

Women at Warp Episode 156: *Discovery* Season 3

[Announcer] | 00:04

You're- you're listening to a Roddenberry podcast.

Kennedy | 00:04

Hi, and welcome to Women at Warp, a Roddenberry *Star Trek* podcast. Join us on our continuing mission to explore intersectional diversity in infinite combinations. My name is Kennedy, and thanks for tuning in. With me today are Sarah...

Sarah | 00:41

Hello!

Kennedy | 00:42

... and our special guest, Jesse Gender.

Jesse | 00:46

Hi.

Kennedy | 00:47

Jesse, introduce yourself. Tell us a bit about your history with *Star Trek*.

Jesse | 00:51

Uh, I've never heard of *Star Trek*, I don't know what you're talking about.

Kennedy | 00:54

Boo! Imposter!

Jesse | 00:57

I'm from the Mirror Universe, I swear. No. Uh... Um, yeah, uh, so I am a YouTuber. I have a channel called Jesse Gender, weirdly enough. And, uh, I basically try and use *Star Trek* and other geek and pop culture references to sort of talk about political, social, and LGBTQ issues, because I'm a member of the LGBTQ community. Um, and- and just try and connect geek culture with, like, what we can learn about how to build a better humanity and- and build the *Star Trek* future. So yeah, that's- that's the s- short version, I guess.

Kennedy | 01:30

Good enough for me. We've gathered here today to talk about *Star Trek: Discovery's* third season. Dearly beloved, we've gathered here today.

But before we get into that, I would love to, uh, do just a little bit of housekeeping first. Our show is made possible by our patrons on Patreon. We've revamped our Patreon tiers for the new year, bringing in some new rewards. So, if you've ever thought about checking out our Patreon, please do so now. We really appreciate the support. And find us at patreon.com/womenatwarp.

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So, now that that's out the way, let's get down to business.

Jesse | 02:46

To defeat Osyraa? Is that-

Kennedy | 02:49

Yes. 'Cause she needed to go. I couldn't- mm. Before we get into that, holy cats Disco, season three, what a ride. Am I right?

Jesse | 02:57

Mm-hmm. I definitely agree.

Sarah | 02:59

We kinda had no idea what to expect going into it, 'cause all we knew was they're in the far future, and that was it.

Kennedy | 03:04

That's it, that's it. And quite frankly, the fact that we had no point of reference for what to expect this season has been its shining jewel amongst all of the jewels and- in the crown, and all of the petals that go in this crown as well for *Discovery*.

Now, it's not to say it's not without some- some weaknesses, some weak points, but we'll get into that in- in just a little bit.

I tried to surmise each episode, like, in a really brief way for all of us if we had any points about anything that jump out. Please feel free, if I miss anything, um, to- to go in, please, if- and let me know if I'm going a little too ham, because this was my jam this season.

Jesse | 03:51

Go full ham. I- I am here for it.

Kennedy | 03:54

I'm- I'm trying to keep this in a reasonable amount of time. So, without further ado, they literally fling themselves into a rip of space and time, Michael head first. No ship, no shuttle craft, just pretty much a little piece of fabric that she built on the way - ... to the launchpad. Flings herself into the future, into a skirmish, and lands face first on a new planet. Like, if that ain't boldly going, I don't know what is, quite frankly. I- I truly don't.

The meeting between her and Book and the world-building in that episode really set the tone for what we could expect going forward.

Jesse | 04:36

Yeah, I mean, like, that, I think, was probably *Discovery's* biggest strength this season, was just like, a- as you said, like, we could boldly go and do something new. Because previous seasons and, uh, of modern *Trek*, even going, um, back all the way to the Enter- *Enterprise* was, like, trying to deal with, like, what, w- was basically wrestling with eras of *Star Trek* that we had already known. And so I was, like, super excited when Burnham, like, landed on that planet and she just screams that there's life in the, in the universe, and like, oh yes, we get to discover all that stuff again. And I was just so, so pumped for it.

Sarah | 05:12

And I loved the setting. They were in Iceland, right?

Jesse | 05:15

Mm-hmm.

Sarah | 05:17

It was gorgeous. I mean, desolate, but gorgeous.

Kennedy | 05:19

Yeah, definitely had me fooled that they didn't find some rock on another planet somewhere and set up shop, set up an atmosphere in a bubble, I guess. Who knows?

Sarah | 05:27

It's definitely a big change from, like, the '60s and the '90s when it was all sound stage.

Kennedy | 05:32

Right, or even, you know, Joshua Tree, California.

Jesse | 05:36

Yeah, that one cave that, like, every person in *Star Trek* just decided to hang out-hang out in.

Kennedy | 05:41

And- and have life-altering moments in, yeah, totally.

Jesse | 05:44

Yep.

Kennedy | 05:45

Um, I would venture to say, Michael Burnham getting drugged was the stripping away of her Vulcan upbringing.

Sarah | 05:52

That hadn't occurred to me, but you've got a point.

Kennedy | 05:54

'Cause ever since then, even when she's sobered up, right, even when the effects of the drug wore off, she was completely different. She's still a brilliant scientist, right?

So, the intelligent part..... obviously is still there. But as far as that regulated control over her emotional reaction to things, boom, completely out the window. Like, gone.

Jesse | 06:20

Yeah. I definitely agree. It feels like... I mean, that was, like, the start of her journey this season, which really felt like the, the show kind of wrestling with some of the decisions that they made with her character in the past few seasons. And I, I have many opinions on how well I think they, they did that sort of criticism of her character and... But from this moment in this episode, it really felt like they were trying to, like, loosen her up and, and open her up in, in a way that she hadn't been before.

And I think that was... I think, uh, uh, within this episode, within the premiere, I thought that that was a really kind of fun way to do that, just try and break her out of her shell. 'Cause not only is she in a world where that's totally new to her, she's kind of, like, had to face emotions that she's never had to feel before, too, which I thought was a, a good move for her character, at least in, in this episode.

Kennedy | 07:08

Yeah, absolutely. Um, shout out to David Ajala to introducing us to a character like Cleveland Booker.

Jesse | 07:13

David Ajala is amazing, and I love him.

Kennedy | 07:17

AKA Space Bae.

Jesse | 07:19

Yes. Uh, any scene, any scene where he was shirtless, I was very distracted.

Kennedy | 07:25

I mean, just he... When you talk about presence, like, wow.

Jesse | 07:29

Oh, yeah.

Kennedy | 07:30

Wow, wow. It's, it's intense.

Jesse | 07:32

And I mean that not just with his shirtless. Like, he has, like, he is, brings such energy and, like, Shakespearean gravitas and yet, like, that roguishness to everything. It was wonderful.

Kennedy | 07:42

Yeah.

Sarah | 07:42

And yet he has such a soft side.

Kennedy | 07:45

Don't... He's d- mush. He likes cats. What? What? What? A gun-toting special ops operative who loves cats? Come on. Only the best baes for Michael Burnham. That's all I'm gonna say.

Um, and please correct me if I'm wrong, but this is the, also the episode where we meet Aditya Sahil, correct? Because he brings her to him at the end.

Sarah | 08:08

You mean the guy we met, and we all cried immediately?

Kennedy | 08:11

Oh, instantly. Everybody's, "Space uncle, space uncle," who you didn't know you needed. "Oh my God, there's my space uncle. I d- didn't realize-" "... I missed you so."

Jesse | 08:20

I know. When he, when he comes... This is skipping ahead, but when he comes back at the end of the season, I'm like, "Ah, your space uncle is back!"

Kennedy | 08:26

I know, I know.

Jesse | 08:27

I was... I like almost wish we got to see more of him throughout the season 'cause he was just a sweetheart.

Sarah | 08:31

Fingers crossed for season four.

Jesse | 08:32

Yes.

Kennedy | 08:33

Right. I love the fact that they skipped him straight to lieutenant, too.

Jesse | 08:36

Mm-hmm.

Kennedy | 08:37

No, no Harry Kim treatment for the, for you, my friend.

Sarah | 08:40

Okay, I'm gonna be the clock watcher on this episode. We gotta move forward to episode two, "Far From Home."

Kennedy | 08:45

Good, excellent. "Far From Home." Disco makes it, also flinging themselves into this rip of time and space, lands in these worst conditions ever. Saru's a hell of a captain. I don't care what anybody says. Fight me. Tilly's amazing as well. Georgiou came through in the clutch. Which, you know, we needed, we needed that and set the tone for what her role would be for the rest of the season. Detmer is not okay at this point. She's really, she's just not. I've never felt so stressed about ship damage in my life. Chauvinism makes it to the 32nd search, century, um, and then Michael to the rescue.

Jesse | 09:18

Yeah, when you, when you touched upon Detmer there, like, the thing I loved about this episode and, and really just constantly throughout the season was how much that the kind of, I, I wanna call them the lower decks crew, but they're, they're kind of the upper decks crew in a weird way. Like, how much of, like, the, the secondary characters on the show got so much, like, warmth and characterization, um, like, from Detmer or Owo. And by the way, Detmer and Owo are totally a thing. You cannot convince me otherwise. And, like, Bryce and Linus and all of them, it was just...

They, they didn't necessarily... Outside of Detmer, they didn't get, like, a huge character arc, um, and Owo at the end of the season as well, uh, but they, they managed to just sprinkle in so many small moments with all of these characters where it's like, oh, I felt like they had a life and personality outside of what we just saw on screen, and I thought that that was really just well done by the show.

Kennedy | 10:10

I think so as well.

Sarah | 10:12

And I liked that, um, she wasn't okay for several episodes.

Jesse | 10:15

Mm-hmm.

Sarah | 10:16

Like, it, they didn't just, like, fix her in one 'cause that's not how it works.

Jesse | 10:19

Well, yeah, I mean, I, I, I lo-... I mean, that's just, like, a theme of the season, right, which was trauma and, and PTSD. Like, the galaxy suffered trauma from the Burn.

Kennedy | 10:31

Mm-hmm.

Jesse | 10:31

Uh, like, uh, you know, Detmer's had PTSD and trauma from the Burn. The whole crew is feeling that because they've been thrown out of, of whack with, with being in the future as we saw in couple episodes coming up.

Like, I, I just, I really loved that starting from this very episode, we started to see *Discovery* do something that *Trek* has not really had a good, done a good job with, which was just dealing with PTSD and trauma in, I think, a fairly mature and understanding way. And, and sometimes it wrapped up a bit too quickly, but I think overall, just, just *Star Trek* tackling that theme I thought was wonderful.

Kennedy | 11:06

Yeah, I agree, because at the end of the day, you know, all of these crews, all of these ships are going into situations that sometimes they don't have any precedent for, and sometimes counselors, ships counselors, if there even is one in the crew manifest, are inequipped-

Jesse | 11:24

Mm-hmm.

Kennedy | 11:24

... to deal with it. So, Disco's ex- extremely lucky to not only have Culber on board as i- as an MD, but also if he has, um, you know, therapeutic and counseling skills, as he clearly does, that's a definite win as well.

So glad they didn't stretch out them reuniting with Michael over the arc of this season. I was worried that that was gonna be a thing. So, the fact that she comes back in season three, or season three, in episode three to save the world, ha- ... AKA Disco - ... made me really, really happy.

Michael's braids were an earth-shattering thing for me and many other Black women. Just seeing our hair represented in such a quote-unquote "controversial" protective style, in the future no less, is a thing that I don't even think there's words for. Like, it's not, it..... surpasses pride, it surpasses anything else, any other term I can think of. But it was just monumental and I'm so glad that they, that they did it.

Jesse | 12:21

I think, like, this whole season, one of the things that struck me too, kinda jumping off of that, is like, I just loved how, like, Black, brown, queer, and, like, so many other identities *Discovery* is. It just so, it just really struck me throughout the season, like, dang, there's so many identities and different backgrounds and different, like, types

of people in this show, are just... And, and like all being portrayed authentically? I think it, it, I was-

Kennedy | 12:47

Yeah.

Jesse | 12:47

... just so really, really happy with that.

Sarah | 12:49

And I appreciated that there were two Black women with braids on the bridge.

Kennedy | 12:53

That's right. That's right.

Sarah | 12:54

Like, there isn't just one.

Kennedy | 12:56

And they're completely different. Technically, Owo's is a crochet set. It's a different thing.

Sarah | 13:01

Thank you for clarifying that.

Kennedy | 13:03

No, it's fine. But it's still the, the fact that, you know, they had, quote unquote, "ethnic hairstyles" in a very professional setting, in a very scientific, adventurous setting, that, you know, is, is so impactful. Um, you're absolutely right about that, Sarah.

And even to further that point, when they finally get to Earth, they're like, "Hell yeah, we're home," and the first per- face they see is a Black woman. So, I'm like, "Oh! So, we're just, we're just... Oh! We're just out here now. Okay. I'm with it." She is not with their ship. And it, it shifts the tonality of the season itself to find that the galaxy and human beings are not as receptive and welcoming and open to the ideal of a

Federation or a Starfleet anymore. So, it shows the other obstacle that this crew has to deal with.

Sarah | 13:55

Can I jump in and just say one of my favorite moments this whole season was in “People of Earth” when Georgiou goes full Scooby-Doo and unmask the monster and it's Old Man Jenkins?

Kennedy | 14:04

Yes.

Jesse | 14:05

Oh my God, yeah. Yeah, that is- ... so, so true.

I also loved that moment be- just because, uh, it, it, it just goes to, like, why I was just, like, really, like, loving the season, especially towards the top of the season. Because I loved moments like that where it was like, the whole point of that was you think it's this crazy weird alien that's underneath this, this, this helmet, and it turns out that it's just another guy, it's another human, showing that, like, as, as, uh, cliché as it is to say is, like, we're not so different, you and I.

When we get past all of our differences and anger and hatred at each other, that there, there's a lot of commonality underneath. And I thought that that was a really... Beautifully portrayed in that moment, just using that sort of, like, unmasking Scooby-Doo moment.

Kennedy | 14:49

Yeah. Haters will say it's heavy-handed.

Jesse | 14:52

But that's *Star Trek*. *Star Trek* is heavy-handed. It beats you over the head with its message in every... If that's not what *Star Trek* is, I don't know what is.

Kennedy | 14:59

Right. I, I concur. But through some good old-fashioned Starfleet diplomacy, they fix that rift, and we meet Adira, teen genius.

Jesse | 15:08

Mm.

Kennedy | 15:08

Which brings us to episode four, "Forget Me Not," AKA, the Trill episode everybody's been asking for. Although, you know, a couple years too late. Which was really cool to see what that experience would be for a Trill joining. Uh, it's interesting to see Trill prejudice pop up. That was, you know, a little, "Mm. Hmm. Okay, I guess this kinda shit is transcendent. Thanks."

And we get to see, you know, what happened to poor Gray, poor Senna, and the rest of the, the Tals. Well, almost. We don't really get into the rest of the lineage. But those two particularly was, was rough.

And in the meantime, while they're dealing with that on the ship, on the surface rather, on Trill, Q is saving the mental health of, of the crew. We get a awkward family dinner. We get all of the things. Um, this was a big, big feely episode.

Sarah | 15:59

And Georgiou walking off with the wine.

Jesse | 16:00

Yup. Yup. There's, like, that was definitely a mood for 2020 in general, to be fair. Um, but I, I gotta say, this episode... I, I did a whole video on this episode, and, like, how much I adored this one. Um, you know, bringing up Adira, you know, I'm a member of the LGBTQ community, and I'm trans and non-binary as well. And it's, it was just so amazing to see that character, uh, appear in that show. And, and Gray as well, um, being another, you know, member of the LGBTQ community.

And I just loved that this show finally got... Gave me a chance to see my community and my identity in this show, and not just as, like, the, like, "Here's the one trans," you know? But, uh, multiple trans characters at the same time getting to exist in, in their own way was wonderful.

And this episode, uh, "Forget Me Not," I thought just did a really beautiful job of evoking, uh, what we've all known the Trill were, which was a transgender metaphor, and, and using the Trill as this, this wonderful metaphor for being trans. Like, the scene where Gray is getting his sybiote just reads so much like a gender confirmation surgery. It was just, it was, it was so beautifully done, and yet, it, by doing it in that way, I think allowed the show to, like, actually talk about trans issues without it being trans issues in, in true *Star Trek* way, but still allowing trans people to be involved in that narrative instead of just being ancillary to it or not even involved at all.

I just, I think they just wove a very complex pattern with that. And there, there are some issues there, h- here and there, like the “bury your gays” of Gray I- right off the top was rough.

Kennedy | 17:48

Yeah. I just... Oh, that, that hurt.

Jesse | 17:51

Thankfully he gets, does stick around at least, so that's good.

Kennedy | 17:54

And, uh, I'm really glad that later on they clarified Adira's pronouns. Because knowing that the actor Blu del Barrio uses gender-neutral pronouns, and they, at least the characters had gendered Adira first thing out the gate cr- made me cringe. So, those two parts of that-

Jesse | 18:12

Mm-hmm.

Kennedy | 18:12

... plus the fact that we already had the, the season where w-... you know, we killed Culber off but didn't. Like, I can't... My heart... I really need y'all to not continue to do this to me.

Um, but yeah, I, I'm glad that they were able to, to really cohesively draw parallels there so that folks can at least get some inkling of, of understanding so that, you know, we can get past the bullshit and coexist peacefully.

Jesse | 18:41

I have, I have a mild actual hot, hot take on the pronouns of Adira throughout the season. There's, there's something to be said for... I wish in the *Star Trek* future we didn't even have to deal with that, that we wouldn't assume someone's gender and we wouldn't assume someone's pronouns, we would always ask, but that being said, I actually do appreciate that the show showed those moments-

Kennedy | 19:03

Mm-hmm.

Jesse | 19:03

... because we need to see that today and *Star Trek*, if anything, is meant to show us today what we need to see. And so-

Kennedy | 19:08

Mm-hmm.

Jesse | 19:09

... yeah, it would've been nice to sort of have moved past that by that point, but I, I, I understand the place the writers were, were kind of put in with that.

And the other hot take, too, is I kinda like, to a degree, that because Adira was using she/her pronouns at the beginning of the season, that so many in the *Trek* community were... made a little bit uncomfortable about that. As, as a trans person, it was actually kinda nice to see a moment where so many people in the *Trek* community had to learn what that felt like and feel that uncomfortability and, and sort of ask questions about it.

Like, I had so many people asking me questions about pronouns and pronoun usage and, "What are they supposed to do at this point?" And, and I, I just thought it was, like, a really good learning opportunity and I'm always for making people feel a little bit uncomfortable if it means them learning in the end, and I... So, I, I, I actually kind of appreciated that.

Sarah | 20:01

I had read that the reason they were using she/her pronouns in the beginning was that Blu hadn't come out to their parents yet.

Jesse | 20:08

Mm-hmm.

Sarah | 20:08

And I think it's really cool that the show respected that and was like, "We're gonna go with what you are comfortable with."

Jesse | 20:14

Exactly, yeah.

Kennedy | 20:14

Oh, that's great. Okay, so I'm less annoyed now. Thank you, Sarah. I appreciate you.

Um, so yeah, we find out that movie night is better than family dinner. Um- ... but I was a little alarmed at how sentient the sphere data was. Call me, you know, an AI extremist who... but I was a little alarmed at first. Fortunately, we find out later on that I... everything was okay, but I was still like, "Hey..." I don't...

Sarah | 20:40

I thought it was suspicious. They're like, "Okay, our ship is sentient now. Whatever."

Kennedy | 20:44

Yeah.

Jesse | 20:46

Yeah. The dismissal of that was, uh, especially with Saru, is a low-key, like, kinda weird. I do, I do hope that they, they bring, uh, the sphere sentience, uh, sphere data sentience back in at the end of the season and so maybe are building towards, uh, "Calypso," the *Short Trek* from like, uh, like a couple years ago.

I'm honestly hoping that, like, *Discovery* manages to take that character and actually do something good and, like, actually make the AI helpful and, and, like, part of the crew and part of the team, because I feel like there's been, like, this low-key, like, bias against AI throughout all of *Star Trek* that it's, it's... the show is pushed against. We've even seen it in *Picard* that the show kind of pushes against, like, discrimination of AI, like with Control last season on *Discovery*.

I don't know, I just... I would like to see AI be treated more maturely than, "They're out to kill us all!" Which I, I think *Discovery* is kinda leaning that way, which I kinda like.

Kennedy | 21:36

You know what, Jesse? Now that you're talking about it, it made me think of *Andromeda*-

Jesse | 21:41

Hmm.

Kennedy | 21:41

... where they ultimately gave the ship's computer an avatar. It would be within Roddenberry canon to do something like that, technically. Um, so now that you're, you're talking about it that way, uh, well, maybe, maybe I might be open to a- ... a sphere data avatar. Maybe. I, uh, I will work on my, you know, deconditioning process, I promise.

But speaking on change, holy cats, "Die Trying," AKA the homecoming, AKA the ship flex, AKA, did we need David Cronenberg in *Star Trek*? Apparently, we did 'cause here we are. And space daddy, Admiral Vance.

Jesse | 22:21

Oh my god, yes.

Kennedy | 22:23

Oh, hmm, oh. Just everything about that homecoming. First, we get the, the geeky stuff out the way. Oh my god, all these ships, the USS Nog, Voyager J, and then we get back to reality where Vance is like, "I don't know you, I don't know where you come from. Your ship is nice, but it's mine now. And as soon as I determine whether or not you're cool or not, we can go forward, but until then, you're gonna cool your jets." But Michael's like, "Wait, we can help." He said, "Didn't I just get finished telling you I don't know who you are or where you come from?" And she's like, "But, o- all right."

Vance was so important because Michael had continuously... and proceeded to break rules. She just was not obeying orders in any capacity, and Vance wasn't about that life, so she needed somebody whom, whose approval she was after, um, whose respect she was after and, and, uh, whose comradery she was after to check her a couple times, because obviously Saru checking her- on her, on her BS wasn't working. Georgiou tried to check her, that didn't work. So sh-... I feel like that s- final immovable force, as Georgiou put it, was necessary for Michael and her development.

Jesse | 23:37

Yeah, I, I like that 'cause it, it felt like the, the writers kinda d- doing a critique of some of the criticisms of Michael Burnham because, like, the main problem that I feel like good faith critics of Michael Burnham had, 'cause there are definitely some bad critics of her, but I feel like one of the main problems was, like, she's the main character of the show and so she is sort of instigating a lot of the plot stuff, but because she's not the captain, it kind of is like, "Who... Wh- wh... Why are you making these decisions?"

And so I liked that the show was sort of, like, acknowledging that and being like, "Yeah, Michael Burnham is a bit impulsive and she, she kind of just does what she wants a lot of the time," which was a problem of the show before because they just... they kinda wanted to have a character who was not the captain be the main character, which feels and reads a little bit awkwardly when you have them be so..... plot instigatey, and so I like that the show is sort of, like, criticizing that and actually, like, bringing down the han- hammer of Admiral Vance on her, uh, every so often, which was kinda nice.

Kennedy | 24:33

Right. And she ended up being right, as she usually does.

Jesse | 24:36

Yup.

Kennedy | 24:38

But, you know, it was, it was kinda like, I feel like it was necessary for her and, and for the audience to see that kind of growth.

Uh, it was weird to say goodbye to Nhan abruptly like that, but I guess, okay, bye girl.

Jesse | 24:51

Discovery's like, "Here, here's some character development. Now, leave the show forever."

Kennedy | 24:55

Bye girl, bye girl. Uh, which brings us to "Scavengers." Talking about Michael not following orders. I'm glad she didn't, but, jeez, girl. This is, this is a lot. I don't know if I'd be okay with you as a, as a first officer after this one. I'd be, either be super impressed or super, super weary.

Jesse | 25:14

Probably a little bit of both.

Kennedy | 25:16

Yeah. Yeah, for sure. Um, the Orions suck.

Jesse | 25:20

Tendi will take issue with you on that.

Kennedy | 25:23

Tendi is dead and gone by the time we meet these Orions. Okay? Unless Tendi is caught up in some time-space continuum, at which point, you know, I will personally- ... apologize to her for the generalization, but I'm pretty sure Tendi didn't have anything to do with these enslavers, these, these, these tyrants, these despots, these criminals, these traffickers of people. No. Orions suck.

We need to get her a time crystal or something so she can jump to the future and let these people know. Let your people know, Tendi, 'cause I'm mad at them.

Jesse | 25:59

Yeah, no. I, I, I, I, I liked the sort of seeding of the Emerald Chain throughout this season, that we like, sort of got them in the background until they finally became like, a main plot thread when Osyraa came in. So I, I liked episodes like this where it just showed like, how widespread their, their villainy and just general awfulness, um, was throughout the gar- uh, galaxy.

Kennedy | 26:17

Yeah. I, in fact, I almost wish we had spent a little more time on the Emerald Chain.

Jesse | 26:23

Mm-hmm.

Kennedy | 26:23

Because I feel like we got dumped with a lot of stuff at the end. I feel like it was cool, you know what I mean? I don't, I don't... I, I, I enjoyed what was dumped on us towards the end of the season, but I feel like this was a clear and obvious threat early on that they, you know, did not explore until the end there, which, eh, I don't know how I feel about it.

Jesse | 26:44

Yeah. I mean, I wish we had gotten a little bit more of Emerald, the Emerald Chain and a little less of being told how important the Burn was, I think is probably, is probably the distinct difference. Because I don't mind h- where the Burn goes, as

we'll talk about I'm sure in a little bit. But I just, there's so many scenes of, like, this middle part of the season which is like, "Hey, the Burn's really important. We should be paying attention to the Burn. Let's figure out what's going on with the Burn. Hey, do you, have I talked about the Burn yet?"

Kennedy | 27:06

Yeah.

Jesse | 27:06

I would have rathered a little less of that and more like, building out the Emerald Chain, um, as, as a th- as a threat. 'Cause Osyraa turned out to be pretty interesting later on.

Kennedy | 27:14

Mm. We can talk about it. Uh, this episode triggered me just a little bit, because I, I have a hard time looking at Black men being enslaved.

Jesse | 27:23

Mm-hmm.

Kennedy | 27:24

Even if it is a space style of a shackle, I don't like it. Really, people of color in general being enslaved, but particularly not Black men. Particularly not David Ajala. Like, you wanna fight? Let's fight.

But the fact that Michael rescued him and found that black box ended up being super, super important.

Sarah | 27:41

And we got Ryn.

Kennedy | 27:43

Yes, we did get Ryn.

Jesse | 27:44

Played by the wonderful Noah, I love Noah, Averbach-Katz. He's a wonderful human.

Sarah | 27:49

He's living the Trekkie dream.

Kennedy | 27:50

But it was also cool to see Stamets and Culber adopt Adira officially. And I love the fact that it came from a place of respect and not pity. You know what I mean? They didn't take them in because they felt bad for them. They took them in because they were like, "This kid is amazing."

Jesse | 28:13

I loved that so much 'cause number one, Stamets and Culber are just adorable, like, parents. They are super sweet. And I also just liked that it was like, a queer chosen family. Like, we actually got to see queer people forming a family together, which is just so much a part of the queer experience, of like, just queer people finding each other and, and building, building a family together.

It was just so wonderful to see, and it goes back to what I was saying earlier about like, just how much I love how queer, willing to like, showcase different identities this show is. And not just be like, "Oh yeah, we have, we have our trans character, we have our gay characters." Like, no, we're gonna like, actually showcase what these, these groups are and showcase them authentically within themselves. Yes, within the *Star Trek* world, but also just show like, what makes these identities unique and special is part of this future, not just background pieces of it. It's, it's an actual just, taking wholesale part of *Star Trek*. That family unit that they made just warms my heart so much.

Sarah | 29:21

And I love that they don't do things in one episode and be like, "Now, here's our, our LGBTQ space family episode and then we're gonna go back to ignoring them." They're here, they're a part of it. Get used to it.

Kennedy | 29:32

Right. The only part of that found family that ended up being ignored for the better part of the season was Auntie Jet Reno. But, you know. Whatever. I'm pretty sure Auntie ain't got time for your games anyway. Family, eww. Let me go save, let me go fix something.

Sarah | 29:47

Can we talk about Auntie for a second, though? 'Cause like, Tig Notaro was in like, three episodes or something this season, and she stole every single scene she was in.

Jesse | 29:54

Every single one.

Kennedy | 29:55

Like, ate everybody up. Those three episodes were Tig Notaro and the cast of *Star Trek Discovery*. Real shit. During the interrogation scenes- ... when they debrief. Like, I need a snack.

Jesse | 30:07

What I, what I love about her so much too is when you listen to, um, they did an interview with Tig Notaro on the official *Star Trek* podcast, and she, she talks about how like, she has no idea what she's doing or saying when she's on set. Which I think is just so funny. She's like, "I say all these science words and I have literally no idea and I can't act," and everyone on set is just sort of like, "Yeah, you can do it. We believe in you." And she's like, "I have no idea what's happening." And so, it's just so funny that she's, she just steals every single scene.

Kennedy | 30:35

Speaking of found families, we're gonna move into "Unification 3," the episode I didn't know I needed. I am admittedly not, you know, the biggest Vulcan aficionado, and those who know me know that I'm getting over my Romulan prejudices. I mean, so, I wasn't particularly looking for a unification episode. And I feel like this was a really cool way to do it and call Michael out on the rest of her bullshit.

I'm always happy to see Michael's mother, Dr. Mother Burnham, Dr. Mother Sister Burnham, since she's in the Qowat Milat. Uh, seeing her call Michael out on her BS and be supportive in that super harsh scientist way was jarring. Even though Michael didn't grow up with her as her mother, it explains a whole bunch about the way Michael is as a person, especially now that we've stripped her of all her, you know, Vulcan programming.

It's cool to see that the Qowat Milat made it to the 32nd century, especially them be- after them being introduced in Season 1 of *Picard*. And, uh, you know, she got demoted, which was her fault, you know?

Jesse | 31:44

Also, I'm a sucker for, for trial episodes of shows. Like, any time there's, like, a sci-fi trial, I'm like, "I am here for it. Just let me, let me be here for it." I'm always here for more bureaucracy in *Star Trek*. And, like, I don't know why, I just love, like, seeing legal battles and, and, like, trade negotiations and stuff. I don't know why, I'm always here for it.

Kennedy | 32:03

All that stuff is super important. That's what we call political science, which is still a science, which is still what *Star Trek* is about, so I don't understand why people aren't about that jam anyway. And I'll tell you what, this scene also kind of challenged me on my prejudices as well. When they had the torches and shit going, I said, "What the hell is this? What i- where are we? Are we, are we in somebody's cave? Get over yourselves." Then I was like, "You know what? This is their cultural, um, observation of this rite. Be respectful." And that's the whole freaking point of *Star Trek*. Even if you don't understand it, if you don't agree with it, you still are obligated to respect that person's sovereignty.

Um, and to your point with the whole court scene thing, when Michael realized that she didn't really have a claim to what she was trying to say and that she wasn't being honest with herself or her crew, and pretty much, you know, gave up? When she turned and walked out and that whole crew was on its feet instantly, I said, "Yes, you stand up for her 'cause even though she wrong, she right."

Jesse | 33:06

Yup, yup. Uh, and I also... The other thing too about this, this episode that I really, really loved was that it not only unified and showed us like the, the sequel to "Unification" that we always wanted and the unification of the Vulcans and Romulans that was sort of, like, Spock's dream, but in a weird way, it felt like this episode unified so many disparate elements of, of *Star Trek*. Like, there were so many references to every piece of *Star Trek* in this episode. Like, we got Spock-

Kennedy | 33:31

Mm-hmm.

Jesse | 33:32

... from *The Original Series*, but also unification from his dream in, in *Next Generation*. We got the Qowat Milat, which came from *Star Trek: Picard*. All those

little pieces throughout this episode just made it feel like, oh, s- this is unifying all of *Star Trek*. This is making *Star Trek* this beautiful tapestry that's just all coming together and just showing how when a franchise like this that's been going on for so long works on all cylinders and just can pull together so many disparate threads of itself, can make something really, really beautiful, um, that I just, uh, I adored.

So, this, the "Unification" title was not just the unification of Vulcan and Romulans. It felt like the unification of *Star Trek*, and I just loved that.

Sarah | 34:08

It's Alex Kurtzman building his *Star Trek* universe.

Kennedy | 34:10

Yeah.

Jesse | 34:11

Hecks yeah.

Sarah | 34:12

So, one thing that really bothered me about this episode though was, um, I thought it was really on the nose that they had the three people in the trial, I forget what they're called, um, but the Romulan thinks like Romulans, and the Vulcan thinks like Vulcans, and the person who is half and half thinks half and half. And, um, as a mixed-race person, as a biracial person-

Jesse | 34:31

Mm-hmm.

Sarah | 34:31

... that's not how it works. I thought that was really on the nose and very oversimplified.

Jesse | 34:36

Yeah. Yeah, that is definitely true.

Kennedy | 34:39

I, I was taking the, those three and their polarizing point... Well, at least the two of them had their polarizing point of view and the one in the middle. I took them as a representation of how fragile a unification process can be. Right? 'Cause these three are, you know, adults, having grown up on Ni'Var, which means it had been established for at least as long as they had lived, perhaps several generations before them.

So, the, the concept of Vulcans and Romulans living side to side, um, wasn't foreign to them as individuals, but the fact that they were still... At least the Romulan guy was still so ready to be like, "See, this is the shit I'm talking about with y'all," was, was like, "Wow, bro, chill. Like, you were doing so well." And I feel like it's indicative of a lot of conversations that people have nowadays from polarizing points of view, from other sides of the aisle, um, and how difficult it is to let go of prejudices and conditioning.

It... Was it, you know, heavy-handed? Sure, absolutely, but I feel like, like Jesse was saying, this is some... Like, *Trek*'s always been heavy-handed. And it has to be for the folks who refuse to, to see it for what it is.

Jesse | 35:50

This is like constant, the constant tension within *Star Trek*, is this, like, push and pull between representing, uh, identities authentically and minorities authentically, which is, like, an expressed goal of *Star Trek*, but also its, um, desire to be science fiction and trying to tell these stories through metaphor, um, and through alien metaphor. And so sometimes when *Star Trek* tries to tell an alien metaphor and try to tell something meaningful about today, that sometimes because of the way the metaphor works, it can have unintended consequences and, or unintended influences that we can't dismiss the writers... We, we can, we can understand that that wasn't the intention while not sort of, like, letting *Trek* loose on, on that, which is, like, a problem that we saw with, like, a, a lot of, like, LGBTQ representation throughout all of *Star Trek* and, and its alien metaphor.

Kennedy | 36:39

Mm-hmm.

Jesse | 36:40

But to Sarah's point, like, I, I didn't even think about that, about how the, um, unintended..... like, implications of having, like, mixed race identity, uh, be represented in this way could be over simpl- oversimplified.

Kennedy | 36:53

Yeah.

Jesse | 36:53

Especially on a show like *Star Trek*, which has done really well to show, uh, people of multiple heritages wrestling with that, and really well going all the way back to Spock.

Kennedy | 37:01

Yeah. That's another good point.

Book needs help again in "Sanctuary." I really just feel like if you just lived here, bro, you wouldn't run into this. Like, you need to just move in so I can keep an eye on you, obviously.

Kwejian's being threatened by the Emerald Chain because Osyraa sucks, and apparently the Orions can't help but be oppressive jerks.

Um, we must protect Ryn at all costs, not only because he is baby, but also because he stood up to her, so why not?

And we really get an opportunity to see how severe the Emerald Chain is going to be, and how severe Osyraa really is, which we could have gotten into more had we not had two episodes focusing on writing Georgiou off of the series.

[Trilling noise]

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Which brings us to "Terra Firma Parts One and Two," or as I like to call them, Terra Filla.

Sarah | 38:50

Oh, I liked them, though. I love Mirror Universe episodes. They're so much fun.

Kennedy | 38:54

Gorgeous. Absolutely stunning to look at, and I love them as well, but I, I did not need two whole episodes because of all the things- ... that we ended up getting squished in at the end.

Do I love seeing, uh, uh, Hugh Culber in guy liner? Abso-lutely. Do I love seeing Reese in guy liner? Abso-lutely. Do I love seeing Detmer and Owo in them skirts? Abso-lutely. But do I need to see a very clear plot? Hey, I need to redeem myself by saving my evil, wicked child, stretch on for, for 40 to 50 minutes? Not necessarily.

Jesse | 39:33

One of the things that I dis-... I, I, I kind of agree with you. Like, I... We did not need to see this, like, str- over two episodes. So, I liked it. Like, I thought it was a lot of fun, and I thought there was some really beautiful things in there, and, like, actually showing us Georgiou, like, being softened.

But the thing that actually stuck out to me the most about these episodes, um, is one that I didn't expect, was... That this might be, outside of like the earlier episode "Far From Home" that we got, this is I think the first episode that did not focus mainly on Michael Burnham, um, and it actually focused in on another character. And it, it sort of made me, like, recognize that I, I really love Michael Burnham. I think she is an absolutely wonderful character, but I, I do sort of miss from previous *Star Trek*, uh, series, the fact that we would get episodes focused on other characters.

Because in this show, because everything centers on Michael Burnham, all the other character beats and moments do happen, I think we get some really wonderful character arcs, but they sort of happen in periphery of Michael Burnham's story. And so, I liked that this episode kind of stopped and focused in on another character for, for a little bit, um, and, and sort of, like, let us have their journey, uh, for a little while.

And it's something that I hope that, mm, future seasons of the show do, in that, like, I still want Michael Burnham to be, you know. She's gonna be captain, she's gonna be in charge, and I wanna see her, like, be the, like, central character, 'cause she is amazing, but I also like taking chances to be like, "Let's have a Tilly episode. Let's have a Saru episode." I think that would be kinda nice.

And so that was, like, a surprising takeaway from this two-parter that I, that I kind of was surprised by. I'm like, "Oh, yeah. Like, this is nice to have sort of, like, a, a, a sort of side story to, to the main stuff going on."

Sarah | 41:13

And Tilly did get some great moments in, in these two episodes, in a very different character than we're used to seeing her in.

Kennedy | 41:20

Mm-hmm. I feel like I would argue, but also to your point, if this was a season that had 20-some episodes, I feel like we'd be able to learn all the things about this kick-ass crew. Um, but the timeframe, I think, prevents them from really getting into it in the way that we would love.

But now that we know that Michael's... Michael... ... maybe Season 4 will free up a little space to get into couple more characters. We'll get to explore, like you said, Saru, and even people like Su'Kal, which just, ooh, if you wanna talk a level up. First of all, Tilly takes the conn in a way that I, I would probably infuriate, uh, no, definitely infuriate Harry Kim.

Jesse | 42:05

Ensign Kim is just crying in a corner.

Kennedy | 42:08

Because not only does she get promoted to XO, but hey, guess what? Now I've got the conn on an important away mission.

Really cool to see all the different, uh, iterations of Federation aliens on the f- the away team, um, that bo- that beams into this radioactive hotspot of a nebula to find the source of the Burn, which ends up being a person. Um, in fact, it's Bill Irwin as Su'Kal. We can see another Kelpien.

Jesse | 42:34

Who is 70, by the way. Sorry, I just learned this the other day. Bill Irwin's 70 and he plays, like, a childlike character so well. It was, uh, sorry, it just, like, blew my mind. Anyways.

Kennedy | 42:43

You, but you're right. Played with beautiful childlike wonder and innocence, and apparently extremely volatile tantrums.

Um- All the while, Osyraa and the Chain are bearing down and... When last-ditch effort for Book to rescue Michael, Adira stows away and ends up ultimately saving the day *again*.

Which brings us to “There is a Tide.” And Osyraa full-out takes Disco and infiltrates FHQ, aka Federation Headquarters. I wanna give a shout-out to all the ships 'cause they were lighting Disco the fuck up before Vance decided to let them go. Like, it all might be cute with the retrofit and the upgrades and the magnetic nacelles and whatnot, but you all are not messing with this 32nd century tech. Like, you're just not. So, to see them have to open fire on them, to see Kovich and Vance standing at the helm like that, just, mm, ugh, mm. Just, just, just such good stuff.

Um, and we see the bridge crew activate, aka Special Forces, aka Bridge SWAT. Who knew all they needed was a couple phasers? 'Cause this team, let me tell you.

We get to meet Aurelio, who I have a controversial opinion about. I've sourced some folks in the disabled community, they have some interesting opinions about him. Um, but I'm curious to see what you two think about him first before I get into it.

Sarah | 44:04

Well, first, I think it's wonderful to see Ken Mitchell again.

Jesse | 44:07

It was nice that they found a place for him. He n- he got diagnosed with ALS, um, and lost the ability to walk. So, it was nice that they were able to bring him back, I definitely agree, and he's, he's just wonderful. He's b- slowly becoming the Jeffrey Combs of this era of *Star Trek*, which I love.

Sarah | 44:23

And I appreciate that he is the second character on the show to use a wheelchair, and both those characters have been played by people who are actually disabled.

Jesse | 44:31

Mm-hmm.

Kennedy | 44:34

Yeah, all that's true. So, on the one hand, it's great because there's finally some visibility there for that community.

On the other hand, a friend of mine raised a point, um, that the first time we get to see a character like this in the future, like their first futuristic rendition of a person in this community plays a villainous role, and I hadn't thought about it from that perspective. I, like you all, was just excited to see the fact that they made a space for him. Um, but that criticism was something that I, I hadn't really considered, and I want... It brings up the notion of is all representation good representation, and when is it appropriate to start drawing the line?

Um, so it did... I mean, ultimately Aurellio, like, redeems himself so it's kind of moot, but they even raise the point that like, why does he even need to go through that? Why does he have to be a villain first? Why do we need to reform? And I'm like, "Oh, oh, this is so true." Oh.

Jesse | 45:29

Yeah, I mean it, it's, it's, it's a constant problem. Uh, you know, I can't speak for the disabled community 'cause I am, you know, I'm not part of that community. But as someone who's part of the queer community, I saw something, you know, you'd see something similar in, throughout *Star Trek* history. Even within *Discovery*, I mean, like, the first, like, uh, one of the first, like, bisexual characters, in fact, the only bisexual character that I'm aware of on *Discovery* is Georgiou who, you know, is incredibly villainous, especially when we first meet her.

Kennedy | 45:58

Mm-hmm.

Jesse | 45:58

And so, it's just like, "Ugh." That's, that's really frustrating and, uh, to my knowledge, I s- we don't have any overt bisexual characters other than her on this show. Um, and it's nice that they are redeeming her, as you say, but it is that sort of similar journey as, as Aurellio kinda has here where it's, like, start off evil and get redeemed, and that's my representation that I, I get for, for bisexuality. Um, and so I can, I can definitely see that sort of tension there where it's like i- i- it...

You know, I, I don't think it's, you know, clearly right or clearly wrong, um, but it's definitely not, not ideal-

Kennedy | 46:35

Mm-hmm.

Jesse | 46:35

... I guess is the best way to put it.

Kennedy | 46:36

It makes me think about, we were talking about She-Ra before we started recording, and it makes me think about Double Trouble, how I was so thrilled to see a non-binary character-

Jesse | 46:44

Mm-hmm.

Kennedy | 46:44

... but I was instantly pissed off that they were villainous at first. Uh-

Jesse | 46:48

And also, like, theatrical too, which I al- it's like, I always hate when transgender or non-binary characters are, like, someone who hides their identity-

Kennedy | 46:55

Right.

Jesse | 46:55

... behind things. Reg- regardless of if they're a hero or a villain, that, that trope is just frustrating, that, like, trans people are somehow hiding their authentic selves.

Kennedy | 47:02

Right. And I imagine the solution to this is to cast more disabled actors in these roles-

Jesse | 47:09

Mm-hmm.

Kennedy | 47:09

... so it becomes normalized, so we won't have to worry about it.

Jesse | 47:12

Hecks yeah. That I 100% agree with.

Kennedy | 47:15

Um, the next scene and the biggest scene, I think, of, of this last arc of, of *Disco* Season 3 is the conversation between Vance and Osyraa.

Jesse | 47:27

Best scenes in the entire season, my, in my opinion.

Kennedy | 47:31

Because she is indicative of every person, at least in my experience, that has done terrible things and makes it a ploy to be included in, in something that, you know, disdains terrible things without trying to take responsibility for those terrible things in the process.

Jesse | 47:58

Like, "Oh, I had to do these terrible things," so there's this, like... No, you could have, you could have done better and, and I like that it's played against Vance.

This was the scene that, like, I did not know I needed this year so badly, but it was just, it was so nice to see Vance stand up for what Starfleet means and say, like, "Look, this isn't... I could join with the Emerald Chain, and it would be an easy way to bring back the glory of the Federation, but it would mean compromising what we stand for in the process and compromising what the Federation even means."

And, you know, I, I, I've totally understood previous seasons of *Discovery* and *Star Trek: Picard* for being very critical of the Federation. I mean, we live in a time today in the real world where, like, our trust in institutions is not, is not great for fairly obvious reasons. So-... you know, I understand why those shows took those routes to be very critical of the Federation, and I think that was the right tact for *Star Trek* to take.

But it also is nice to see in this, this e- episode and this scene of s- like, someone saying, like, "Yeah, we could gain power. We could bring back the glory of the Federation, but it wouldn't be the Federation that deserves to exist." And I like Vance being like, "No."

And you have a note... I, I won't take credit for this, this is in your outline, but you have a note here that says, "Eat shit, capitalist scum." And I think that that's... I love that. That's basically what he said to her. I love it.

Kennedy | 49:14

Essentially. Because she convinced him, right? He wasn't about letting the Emerald train ha- the Emerald Chain have anything to do with the Federation, but she appealed to him on a personal level. She said, "What about the people? Like, these people are int- are participating in this way of life that just happens to conflict with yours. They're not at fault with this, because this is how their society acts." So, she convinced him to consider the people that were a- were in- in- you know, in shackles, for all intents and purposes, by the Chain, and was even willing to accept them into this new Federation that she proposed.

But you have to take accountability for your actions. It can't be you in the figurehead, and you've gotta go to jail, booboo.

Sarah | 49:57

It was very satisfying to see her come in and be like, "Look, we're turning into good people now. We're doing this and that." And then, when it came to actual self-sacrifice, she's like, "Nope. Conversation over, I'm leaving."

Jesse | 50:07

Yup, yup. It's, it's just the veneer of trying to be a good person without actually putting in the work. And I, I, I... Ugh. It, this, these scenes, I thought, were like everything that I love about *Star Trek*, just in... It was, it was personal, it was, uh... It felt very human and on a human level. You know, using human in a very general term. But also felt incredibly political and incredibly targeted at stuff going on today as well. And so, I just... Ugh. They were, these were so good. I just, I loved these scenes to death.

Kennedy | 50:35

So important.

Osyraa is a space Karen, and Vance is probably the only person who reads the terms and conditions.

Sarah | 50:44

I'm gonna be honest, though. The conversation I liked better was Kovich and Georgiou.

Jesse | 50:48

Oh, yeah. That was also great too.

Kennedy | 50:50

Oh, yeah. That one absolutely takes the cake for the whole season, hands down, full stop. This is definitely a second-place jam, for sure.

So, she storms off 'cause she doesn't get away, her way. She doesn't... She gets held accountable for her actions and takes it out on poor Ryn. May he rest in peace. But it also, unfortunately, needed to happen like that in front of Aurellio specifically, because he was in denial that his space Karen was a space Karen. And some people just need to be outed in that way.

Jesse | 51:19

Yeah, see I... I liked that, but the thing that frustrated me is it doesn't go anywhere. Aurellio doesn't add much to the plot after that and I was just like, "Ugh." Like, I, I think that was, like, a smart move. Like, you make us care about Ryn and then you sacrifice him so Aurellio can understand, but then Aurellio does nothing. And I'm like, "No, my poor Ryn died for nothing."

Sarah | 51:35

He, he actually does come up with the, the, you know, Hail Mary play at the very end.

Jesse | 51:39

I can gu-... Yeah, I guess so. I mean, I just... I don't know. I just, it felt like... I wish, uh, he had had a more consequential chance to turn on Osyraa. 'Cause he does turn on her next episode, but he kinda just gets choked out and it, it ultimately doesn't mean much, but...

Kennedy | 51:53

But Michael made a choice here that ultimately benefited the person that is most pissed off about it in ejecting Stamets before they were abducted. Right? She gets rid of Stamets to prevent Osyraa from being able to jump, and separating him from his family that's on this radioactive planet with Su'Kal.

I think it was the best thing to do. Obviously not the easiest choice, but certainly the smartest. Um, and it comes back to... Not necessarily bite her in the butt, but it does come back to haunt Michael a, a little later on.

Um, speaking of the away team, Vulcan Gray. Oh my gosh. Aww.

Jesse | 52:31

Oh yeah.

Kennedy | 52:31

The, the overt, "I see you, I accept you, I love you," in that scene was just so very important, and I know the community was, uh, thrilled to see it.

Sarah | 52:43

Just that one shot of, you know, space dad Hugh hugging his space babies.

Jesse | 52:48

Mm-hmm.

Sarah | 52:49

Like, I just broke down.

Jesse | 52:51

That was the going back to that, like, queer chosen family that I just love. And yeah, the, the representation of being seen, I thought was wonderful too, with that. And then, I, I just... Uh, it was just... Ian Alexander is just so vulnerable and emotive. Same with Blu del Barrio. Like, both of them are just so vulnerable all the time, and I just... They, I think they are just like... They are silent MVPs of, of acting this season.

Kennedy | 53:16

Must protect the space babies.

This brings us to the finale, "That Hope Is You, Part Two." Osyraa tries to leave with Disco, um, almost gets beat the hell up in the process. Uh, Ni'Var comes through in the clutch. I, I kinda thought with that mayday that Michael sent out that we would get some type of backup, but I didn't think Ni'Var was gonna come through like that. I said, "Let's go."

Jesse | 53:41

Mm-hmm. Yeah. I wish we had gotten to see someone like the... Like, like, actually be present. Kinda like last season where, like, uh, when Saru's sister shows up and, and L'Rell show up at the, uh... in the season finale of season two.

Kennedy | 53:52

Mm-hmm.

Jesse | 53:53

Like, we got to see them and be present. And I would've liked to see... I'm sure there was, like, some scheduling conflict or something like that, but I would've liked to see, like, Michael's mom, like, kicking butt on a, on the bridge of a Ni'vari ship or something like that.

Kennedy | 54:04

Yeah, that would be neat. Um, the bridge crew Blue Berets, which is a hard thing to say. It's easy name the type- ... but it's not... Bridge Crew Blue Berets organized to blow up the nacelle and drop out of warp.

The biggest thing that aggravated me about this episode was the fact that we had to wait 'til the season finale to learn about Owosekun. Like, why did it take us this long to find out homegirl was a champion free diver? Like, wh- what?

And also, don't scare me like that! Because you're dumping all this info on the character, I'm thinking she's not gonna make it.

Jesse | 54:39

Yup. Yup. Anytime, anytime Disco does some character development, they're like, "Oh no. Oh no, are you gonna die or leave the show forever?"

Kennedy | 54:47

Oh. I was like, "That's it? We're not gonna... That's it? That's... This is all... Rest in peace Owo. Oh no, she makes it? Cool."

Michael and Osyraa's fight in the data core.... interesting. I'm okay with it. I thought it was a little brutal of her to shove her into, she tried to feed her through the computer. I said, "Whoa. That's, that's, that's a lot, even for you."

Jesse | 55:09

I didn't love it 'cause it was just, like, unclear what was happening. It, it's just one of those moments where, like, the, the show doesn't, like, give us clear stakes for what's happening in the scene, and I just was like, "Uh, uh, uh, why would you think that would work?" Like, she was able to bust out of that data core and I'm like, "Oh. Oh, okay." I was like, I didn't have a clear understanding of like what that was going to do, and so I was like, it didn't feel as earned, which...

So, like, the action sequences were visually stunning, especially, like, apparently the inside of *Discovery* is just cavernous. You could, like, fly a, you could fly a galaxy-class star ship through the inside of *Discovery*. But I, I thought it was visually interesting, but I just didn't get, not understand the stakes of it all that much.

Sarah | 55:47

Yeah. I mean, now that you mention the turbolifts, we're gonna look at turbolifts completely differently now, aren't we?

Jesse | 55:52

Oh, yeah. Terrified.

Kennedy | 55:56

Yes!

Jesse | 55:56

They always come out with those, like, schematic books of *Star Trek*, like, where it just shows the inner schematics of a ship. I pity the person who has to make the schematics for the inside of *Discovery* now.

Kennedy | 56:07

Yeah. Book can apparently interface with the spore drive now, which I was like, "Oh, that's convenient." I'm not complaining because it ended up getting the rescue f- I mean, the away team back.

It was nice to see a warp core actually be ejected and blown up.

Yeah, just Book interfacing with the spore drive, I, I... I can understand why people would have a problem with it 'cause it was awfully convenient. I'm okay with the, the convenience. I feel like this crew's been through enough. Something convenient is a, is a pleasant change. But I was like, "Hmm. Ah, someone's gonna beef with that." And they rescued the away team just in time.

What I, what, what bu- burns my ass the most about this episode is the fact that people are like, "*Discodoesn't* have enough science." What? Su'Kal is 125-year-old, dilithium-based, Kelpien polypoid, but you... There's not enough science for you?

Jesse | 56:51

I actually thought that their explanation for that worked really, really well. I just wish, um... I mean, this gets into the whole, like, Burn storyline and my issues with the Burn storyline is that I, I didn't mind how that paid off and I thought that was actually super interesting. I just wish it hadn't been, like, built up as, like, this big mystery all season, 'cause there's no way we could've guessed that this was the answer to it. And so, it just felt like this, like, spinning-of-the-wheels storyline to get to the end here.

Uh, which, which, like, for what it is, like, I love Su'Kal's storyline. I think it ties into the ideas of trauma and PTSD really, really well, and, like, finding connection and finding, uh, finding your people, finding your family even, you know, when you've been dealing with such a trauma.

So, I thought that that idea worked really, really well. I just thought it didn't work well coming off of, like, how big they made the Burn storyline the entire season.

Sarah | 57:37

I was happy that we got to see Lieutenant Sahil again.

Kennedy | 57:41

Yes! Oh. Uncle! And I also appreciate the importance of how they greeted each other. Uh, if you don't know, in Islamic culture, it is improper for a man to touch a woman who's outside of his family group. Um, and that, but the custom... S- so for us, for Western culture, it's proper to, like, shake somebody's hand. It's improper to do that in Islamic culture.

His, the way he held his hands was a display of the amount of respect he had for Michael, and the way she put her hand over her heart is the appropriate way to greet somebody in that culture if you're not going to touch them.

Jesse | 58:16

Oh my god, that's amazing.

Kennedy | 58:18

Yeah. So, the, that being followed by their handshake made it so much more impactful. Yes, it was a big deal to see 'cause it was a callback to the first time they met. But culturally speaking, Adil Hussain being a Muslim actor, the fact that that was observed in the way that it was I thought was really impactful as well, and I, it just, it meant a lot to see. It just means a lot to me to see other people's cultures represented respectfully, period.

Jesse | 58:45

Yeah. I mean, that goes, I mean, it goes back to what I was saying before, too. Like, of like, I just like that this, this show just has done such a beautiful job of not only including people of multiple identities, background, but actually letting them be their authentic cultures and selves. Like, from, from Michael Burnham's hair to what you just talked about, about, like, Muslim culture and Islamic culture, and to, like, queer culture as well. Like, they're, we're not only there. Like, these identities are not only there, our culture is there too, and I think that's just so cool.

Kennedy | 59:17

Yeah. It's really important.

The conversation between Vance and Michael was important not only because just the, the sheer purpose of them establishing respect for each other for the reasons that they did, but also, it's representative of what Black women have had to do in order to gain footing in an adverse society, and recognizing that the status quo way about doing things isn't always the right way to go about doing things, or the most effective way, I should say, about doing things. And I, I, I felt like that needed to be said.

It's, it's kind of implied throughout all of *Discovery*, um, and seeing Michael through her ups and downs and all of her arcs, but the fact that they finally said it is so, so very important, and I, I remember thinking, like, "Girl, if he offers you the chair, you better not refuse it. I swear to God, if you don't take those pips, I'm gonna jump through the TV and we're gonna fight, 'cause you better take your flowers. Take those flowers." And she did.

Jesse | 01:00:18

I, I just wanna say, that is such a great point that I never thought about. Like, I, I knew that the show was critiquing Michael Burnham and found that interesting, uh, and I liked how they were bringing that up. I never thought to connect that to, like, what it's like to be, uh, a Black woman and, like, having to work outside of the approved ways the system works just to even get heard and to get things done.

Kennedy | 01:00:37

I feel like it's, it can be indicative for, for several other people's experiences as well, you know what I mean? Like, how many people in the queer community have been told that they're not doing things the right way, only to come to find out that what the hell is the right way anyhow, you know? How many people of other marginalized

communities have been told the very same thing and have had to be innovative to get to their goals?

Sarah | 01:00:57

I'm sorry. If, if you've been a woman in the workplace, you've had to work around.

Jesse | 01:01:02

Yeah.

Kennedy | 01:01:03

Right. Like, a- and anyone who... That's why I stress the term marginalized peoples, because the umbrella is so large. The amount of people who are affected by this- this type of BS as opposed to the people who actually do the affecting is so astronomically different that I- to- to enlist everybody individually would take longer than it needs to, right? So- but yes, women for sure, and then everybody else in the margins knows exactly what it's like to have to do- to carve their own path.

And the fact that Vance not only recognized it, he applauded her for it, and he gave her her fucking pips. He gave her the pips! I don't see anybody else in red on this bridge.

Speaking of the bridge uniform, look at everybody else in these new uniforms.

Jesse | 01:01:46

I hate them. Oh, no.

Kennedy | 01:01:48

Do you?

Jesse | 01:01:49

I do, I do.

Kennedy | 01:01:50

It's the boots, isn't it?

Jesse | 01:01:51

No, actually I- I- I think I mentioned this in my review on the episode, but I actually don't hate the uniforms. I'm never a big fan of gray as like a predominant color in a uniform, but I didn't hate them when you see them on like Starfleet HQ, like they look gorgeous on Vance and against that like white background, but against like the bronzy color of- uh, of *Discovery's* bridge, they kind of like kind of get washed out into the background and I was sort of disappointed. I'm like oh, the- the uniforms themselves look great, I just don't think they look good against that background.

Kennedy | 01:02:20

Hmm, that's a good point. I didn't think about it that way.

Sarah | 01:02:22

I'm a lot more excited about wearing those as a costume. They look a lot more comfortable. They look a lot like the *Orville* costumes, which I've always liked.

Jesse | 01:02:31

Yeah, that is very, very true. Like I- I am all here for comfort. I guess I'm just like- my aesthetically I'm like, ugh, it does- it clashes. It clashes with the carpet and I'm not here...

Kennedy | 01:02:41

No, you're right because it- it does really. The c- the color scheme is different. Disco was made in a different time. I wonder if they have any variants on that uniform. That would be neat. Uh, just like in the way that the blue and golds had skirt options if you wanted to. I wonder if these new gray ones will as well. Either way, it's- it's a change and I'm- I'm here for it. I'm definitely ready to fly, as Michael says.

So, now that we've recapped *Discovery* Season 3, the reception, how it's been received, I think has been more controversial than the actual show itself.

Um, I've said this before on Twitter, I'll say it again here and I'll probably say it in the future, *Disco* has done nothing but show us who hates sharing the spotlight and it has done nothing but unify those of us who are okay with sharing the spotlight.

Jesse | 01:03:36

Mm-hmm. The thing that frustrates me is, you know, if you go back and look at *Star Trek* and *Star Trek: The Next Generation*, I think those two in particular, I love those shows, they are great shows, but they are shows that were made for sort of the eye of the majority, of being like, hey, we're going to try and teach you about other

people and cultures in metaphorical ways and you get to- you get to sit down and you get to learn and you- aren't- isn't it gonna be great? You're gonna learn about marginalized groups today through safe alien metaphor, which I think is- is a worthwhile thing to do with the show and what made *Star Trek* so unique for its time, but if *Star Trek* wants to evolve, it needs to do what *Disco* has done, which is as we've- you know, we've repeatedly said throughout this entire review is like not only just include people of marginalized groups, but actually let us take charge. Be actual like driving forces of the narrative and really showcase infinite diversity and infinite combinations and what that actually means.

And I think *Disco* has done that so, so beautifully and so, so wonderfully of just giving so many different groups. Sometimes not as- as well as they could in some ways, but has- has generally just been trending positively in that direction.

And the people who complain about it, like, I'm not saying that there aren't legitimate criticisms to have of the show, there are. Like, I don't like the mystery box storytelling method of the show, for example. Like, there are legitimate criticisms to make of- of how this show is written and done, but you just see so many bad faith and disingenuous arguments that really just go to show, like, people don't like not feeling like the show is made just for them anymore, and it's frustrating because it means that they entirely miss the entire point of what *Star Trek* has been about from the very beginning, regardless of its flaws.

Sarah | 01:05:17

Yeah, as our co-host Aliza has said, diversity without inclusionism is tokenism.

Jesse | 01:05:22

Mm-hmm.

Sarah | 01:05:23

And I think- I feel like this is the first *Star Trek* show that's been truly inclusive, and a lot of people are finding that difficult. They're finding it uncomfortable. And this is an opportunity for growth for those people.

Jesse | 01:05:36

Yeah, and that being said, like *Disco* still has some work to do on- on that front too, like we- we talked about, you know, the disabled community and- and how their representation may not be perfect on the show.

I do also have a- a mild problem with not only- I mean this show is definitely better about it now, especially now that Burnham is in the captain's chair and I'm looking forward to that in season four, but it is something to be said that like the captains of *Disco* for the first three seasons were all played by straight, white, cisgender dudes who I love, you know. I love my Jason Isaacs, I love- I love my Sarus and I love my Captain Pikes. I think they're all beautiful people but I want- I'm so glad Burnham gets to take charge and even that to be said like, you know, Admiral Vance is the- is the one in charge of all of Starfleet so like y- y- there's still some work to be done on that front in my opinion, but I think that this show is really, really doing the work to try and get there.

Kennedy | 01:06:26

Yeah, I agree. There was a moment in the finale where Vance was talking to one of his lieutenants, one of his tactical lieutenants. Not Silva, I don't know if they ever named this character, she was an Asian woman, and I paused it to answer a phone call and I looked at it and I was like, holy shit, there are no white people on the screen right now.

And just- just that, right, I'm sure it pisses off a- a distinct group of people. It's almost like, yeah, it's okay, we accept that you exist but we don't really need to have anything focus on you, and my heart sings when I see people because that scene, that didn't- there were no Black people in that scene, like that wasn't for me, but it still made me happy to see, right? It still made me happy to see that these two people from these two marginalized communities had their moment without having to share it with anybody else.

So yeah, Jesse, you're absolutely right, the inclusion totally, totally matters even if-It does miss the mark 'cause we can... It's my, one of my favorite things about *Discovery*. It's one of the fa- my biggest complaints or biggest critiques. There is, uh, a danger of putting this messiah trope on Black women and expecting them to be able to overcome insurmountable odds and have supernatural abilities to cope with trauma and save people and all of this stuff. Which is true in a lot of cases, but it's not a monolith.

Not every Black woman is, quote-unquote, strong or, you know, adventurous or bold or sassy or, or whatever those archetypes expect us to fulfill. And it, it almost puts a little too much pressure on what people's expectations of Black women to be. Um, and I only say that because *Lower Decks* has two powerhouse Black woman characters as well.

So, to Aliza's point, you know, diversity without representation does become tokenism. Like, these are slowly but surely becoming token angry Black woman or strong Black woman types. And i- i- i- it can... It's a double-edged sword, you gotta

be careful with it. I need to see somebody who's meek and, and clumsy and, you know, you know, maybe a little socially awkward to kind of balance that out.

Oh! Oh! I do wanna mention this. I know we're kinda tight on time but, eh, Michael and Book's relationship is so important because it was a true partnership where they didn't sexualize each other. Like, yeah, we saw them make out. Yeah, we saw a bedroom scene for, like, a hot second. But their rapport with one another had nothing to do with physical attraction and had everything to do with their respect for getting out of hairy situations. And I, I feel like that is important in r- relationship representation in general, but also when it comes to hetero relationships so that this way, the stark heteros can get over themselves and realize that, hey, you know, this, eh, relationship dynamic can exist regardless of who's in the actual relationship.

That type of mutual respect for the individual without sexualizing themselves or each other is seen in Culber and Stamets. But it... The fact that it's also being seen in the hetero couple, too, i- it just, it normalizes that type of dynamic so that we can get past the BS and move on to the next part of our evolution as a culture.

Sorry, got on my soapbox for a second there.

Jesse | 01:09:48

No, no! Hearty... I, I, I, I, I wish we, we could show video on a podcast as you would've seen me just nodding repeatedly- ... throughout everything you just said, so hearty, hearty agree. Uh, I just have nothing to add because you just, you said it really well but definitely agree with that.

Sarah | 01:10:03

I have a controversial opinion.

Kennedy | 01:10:05

Ooh!

Sarah | 01:10:05

I think they totally overdid the eyeliner in this season.

Jesse | 01:10:08

Oh, yeah.

Sarah | 01:10:09

It's like, you people are in the military. What are you doing with, you know, like, gold and blue and all of this on your faces?

Jesse | 01:10:15

Now, here's my hot take. Kind of jumps off of that a, a little bit is actually I, I like that we expand that a little bit because I have such a tension. There's a tension with Starfleet being a military show. Like, I, I get it. I get why it is. It makes a good excuse for why our characters are out exploring, doing things, and being at the forefront of the action and being part of these stories.

So i- it's a good, it's a good place to set it but, you know, *Star Trek*'s mission of peace and exploration sometimes is at odds with that military focus, so I like exploding out a little bit of, like, how s- like, lenient Starfleet can be in certain ways in terms of, like, look and, and eyeliner.

And, and the other thing, too, that, kind of j- jumping off of that, that I really love about this show in general, uh, that I've seen people criticize it for, but I actually thinks it's what makes this beautiful is, like, how emotional this show is. Like, so many times throughout the show, you just see characters crying or feeling overwhelmingly happy or excited. Like, this show wears its emotions on its sleeve, and I adore that.

And one of the criticisms I see is like, "It's a military. People shouldn't be crying all the time or just..." Like, yeah, but I, I just think, like, by, especially by the 32nd century, we would, we would be allowed to just show our emotions more and not have to bury them down, and I think it's important to actually showcase that. And so, if it comes at the expense of, like, blowing up what it means to be a military-based show- ... I am 100% okay with that.

Kennedy | 01:11:40

Plus, if you think that military people don't cry, you got another thing coming. Like, they're still human beings.

Sarah | 01:11:44

I'll give you emotions, but when it comes to eyeliner, we're gonna have to agree to disagree.

Kennedy | 01:11:48

We totally are, Sarah, 'cause I love the fact that they finally gave Owosekun a little bit of color on her face, yo.

Jesse | 01:11:54

I, I also like the effect that apparently, uh, you know, for, for guys in the Mirror Universe, it's like getting goatees and for girls, it's like, wearing blue eyeshadow. It's like that's your, that's your thing in the Mirror Universe.

Kennedy | 01:12:06

Yeah. Yeah, the guyliner, too, for the Mirror Universe.

Sarah | 01:12:09

Also, I don't wanna, um, end this episode without talking for two seconds about Linus and how adorable he is.

Jesse | 01:12:15

Who apparently, he, he was getting some with Georgiou at one point there.

Kennedy | 01:12:19

The only thing that bums me out more about Terra Filla, poor Linus didn't get any closure.

Jesse | 01:12:24

Ugh, poor, poor Linus. He's, he's just waiting in Georgiou's quarters with some flowers going, "I, I wonder where she went."

Kennedy | 01:12:31

Ooh, my heart. You're absolutely right, I forgot about Linus. It is a travesty. I should be... It's 30 days in the brig, easy.

Um, after all that's said and done about *Discovery* season 3, does it uphold the ideals of *Star Trek*? Does it boldly go? Are we exploring infinite, uh, diversity and infinite combinations or as we say, intersectional diversity in infinite combinations? Do, do we see enough science? Do we have any exploration? Do we learn anything?

Jesse | 01:13:02

Yeah. Basically, what we've always been talking about this entire episode is just, like, it is incredibly inclusive and yes, there's critiques here and there to make, but I think this show is doing the best of any *Star Trek* show to, to show that. And I think I

have some criticisms here and there with some of the ways the story is written from the Burn storyline and things like that, but I think overall, just in terms of showcasing the values of *Star Trek* and what *Star Trek* should be about, that is something I cannot fault this show for, for really pushing itself to always do, so.

Sarah | 01:13:30

Yeah, this season just had so much heart. It had something for everyone, I felt like. I heard a couple of people say, "You know, I loved that there were these 'planet of week' episodes that we haven't had in *Discovery* so far." You know, I think there was something for everyone to enjoy.

Kennedy | 01:13:43

Yeah. One thing that I also really enjoyed about it from a production aspect, and this is probably me just r- reading too much into things, but Orions have always historically been depicted as, quote unquote, "beautiful people," right? I appreciated the fact that, one, they were all super tall, but also, that they had this, uh, i- it's- it almost looked like instead of painting everybody green, they had like a face, a green face mask that they put on everybody's faces and then just kind of fleshed out, you know, in the, around the, around the mouth and, and the eye area.

But what I also felt like that did is give everybody, ev- all of those actors a uniform, statuesque, like symmetrical line to their face. So, no matter what the actor looked like, they could still create the illusion of this, quote unquote, beautiful person, if you quantify beauty in symmetry. Which I think is cool because it opens up your casting options. You don't have to sit there and stress over finding an actor that can do what you need and also happens to have, you know, alarmingly symmetrical features.

Jesse | 01:14:45

I also should say, I like that they're inclusive behind the scenes of, of *Discovery*, too. Like you get, uh, like Hanalle Culpepper, uh, as director, and, um, I'm blanking on the other gentleman's name, uh, who directed a bunch of episodes. But they, they have a lot of directors of, of different backgrounds and identities and people of color, both in the writing staff as well, women in the writing staff as well.

And certainly, that could definitely be, you know, expanded out even further. Like we, we should have like a trans writer on, on *Star Trek*, for example. But I, I do like that it's not just in front of the screen, but behind the screen as well that that inclusiveness continues.

Kennedy | 01:15:19

Yeah. I would say so. 32nd century *Star Trek*. Never did I think I'd see 32nd century *Trek*. Like never. Shout out to the huge technology upgrades, shout out to the costuming department in general. But those ships, man. Holy cats. When I tell you I lost my f-ing mind with Voyager-J and the USS Nog, I lost my [silenced] mind.

Jesse | 01:15:46

Oh, see mine- my- I lost my mind at all the *Star Trek: Enterprise* references. Like give me all the temporal war references. The more, the more important *Star Trek: Enterprise* can be, the happier I am 'cause I just love, I love that ugly duckling of the Trek franchise so much.

Kennedy | 01:16:01

Hey, it's, it's been a long road. What can I say?

Jesse | 01:16:03

Yeah, you gotta have faith of the heart. We get there though.

Sarah | 01:16:05

I love that they even acknowledged the Kelvin Universe.

Jesse | 01:16:07

Yeah.

Sarah | 01:16:08

I mean, that was slick.

Kennedy | 01:16:09

Yeah. In subtle ways. In subtle ways too. When Michael was putting the, w- like rebooting the, the data core, before she actually got the computer to, to boot properly, there were a couple notes in the music of Michael Giacchino's score for the star, for the J.J. Abrams' 2009.

Jesse | 01:16:28

And we also did make a reference to the USS *Yelchin* for Anton Yelchin as well.

Kennedy | 01:16:32

Yep. I, they tied up so many elements of the season, of the series, of the franchise in this season. It makes me wonder what could they possibly have in store for us for season four? Like what, where else can we possibly go? To me, this felt like we might get canceled, so we're gonna make it awesome just in case. But the fact that they're not is like, "Where are we going now?" Are we USPS? Are we UFPS, United Federation Planets Postal Service? Is that what's happening now?

Jesse | 01:17:00

Yeah, let's go, let's go see what's going on in the Delta and Gamma quadrants. Let's check up on the Dominion and the Borg, 'cause that's what I want.

Kennedy | 01:17:06

Ooh. Is 8472 still mad?

Jesse | 01:17:10

They said they still got- gotten over it. And we are gonna have to answer the Borg of it all at some point, I feel like. They were such a big dangling thread that I do think we need to figure out where they, what had happened to them, whether in this show or in *Star Trek: Picard*.

Sarah | 01:17:22

I'm not even trying to make predictions for season four. Like, I enjoyed this season so much and it didn't go anywhere I thought it would. I'm just gonna enjoy being along for the ride.

Kennedy | 01:17:30

That's completely reasonable. I am with you on that, especially since I was a *Discovery* hater for the first two seasons. Like, I just started watching *Disco* in 2020. Like, I was three years, three whole years late. And had no idea what to expect. Um, and, and I am, I too am content to just sit here and chill.

A friend and colleague has the opportunity to interview some of the showrunners and she said, "Do you have any questions?" And I was like, "No." No, just, you know, when can they keep going? When, when can we get back to work? Like, what's up? That was my question.

Jesse | 01:18:13

I definitely think *Discovery* grew its beard this season. Like, it ha- it's not perfect, it still has some problems, still has a ways to go, but I think that it definitely found its voice in a really strong way this season.

Kennedy | 01:18:24

That's about all the time we have today. Jesse, where can people find you on the internet?

Jesse | 01:18:30

Uh, you can mainly find me if you search Jesse Gender on YouTube, you can find all of my stuff there. I do videos on, uh, Monday, Wednesday and Fridays, and I do v-video game live streams. I'm gonna be doing more video game live streams this year as well. Uh, my big videos are on Friday, so if you wanna ignore everything else I do and just check me out on Fridays, those are the best days 'cause that's when I do like a big video.

And then you can help me out on Patreon, you know? If you like what I do, then help me out on Patreon. But, you know, help you guys out instead, like go give to Women at Warp. Don't, don't help my Patreon right now, Women at Warp's Patreon.

Kennedy | 01:19:00

I mean, hey, spread the wealth.

Uh, Sarah, where can they find you on the internet?

Sarah | 01:19:04

They can find me on Twitter at @sarahmiyoko, S-A-R-A-H, M as in Mary, I-Y-O-K-O, and you can find my fanzine, *Star Trek Quarterly* on Facebook or on the new website that Sue just made for me at startrekquarterly.wordpress.com.

Kennedy | 01:19:18

That's wonderful. I'm geeking out because Jonathan Frakes just liked one of my tweets.

Jesse | 01:19:22

Oh, hell yeah.

Kennedy | 01:19:24

Speaking of which, you can find me on Twitter at thatmikeychick, uh, and Instagram at the same, it's that M-I-K-E-Y-C-H-I-C-K. Um, don't act up in my comments 'cause I will drag you publicly and then block you, or give you a shout out on the show if you follow me randomly in the middle of it. Who knows?

For everybody else, Women at Warp, thank you so much for joining us. Let's fly.

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[Musical interlude]

[Announcer] | 01:20:21

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