

Women at Warp Episode S33: The Undiscovered Country (Star Trek Pod Crawl)

[Women at Warp theme]

Jarrah: Hi and welcome to Women at Warp: A Star Trek Podcast. Join us on our 10-year mission to explore intersectional diversity in infinite combinations. My name is Jarrah. Thanks for tuning in. With me today are Andi.

Andi: Hello.

Jarrah: And Sue.

Sue: Good evening. [laughter] I don't know why I did that.

[laughter]

Andi: It makes me feel like you should be in a tuxedo with a top hat.

Jarrah: Anyway, as you may have guessed, this is a bit of a different episode for us. We are taking part in a special event which is the Greatest Generation pod crawl. So, the concept, if you've ever been on a pub crawl, it's a great way to check out a variety of pubs with friends. The Star Trek Pod Crawl is that but for Star Trek podcasts and we're thrilled to be one of the podcasts that's going to be in this crawl covering the seven *Star Trek* movies that are original series cast plus *Generations* because it's got Kirk.

[laughter]

So, here's an outline of the series in case you've missed the previous ones in the crawl and letting you know about the next one. So, first up, there was *Star Trek, The Motion Picture* which was hosted by The Greatest Generation. *Star Trek: The Wrath of Khan*, *The 7th Rule*. *Star Trek III: The Search for Spock* was covered by Open Pike Night. *Star Trek IV: The Voyage Home* is SyFy Sistas, *Star Trek V: The Final Frontier* Mission Log. We today are hosting *Star Trek VI: The Undiscovered Country*. And finally, *Star Trek Generations* is hosted by Star Trek: The Next Conversation, who will be joining us at the end of the show for a little check in to promote their episode.

Listeners can check out the other podcasts covering films in the pod crawl by visiting the links in our show notes. The other thing we're doing as part of this pod crawl is that collectively we are using this occasion to raise some money for a good cause which is the cause of science.

Andi: Science.

Sue: Science.

Jarrah: We will be raising money for the National Center for Science Education, NCSE, which is an organization that promotes and defends accurate and effective science education. Because everyone deserves to engage with the evidence. And I feel like that should be said like, engage with the evidence. Yes, yes. And feel like that is a timely cause. You can make a difference for science this year with a donation to the National Center for Science Education at startrekpodcrawl.com.

Okay, cool. So, we are going to, as mentioned, talk about *Star Trek VI: The Undiscovered Country* and we're just going to go for it. This is a movie that we all have lots of thoughts on. So, to kick us off, I would like to point out something that I only noticed on this watchthrough

of *Star Trek VI* even though this is a movie I've seen several times, which is that the title credits have different colors and particularly the title credit that says *Star Trek VI: The Undiscovered Country* is not super far from the bi flag.

Andi: Nice. They were like, "This one's for you, Andi."

Jarrah: Yeah, it is-- I mean, I will say I believe it to be the queerest opening credits of a *Star Trek* movie.

Andi: Nice. Overall, I think the *Star Trek* credits tend to be good and fun. I like how they hype me up for a *Star Trek* adventure. And this is one of my favorite *Star Trek* adventures. So, I'm glad we get to talk about this one. We've talked about this one before on a variety of our episodes. But I've always felt like, even though *Wrath of Khan* and the one with the whales are super popular with *Star Trek* fans, rightly because they're great movies, honestly, I like them all, if I'm being honest. But this one is just near and dear to my heart. I feel like it's the perfect blend of action and politics and theme of hope for the future, mixed with ways for humanity to improve themselves. All of those things to me is quintessential *Star Trek*. So, I'm a big fan of this one.

Jarrah: With the exception of a couple moments that I'm sure we'll touch on later. I love this movie hard. And I love the politics and social commentary and the scenery chewing and the cameos and just generally the casting of all the guest stars. I'm a fan.

Andi: Yeah, for sure.

Jarrah: So, at the beginning of the movie, the first scene, we have Sulu on the Excelsior, and we have that iconic scene where the teacup rattles off the table and then shatters as they feel the shockwave of Praxis, the Klingon moon, exploding.

Sue: Yeah, that new special technology that replaces your fancy teacup so it doesn't actually shatter. A general one from the commissary shatters.

Jarrah: Yep.

Sue: Why isn't it Corelware? Damn it.

Andi: I mean, the navy has special ceramic for their boats, so it feels like *Star Trek* would. But I also think it's like super fancy tea wear too. So, maybe it's just like one of Sulu's personal pieces. In which case then, I'm sorry, Sulu, that you lost your teacup. I am always extremely sad when my mugs die and they're not even special.

Jarrah: I do really like the idea that Sulu became captain of the Excelsior and then ordered custom china. It would be like you ordered team jackets for your whole bridge crew with your names embroidered above the pocket.

Andi: Kirk is a jerk.

[laughter]

Jarrah: We also get Janice Rand cameo, and I love it. Yeah.

Andi: Because I feel like Janice Rand is one of those characters that really just got short-shrifted in the original series. She could have been really cool. And unfortunately, most of the time they had her damseling and bringing Kirk coffee, which neither of those things

are bad, but would have been cool to see more from her. And I think it's cool that we get this background info that she continued through Starfleet-- [crosstalk]

Jarrah: Became a transporter chief.

Andi: Yeah.

Jarrah: And then, a Commander on the Excelsior.

Andi: Very cool.

Jarrah: In our episode on Janice Rand, *Beehive of Power*, we talked a little bit about this and about the way that the actress was treated in the original series. And it is rough. So, it is very nice to see the actress and the character get a bit of profile and show that, she's really still an important part of the fam.

Andi: Also, I just love the idea of Sulu and Rand having adventures together. Like, not necessarily the duo I would have thought of, but I am very here for it.

Jarrah: So, pretty quickly, it becomes clear what the main allegory of this movie in terms of geopolitics is going to be. The movie came out in 1991 and the moon of Praxis, the Klingon energy center, has exploded and the Klingon Empire is in dire straits and they've spent too much on their military. They can't sustain themselves. And there's going to be talks about disarmament, essentially. And so, they call a bunch of Starfleet people together to have this conversation. And I will note, the table of Starfleet people in this movie is significantly more diverse than the table that gathers after the disaster of *Star Trek Into Darkness*. And it's nice, actually I would say the background diversity is really strong in this movie.

Andi: Yeah. The thing that stood out to me about what you said, Jarrah, was the Klingons could not maintain their military-first society which I know, Sue, is something that you've always brought up. You're like, "This is not a society that is stable. If you have everyone just being able to be a murder machine, who is doing everything else that's necessary for your society to function."

Jarrah: Well, I will note we do get a couple of examples of Klingons who are not warriors in this movie, including Klingon interpreters in the court and also Klingon videographers. So, when we see jumping ahead to the trial, yeah, you see a couple scenes where they have Klingons that are employed translating from Klingon into English for the things that McCoy and Kirk are holding, as well as Klingons who are just videotaping the whole thing so that people can watch the livestream.

Andi: I mean, remember in *Next Generation* where there was a Klingon scientist, and everybody acted that was a revolutionary idea? I feel like the Klingons have to have scientists. Otherwise, how would they have discovered faster than light travel and all of these things?

Sue: This is what I'm saying. [laughs]

Andi: It doesn't actually-- They liked the idea of this warrior culture, but then when you start to unpack it, you're like, "Yeah, but who makes their food? Who tills the fields, guys?"

Jarrah: There is a subplot in this movie about the development of a prototype bird of prey that can fire when cloaked. I don't know that they did that by just smashing it repeatedly.

Andi: Yeah, I'm picturing the pre-Klingon scientist idea was just like a Klingon with a big hammer [laughs] just hammering things and hoping for the best. Mm-hmm.

Sue: I guess the more nuanced approach is that the warrior roles are the ones that are most valued.

Andi: Yeah.

Sue: But still, yes. Whenever all that we see of a culture is one thing, questions occur.

Andi: Yes.

Jarrah: I find this scene, it's the first of the main debates about the future of the Federation and the future of the Klingon empire. And it is really notable to me that you have a lot of people just really outright expressing concerns for a variety of reasons. So, there's obviously a big theme about that's essentially anti-Klingon racism, where you have Kirk saying Klingons have never been trustworthy. You have Cartwright saying this is an opportunity to bring them to their knees. And then, you also have people that are just like, "What about our jobs?"

Andi: Yeah.

Jarrah: Yeah. There's a woman that says, basically, "Are you talking about mothballing the fleet?" And they're like, "Well, we'll probably still have science--" [crosstalk]

Andi: [laughs] Science isn't going anywhere, guys.

Jarrah: But it does go to that whole idea of-- Yeah, the military industrial complex for sure and that it's not just about maintaining dominance but about maintaining economic security and livelihoods for the people that work in it. And also, just the way that institutions work to maintain and preserve themselves, even when their function is becoming obsolete.

Andi: Yes. We call that bureaucratic recalcitrance. And it's an actual term in political science. And it's basically, as someone who works in a government agency, I can tell you it's a thing where you're like, "I come to work every day, I clock in, I do the same thing every day. Why would you want me to change what I'm doing that I've been doing for 20 some years?" If it ain't broke, don't fix it. So, it's just a natural human reaction to change in your everyday. So, I totally get it. And this gal being like, "But what about my job?", totally resonates with me because that makes sense.

It also is funny though when you think about like the kind of pretty nuanced and subtle dig at the military industrial complex here is that like, we shouldn't have that in *Star Trek* technically. It's just another way that, we have this super interesting to me, tension between what we're told is the society and then when they're trying to explore things that are problems in our society, they crop up again, even though perhaps they wouldn't. I just find that to be a cool difference between the story they're trying to tell and the story they can actually tell. I love *Star Trek* guys, can you tell?

Sue: [laughs] What struck me this time around, it is the first time I had watched this film since *Star Trek: Picard*. And the parallels with the discussions over the Klingon situation and the discussions over the Romulan situation in both the series and in the tie-in novel, *The Last Best Hope*, they're so stark when you look at it. And you'd think that Starfleet and the Federation would have, I don't know, learned something from this, but I guess not.

Andi: The older I get, and I can tell you, I'm pretty old now, my hip does [makes a cracking sound] whenever I get out of my chair. The older I get, the more I realize that humans just repeat the same historical mistakes over and over and over again. It's like that *Arrested Development* bit where they're talking about open relationships. And Tobias says, "It never works, but they always convince themselves it could. Like, but maybe we're different and this could work." [laughs] That's basically it.

Jarrah: We also get the line where Kirk calls Klingons animals.

Andi: Kirk, what you doing, bro? I feel like they had to have him regress so he could have character development.

Jarrah: Yeah.

Andi: Because this is the same guy who said there's no bigotry on the bridge.

Jarrah: Yeah, well, and they're like, "Oh, well, it's all because Klingons killed his son that he knew for a hot minute." Doesn't mean he doesn't have the right to be upset about it. But there's folks out there that really don't like this movie because they feel like it shows our heroes being racist.

Andi: I can see that. One of the things I really like about it is because we're usually set up to believe our crew is right no matter what, like they are the moral barometer in most movies, it's nice for them to be the ones that have to learn a little and bend a little and grow a little because it's like putting a mirror up to humanity themselves and being like, "Hey, guys, maybe you need to bend a little and grow a little and learn a little."

Jarrah: Also, McCoy, at least, has been racist against Vulcans for the entire run of The Original Series.

Andi: But it's a charming racism, Jarrah.

Jarrah: Oh, my God. Yeah, we've talked a bit before on the podcast about how when McCoy is making comments like that about Spock, it feels like punching up. But there are other situations in other *Star Treks* where it feels like someone's punching down at the other character.

Sue: And it's all foreplay anyway.

Andi: [laughs] Yeah, I mean, I would even say it's punching laterally, not up. They have a balanced dynamic where we don't feel like they have power over each other in the same way. I mean, it might be a little bit more worrisome if it was, say, Kirk as the captain doing that, but it's more like his right- and left-hand man trading blows, friendly blows.

Jarrah: And also, by *Star Trek VI*, Kirk and Spock's relationship feels very equal. Spock's the one who puts Kirk in this position to begin with.

Andi: Yeah.

Jarrah: Also-

Sue: They're literally both captains. They're the same rank in this movie.

Andi: But also, Spock always does whatever he wants, which is something I really appreciate and love about him. He's one of those characters that seems like he follows the

rules, except for as soon as the rules don't suit him, he chucks them and does whatever he wants and I enjoy that. He's very Picard-like, in that way.

Jarrah: Yeah.

Andi: I'll follow the rules as long as they match what I was going to do anyway. [laughs]

Jarrah: Yep. And we see that on full display here, where he is basically like, "Oh, there's something wrong with the warp core. I guess we can't go back to Federation space right now."

Andi: Whoops.

Jarrah: Yeah, I mean, that's a *Star Trek*-- has become a trope, but it's one that I love.

Andi: It's also, by the way, one of the things that happens in the first Dalek episode for Doctor Who, where the Doctor is like, "Oh, the TARDIS is broken. Guess we've got to go investigate the Daleks." It's a classic sci fi thing.

Jarrah: Mm-hmm. And it turns out that when we get back to the Enterprise A that Spock has a new protege who is Kim Cattrall.

Andi: Ooh.

Jarrah: I feel like you have feelings about Valeris, Andi.

Andi: I have many feelings about Valeris. Genuinely, one of my favorite characters ever and also just beyond gorgeous and an ethereal being that I love. And Kim Cattrall should be in more sci-fi, in my opinion. And honestly, Kim Cattrall should be in more everything. Big fan of both Kim Cattrall and Valeris. But the thing I love most about Valeris, and we talked about this Sue and I a little bit in our Vulcan Women episode, because the thing that I love most about Vulcans, who are my absolute favs, if you can't tell about how I talked about Spock, I love, love, love Vulcans.

And the reason I love Vulcans is because they are hypocrisy squared in the best way, in the most flawed, relatable way, and that they have come up with logic as the system by which they live in order to try and manage the vast amounts of emotion that hide beneath their surface. So, they've come up with this idea that they will be able to make the "objectively right" decisions by following logic every time. But we find the best Vulcan characters do that and run into problems and then go, "Oh, wait, whoops," which is why I love *The Motion Picture* so much, because that's basically Spock's arc in the motion picture where he's like, "Yeah, I'm going to get rid of everything but logic." And he's like, "Wait a second. Whoops. That's not everything that needs to go into my worldview or decision making. I also need to include this simple feeling," right?

And Valeris is a perfect example of everything she does is logical. Everything she does is rational. And yet, she makes morally questionable decisions and ends up doing harm based on a logical interpretation of the facts. And also, she runs straight face first into, I think, something that I think a lot of people who think that they are being logical do, which is they don't recognize their own biases that are going into their supposed logical thinking. Like, she has a bias that she is not acknowledging when she's making her logical decision making.

If you have taken a logic class, it's literally like math. It's like formulas that you can plug in different variables, and you're supposed to come to the same conclusion every time. But that only works if your variables are objectively correct. And her variables are not objectively

correct. And therefore, she goes down this logical rabbit hole and ends up in a place where she makes the wrong decision, but she makes it for logical reasons. And therefore, I feel like she's just an intensely good character and a perfect character for this movie, because that's basically the whole point of the movie.

Sue: Yes.

Andi: There's my dissertation/thesis on Valeris. Thank you. And also, she's really hot.

[laughter]

Jarrah: Yeah. I love just her attitude in this movie and her facial expressions and the way that she's playing the game really well in terms of getting the kind of senior crew to trust her. Like, when she starts out, she quotes the regulations at Kirk and Uhura does this whole like, "Oh, you don't even know." But she quickly kind of catches on, "Oh, well, here's a white lie we can tell that will--" or talking about, "Well, it must be sabotage," and feeding them little snippets that make it seem like she's on their side and she's smarter than them. And I just love in general, the Spock-Valeris detective show dynamic. If you separate it out from what's happening in this movie, I would watch this all day.

Andi: Agreed. So, agreed. I would watch an entire series of Spock solving mysteries with his handy dandy Girl Friday.

Jarrah: Yep.

Sue: I think there's also a little bit of a condemnation for the audience in this because we fall into this trap of equating logic with moral rightness.

Jarrah: Yep.

Sue: And that's not the same thing. But when we hear it's only logical, we're like, "Oh, then it must be correct." It must be good and right in like the shiny usages of those words. And that's not the case.

Andi: Yes, 100%. And kind of goes back to what you were saying earlier, too, Jarrah, about how Spock is actually a sexist character in the original series more than Kirk, who is kind of a feminist icon in the original series. But the reason it bothers me so much more coming from Spock is we set Spock up as the voice of truth and rightness and correctness. So, when he is saying bigoted stuff, it's like, "Mm," because the way we've trained the audience, we've trained the audience to think of Vulcans as the good guys and the smart ones and the ones that know best, which is why I love it when they undermine that. And they undermine it with Valeris.

My favorite example is in *DS9*, there's literally a gun runner Vulcan [laughs] who's like, "Yeah, I sell guns. And what about it?" That's a totally logical thing to do. But, yeah, I think you're right, Sue, that it's very much just like Kirk being obviously bigoted in a way that we can recognize as not cool is a way for us to confront maybe some thought patterns that we have that are not cool. But this is a much more subtle way of being, you need to make your own moral calculations. You can't rely on somebody else's framework to decide what is good and what is not good, morally speaking.

Jarrah: I will say I was a bit confused by the moment where Spock is talking about how basically I want you to replace me and I'm like, "As what"?

Sue: The [crosstalk] Starfleet?

Jarrah: The [crosstalk] Starfleet [Sue laughs] Yeah. I don't know, I was just like, that was odd. But I get that they're trying to set up that, just like Saavik, she's his protege. Originally, they discussed making her Saavik and that his bias is going to be that he can't see her as the person that was behind all this.

Andi: Yeah.

Jarrah: And I feel like, Andi, since you've started talking about Klingon Shakespeare, we should get to the most awkward dinner scene in *Star Trek*.

Sue: Oh, is that still true?

Andi: It was for a long time, but *Discovery* has given us some doozies.

Sue: Yeah.

Jarrah: Didn't we actually do an episode on dinner parties in *Star Trek*?

Andi: Yes, we did. [laughs]

Jarrah: Right. Yes. And even in that one, we talked about some more awkward ones, but it's still real, real awkward.

Sue: That was a Thanksgiving episode. [laughs]

Jarrah: Yes. So, check that out. We talk about this one as well as, for example, the one in *Is There in Truth No Beauty?* and more awkward ones from later Treks? But yeah, we also get introduced to Gorkon, to Azetbur, and to General Chang, who is—

Sue: Awesome.

Jarrah: Yeah. I mean, it's one of those things where he's got an eyepatch nailed to his face.

[laughter]

Sue: And it's so good.

Jarrah: It's really hard to be more hardcore as a Klingon than that.

Andi: I mean, all three of these characters rule and are extremely effective within the movie. And for one-off characters, they do such a good job of drawing them very completely, very quickly. And I don't think it can be overstated how important that was to make the movie work.

Jarrah: So, I feel like in that dinner party episode, we talked about the fact that Chekhov makes the reference like, "Guess who's coming to dinner?" And there's some discomfort with the fact that there's quite a conflation or mixing of allegories in here between like anti-Soviet prejudice and antiblack racism. And you certainly see that in many points, but that's like maybe one of the closest kind of on-the-nose moments.

Andi: Yeah, it's rough too, because I feel like they were just like, "Cool. This will be a quick throwaway, witty one liner joke that'll make everyone chuckle and then we'll move on." In fact, I don't think it adds much.

Sue: *Star Trek* referenced Katharine Hepburn. That's what it adds. [laughs]

Andi: Yeah.

Jarrah: Yeah.

Sue: Specifically, for me.

[laughter]

Jarrah: But yeah, there's also the part later where, I mean, this is not just antiblack racism, but where the crewmen say they all look alike, and they smell and things like that. So, there's more of the very overt personal prejudice form of racism throughout this movie.

Andi: Yeah. Do we think he's seeing *Guess who's Coming to Dinner* like a 60s American movie?

Jarrah: Well, as we see on *Enterprise*, [Sue laughs] When they show movi-- [crosstalk]

Sue: Movie nights.

Jarrah: When they show movies on *Star Trek*, they always have to be movies that are no longer covered by copyright. [Andi laughs] And if they were watching like black and white movies in the era of *Enterprise*, I think we can assume logically that they are watching movies like *Guess who's Coming to Dinner?* in the era of the *Enterprise A*.

Andi: Okay, you have convinced me with your logic. [Sue laughs] This is true and correct.

Jarrah: Morally correct. [laughter] I'll note that Chang also has that moment at the dinner where he says, "In space, all warriors are cold warriors," which serves two functions. One, it's like, in case you had not grasped the allegory yet, even though it was quite apparent. And two, it kind of reminds me of when Khan is like, "It is very cold in space."

[laughter]

Andi: A very important throwback. Yeah, no, I would say that it's too on the nose except for I have seen the media literacy of this country, and I'm not impressed by it. So, honestly, I feel like it needs to be kind of on the nose.

Jarrah: And everything Chang says [Andi laughs] is extremely extra and allegorical in ways that don't always totally make sense.

Andi: Doesn't matter, Jarrah. It doesn't matter. It's just here for fun. And also, I fully believe that this should have been one of Christopher Plummer's Oscars.

Jarrah: Yep. And he also references Hitler, as Kirk notices at this dinner, which is-- [crosstalk] Yeah, I--

Andi: I mean, it's a way to make-- you have an awkward dinner party that's already going poorly, referencing Hitler probably won't bring down the temperature, no matter how you're doing it.

[laughter]

Jarrah: Yes, yes. So, after dinner, we get a murder.

Andi: I mean, this is really a classic movie, honestly. Awkward dinner followed by murder is the plot of a really good murder mystery. So, I love it.

Jarrah: Yeah. And then, you have Spock being like, I'm going to say Miss Marple, [laughs] but probably more like Sherlock Holmes. And he directly says, "Basically, Sherlock Holmes is my ancestor." [laughs] Although, I assume that is just another joke sort of like the Shakespeare in the original Klingon.

Andi: I do have to say that I feel like suddenly my brain was like, what if somebody mashed together this movie and *Clue* and how good would it be. It would be so good. Someone write that fic, get to your Google Docs and open a document and write that fic, and then send it to me, because that would be perfect.

Jarrah: I also want to comment at this stage on how dope and Shakespearean these Klingon costumes are. I noticed particularly the costume of the Klingon ambassador, which has all this blue braid built in. But also, Chang has these velvet puffy sleeves underneath. They all have that armor shoulder padding and these neck pieces that look very Shakespearean. And I'm a fan.

Andi: Yeah. The costume department doing their job as always.

Jarrah: The Klingon blood effect, even with the remaster, does not look great. [laughs] There's also a lot of day glow colors at different points in this movie, and this is one of them where it feels like, especially when the blood turns back to being liquid from floating around, it reminds me of-- Do you ever play with that stuff, gak, in the 90s?"

[laughter]

Andi: Yes.

Sue: Yes.

Jarrah: Yeah. That is what Klingon blood is. It's just gak. So, we get the murder. The people go, they look like they're from the Enterprise. It looks like the Enterprise fires on the Bird-of-Prey. Then McCoy and Kirk go over to help. Kirk surrenders, which I'm going to say is the start of some pretty dope moments of nontoxic masculinity in this movie.

Andi: I mean, Kirk to me is one of the poster childs for dope nontoxic masculinity. Which is why I was so confused because for folks who are new to our show, when I started watching *Star Trek*, I started as an adult and I hadn't seen it, so I had all these preconceived notions about who Kirk was and what he was going to be like. And the popular cultural interpretation of Kirk is this womanizing playboy-type character. And then I was like, "Whoa, this dude rules. He's not like that at all." So, I always just like to point out that he is very regularly a great example of nontoxic masculinity.

Jarrah: Yeah, I love in this movie when him and McCoy are in Rura Penthe, and he has essentially this self-realization about how he wasn't even willing to consider that Gorkon was acting in good faith. And he starts philosophizing about people who are afraid of the future and says, "I was afraid," and McCoy's going like, "Don't be so hard on yourself, this and this. And I'm like, "Oh, you are what we need more of both of you and this relationship."

Andi: And their friendship.

Jarrah: Yes.

Andi: Yeah, their friendship is very much always that. And one reason why I love it so much, because I feel like even more than Spock even McCoy is the one that Kurt goes to when he is feeling insecure, when he is feeling-- because he has this thing where he feels like he can't be insecure in front of the crew, which is honestly probably a correct interpretation. It's not a great idea for the crew to see their captain having like all of these moments where he's unsure because he has to have their trust that he's going to make split second decisions that could have life altering consequences for them that they want to follow with complete security. So, that all makes sense.

But when he is with McCoy, will let down that wall and open up about his fears and insecurities. And McCoy is always so gentle with him. And I love it so much because in many ways McCoy is not a gentle character. He's very blunt. But in these moments when Kirk is vulnerable, he's always like just so supportive and loving. And I love it and I love them.

Sue: McCoy is for emotions. McCoy is the humanitarian.

Andi: Yes.

Sue: This is the role of the doctor through 90s *Star Trek*.

Jarra: Sue, I think you'll find that humanitarian is an exclusionary term.

Sue: I have notes about this.

[laughter]

Jarra: Okay.

Sue: For later.

Jarra: Oh, you don't want to go into this now?

Sue: Well, I mean, sure, we can start now.

Jarra: Yeah, okay.

Andi: Go for it.

Sue: I mean, hilarious. But also, what is the better word in our language currently?

Jarra: Right.

Sue: Hopefully, by the time of *Star Trek*, there is a better word or it is translated. What happened to the universal translator? What would the translator make that word? I have no idea.

Jarra: Like, the rights of sentient or sapient beings.

Sue: Right. But no, the reason I had it for later, and maybe I am skipping ahead, is when Spock basically says the exact same thing to Kirk.

Jarra: Yeah, yeah.

Sue: And he replies, everybody is human.

Jarrah: Yeah.

Sue: Like, it's supposed to be touching, right?

Jarrah: Yeah.

Sue: What I have written down from pretty much the other day is that it is sort of akin to the phrase "I don't see color."

Jarrah: Yes.

Sue: Like, it sounds good on the surface. It is generally said with good intentions, but in reality, it's erasure.

Andi: Yeah. I was thinking about this with *Wrath of Khan*, actually, because that whole scene where Kirk is giving the eulogy for Spock makes me cry buckets and is almost pitch perfect. But that part where he's the most human being that I've ever known or whatever he says. He specifically is pointing out Spock's humanity, which is fine on some levels, but others, it's like, can Spock not just be an individual? Does he have to be--? Do we have to relate every piece of who Spock is to his human half or his Vulcan half? It's just that essentialism of how each race is this way and that's how it is, makes me uncomfortable. And in specifically Spock's case, it's almost like, would you not be able to relate to his Vulcan half? Is the part of him that's valuable, his human half, to you?

And I know that is not how Kirk meant it, and I feel like part of this is a language issue, because what we're really saying when we say humanity is not the physical aspects of being human. It's about the soul and the best of who we can be as individuals in a collective way. And there's no way-- because we are the only sapient beings, there's no way to broad in that to include everyone who is that. So, we say humanity, but that's not really what we mean. And when he says he was the most human, he doesn't really mean human. He means kind. He means all the good things about who we can be as humans. But there's no linguistic way to say that nicely or to say that concisely. So, he says humanity, and we understand what he means. But if you unpack it, in the context of like, these different races, it becomes a little bit.

Sue: And it gets even more complicated in universe because by this time, out of universe, you have a character in another series who is actively pursuing humanity, literally. And that same thing, you are very human, is used throughout Data story as a compliment to him and the series as a whole, the franchise as a whole rather, is making humanity in the literal sense, aspirational.

Jarrah: Yeah, I agree. And the other thing in this movie is that by that point of that scene, and I had a note on this too, he was at the dinner party where, as Ed Burke called out that saying human rights is racist. And basically, do you even hear yourself? And while, yeah, we know that's not the intention, and that is essentially the most concise term that we had at the time, there is still a responsibility to listen to people that are excluded from language and to essentially, if this was the real world and someone said, "Look, you introduced this thing and you said, "Welcome, ladies and gentlemen," that excluded me because I don't identify with either of those groups," then there's a responsibility to say like, "Oh, shit, I'm sorry," you can work with them to ask what they would prefer, maybe you can come up with some better ideas.

But I think that in a point where Kirk has heard that this was an issue for some people, he knows that Spock is a bit sensitive about this and that he's just kind of let it pass, even

though he realized he was wrong about a bunch of other stuff. And ultimately, I agree, it's still a touching scene. But I also noted, were you just not paying attention?

Andi: Yeah, I feel like what it is, is in real life, terms evolve and language evolves with these sorts of things. And there's sometimes pushback on that as we're seeing around a lot of inclusive terms right now. But in general, it naturally starts to fade away and the new term takes over. But because this is projecting to a future that hasn't existed yet, our language hasn't naturally done that yet. So, some of this is just, I think, an unavoidable issue around how our language currently is structured. If we ever do meet the aliens that I'm sure are out there, we will probably have to actually address this.

And also, is it an issue just in English? Like, this could be not an issue in other languages. That's the other thing we're talking about English as like the common standard language, which is fair because *Star Trek* is in English. But I'm sure that there might be better terms in other languages for this.

Jarrah: Yeah. And before anyone writes in no, the way that Data greets the audience at the wedding in *Star Trek: Nemesis* is not better, anyway.

[laughter]

Jarrah: So, going back to we have the trial and we have Rura Penthe. Thoughts on that whole stuff.

Sue: It takes an organization outside of Starfleet to actually like admonish and punish Kirk.

Jarrah: Yep.

Sue: Because his "punishments" in the past have just been what he wanted.

Jarrah: Yeah, [laughs] yeah. They like bring that up at the trial about like, "Oh, you were demoted for insubordination," or whatever it was for disobeying orders. And it's like, yeah, but he was really happy about that, actually. [Sue laughs] Yeah, no, that's a super good point. And while Azetbur basically wants vengeance for her father's death. Yeah, we can imagine that if they just extradited them back to the Federation, Federation would be like, "Oh, clearly you didn't do anything."

I do really like the Rura Penthe stuff. I will say here's where you get the rest of the day glow stuff. You have like the Klingon commandant with the one eye kind of scar situation. He was not badass enough to staple an eye patch to his face, I will note. And he looks super pink when he's outside. And then you have that alien that has the genitals in the knee who's day glow blue and pink. I really was feeling the era.

Andi: So, can we talk about Martia?

Jarrah: Yes, we should definitely talk about Martia.

Andi: First of all, put Iman in more sci-fi.

Jarrah: Yes. And give more women in sci-fi cigars.

Andi: [laughs] Just give them more badass aesthetics.

Jarrah: Yeah, she's great. I like the whole character costume design in the hair sort of feathers situation and the eyes, very into it. So, she does kiss Kirk because someone had to

do it this movie. [Sue laughs] And then, they have the whole escape thing where you find out that Martia is a shapeshifter or a Chameloid how do you feel about Martia, Andi?

Andi: I mean, I like her. I think she's fun.

Jarrah: Yeah.

Andi: The whole thing about Rura Penthe though always makes me a little bit uncomfortable though because this is how they handle criminal justice.

Jarrah: Yeah.

Andi: -empire. It's like, please don't send me to a mine if I break the law. I am not built for mining.

Jarrah: Yeah.

Andi: And then, she's another one where it's like a one-off character that's really well drawn immediately and has a strong presence immediately, which I think is harder to do than people realize. So, overall, I think she was well done. Aesthetically, they did such a good job making her look really cool, but also slightly alien. So, 10 out of 10 there.

Jarrah: Yep. I also remembered being more annoyed than I was this time about the whole thing where Kirk gets icked out by the fact he kisses her when he sees her shifted into the ape thing, the little girl, and then him, and he's like, "I can't believe I kissed you." And the part where she says, "Must have been your lifelong ambition." I'm like, so good.

Andi: So good.

Jarrah: Seems like a lot of work to set people up in anyway. And now you look like me. And it's a little weird.

Andi: Yeah, I like to think so because the other interpretation is very not Kirk-like, to me, I feel like Kirk's like Riker. Riker would be like, "Cool."

[laughter]

Sue: But what about, "That wasn't his knee, that was his genital"?

Jarrah: Yeah. Yeah. [Sue laughs] So, does that mean his junk's just hanging out all the time? Like, was that why he had a hole in his pants there?

Andi: I feel like that's like a bad evolutionary design.

Jarrah: Yeah.

Sue: But this most recent season of *Lower Decks* references this kind of when Boimler's on the ski slope, [laughs] "Why are your genitals on your backs?" The alien says, "Where else would they be?" [laughter] So good.

Andi: I do like the acknowledgment that not everyone's going to have humanoid configurations, because sometimes-- And I know that this is very much a production issue because once we get into the animated series, they do not have this issue nearly as much, which is so many alien races are just humanoids.

Jarrah: Yeah.

Andi: Which is annoying because there [unintelligible [00:47:28] because we evolved the humanoid shape based solely on Earth's conditions. So, are we saying that Earth's conditions are just repeated throughout the galaxy?

Sue: Remember that we were all of these planets in the Alpha and Beta Quadrant receded.

Andi: Huh-huh. [laughs]

Jarrah: Yeah. And I mean, they did reference that behind the scenes as an explanation going back to the original series.

Sue: Okay, guys.

Jarrah: But I'm not saying I agree with it. And also, behind the scenes on the original series, there was also discussion about, "Okay, but then why are they all white?"

Andi: That's the other thing, is when they first had Tuvok, I'm sure that there was some pushback on that. And to me, it actually makes more sense that Vulcans would be black. They come from a desert planet. It makes more sense for them to have more melanin, not less. [laughs] But yes, we don't necessarily need to dive all of the way into that, but yes.

Sue: I forget that you weren't around for the black Vulcan discourse.

Andi: Yeah, I wasn't. I'm sure it existed.

Sue: It was a terrible time. [laughs]

Andi: I mean, I was around for black Stormtrooper discourse, and that was annoying as hell.

Jarrah: Black elf in Rings of Power discourse.

Sue: Ugh. Yeah. I mean essentially the same.

Andi: You can totally internalize an elf, but you can't internalize an elf with a different skin color. And the other thing is if they made green-skinned elves, there wouldn't be a word about it. So, whatever.

Jarrah: So, I want to note a couple things from going back to the *Enterprise* from the detective thing, which by this point in the movie is everyone on the entire ship is running around pulling everyone's clothing out of everywhere and visually looking at it for blood and scanning it. And there's two things I want to note. First of all, for some reason, there's a guy with a metal detector just running around and you're like, "The whole thing is metal." I'm assuming it's supposed to be detecting something else.

Andi: Or maybe the metal detector can be tuned to detect different kinds of metal.

Jarrah: Yeah.

Sue: Is it a magnet detector?

Jarrah: So, I think by this point they've found the first pair of boots, but I might be wrong. But the other point that I wanted out, which I really, really enjoyed, is just how not into cooking all of the cooks look. There's like that scene where they vaporize the pot that the guy is actively

whisking mashed potatoes in. And like, for some reason, the pot disappears, but not the mashed potatoes. They just stay there, like in the shape that they were with the whisk in them, but the guy who's whisking them is the slowest whisker ever. And then, there's all these other people that are preparing food and hanging out in aprons, and they just look super glum and super like they don't want to be there.

Sue: You don't realize how frequently this happens, Jarrah.

Jarrah: Yes.

Sue: They're just over it.

Jarrah: Yeah. I relate on it. I feel like very relatable background actors, they are people who are doing the work that no one ever recognizes on this ship, and yet it keeps them all alive. And people are just coming in and vaporizing their pots.

Andi: I can just picture when they were hiring these background small actors, they were thinking through on set, "What's my character's motivation?" And they were like, "To get through the day. [laughs] To continue to make food for these ungrateful people." I feel like that makes much more sense than someone who's super excited.

Jarrah: Yeah. I also really like how Scotty finds the dirty uniforms that are stuffed in a vent because he's just like, "Mm, that sounds funny." And that's very Star Trek engineer.

Andi: Yes, it's very Scotty specifically, honestly.

Jarrah: So, they rescue Kirk and McCoy.

Sue: Wait, wait, wait, wait, wait, wait, wait, wait, wait, wait. We have to talk about Dax.

Jarrah: Oh, yes, Crewman Dax. So, they find the boots, and they appear to belong to Crewman Dax.

Sue: They clearly don't because of Dax's feet.

Jarrah: Yeah.

Sue: But why doesn't he have shoes that fit him?

Andi: I mean, presumably he does have different ones. Or did they know for sure those were his or they were just other boots that were stuffed in that locker?

Sue: But he's not wearing shoes.

Jarrah: Oh, yeah, yeah. No, good point. It's kind of like that whole thing when they made astronaut suits and then they were like, "Wait, how do we make these for ladies? And maybe we should send Sally right up with," like, what was it, like a hundred tampons?

Sue: 100 tampons, yeah. Is he just walking around the ship barefoot? Is there a reason he doesn't wear shoes? Why hasn't Starfleet made shoes to fit him? Like, these are my questions.

Andi: These are the boring questions that must be answered. Write a letter to Paramount and get your answers.

Jarrah: Revive the Spock detective show and let him investigate these things.

Sue: Why is there a hole in his feet? [Andi laughs] I want to know. [laughs] I have so many questions.

Jarrah: Oh, man. I feel like someone needs to make a folk song about this and just *Blowin' in the Wind* but it just is about all the questions we have about Crewmen Dax's feet.

[laughter]

Sue: Also, according to Memory Alpha, his species is Megazoid. And that's kick ass.

Andi: Yeah, I really want to see that. That makes me think of Godzilla.

Jarrah: And Power Rangers.

Andi: Yeah.

Jarrah: Yeah.

Sue: It says-- Oh, no. Okay, I'm sorry, I'm still on the feet.

Andi: We're going to have to put a trigger warning feet.

[laughter]

Sue: Large, unusually shaped web feet, which made it impossible for them to wear the same footwear as most humanoids. So, why don't they have their other footwear? The species apparently did not have footwear of its own either. But that's like an OSHA situation. I have so many questions.

Andi: I love that we have really uncovered the biggest unanswered questions, and it all has to do with Crewman Dax's feet situation.

Jarrah: I immediately wondered, is there anyone who creates wikiFeet profiles of things like this?

Andi: Yes. I don't even have to look. I know it's true.

Jarrah: I mean, I did a quick Google, and it just referred me to the wikiFeet page for Dax Shepard, and I didn't look because it's not my thing, but I feel like there is a missing wikiFeet profile for Crewman Dax.

Andi: Well, get on it. While you're writing the Clue Undiscovered Country mashup, also put a wikiFeet profile together for Crewman Dax.

Jarrah: So, they rescue Kirk and McCoy, and then we find out Valeris was engineering the stuff. And this is where we get some more toxic masculinity than the rest of the movie, which is Spock's reaction to this whole thing, starting with slapping the phaser out of her hand and then the whole forced mind meld thing on the bridge.

Andi: Yeah. This is the only part of the movie, it makes me very uncomfortable.

Jarrah: Yeah. So, you see everyone reacting to this like this is a big deal, and they're all really upset by the fact that this has to happen. And I'm saying it that way because the movie

treats it like this is necessary. And so, you see, Uhura and Scotty's face and everything. And I don't know if that makes it better or worse. It is really upsetting. And especially at the end there where he's pushing her and puts both of his hands on her face and she's clearly in pain and turned out she didn't know. And then the information they wanted, they just needed to call Sulu for?

Sue: Yeah.

Andi: Yeah. Unnecessary. And also, it makes me wonder why is there not really stringent guidelines around mind melds?

Jarrah: Yeah. Kirk just essentially orders it like this is a thing they do all the time.

Andi: Yeah.

Jarrah: Even though there's been definitely in-canon discussions about how this is a sacred and intimate thing. And so, it is really, really deeply uncomfortable, and it's really gross to see it be like-- I mean, again, that whole thing of how we valorize Spock, and then seeing Spock do it is just--

Andi: Yeah.

Jarrah: Not a fan.

Andi: I think I would feel a little bit different about it if I thought that it was actually making some sort of commentary about the lengths that people will go to and the moral lines they'll cross in terms of security situations, because there's actually a theme there that could be explored. But I don't think that's what they were doing, so I don't feel like it's useful from a thematic perspective at all. So, at the end of the day, it's just an uncomfortable scene, why did you make me watch that?

Sue: And no one brings it up again. If it were trying to make that commentary, somebody would have said, "Spock, what the hell?"

Andi: Yeah.

Jarrah: Yeah. I mean, as it is, like, we talked a little bit about the scene where Kirk goes to Spock's quarters after this, and before he makes the comment about how you're only human, what Spock is beating himself up for is the fact that he trusted her and he let himself be blinded to her deviousness, I guess, that he just saw this person's a stellar Vulcan, and so I'm not going to suspect her. There's not really an implication of the fact that he's upset by what he just had to do.

In fact, it's like. It feels very much like the-- While you see people be upset, it's essentially like, "Oh, this was justified." Like, you trusted her and she stabbed you in the back. Yeah. And so, your physical anger when you smack the phaser out of her hand, and then the way that you grab her and force this mind meld when she clearly does not want it and eventually is in pain, is like, "Oh, that's just what you had to do." And that's a pretty dangerous narrative.

Sue: It's almost framed as a valid punishment for her.

Jarrah: Yeah, exactly.

Andi: Yeah.

Jarrah: Yeah. And it's, I would say, a bit gross and patriarchal because it's like, "This is this woman that I've set up to succeed me and then she betrayed me." And that's how you punish away your daughter.

Andi: Yeah. It's an unfortunate piece of this movie because I like so much of this movie, but this part I do not like.

Jarrah: Yeah. So, let's talk a little bit about Uhura during the whole rescue mission, because this is the other area I'm not super a fan of. I mean, I do like, Spock calls it, "We have to pull off some linguistic leisure demand." And I'm like, I love his vocabulary that he pulls out in his detective persona. But basically, what they're saying is they have to try to speak Klingon to get through the security but Uhura is real bad at it.

Sue: It's so infuriating because she's finally doing her job in this film, and she suddenly can't do it anymore. Uhura suddenly can't speak Klingon and is messing up subject-verb agreement and using wrong language? It makes me so mad.

Andi: It was her time to shine. Give her a hero moment.

Jarrah: Yeah. The closest she gets is she has the suggestion about using all these chemicals that they're going to be doing for some survey mission and using that to blow up the Bird of Prey in a bit. But it's such a blink and you'll miss it moment. And this is really like the time she has more than a couple lines in a row, and it is showing her being bad at something that she's always been very good at.

Andi: Yeah. Inexplicable.

Jarrah: Yeah. Towards the end of the movie, we get the battle between the Bird of Prey and the Enterprise and the Excelsior and General Chang just going full Shakespeare on everyone.

Andi: I love that has become a thing that is recognizable in space battles. [Sue laughs] Going full Shakespeare.

Sue: Thank you, *Star Trek*.

Jarrah: I have the toy Bird of Prey from this movie. And you can press a button and it will just have Christopher Plummer saying random quotes.

Andi: Amazing.

Jarrah: And then some phaser fire and stuff like that. And yeah, it is one of my most prized possessions.

Andi: Can't blame you there.

Jarrah: That one quote from *Merchant of Venice*, "If you prick us, do we not bleed? If you wrong us, do we not revenge?" And so, they are trying to come back to sort of those themes of like, racism and exclusion. But I also feel like that is not super great in this context because you're now at the place where this guy is definitely the bad guy. But at this point, they're basically trying to say everyone's really afraid of change on both sides here.

Andi: Which is a good theme.

Sue: It was said much earlier in the film after the dinner scene, they say, "If there is to be a brave new world, I fear it's our generation that's going to have the hardest time with it," or something. And it struck me this time around as very poignant. Self-aware.

Jarrah: Yeah.

Sue: In a way I think I'm not used to in *Star Trek*.

Jarrah: Yeah. I Agree. I think there's a lot of really nice moments in this movie that are quite profound in terms of that just holding up a mirror to humanity. Not just in 1991, but now.

Andi: Unfortunately, some of these themes are timeless and probably will be for a while.

Jarrah: Then we get to Khitomer, where the President is delivering what I would describe as a pretty boring speech. [Sue laughs] And while I get that you would have to have somewhat dry conversations about logistics, I feel like that's the wrong place to have those speeches. It feels like you would be doing that in the back room. And then when you get up to present the thing and do the signing, you're talking about the vision. But he's just like, "And this is the timing for phase one. And then, we hope the timing for phase two will be this."

Andi: It's more like a conference call.

Jarrah: Yeah. But I feel like it really does explain how everyone just starts cheering Azetbur, like they would be super confused. There's just like random people being arrested that they don't know there was any conspiracy. And then, there's like a Klingon sniper that falls out of a window because apparently there's no security at this thing other than they didn't tell people the location except for like every ship captain. [Andi laughs] And so, they're really confused. And then imagine you have Kirk that jumps and saves the President and you're going, "What the hell is going on?" And then you have the whole, "You've restored my father's faith and you've restored my son's." And then, everyone just starts cheering. And my headcanon, they were just like, "Thank God that speech is over." [Andi laughs] Yeah.

So, that's the Khitomer Accords, which make a big difference in *Star Trek* canon for a bunch of the rest of canon. Any final thoughts on the peace treaties or anything else in the movie, we get the closing credits that are everyone's signing their names, which is kind of cute.

Sue: I really like those.

Andi: And I really like the final line.

Jarrah: Oh, yeah. "Second star on the right and straight on till morning."

Andi: Yes. I just think it's super hopeful and gives this idea that they're just going to keep on having *Star Trek* adventures out there even if we don't get to see them. And I like it.

Sue: Again ignoring orders. [Sue laughs]

Jarrah: Yep.

Andi: I mean, what are orders anyway? Guidelines that should be broken. [Sue laughs] Overall, my rating for this movie is basically 9 out of 10 incredibly awkward intense dinners because it's almost perfect. If it weren't for the forced mind meld scene and just a handful of maybe a little bit cringy lines, I think it would be a pretty flawless *Star Trek* movie.

Jarrah: Yeah, it's one of my favorites. I always feel like I have to caveat the force mind meld scene. But it is my favorite of the original series movies. I mean, unless I just want to have a lot of fun and then it's the one with the whales.

Andi: The one with the whales is very good.

Jarrah: And now, we are joined by Andy and Matt from The Next Conversation, who will be having The Next Conversation in the pod crawl. And that is on *Star Trek Generations*.

Matt: Oh, it's so fortuitous. That's the first time our name has made more sense than just the pun.

[laughter]

Jarrah: Yeah, it's the perfect segue.

Andi: You notice that Jarrah found the perfect segue because she is a professional.

Matt: I appreciate that. That's the level of professionalism we don't have on our show.

[laughter]

Jarrah: So, without spoilers, question. Speaking of perfect segues, is *Star Trek Generations* the perfect segue between the Kirk years and the Picard years?

Andy: The perfect one?

[laughter]

Matt: I would call it an attempt at a segue between the two.

Andy: Yes. That's irrefutable.

Andi: An attempt was made.

Andy: They tried to do it, yes.

Matt: They tried. And it appears to me that they tried not that hard. [Sue laughs] Like, a lot of it feels like when you're watching it was like, "Oh, these guys were spent from writing what I think is the greatest series finale ever."

Andy: Which is crazy.

Matt: We have the same two people.

Andy: Yeah, just that. That team writing it.

Matt: And it's like, now do the movie where you said goodbye to *TNG*, now say goodbye *TOS*, and then hand off to *TNG*. And it's like they've used all their good ideas already.

Andy: I think we can say if you were a *Star Trek* fan going into the Nexus and you were trying to dream the perfect segue between *TOS* and *TNG*, this would not be what you would think of in the Nexus. [Matt laughs]

Andi: I would definitely think up Kirk on a horse.

Andy: All right. See? I spoke too soon.

[laughter]

Andy: But the idea that Kirk was like-- It's like I guess it looks into his subconscious and creates some reality around him. I guess it's never explained, obviously, in the movie, but I like how his starts with chores. [Andi laughs] Like, "I'm going to make firewood or else we're not going to be warm." It's like, that's what you want to do? And to the point where he went through it enough to go, "Oh, I'm getting hot. I better take off my tunic to reveal my vest and also [crosstalk] on that too."

Matt: It's like Spock said, "Being a starship captain is his first, best destiny, and making eggs, those are his two things."

[laughter]

Sue: But we all know that Kirk's greatest fantasy is to always find a way to take his shirt off.

Matt: You know what? You are not wrong. I'm surprised they didn't- If the Nexus truly existed, he would have been a young William Shatner. You know what I mean? He would have appeared like Neo with hair in *The Matrix*. You're like, "Oh, you're projecting your idealized version of yourself," which makes me wonder why anyone wants to look like a 60-year-old Shatner."

[laughter]

Jarrah: Speaking of questionable choices, why did you choose this movie for the podcast?

[laughter]

Matt: You know what? As Andy said, we got the short straw. In fairness, I think that it was ultimately the perfect movie for us to do.

Andy: We got the short straw because we did what we always do, [laughs] which is we debated amongst each other, we delayed, and then were like, "Oh, this is the only one left."

[laughter]

Matt: I'm actually delighted that *Generations* was not picked by any of the five other podcasts besides us too. [laughter] It's like, I'm genuinely surprised that *Star Trek V* and *Star Trek III* and *The Motion Picture* also went before *Generations*. *Motion Picture* has its beautiful and it's an incredibly shot movie and the effects are amazing.

Sue: And it has the greatest novelization of all time. [laughs]

Matt: There you go. [laughs]

Sue: Yes.

Matt: And then like *III* has its merits on the Enterprise being destroyed and seeing the bananas, wonderful Christopher Lloyd performance. And then you see everybody else try to match Christopher Lloyd. So, everybody gets a little bananas in *Star Trek III*. And then like *Star Trek V*--[crosstalk]

Andi: Camping.

Matt: I think. Yeah, it's camping. And it's--[crosstalk]

Sue: Marshmallows.

Matt: Marshmallows are probably-- that's the finest product placement in a *Star Trek* movie I've ever seen. Honestly, if you mailed away for that dispenser, you saved yourself \$60 on eBay right now. [laughter] But yeah, when we had *Generations*, it was just like, "Oh, well, this is good," because we're currently going through *Deep Space Nine*. We've seen all of *TNG* premise, of course, for the podcast, if those of you who haven't listened, is Andy had never seen *TNG* when I met him. And I was like, "You're such a nerd. How have you never seen *TNG*?" And then we decided to podcast about it.

Andy: I was a *TOS* fan. I watched a few episodes of it and I was like, "This looks like a hotel lobby. I'm out."

[laughter]

Matt: So, we've now have gone through the entire *TNG*. We're in the third season of *DS9* now. That's how many episodes we've done. And it has been a pleasure to revisit the Enterprise D and to see that. But as I say when we're talking about it, not to spoil too much about what you're going to hear in our over three-hour discussion of the movie that only lasted an hour and a half. [laughter] I'm not exaggerating. [laughter] That is an accurate--

Yeah, it is a truly fascinating way to attempt to show characters that we've grown to know and love in environments that are not presenting them as we've grown to know and love them. To immediately start the movie with Patrick Stewart playing Picard on his heels, emotionally distraught, not able to be in control of the mission at hand, then to take Data and throw an emotion chip into him, immediately completely altering the character of Data, it's like, well, the two things we really loved about the show, you've completely changed. And now we're supposed to go along for the journey. And also, we're going to kill Captain Kirk.

Andi: Yeah.

Matt: None of this sounds in our favor.

Andy: To an audience, many of them, it probably would've been their introduction to the *TNG* crew who are coming along like, "All right, I like *TOS*. I'll look at this. I'm like, "Well, you don't really get a sense of these people from this one."

[laughter]

Matt: Then, you throw in Captain Harriman, who seems like he should never have been given a captaincy. I've never seen someone so inept. And it opens up the movie. You open up the movie--[crosstalk]

Andy: [crosstalk] got through. It's like, we look at that, we go, "Oh, maybe we could get through Starfleet."

[laughter]

Jarrah: That is true. It actually was very inspirational for me in that way.

[laughter]

Andi: Look, any way that you can bring Alan Ruck into the *Star Trek* universe, I will take. It made me laugh. And that is the most important thing always.

Jarrah: Where can people find you in your show?

Matt: Wherever podcasts are downloaded. You can usually find us Star Trek: The Next Conversation. And if you would like to find us on various social media platforms, we are @startreknyc I believe, for the most part. Is that correct, Andy?

Andy: That is correct. And except for Spotify, which it's been requested several times for us to get on there.

Matt: Look, I pulled the Neil Young on Spotify. I was like, "You know what? Fuck this platform. I'm out."

Andy: Is that what it was? It was a political statement--

Matt: I've seen the needle and the damage done. I was, "Yeah, I'm out. Carry Rogan? I'm out." [laughter] Anyway--

Andy: We'll do the right thing as long as that's the path that leads us to doing less.

Jarrah: It was awesome to have you on the show. Can't wait to listen to your episode about *Star Trek Generations*. Everyone go check out The Next Conversation and check out the rest of the shows in the pod crawl.

All right, so thank you for joining us for this special pod crawl episode and thanks to The Greatest Generation for inviting us to be part of this event. Note that you can find links to the other podcasts, movie reviews in our show notes.

And we also wanted to remind you that this event is raising money for the National Center for Science Education, which gives science teachers the tools they need to help students resolve common misconceptions about things like climate change, evolution and the nature of science, helps individuals and communities resist threats to accurate and effective science education, and connects high quality and high impact research to better understand science education. So, this feels like a very Star-Treky mission in our real world. One of the ways that you can help to make a difference and bring a *Star Trek* vision a little bit more to life. If you'd like to make a donation as part of this event to the National Center for Science Education, visit startrekpodcrawl.com.

Andi: Just think you could give the support teachers like Keiko out there.

Jarrah: Stay tuned for a quick check in with The Next Conversation who will be covering *Star Trek Generations*, the final film in the pod crawl.

That's about all the time we have for today. To learn more about our show or to contact us, visit womenatwarp.com, email us at crew@womenatwarp.com or find us on Facebook or Instagram @womenatwarp. Thanks so much for listening.

[Women at Warp theme]

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