." And so, I was like, "Okay, well, at least we got to see her do her job and share some real feelings." [chuckles] But I get that it's not a home run. It's just that for me, there were some things in it that were better than previous moments.

**Sue:** I still think her best moment was in Season 1 in Nepenthe.

**Jarrah:** Yeah. And it also just felt like they retconned a lot of that stuff because of the way that they wrote Riker and Troi and their story in this, it did not read as aligned with the way that their processing their grief was portrayed in Nepenthe and then showing up and saving the day at the end of that season.

**Kennedy:** It started off so well. I really thought that we were going to see something unique to that point in space and time in *Star Trek*, and it ended up being a villain who-- I get it long lasting trauma, impactful, certainly, within that trauma. But how dare you mention Janeway all these times and not bring her in.

**Sue:** Yeah. What was that about?

**Kennedy:** You know, the Borg Queen can't deal with Janeway. You know every time. Every time. Every time. And then it's like, "What's up with this Borg Jurati? What's up with the Jurati[?] Queen? No one caught her number." We can't get in touch with her. She's hacked into, right?

**Jarrah:** Yeah. Like, no one even mentioned that, "Oh, yeah. I guess I'm not going back to Laris." [laughs] I mean, don't get me wrong, I wasn't sad that he left Laris, but she was, I think, a character that a lot of fans really liked. And I really liked the actress. I liked her in the first season a lot. And to just be like, "I guess you're not coming back," when it again undid the whole message of Picard in Season 2. That was like, he has to get over his trauma and open himself up to love.

**Kennedy:** Speaking of actors and characters from the previous seasons, I guess we'll Dahj and Elnor and again, Jurati, it's like why spend so much time developing these characters to not use them again. To not even attempt to fit them in. We kept Raffi, so obviously it's possible if you want it to be. So I just don't understand what the point was because while I wasn't particularly fond of any of those characters I just mentioned, a bunch of people were, like Jarrah was saying, so why pay people to create content that endears folks, to keep them coming back and then not follow through?

**Sue:** Well, I mean, the out of universe, the production explanation.

**Kennedy:** Oh, well, yeah, I know that. I was trying not to spill tea. Wait a minute.

**Sue:** Patrick Stewart didn't want to do a reunion show. And they had to do two seasons of something else before he would allow them to bring the rest of the cast back. And as an executive producer on the show, which he is, he has that power, too. And as far as why aren't the other characters in this season? I mean, I think it's too many characters, but also, they don't have a place in that potential spinoff, I think is the real truth.

**Kennedy:** It's really upsetting.

**Sue:** It is. And I'm sure it's upsetting for the actors because that sucks.

**Kennedy:** Yeah.

**Sue:** I mean, was Elnor on the Excelsior when the fleet blew it up?

**Jarrah:** No, I refuse to believe it.

**Sue:** Did he ever see a cat? I don't know. Did Soji, is she just on this synth goodwill tour out on her own somewhere, where even are they?

**Kennedy:** Right.



**Jarrah:** I will go back to Vadic for a second and just say I did really appreciate the scenery chewing ness of Amanda Plummer and how that echoed the completely extra performance of her dad as General Chang.

**Sue:** Mm-hmm.

**Kennedy:** Mm-hmm.

**Jarrah:** [unintelligible [00:23:56]

[laughter]

**Sue:** I thought she was incredible and I thought the evolved Changelings were a really interesting idea, but then they were just gone. And it was the Borg again.

**Kennedy:** Completely felt-- [crosstalk]

**Sue:** Why is it always the Borg?

**Jarrah:** Yeah.

**Kennedy:** Why is it always especially since we-- I know that I'm bringing up old stuff again, and [Sue laughs] I know people have heard me say this, but every time we deal with the Borg, they come for Picard and Alpha Quadrant and they talk all this, "Rah, rah. You will be assimilated, futile." But every time they come up against Janeway. Everybody is like, "Oh, oh hey, what's up? How you doing? I ain't know you was back. That's crazy. I thought you were still out there. Huh. I wasn't doing nothing. It's nice out here in the Alpha Quadrant. This is how you all live. This is cute. Okay. No, no, no it's cool. I'm going to just leave now. Okay, bye." Janeway hacked the board, brought back a souvenir, went back in time, hacked him again and did things, and got promoted pass Picard first.

So, if you're going to mention her, if you're going to bring in *DS9* elements, if you're going to bring any *Voyager* elements into it, you may as well just-- But that's even if you want to-- I'm so mad. I'm just mad that it's the Borg and not the Undine. If it had been the Undine, I'd have been like, "Damn, that's a deep cut. Damn, someone did their homework." I'm a little salty because it's *Voyager* on *Picard*, but whatever. This was unexpected. Whereas this is completely expected. The horse has been dead for at least three seasons now. Why? Why, why must we persist in beating it?

**Sue:** One of my favorite things that the shared continuity novels ever did was get rid of the Borg.

**Jarrah:** Mm-hmm. Yeah.

**Sue:** That's the best thing they could have done. But speaking of the Borg, I want to talk about another issue that I do not believe was intentional. I'll say that right up front, but I do think is concerning. And shout out to Jessie Gender, who has a whole video on this, and I encourage people to go watch it. If you read, put a queer reading onto the Borg in this season, which the showrunner has stated was intentional, especially with Seven of Nine and her name and the trans allegory there, then being assimilated, the metaphor can be coming out or realizing your queer identity. And this whole climax of this plot is that the Borg, the queer community in this metaphor is forcing queerness upon young people.

**Kennedy:** Yeah. And only the folks over the age of 35 can save them.

**Sue:** 25.

**Kennedy:** That's true. My bad. But there were no 35-year-olds. Everybody was a boomer, or they were under the age of 25. It was weird.

**Sue:** If you think about, at least in the US where we are politically right now, this idea that queer people are just trying to queer and trans our children, that is what, following this metaphor this show portrays. And again, do not think it was intentional. Do think it's concerning.

**Jarrah:** Yeah.

**Kennedy:** Yeah.

**Jarrah:** I think as someone who has watched the Borg from the beginning, I definitely didn't read it like that because I see the Borg more as the force of conformity. But you're right that if you extend that metaphor, that Seven's transness being her Borg identity, that is not great message. Yeah, this idea that then the federation can just come in and cure them by changing their DNA.

**Kennedy:** Yeah, it's not cute.

**Jarrah:** Yeah. I think, though, that my personal reading was like, I appreciated the Seven trans metaphor and then I didn't extend it to that next stage. And so, personally, I really appreciated the whole thing about trying to get people to respect you and call you by your actual chosen name instead of your dead name.

**Kennedy:** Yeah. In my case, I interpreted it as Seven being the queer allegory in that she had transitioned into a new life of her own making and her obtaining and then retaining her agency therein and her own advocacy. So, I also did not initially read the Borg themselves as a queer allegory. I viewed Seven being an ex-Borg, a rehabilitated Borg being the queer allegory. So, when I read on Twitter from Hye, aka Admiral Bongwater, what they were saying about it, I was like, "Oh, I'm mad all over again for completely different reasons."

**Sue:** Yeah. Actually, I pulled one of their tweets and it says, "honestly it's appalling that seven of nine, an xB, a character STATED as being a trans/queer allegory this season, has the one immutable thing that people are prejudiced against her for be turned into a \*literal infectious disease that's taking over the youth\*"

**Kennedy:** Yeah, it's gross.

**Sue:** Yeah. So, we will link to Jessie's video about this in the show notes as well, but it's something I wanted to make sure to bring it up because it is-- I've said the word multiple times now, concerning.

**Kennedy:** Yeah. And it's also careless, I think, that tells me that there weren't enough queer people in that room when this all was developed, when it was fleshed out, and when it was actually put to paper, because it's not coming from us in that, it's not head canon that this is supposed to be the queer allegory, like it's stated as such. So, what other conclusions are anybody supposed to make from this?

**Sue:** The only, I don't know, explanation defense that I think you might get, we might get is that the metaphor is not intended to be extended that far. [laughs]

**Kennedy:** Hmm. Careless.

**Sue:** Apart from those issues with that part of the story, there's simply this whole, the young people can't do anything, they're useless, the boomers have to save us all.

**Kennedy:** Yep. And there's a grumpy Gen Zer in the way, halting up progress through Shaw or Gen Xer, excuse me.

**Jarrah:** Yeah, there were many issues with that, including the very questionable scientific thing about how just randomly, at the age of 25, no matter what alien species you are, this thing doesn't work.

**Sue:** Well, they specifically say in humans, but then it seems to be the case for everybody. [laughs]

**Jarrah:** Yeah, there was a lot of weird stuff there.

**Sue:** But where are all the 35-year-old lieutenants? [laughs]

**Jarrah:** Yeah, yeah. It also was like, that's all the people left on the ship that are over 25. [laughs]

**Sue:** I mean, on the Titan. I can believe it because they specifically say, "We're leaving the ship with skeleton crew," but the rest of the fleet is 75% of your crew ensigns, [laughs] what's happening?

**Kennedy:** I mean, maybe this is on the heels of the Dominion War, so ranks were surely depleted.

**Sue:** No, this is 25 years later.

**Kennedy:** Which is about the time these kids would be in Starfleet. If people had children directly after the Dominion War, the 25 years old would be--

**Sue:** Oh, you're saying there's a baby boom.

**Kennedy:** Yeah.

**Sue:** I see.

**Jarrah:** Oh, yeah that makes sense.

**Sue:** Interesting.

**Kennedy:** Then also, I feel like that they make so many references to the Dominion conflict without really taking those ramifications into consideration as well. They bring up cool throwback characters like Admiral Shelby and Commander Ro. But when Shelby flies out on the F, which was sexy, by the way. That was a sexy ship. I don't usually get like, ooh, about ships, but the F, she was real cute. They had that very uniform strategy on how the ships would fly the fleet formation. And Picard criticizes her for having this Borg-esque mindset of things. And it's like, well, she obviously was in the Dominion War. You don't know what type of stuff she had to deal with, how many people she lost in the manner of which she lost them.

This could be her as an admiral being a little bit more responsible or at least considering herself as such, trying to make the right decisions as opposed anything new and creative.

And it's also, I don't think, out of character at all because Shelby was a hard ass when Picard was assimilated in the first place.

**Jarrah:** To me, it was more like I was like, "Oh, they're just copying the same thing from *Prodigy* where all the ships are networked and then you can pass a virus through all the ships that makes them turn on each other."

**Sue:** And *Lower Decks* with the Texas class.

**Jarrah:** Yeah. So, I was just like, "Come up with another thing."

**Sue:** [laughs] So, I've got a couple more big themes and then I just wrote a list of questions that I had. [chuckles] But the first one, I also have to shout out to Jessie on this one for her videos, really making me think about it, is that the season presents motherhood specifically as taking agency from others.

**Jarrah:** Well, from fathers, particularly.

**Sue:** Well, yes, but also the Borg Queen sort of presents herself as a mother, controlling her drones. But, yeah, the mother's removing someone else's agency. I honestly didn't pick up on it until those videos pointed out to me, and ooh.

**Jarrah:** And also, mothers do super questionable things to protect their young or in response to being mothers.

**Sue:** Which sort of leads to how the other one, which is how trauma shapes our choices. And I think that is seen, that's seen with *Vadic*. So, I think was a really interesting storyline, certainly seen with Crusher and really that [crosstalk] I'm not going to make it a Beverly Crusher Podcast. I'm not going to do it. [laughs]

**Kennedy:** It's hard not to. Because--

**Sue:** Because I'm on it. I know.

[laughter]

**Kennedy:** Not only that, but this really was a season where Bev gets her come up. Like, there were so many excellent moments.

**Sue:** She had more to do in the first four episodes, two of which she spent practically entirely unconscious than she did in six seasons and four movies.

**Kennedy:** Yeah.

**Sue:** But when she and Picard have that confrontation in Sickbay, she is wrong. Like, as a character, that choice to not inform him about his son was the wrong choice. But this is not really a defense. I am glad they gave her reasons. I am glad that they remind the audience that she was an orphan. She lost both her parents. She lost a husband. She lost her other son. And those are trauma informed choices. I mean, we laugh about how perfect everybody's life is on *TNG*, in our luxury gay space, communist spaceship, flying hotel, whatever. But every single one of those main characters has a tragic backstory, and I think it's very 80s that they just never acknowledge it. They pretend everything is fine. And now we actually see these characters dealing with their trauma or trying to deal with their trauma or not dealing with their trauma.

**Kennedy:** Yeah. In Worf's case, when Troi started mentioning everybody's kids and they looked at Worf and he was just like, "Ugh." I was like, "Come on, bro."

**Jarrah:** I have to say that Worf this season was my favorite part.

**Sue:** Oh, my gosh. Hilarious.

**Jarrah:** And I was here for the Worf-Raffi team up. If we couldn't have Raffi being gay and doing crime, she still was, but not with her girlfriend. And I feel like I need enlightened Worf as my life coach because he had so many lines that I was just like, "Oh, damn, I needed to hear that right now."

**Kennedy:** I definitely lost it when Uncle Grumpy fell asleep on the bridge, though.

**Jarrah:** Oh, my gosh.

**Sue:** Oh, my gosh.

**Kennedy:** I lost it. I was so pissed, that finale. And then Uncle Grumpy fell asleep on the bridge and I lost it. So, there was lots of-- It's one thing to look at this season, this series, even as a Trek fan, as a *TNG* fan, it's another thing to look at it as a, I want to say, journalist in our regards, someone who covers the medium and is able to look at it through a critical lens. And there are more overlapping issues than I want here. I was definitely on the ropes about Picard in the first place. It was a series that I never really wanted because, as Sue said, losing them the first time was difficult enough. Why are we picking at old scabs? But for it to have ended like this and for them to have fumbled so many ideas, to have dropped as many balls as they had, I almost wish it just hadn't happened.

For me, this is like, I don't need this. I don't need to see them older, going through things that younger, more capable officers can do. I don't need a contrived storyline to highlight that either. And I especially don't need to see a Borg big baddie, again, like, it's lost its luster, it's lost its fear. And if we're going to explore what their lives are like, let's talk about Kestra in the Academy since--

**Sue:** Where the hell was Kestra?

**Jarrah:** Yeah.

**Kennedy:** Such a great performance. Such a wonderful character. Where the hell is Kestra? How are we talking about all the Soongs and not [unintelligible [00:38:22]]. How are we not mentioning Alexander K'mtar Rozhenko, first of his name. There's all of those people have children. How dare you not mention Shinzon. Are we going to continue to act like weren't blessed by Tom Hardy in *Nemesis*?

**Jarrah:** I mean, I'm again, happy to pretend that didn't happen not because of Tom Hardy, but just because I really don't like *Nemesis*.

**Kennedy:** It's a rough one, for sure.

**Jarrah:** What I will say, though, I appreciated, is the moment that didn't happen in *Nemesis*, where Geordi tells Data how he's been dealing with that loss, because we did not get to see Geordi process the loss of his best friend until now. So, for me, I was like, that was something that I had been feeling was missing for a long time.

**Kennedy:** Huh. Speaking of-- Oh, damn it. What did Sue say earlier? Aggressively heterosexual.

**Sue:** [laughs]

**Kennedy:** It's okay to be gay for your best friend, Geordi. It really is, because we all know it. They have, even if it's not a romantic relationship. Let's remove that from it. It is still an extremely and uniquely intimate relationship between Data and Geordi. So, I did appreciate him acknowledging-- I don't want to lose my friend again. It was hard enough the first time because we were all feeling that, but I felt like the performance was holding back. It saw that this could have been read in a non-gender conforming intimate way and didn't want it to come off as such. So, it was read aggressively straight as well.

And I'm just like, it's okay to not view their relationship as romantic, but please, please don't act like it wasn't intimate because there's a difference between, "Oh, we're besties, and then someone being intimately close with each other, regardless of it's physical or not. And in this case, it is physical because Geordi was Data's doctor. So, like, come the hell on, I just-- Hmm. [controlling frustration]

**Jarrah:** Yeah, I mean, at minimum, you could use the word love, people tell friends they love them. That's a thing. If you're close with someone, you can use the word love.

**Sue:** I never intended for aggressively heterosexual to become my catchphrase. [laughs]

**Kennedy:** No, but it is, though, because there was a whole lot of het loving, and I was not looking for that in *Picard* at this point. I'm like, "Where is Seven and Raffi going to end up? Who else is--? What's going?"

**Jarrah:** Yeah, I did not need Jack LaCrush, yeah, I did not need it.

**Kennedy:** I didn't need-- it was cute. It was cute, I suppose.

**Jarrah:** Until he took over her body, and then it's just weird.

**Kennedy:** Now it's gross. I appreciated the gall that Jack had to walk up to both La Forge girls. It was like, "Hey, hey, y'all look good in them uniforms. Which one of y'all want to do some science crimes. Which one of y'all want to come with me do some science? It could be either of you or both. I like the both of you. So, which one will it be?" And I was like, "You know, what? That's not the way we go about getting two girlfriends, Jack. That's not how we do it. [laughs] But I appreciate the attempt." I just [sighs] don't even know where to begin. I want to keep it. I could go on for hours about why this was so frustrating to me. And aside from the fact that there were individual nuggets that were frustrating, I'm more frustrated about the fact that I'm frustrated to begin with. I am tired of being emotionally abused by Brent Spiner.

[laughter]

**Kennedy:** I'm tired. You deal with enough narcissists and sociopaths in your life, you figure out how to spot out the ones who are manipulating you emotionally. And at this point, that's exactly what he's doing, because he's got creative control over the character. We have watched Data die not once, not twice, but three times now. How much more? You know, we're going to keep coming back. So, that means you know that you can keep killing him, and we'll keep coming back. So why? Why? Why?

**Sue:** I work right near that the giant billboard in Times Square, the 30-storey tall one. And my coworker comes in one day in January, and he goes, "Oh, the new *Star Trek Picard* things are up in Times Square." And then he takes a beat and he goes, "Isn't Data dead?" [laughs] I'm like, "Oh, sit down. This is going to take a while." [laughs]

**Kennedy:** Like, what in the general hospital is going on?

[laughter]

**Jarrah:** I mean, I was honestly glad he wasn't in more episodes than he was, and I didn't object to how it was handled compared to other seasons of [unintelligible [00:43:13]. One thing I do have an issue with is that scene where he's fighting Lore is the only time we see Tasha Yar, and she doesn't get to speak, and it's all just about her meaning to Data. So, yeah, that's an issue.

**Sue:** She is on screen less time than the cat.

**Jarrah:** Yes, exactly. I mean, as someone who 100% puts all my emotional energy into my cats, [Sue laughs] I relate to that, but I am not cool with the message.

**Sue:** For me watching this series, when I watched each episode the first time, that was candy time. And I could just sit back and enjoy it. As I went through to write all of the recaps this season, that's when I really started picking it apart. I was like, "That doesn't make a ton of sense. Why would they do it that way? Oh, maybe I wish they hadn't done it that way." And that's what you were talking about, Kennedy, is between the fan and covering the show.

**Kennedy:** Yeah. In covering *Discovery*, and I'm sure, Jarrah might be able to have some opinions on covering *Prodigy*. It's difficult to wear both hats or switch gears between hats, but in this case, I wanted to watch it as candy from the first season onward, I was like, "All right, I'm just going to turn my brain off and watch this," because this is clearly, like, [sighs] I don't want to say a vanity project, but I don't have a better term. And I had already made up my mind not to get too invested in it emotionally, but then I did, and I walk away feeling personally, when Lore was fighting back, I would have hit him in the face. I'd have been hit him with the face or twice, pow, pow, because it's a double tap in those situations. I don't want to deal with Lore, and none of you do either. So, why are we having this conversation?

**Sue:** Another problem solved by emotion.

**Kennedy:** Yeah, hmm, huh, fantastic. Especially, if we're going to go through the rigmarole of bringing Data back and fleshing him out and putting us through that emotional nonsense again. When it comes time to do some amazing, uniquely Data stuff, don't question him. If Data tells you, he can fly in an impossible flight pattern through an enormous ship with an old, raggedy, musty, dusty, crusty, funky chip, then you don't doubt him. I would have felt much better about that scene if they had been like, "Data, are you sure? Can you do it?" And he had turned around and said, "Guys, come on."

**Sue:** That was really weird.

**Kennedy:** And they had been like, "You know what? You're right." And then sat down, that would have been comedic gold. And I would have been able to take the reporter hat off for a second and then just watch it again, because at that point, it's a fast and furious movie. And I'm like, "Oh, well, here's where we are."

**Jarrah:** Like, everyone's reaction to Crusher being such a great shot to me worked in that way.

**Kennedy:** I see that, it was infuriating too, because Bev has always got her gun. She's never messed around with phaser. It's always been a rifle, and it's always been some bad news whenever Bev has to load up.

**Sue:** Every single time that she has been in a phaser fight, she hits her mark and Worf misses.

**Jarrah:** But I liked the fact that they drew attention to how awesome it was.

**Sue:** Yeah.

**Jarrah:** Even though you don't want to see her being underestimated.

**Sue:** I'm not going to complain about that. [laughs]

**Kennedy:** I just feel like that's just another great example of when they're pandering to the audience and not in the audience. Because just, like, it would have made sense for Data in that moment to be like, "Guys, come on, it's me," and then be like, "Yeah, you're right."

**Sue:** That whole discussion was very weird. "No computer could figure this out, not even my daughter. But could our incredible Android do it?" "No, certainly not."

**Kennedy:** Weird. And it would have made sense for him to acknowledge it and then to acquiesce in that moment. In the same way, when Bev got her shots off and they turned around and looked at her, someone had said, it doesn't matter which one. But if someone had said, "Well, I guess the more things change, the more they stay the same," that would have been because, like you say, there's never been a moment-- everybody shoots like stormtroopers in *Star Trek*, except for Beverly Crusher and Ben Sisko, apparently. So, I don't [crosstalk] understand why everybody's shocked.

**Jarrah:** Yeah. I thought of the thing I meant to mention before, which was around the issue of trauma shaping reactions as well as around the aftermath of the Dominion War. And it was the point where, Jack Crusher makes the rueful comment about how the Borg could be a solution because of all the war and suffering he's seen in his life. And it makes sense, given the last few years that he's been on the run with his mom. But it did strike me as a very notable contrast to first contact, when Picard is telling Lily, we don't have war and poverty and stuff anymore and that we know the Dominion War happened in between and that reshaped things. But I guess, did they consciously think about what they're saying if now reality in the federation is war and suffering and poverty again?

**Sue:** You know what else is interesting about that line? This isn't exactly it, but it's something like, who knew a little technocratic fascism was the answer? I think it sheds a bit of light on how attractive fascism can be to the disillusioned and why it is so dangerous.

**Kennedy:** Yeah, for sure. I saw that as well. There was another theme that I really just did not sit with me well at all. And I would say, it's probably my least favorite element of Picard in general. I am really, really, really, really, really sick and tired of watching black women struggle on *Star Trek*. I don't want to see a black woman struggle with substance abuse issues. I don't want to see her be estranged from her very small family. I don't want to see her have to abandon all hope and just put her nose down and grind and be super grateful when someone gives her the credit that she's earned.

Particularly, in this case, because Worf, as anyone who's heard me talk about him before, has hotep energy, where it's somebody who is super strict on how they interpret their own



culture that is really a misinterpretation and how they expect others to adhere to these standards and have all of these lofty expectations of people who don't lead that same lifestyle and then is grumpy when they don't get their way. While Worf has calmed down a little bit, he was still grumpy. He was very much like, "you are a warrior, da, da, da." No, she's not. She's a human being. Don't gaslight her into thinking that her having these very real feelings, these valid experiences, aren't worth her time and effort. So, I also don't like the fact that it took a man giving her all of her credentials back for the men in her life to believe her again.

From that particular intersection, it's troublesome. Granted, we're at a point in *Star Trek* where there are multiple representations of black women, and not everybody's walking the same path, and people have different personalities and ranks and all that fun stuff. So, there's no longer the influence, or rather the expectation to be a representative of an entire culture in one individual. That being said, why is it that this is an experience that you choose to bring into the future and have depicted by a historically afflicted person of a marginalized community. I love Raffi to pieces, and I didn't need to see her struggle and battle with her addiction issues and be ostracized by her family to believe in her greatness. So, why is that still a thing?

**Jarrah:** Yeah. I also didn't appreciate how they played with us, thinking she had fallen off the wagon and was down on her luck at the beginning because it was like, "Oh, no, no." And then it's like, "Oh, we're just messing with you. She's working for Starfleet Intelligence."

**Sue:** But still struggling.

**Jarrah:** Yes, I know. And also, how do you feel about the ending of her reporting to Seven. I'm here for the team up, but also weird issues with just like, dating or previously having dated her boss.

**Sue:** Yeah. What's their relationship status and have they reported it to HR?

**Jarrah:** [laughs] Yes, exactly.

**Kennedy:** Yeah. And it's also conflicting for me as well, because I am so, so happy for Jeri Ryan. So happy for Jeri Ryan. Like, "Oh, my gosh, give her all the flowers." But the optics aren't great. We know that Seven has been through the trenches and has great leaps of growth and development as a character, just like we know that Raffi has as well. But the optics of this black officer, who's more seasoned, has had more time technically in Starfleet than Seven has now have to be her subordinate enthusiastically, while they have a cishet white male counseling them through it. I just wonder who was in the room when they make these decisions.

**Sue:** So, I have to give Jessie props for this one too. [laughs] She said in one of her recent reviews that the people on the internet are calling this a return to *Star Trek*. But that's not what it is. It's a return to Berman-era storytelling.

**Kennedy:** Yes.

**Sue:** And the thing about Berman-era storytelling is that it centers the straight white men and their perspective.

**Kennedy:** Yeah. The importance of intersectional diversity and infinite combinations is that we hear and see and represent everyone. Good or bad. And yes, by that logic, code of honor is just as valid as anything else. And I'll stand by that. We can argue about it later, but at the end of the day, and I've talked this through with a bunch of people and some older

friends of mine, my mom and all her friends about this series. And this season in general, *Star Trek* has a unique position of being one of the few franchises in its cinematic or televised form, in its screened format, that transcends multiple generations. It's ancient, so there's going to be different people from different points of time who like it for different reasons.

It's part of the glory of it, but part of the glory of it means that while that is a flex, it's also a responsibility. If you know that your audience is vast and mostly intelligent, then it does not do you a service to shoot for the lowest common denominator, the easy villain, the easy fear, to entertain us. I hope that this doesn't happen again. I hope that the upcoming seasons of *Strange New Worlds* are taking into consideration what people are saying. I hope that any other new series that happens takes this under consideration as well. But no other pop culture franchise can do what *Star Trek* does. Even comic books because everyone widely agrees that what's happening in the comics and the graphic novels are separate than what happens in the *MCU* or the *DCU*.

So, while we accept that as well with the novelizations of *Trek*, the screened material is such that you have to be responsible when you serve the fans in this way. And like I said at the beginning, it seems like there was a whole bunch of check marks that people had on a whiteboard, and they just slowly checked them all off until everything was included without worrying about how it was included.

**Sue:** My hope is that if *Star Trek: Legacy* is greenlit from this, we're at a jumping off point that they went back and they did the fan service and they did the look back, and now we can move forward and now we can do new things and hopefully push the envelope again. Because this season, as much as I enjoyed it in my playing favorites [laughs] personality, it wasn't a lot new in terms of storytelling.

**Kennedy:** But even to that point, Sue, going forward is not going to be in *Legacy*. Going forward would technically be past the 32nd century. If we already know what is coming, as far as the future in *Trek* is concerned, anything between, I guess, at this point, *Picard* and Season 4 of *Discovery* is the past still. So, you can fill in gaps as to how the energy crisis got to the point where they were scrounging for resources and the burn occurred. But you can start to develop other elements of the beta quadrant species or even the gamma quadrant species and see what the Dominion is like or what the aftermath of relations between the quadrants is like at that point. But anything new has to be within the bracket, so to speak, because there's another equation unfolding.

**Sue:** I hear what you're saying, but I still think you can tell new stories in any time period.

**Kennedy:** I guess if it doesn't involve the relocation and Reman refugees, I don't want to hear it because what's going on? Those people have been liberated. They're probably pissed, if there's any left, everybody, we know Ni'Var happens. So, how do we get to that point?

**Sue:** How and when does that happen? I think that's after the burn, right?

**Jarra:** Yeah. I just wanted to say that I do think that there's a fair amount of time frame and universe size to tell stories. I mean, I think we can look at the way *Star Wars* has been handling TV shows, to look at how you can carve out stories in existing time where we know how things end. And yeah, some people have some issues with that, but I think telling some compelling character driven stories is possible. But I do question how much it can change with a name like *Legacy*.

**Sue:** Yeah. Well, that's fair. [laughs]

**Jarrah:** I would be very fine if they renamed it. I also am conscious of the fact that they teased a lot of stuff around *Star Trek: Strange New Worlds* that didn't end up in the final show, including different bridge crew members in the episodes where they were on *Discovery*. There were the *Short Treks* with the person that never ended up in the show. So, there is opportunity for change and increased diversification and for a more thoughtful look at how you handle Seven and Raffi's relationship and other pieces like that. But, yeah, I mean, if it remains this bourbon type storytelling and consciously tailoring itself as a legacy from *Star Trek: Picard* and the *Next Generation*. Part of the issue with *Picard* is that it was *Star Trek: Picard* and it had to center around Picard.

**Sue:** Yeah.

**Jarrah:** Yeah.

**Sue:** Okay, I want to run down my list of questions and see if either of you have any that I left out. We don't have to answer them. I just want to point them out. So, my open questions are, who was the big giant head talking to Vadic?

**Kennedy:** I'm assuming the Borg Queen.

**Sue:** Shouldn't Seven have known that the Borg changed Picard's DNA?

**Kennedy:** Bing bong.

**Sue:** When did the Changelings first encounter the Borg? When was this plan cooked up? And if it was after the Dominion War, what was the original plan for this altered DNA? Did anyone ever go back and recover the Eleos and get Beverly's stuff back? Shouldn't she have had the same criminal record as her son if he learned it all from her? Where the hell is Laris? Where the hell is Kestra? Terry Matalas said on Twitter that she got early admittance to Starfleet Academy. But I shouldn't have to go to social media to find out answers to questions about a show, it should be on the screen.

**Kennedy:** Period.

**Sue:** [chuckles] Do the formerly assimilated remember what happened? Where is Jurati and her collective? Did Shelby survive? What happened to the Enterprise F? Again, this one's from Instagram, it was supposed to be decommissioned on Frontier Day, but they didn't tell us that. Let's see. Since when can Troi take away someone's grief? Why red for Jack's special ability when the Borg use green?

**Kennedy:** Classic misdirection.

**Speaker** What does Section 31 want with Kirk's remains? Who is Geordi's wife? I really hope it is not Leah Brahms. Where's Soji? Did Elnor die on the Excelsior. Exactly how old was Jack Crusher, the one Beverly married if he went to the Academy with Jean-Luc, that's new information. Probably something only I care about. What happens to the remaining Changelings Starfleet finds now? Can someone refuse the transporter cure? Does Jack still have Borg connection? What are the ethical implications of "common DNA" stored in transporter architecture?

**Jarrah:** One question that I had is, what's the deal with Vadic's face scars if she's a Changeling? I don't think they explained it. And I googled some and couldn't find anything. I assumed that it was like she took the image of her torturer after the explosion. But it was almost symmetrical and, yeah, that's a question.

**Sue:** Interesting. Kennedy, do you have any?

**Kennedy:** So many, but none of them are pleasant.

[laughter]

**Kennedy:** I'm curious about this Bechdel-Wallace Analysis, though. Let's get into that.

**Jarrah:** I'm sure we'll all thank Sue for helping out with that. And you can find the individual results on the recaps that Sue wrote on our blog. But essentially, 10 out of 10 episodes passed the Bechdel-Wallace test this season, which is for anyone not familiar. Two women talk to each other about something other than a man. But it was definitely in some cases, blink and you'll miss it. And in contrast to *Discovery*, which, when I was testing it was like, it would easily pass in the first minute of the episode, and then there would be 20 more instances that women talk to each other in an episode. It would be in this case, Seven going, like, "Raffi, go." And her being like, "Not on your life." And that's a pass. [Sue laughs].

I guess, an indication of the limitation of the test. But also, I see the test as a jumping off point for analysis and just helping people that maybe don't have the critical background to be able to look at media in a different way can be helpful to recognize that. To be like, "Oh, I really had to pay attention to casual in that episode passed." In this season of *Picard*, they really split women up a lot into groups with men. So, Beverly was often talking to Picard or Jack, Troi was with Riker. Raffi was with Worf, Seven was with Shaw. So, there were fewer opportunities for women to interact with each other than, even last season, where Raffi and Seven were teamed up.

**Kennedy:** Dang, I didn't even think about the fact that they were always paired off with the dude.

**Sue:** The worst episode, I think it's four, where they're escaping from the gravity well. Not the worst episode, but the worst one for the Bechdel-Wallace pass. The only pass, if I'm recalling correctly is when Sidney LaForge, who shout out to Ashlei Sharpe Chestnut, who was incredible as Sidney LaForge, but Sidney LaForge goes to help Seven and Shaw and it turns out she's actually a Changeling at the time. And I remember messaging Jarrah and saying, "Does it pass if she's not really her?" [laughs]

**Kennedy:** Hmm. It's a valid question.

**Jarrah:** Yep. I mean, I think technically yes, but I often mark that as "it barely passed." I do feel like before we wrap up, we need to very briefly mention Ro since that was like such a controversial thing this season.

**Kennedy:** Yeah, I was really thrilled to see her. I felt vindicated when she was dressing Picard down. I was like, "Ro, go off, hon." [laughs] I was like, "Go off."

**Sue:** I feel like that was the best Patrick Stewart was in this season.

**Kennedy:** I agree. For sure. Ro was a character that I always had felt gotten the shaft, so to speak. I think that's a terrible turn of phrase. But to see her come-back was definitely rewarding. But as rewarding as it was, it's instantly mired because she going now. I was happier not knowing if she had survived her time with the Maquis than I am now knowing that she is definitely gone.

**Sue:** So, apparently there was again, Terry Matalas on Twitter said that they were trying to figure out a way to indicate that Ro survived and show her in the Jeffrey's tubes back on. What was it the *Intrepid*, whichever ship it was, but they couldn't make it work.

**Jarrah:** Yeah. I don't know. I mean, I definitely saw a lot of know talking about how they fridged Ro. I do think that is an accurate use of fridging as a term.

**Sue:** It literally moves along the male character's storyline. [laughs]

**Jarrah:** Yes.

**Kennedy:** Yeah.

**Sue:** Literally. Here is the information that you don't have to go find now.

**Jarrah:** I think for me, because I know that Michelle Forbes was not going to likely become a regular in another series and stuff. To me, it wasn't so upsetting that the character probably isn't going to show up in things in future. And I appreciated just how great an actress Michelle Forbes is and how she and Patrick Stewart handled those really emotional scenes. And in a way it felt like almost like a *Yesterday's Enterprise* Tasha Yar situation in terms of making a big deal out of how important her sacrifice was. So, yeah, definitely not unproblematic. For me, it was upsetting on a feels level, but not necessarily on a representation level.

**Kennedy:** Yeah, I could agree to that.

**Sue:** All right. Like I said, we can't talk about everything. There is so much, so, so much to talk about with *Picard* all of *Picard* and *Picard* Season 3, and what might come next. But how about a final thought from everybody?

**Kennedy:** I would say my favorite thing about it was seeing Beverly get her gun. Anytime Bev was in control of shooting people or at something, I felt a thrill. It felt good in my spirit to see her do this. [laughs] I don't know what that says about me, but that's one of the biggest things that I pulled away from that, and that I'm just so very genuinely happy for Jeri Ryan. Like, just bravo to her. Bravo.

**Sue:** [crosstalk] -that my influence is working is what it says.

**Kennedy:** Oh, for sure. [Sue laughs] No, 100%. Because I was not checking for Beverly at all before joining *Women at Warp*. So, this is definitely because of you. No doubt.

**Jarrah:** I'm just real happy they didn't kill anyone off in the finale because I was just like, "My heart can't take it."

**Sue:** For me, it seems that it sure is easy for people to come in and out of *Starfleet* these days.

**Jarrah:** Yes.

**Kennedy:** Yes.

**Sue:** But I'm okay with that because Admiral Beverly Crusher. Whenever I get upset about anything in *Picard* Season 3, I just think the words Admiral Beverly Crusher and I'm okay again. [laughs]

**Kennedy:** Hey, you got to take it where you can get it.

**Sue:** Correct.

**Jarrah:** In my opinion, the only legitimate future use of Jack Crusher as a character is to provide an excuse for Beverly Crusher to show up.

**Sue:** That might be why I want *Legacy* so bad. It's very possible. [laughs] So, I think that is where we're going to end it for today. Kennedy, where can people find you on the internet?

**Kennedy:** You can find me on Instagram and Twitter [@thatmikeychick](#). Don't act up in my comments, though, because I will, as always, drag you publicly before blocking you.

**Sue:** [chuckles] And Jarrah?

**Jarrah:** You can find me on Twitter [@jarrahpenguin](#). And I'm also at [trekkiefeminist.com](#).

**Sue:** And you can find me on Twitter [@spaltor](#). Honestly, these days, I'm mostly quiet over there, unless I need to say something about 70s fandom or, hmm, Beverly Crusher. [chuckles] So that's where you can find me.

To learn more about our show or to contact us, visit [womenatwarp.com](#), email us at [crew@womenatwarp.com](mailto:crew@womenatwarp.com) or find us on Facebook, Twitter, or Instagram [@womenatwarp](#).

Thanks so much for listening.

[Women At Warp theme]

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