

Women at Warp: Shakespeare, Nicole deBoer and IDW (STLV 2018)

[Women at Warp theme]

Grace: Hi and welcome to Women at Warp: A Roddenberry *Star Trek* podcast. Join us as our crew of four-women *Star Trek* fans boldly go on our biweekly mission to explore our favorite franchise. My name is Grace and thanks for tuning in.

Today, we're closing out our coverage of Star Trek Las Vegas 2018. The con floor is officially closed. Sad days. But we've got our coverage to celebrate. As a reminder, we're giving away an Eaglemoss 10-inch XL Voyager replica. To enter this giveaway, just send us an email to crew@womenatwarp.com with the subject "Voyager," and tell us, let us know if you can scour your mind for the answer. Just what was Captain Janeway famously looking for in that nebula? Entries will remain open through September 4th, so you have until then to try and rack your brain.

In this episode, you'll first hear the recording from the Shakespeare and Trek panel from Friday afternoon, led by Brooke Wilkins and featuring myself, Anika Dane, Amy Imhoff, Mary Chieffo. Then a brief interview that Anika conducted with Nicole DeBoer at her table in the vendor's room. And finally, my chat with J.K. Woodward about his work with IDW for the TNG Mirror Broken comic series.

Male Speaker: All right, guys, we are about to. Start our next panel which is Shakespeare and the Trekverse with Mary Chieffo of *Star Trek: Discovery*, Amy Imhoff, Anika Dane, Brooke Wilkins and Grace Moore. Why don't you guys come on out?

[cheers and applause]

Brooke: Welcome to the Shakespeare and Star Trek panel. We will do brief introductions, and shall we start at the end there with our friend, Grace?

Grace: Shall we?

Brooke: Shall we?

Grace: Hi, I'm Grace Moore. I'm one of the hosts and cofounders of Women at Warp. Yes, I'm the loud one.

Mary: That got applause. Really? Wow. Well, give it up for me.

Anika: Hi, I'm Anika Dane and I'm a contributor for Women at Warp. And I just want to say that I saw *Star Trek* for the first time as a stage production of *Balance of Terror* at Wesleyan University where my father taught. And so, I just think that's relevant to this panel.

[applause]

Amy: Hi, I'm Amy Imhoff. I am also a contributor to Women at Warp, but I also run Shoes and Starships, which is my blog. And I write for Legion of Leia, the Mary Sue, and I do a lot of these panels. [laughs]

Mary: I'm Mary Chieffo. I play L'Rell on *Star Trek: Discovery*, [cheers and applause] newly appointed Chancellor of the Klingon Empire. [laughter] Yeah, appointed.

Brooke: Self-appointed.

Grace: Yes, self-appointed. [laughs]

Brooke: We may talk about that in a little bit. [Mary laughs] I'm Brooke Wilkins, I am moderating the panel today.

Grace: And you're an awesome actress.

Brooke: Oh well.

Amy: Brooke should talk herself up and cosplayer.

Brooke: No, we'll talk about that later. [laughter] Okay, so to start off our panel today we wanted to do something that was a little bit fun and a little bit hopefully quick witted and will be a lively discussion. So, we got some questions from the social medias before the panel from you guys about the-- I can't English today. It's all about Shakespeare, [laughter] about this crossover between Shakespeare and *Star Trek*. So, we're going to start off with a duel or I guess we should call it a melee since we've got four duelists. So, it's a melee. We will just ask these short questions and get brief answers and you, the audience in your own little minds get to choose who's the winner.

So, this question comes from William Bell off of the official *Star Trek* convention page on Fakebook. [audience laughter] Let's see, it's complete this sentence with a *Star Trek* reference. "Now is the winter of our discontent made glorious summer by this ____." So, please we'll go down and back the panel. Yes, Mary, please.

Mary: So, I was thinking, "Now is the winter of our discontent made glorious summer by this bar of quarks," [cheers and applause] [audience laughter] which you can meet me at from 6 to 7 tonight with Kenneth Mitchell.

[cheers and applause]

Amy: I'm going to go for the classic Janeway response. "Now is the winter of our discontent made glorious summer by this coffee in that nebula." [Mary laughs] [applause]

Anika: "Now is the winter of our discontent made glorious summer by this tower of tribbles." [Mary laughs]

[applause]

Grace: "Now is the winter of our discontent made glorious summer by this collectible plate that broke in my bag on the way home."

[audience and applause]

Brooke: Okay, next question and we'll start, Grace, with you. Which *Star Trek* characters would make the best-- Oh, I need to tell you this question is from Landon Weckerly in the *Deep Space Nine* fan club page on Fakebook. Which *Star Trek* characters would make the best Mr. and Mrs. Macbeth? I can't believe I just said that in a theater.

Grace: It's okay, it's really a hotel.

[laughter]

Brooke: Yeah, it's a hotel and a stage.

Mary: Rio.

Brooke: I'm on a stage.

Grace: I want to say Worf and K'Ehleyr just because it's such a great example of competency versus bravado that you see with Macbeth and Lady Macbeth and Worf and K'Ehleyr, but that feels like an obvious choice to me. So, I want to say Barclay's holodeck version of himself.

[audience laughter]

Anika: All right, So, I wanted to go with giving the woman more to do. So, I chose Harry Mudd and Stella Mudd. I would really love to see Stella Mudd in that role.

Brooke: It'd be nice to see her do something.

Amy: I decided on a little *Deep Space Nine* situation, and I picked Martok and the Intendant.

Brooke: Ooh, saucy.

Amy: I think she'd be a really good lady, I guess.

Mary: Well, what's interesting about this question is that actually when *Discovery* started airing and episode four aired, *The Butcher's Knife Cares not for the Lamb's Cry*, that very short title of an episode, a lot of people actually started saying, "Hey, like L'Rell, is she kind of like a Lady M to Voq's M?" And I just found that really interesting because I did a production of the Scottish play. It was my final show in college. It was an all-female production. I actually played the man himself. But our director, Erica Schmidt's interpretation of Lady M was that all she wanted was to support her husband. That they had one of the greatest loves in Shakespeare and that they had lost this child and this crown was their way of healing.

So, with that interpretation, I kind of liked that people were seeing that in L'Rell. But I think so often, we have portrayed Lady M as someone who's seeking a certain sort of gain in an evil way. And so, yeah, those are just my little Macker's thoughts.

Amy: Macker's got to love it.

Mary: Yeah. [laughs]

Brooke: Which Shakespeare play would make the best Klingon opera and why? It's your turn. It's your turn. Go for it.

Mary: [laughs] Okay, so my instinct, actually, I was just in the green room with some of the *Disco* people including Rainn Wilson, and I said, "I'm off to my Shakespeare panel." And I said, "This was one of the questions." And I said, "I'm thinking *Titus Andronicus*," because that play is insane.

Amy: Bloodiest play in all of Shakespeare.

Mary: But then he dropped this awesome fact that he was in a production of *Titus Andronicus*-- [crosstalk]

Amy: No kidding.

Mary: -with Kate Mulgrew-

Amy: Oh, wow.

Mary: -right after he got out of college in New York. I think it's Shakespeare in the park. 1987, I think you said. But how cool is that [laughter] what I found moments before I came on this panel? But I do genuinely think that *Titus Andronicus* would definitely be up there because I mean--

Grace: The cannibalism. Yeah.

Mary: Yeah. Oh, that little bit. Yeah. And the [unintelligible [00:09:43] Yeah, just that play is crazy.

Amy: I found this answer to be difficult because I have had the immense pleasure of seeing Patrick Stewart as Macbeth, Avery Brooks as King Lear, and Kate Mulgrew as Cleopatra, all on the East Coast and in various performances.

Mary: Lucky duck.

Amy: I know. But I think I'm going to go with none of those and pick *The Tempest*.

Brooke: As a Klingon opera?

Amy: Klingon opera. Because I feel like it has the scope that you need as a Klingon warrior.

Anika: There's no war in *The Tempest*.

Amy: There is trickery.

Brooke: There is trickery. That seems more Romulan.

Amy: It does seem more Romulan.

Brooke: Okay. I shouldn't debate you. It's a duo.

Amy: You can debate me, but I thought that would be a-- Because it's an opera. Yeah.

Amy: So, I think it lends itself well to that form.

Brooke: I love *The Tempest*, Anika.

Anika: So, I chose *Henry V* because the Saint Crispin stage speech, the short version of that is, "Today is a good day to die." [laughter] That's right.

Mary: That's great. That's great. Yeah.

Grace: The sensible, honest part of me really wants to say just the entire Iron Crown thing. All the histories would make for incredible Klingon work. You know they would love it and have fun with it, but the contrarian in me really wants to see them do, like, *Measure for Measure* or something and make it super violent and just see how far they can get from the original material to what would be acceptable for Klingons.

Brooke: That's a good answer, by the way. I didn't mention that was from John Lowery on the *Deep Space Nine* Fan club group in Facebook. Okay, Grace, next question. Where are

we? And this is from Michelle Mann Hoffman, also on FakeBook. If Star Trek did *Othello*, which Trek characters would be best cast in the title role? And we're not limiting this to just guys.

Grace: So, we're starting with me?

Brooke: Grace. Yes, Grace.

Grace: That's a really good question. And I have to face the fact that my first thought was, "Oh, Sisko, you get to see him have some betrayals and a bunch of changeovers emotionally with how he morally aligns himself." But then, I realized, am I also saying that because *Othello* is one of the only black Shakespeare characters and Sisko was the first main black character that *Star Trek* had. So, I really had to step back and ask myself how much of an influence that was. But I do think we get just about-- Ah, wat am I trying to say? This is going to sound ridiculous, but I kind of thought for a second, "Oh, well, Chakotay switches sides. That could be interesting." It's like ugh. But then, I realized I just kind of wanted to see Robert Pitchman [laughs] do some of those monologues because I'm a doofus like this.

Anika: I would choose Worf because he can be the romantic lead. He deals with a lot of Klingon dramarama and I feel like that would lend itself to the role, that he could bring that grounded but also emo version and I would just like to see him stretch himself there.

Grace: Like, reasonably emo?

Anika: Yeah, yeah.

Brooke: That means he kills Jadzia. And that just makes me sad.

Anika: Well, [laughs] I don't know what to tell you. It's the play. It's in the script.

Mary: Obviously, but because Worf was also my selection, and I felt that because the tragedy in his life with love. I mean, you see it with K'Ehleyr, you see it with Jadzia. Even though it's hopefully not brought by jealousy, in both of those cases, he was not overcome with jealousy. But I think so much of the otherness as well, because I think that *Othello* is so much about the other and the way in which-- I did an all-female production of that play too, where I played Iago, which was really fun. But I fell in love with the play because I think it speaks to the fragility of one's soul. Everyone is like, "Why does--"

Amy: I thought you were going to [unintelligible [00:14:02]

[laughter]

Mary: Yeah, well, I mean, yeah. [laughter] But the way in which I felt as Iago, I didn't even realize how easily I was going to break Othello. Like, when he starts to fall into the madness, it's like, whoa. Because to me, Othello has built himself up for so long and he's so eloquent. Like, his speeches, the way they're written, the way it's rhythmic, you see someone who has worked so hard to prove that he is good and because there are people that are ripe to judge him based on how he looks. And I feel like Worf also deals so much with that, being the first Klingon in Starfleet and that sort of turmoil, I think, is something that could lend itself. Yeah, I just think Othello is a brilliant play about systemic racism and how it's so infectious and vicious and affects everyone.

Brooke: Yeah, brilliant.

Amy: I was also going to go for a Klingon, but not the obvious choice. I was going to say B'Elanna, because that makes Tom Paris Ophelia. Or not Ophelia, Desdemona. Desdemona.

Brooke: Desdemona.

Amy: Desdemona. Sorry. Not Ophelia.

Grace: Des to Tom Paris. I like it.

[laughter]

Amy: Yeah, but I feel like she has that capacity and her to be that angry to stab him.

Mary: And he is very pretty.

Grace: Spoiler.

Amy: And he is very pretty. Yes [Mary laughs] like you said. So, yeah, I think that will launch us into our next question, won't it?

Brooke: The one about Shakespeare's words or the-- [crosstalk]

Amy: The original Klingon.

Brooke: Okay, we'll do that one. Oh, I need to scroll down here. Okay. So, one has not experienced Shakespeare until he's experienced him in the original Klingon. We all know this. And this question comes from Marina Kravchuk, also on Fakebook, and I hope. I said her last name correctly. She's a good friend of mine, and I only read her name and I don't say it very often. Anyway, so here's the question. Why do Klingons, of all the species, lend themselves so well to Shakespeare's words? So, Mary, we'll start with you because-- [Mary laughs] Okay, you speak Klingon better than anybody else.

Mary: [laughs] Thank you. I was going to say "taH pagh taHbe," to be or not to be. [audience laughter and applause]. That's all I've memorized of that speech. I do have it. I have the *Hamlet* in Klingon, and one day, I'll fully bust it out. Maybe on the cruise. [audience laughter] [cheers and applause]

Brooke: We got some ticket holders.

Grace: You can do the full speech.

Mary: Yeah, do the full speech. Yeah, I do find that breaking down Klingon, I had to lend all of my technique in breaking down Shakespeare. But we can touch on that later. When it comes-- [crosstalk]

Brooke: Talk about it now.

Mary: Okay.

Amy: No, talk about it.

Mary: Well, I really do. I mean, it's so much about sentence structure. And while Shakespeare is a little bit closer to what we know, there's still so much of subject, object, verb, noun relationships that are slightly different. And so often, when I'm breaking down

Shakespeare, you have to really take it apart and then be like, "Oh, that's where I want to inflect," or, "That's the key word that you want to hit to help the audience understand what's going on." Now, with Klingon, I obviously knew that there were going to be subtitles and that there were a handful of amazing people that would know what I was saying, so I wanted to definitely do them service. But certainly for me, in finding the fluidity of the language--

Because that's what I love about Shakespeare. It's like in the thick of it's clunky, and you're trying to memorize it, and certain things aren't hitting and how you lift the line, but once you get in the rhythm of it, then it's just smooth sailing. So, I felt that same relationship with the Klingon. And Rea Nolan, who's our incredible dialect coach, works, and she's just amazing. And we have these two-hour sessions where we just go sentence by sentence and find the rhythm. And it is rhythmic. I will say Klingon has a great rhythm to it. And so often, I wish the audience could read the translation that Robyn Stewart has written because they do have an elevated way of speaking that you don't see in the subtitles, which then makes me be like with any foreign language film, I'm like, "Oh, I'm really not hearing the beauty of the words."

Writing subtitles is an art form. Translations are a true art form. So, yeah, it's very interesting to see. Like, [unintelligible [00:18:48] which is actually a line that got cut. But I say that to Voq in the fourth episode. I say, "To conquer, compromise." That's the literal translation.

Brooke: Can you say it again in Klingon?

Mary: [unintelligible [00:19:00]

Brooke: It's beautiful.

Mary: Yeah.

Brooke: It's a beautiful idea.

Mary: Yeah. Yeah. But the English translation was, "You must use compromise to conquer." But I love the "to conquer, compromise." So, things like that.

Amy: That's far more Shakespearean, I feel.

Mary: Yes, exactly.

Amy: The sentence structure.

Mary: And I have found that they do write a lot of my English stuff in a certain heightened way. Not exactly Shakespeare, but there are a lot of different vocabulary words that I've learned. I'm like, "Oh, I didn't. I didn't." I had to say taciturn. And I was like, "Whoa. Okay." I kept-- That's all. That's anecdote I'll tell later. [laughs] But I kept saying words like taciturn but not taciturn. I kept being like, "He's always been the turtle." No, no, no. But Klingon, on a thematic level, why I think Shakespeare and Klingon culture mesh so well and I've certainly experienced that in the story that I told in the first season and what we're continuing to tell in the second season is that these are very heightened, epic creatures. And the emotion is so present.

And I find that with Shakespeare's words, the vowels and the consonants teach you about the feelings that you have. So much about, certainly, as an audience, witnessing someone experiencing emotion through their words. All they had in Shakespeare's day was the words. They didn't have all the visual effects that we now-- So, I mean, they're awesome, but they didn't have that then. It was so much about conveying everything through the sounds. And I just think that Klingons are a very visceral species and very Greek. And Shakespeare was

looking at the Greek plays and making them his own. I say he's a great writer, but he's really a brilliant adapter. He was looking at-- [crosstalk]

Brooke: He just stole his stories from other people.

Mary: Which makes me be like, "Ah, yeah." If I adapt a Shakespeare play, it's like, "All right, well, I'm just doing what he did with the Greek plays," because now I'm saying I'm Shakespeare. That's not-- [laughter] But I think that. And I really have found that they are continuing to capitalize that. That's my little tease for season 2 is that when I got a certain script that you'll know what I'm talking about when you see it, I was like, "Well, that's okay. This is Shakespeare." That's my role.

Amy: I'm very excited.

Brooke: That is a tease. It is a tease.

Mary: [laughs] Okay.

Brooke: Amy?

Mary: "Soon, soon," as L'Rell would say, "Soon."

[laughter]

Amy: Now I have to follow that. [laughter] I think the reason it's adapted so well is because Klingons are so based in ritual. Everything is steeped in ritual. The courtship is steeped in ritual. Kind of the ways that-- You see the trials that Dax has to go through before she's accepted and into Worf's house when they get married. And you have to see-- even just the ceremonial when Worf is getting the pain sticks, the pain stabs. Everything is super saturated in, "This is how we do it." Even, like, Sto-vo-kor in the afterlife and when they scream when someone dies to announce that he's coming to Sto-vo-kor, I love that.

And I find that's very similar to kind of the rituals of the courts of England. They had all these courtship rituals and they had rituals surrounding when a king dies or when a warrior dies. And I thought that's why I think when they were creating Klingons, really for *TNG* and then even more so in *Deep Space Nine*, because *Deep Space Nine* has just got so many great Klingon characters, and really, the first time we kind of examine the full aspect of the wedding ritual and all that. So, I think that's why really it lends itself to this examination from a Shakespearean standpoint.

Brooke: Okay, thank you, Amy. Anika?

Anika: I was going to say ritual as well. [Mary laughs] So, I will go on a different tangent.

[laughter]

Brooke: And you have to come up with something new or else you lose the melee.

Anika: And I'll say that it's their passion, that Klingons are very physical and they're very grounded in a reality. Vulcans are so intellectual, and humans even are very, like, they're always going somewhere. They're always going from one thing and floating around, whereas Klingons are really grounded in what they're doing because of the ritual.

Brooke: So, you're saying humans are fairies?

Anika: Yeah. [laughter] Yeah, because humans are Puck. Like, they're always just running around messing things up. Whereas-- [crosstalk]

Mary: Tell me about it. [laughs]

Anika: -Klingons are like they want to build something, and they want to leave their mark everywhere they go, which he's a conqueror, but it's also this very passionate "we want to bring something to everywhere." And I think that Shakespeare, he wrote for everyone and really tried to show different levels of humanity. And that's why he's-- [crosstalk]

Mary: Klingonity.

Anika: Yeah, Klingonity, I like that Klingonity. So, I just think that is this passion, this groundedness and this conquering kind of thing that Shakespeare captures and the Klingons embody.

Brooke: Okay. Grace?

Grace: Gravitas, gravitas. I think that one of the things that really comes across about the Klingon culture is that your words have no meaning unless you put that meaning behind your words. And I think that's the same with a lot of Shakespeare in the fact that it has aged, definitely, and there is still a point where there's a lot of it, and it's one thing to hear it, "Now is the winter of our discontent made glorious summer," versus, "Now is the winter of our discontent--" The Klingons are all about putting the force behind their words and meaning. 200% of everything you say. And I think I once heard John de Lancie say that the key to good, intense Shakespeare performance is half as loud and twice as fast.

Brooke: I thought it was being tall, but-- [crosstalk]

Grace: That couldn't hurt, really.

Amy: I think also, speaking to that and having asked, I've taught writing to college students. We have not read Shakespeare together but asking them what their thoughts are of reading it versus if anyone had seen it performed-- Shakespeare's not meant to be read, really. It's meant to be seen and experienced and I think that's very Klingon.

Brooke: Yeah, I think the Klingons read Klingon. Don't read it.

[laughter]

Grace: Have it someone read it aloud to you.

Mary: I will also tease outside of *Trek*, I have seen something in that regard because I have such a strong belief about bringing Shakespeare to kids in a way that makes them go, "Oh, I want to go and look at the text now." So, hopefully soon, I'll be able to talk about it, but I can't talk about it yet. [laughs]

Brooke: Stay tuned.

Mary: Stay tuned. But I really think that's the key to enlightening people about what's fun about it, because if you do have the people that do have the tools to bring it to life, then it inspires others to dive into it.

Brooke: One of my favorite projects is working at the children's theater on their Shakespeare Festival. We need to talk. Okay. [laughs]

Grace: My favorite is reading teenagers through *Titus Andronicus* and then seeing them react when they get to, "Villain, I hast done thy mother."

Mary: Yes, yes. Yeah, exactly there's so many moments, you're like, "Oh," it's like modern melodrama.

Grace: It is an oh, snap moment.

Mary: [laughs] Yeah.

Amy: It was *Game of Thrones* before *Game of Thrones*.

Brooke: Well, that concludes our melee. So, a round of applause for our combatants, our warriors, and we will now move into the next section of our little panel. Amy's going to take it over.

Amy: Just for a few minutes. I wanted to talk a little bit about the way Shakespeare uses wild spaces and the forest and like *The Tempest*, the beach, the island, and the way that Shakespeare *Star Trek* uses those spaces when they go on an away mission and they leave the structure of the ship and they leave the structure of Starfleet when they go down to that planet and weird things happen. And the crew members can sometimes behave in ways that they normally would not while on the ship. Just like in *Midsummer Night's Dream*, when they leave the city and they go out into the forest and the fairies start to have this effect on them. The holodeck can also be a very big part of that. You don't have to leave the ship necessarily, but you go into a space that's not meant to be structured.

And it's very interesting to examine it from not only the literary point of view, but also as a viewer and a consumer of media. And you see-- it's enjoyable because for the actors, I'm sure you get to play. You're out in the field, you're on a location maybe shooting, you get to be someone else, much like in *As You Like It* or *Twelfth Night*, you have women pretending to be men and pretending to not be kings or nobles. They're pretending to be common folks. And you're not really necessarily a starship captain anymore. You're just a person and these things are happening to you. The structure is abandoned. I wanted to know if anyone else wanted to weigh in on what you thought that would be a really good example.

Grace: Well, for one thing, I love that that's such a great extension of one of the most compressed versions of a story that can be told as man versus man, man versus nature, man versus himself. And that's an extension of kind of man versus nature, mankind versus the unknown, which *Star Trek* is such an ode to. Such an ode to going out and finding not necessarily the unconquered spaces, but the places we don't understand and trying to learn from them. And I also love that we so literally have that as an episode in *Discovery*.

Anika: I think that you're absolutely right about the away missions versus the regular missions. But it's also like *Star Trek* in general is the idea of going out into the unknown, especially like *Enterprise* and *Voyager*, because they're completely in this totally unknown place. Like, *TOS* and *Next Generation* and even *Discovery*, they sort of know where they are in space, but *Enterprise* and *Voyager*, they're in a completely new place and they have to build a new reality. And they deal with all of these strange encounters.

Particularly, *The Comedy of Errors* is one that I really enjoy because the whole thing is about mistaken identity. And I think that it was never in *Star Trek*, but I would love there to be an episode where the aliens can't differentiate between any humans. And so, they would just think all of the humans were the same person. And again, *Enterprise* is the most for this, but going somewhere and meeting someone that you've never seen before, and how do you

deal with that culture, and I'm sure that there are so many mistakes made every time and starkly isn't there as a net all the time.

Amy: And one of the episodes I really like that is you're still on a ship, but they're elsewhere, *Body and Soul* in *Voyager*, when the Doctor is inhabiting Seven of Nine via her implants and, like you said, mistaken identity people who are acting and being someone that they're not. And I think Jeri did such an amazing job with that. She's very physical. She really takes on Bob Ricardo's mannerisms and his way of speaking kind of quickly. Just a little worked up.

[laughter]

Grace: She has a few episodes like that where she has multiple people inside Seven's body, and she knows how to have fun with that.

Amy: Yeah. I love that they let Jeri branch out and do that because a lot of the women did not really get to necessarily branch out in those comedic ways.

Mary: Yeah. One thought in regard to Shakespeare is I totally agree with the sort of-- and I say, into the woods. Like, why did Sondheim make all of these characters end up finding themselves in the woods. But coming back to *Othello*, because that's one of the plays that I know quite well, I found also they are in Cyprus. They are in a foreign place. And in that case, they were supposed to go and be at war. But then, there's no war because the ships of the enemies got swept away by the storm. So, I think there's also this theme of, like, when you're in a foreign place and you're not doing what you were supposed to be doing.

And I think this is a bit of a slight tangent in the sense that I think that there are lots and lots of themes in regards to PTSD and soldiers, men who have experienced violence. *Titus Andronicus* is another great example, which is also coming from war and then how violence continues to snowball and infect us all even after the fact. Like, people that are desensitized and taught how to kill, how do you move through that? But anyway, that's the side note. But yeah, in regard to *Trek*, I definitely responded to the whole Pahvo episode.

Amy: I really enjoyed that episode.

Mary: Yeah. That whole idea of -- and I think Saru in general is one of those characters that-- particularly since he's an alien that we haven't experienced yet in canon, there's so much to be explored about his journey being other. Like, L'Rell has her own journey of being other. But Saru is already trying to be integrated within the Federation.

Amy: He's like Odo, almost kind of trying to be like the humans.

Mary: Yeah.

Amy: Like, he's trying to function within the structure of Starfleet, but also as this person who embraces a slave race.

Mary: Yeah, yeah.

Amy: I really enjoy his backstory and the new alien type concept that we're getting from him. I think we have a cool next section coming up.

[laughter]

Brooke: We're ready for our next section. Okay. We're going to move to a little bit more-- I don't know. Anyway, Shakespeare was a master of rhetoric, which is not a common word

around-- We talk about a rhetorical question, and people think that means a question you don't want an answer to. But rhetoric is about the art of persuasion. And when you're writing a script and performing a script, you're on stage and you're trying to persuade the audience to something. And Shakespeare was a master at rhetoric.

Now, there are three methods of persuasion that Shakespeare was schooled in. Logos, pathos, and ethos. Logos is logic. That kind of makes sense to us now. Pathos, it's emotional forms of argumentation and persuasion. And I want to read what I wrote last night so that I can say it more clearly, because speaking extempore is not my strong point. I like scripts better. So, pathos, it's trying to put your listeners into whatever frame of mind is favorable to the speaker's purpose. And then, ethos is trying to persuade the minds and hearts of the audience by the personal character of the speaker, causing your audience to believe in your sincerity, your truth, your ability, your goodwill, or whatever. So, that's your little brief course.

Amy: A good example of that last one is like William Wallace and rallying the troops kind of a speech that a lot of people know.

Brooke: And so, the easy way for Trekkies to remember logos, pathos and ethos is that they are represented by Kirk, Bones, and Spock. Kirk is logical. Bones is emotional.

Anika: Spock is logical.

[laughter]

Brooke: Spock is logical. Kirk can be logical because the way it works in rhetoric is logos and pathos work together to create ethos. And so, you would see Spock and Bones battling it out. And then, Kirk would make a choice, and he was using both of their methods of persuasion. So, we have a speech, most likely written by Shakespeare that we are going to read as Kirk, Spock and Bones. Now, how much time do we have? Because we've got a costume change.

Amy: 11 minutes.

Brooke: Oh, all right. We can do the costume change.

[laughter]

Mary: Or maybe-- We'll do a fashion show after.

Brooke: We will do this faster. No costumes. I'm a costumer. I always want to use costumes. We're going to skip them and then pass that down so you can know who's who and what's what. So, I get to be Kirk. We're going to pull it up here. So, just a little bit of background on this speech. It's from the play, *Sir Thomas More*. The character speaking is Thomas More. At this point, he is trying to calm down a mob of angry Englishmen who are intent on burning and killing in the neighborhood of some foreigners that happen to live in London. And they really want to cause destruction and violence. And Thomas More and a few other nobles are trying to calm the mob down. And so, this speech is trying to persuade angry mob. It's also trying to persuade the audience there in The Globe. So, now we've split it up, and I guess we'll just go for it. Do we need any more introduction? We're ready to go.

Mary: And we're going for the sentiment, not the impersonation.

Brooke: Yes. We're not Shatnering, Nimoying, or anything. We're trying to just emphasize that when I'm speaking-- Is that clear? Got it? Also, we have not rehearsed this. So, you're seeing the first rehearsal. [laughs]

Mary: Much like Shakespeare's time. What is the play and what is my part? Sorry. It's my favorite line in *Shakespeare in Love*.

Brooke: Oh, that's right. Is that Bottom?

Mary: No, Affleck.

Anika: Ben Affleck in *Shakespeare in Love*.

[laughter]

Brooke: Oh, yeah. He is Bottom though.

Mary: Yeah, yeah, yeah, yeah. [laughs]

Brooke: Okay.

Anika: Are we ready?

Brooke: We're ready.

Anika: Grant them removed. And grant that this your noise hath chid down all the majesty of England.

Mary: Imagine that you see the wretched strangers, their babies at their backs and their poor language, plotting th' ports and costs for transportation.

Brooke: And that you sit as kings in your desires, authority quite silent by your brawl, and you in rough of your opinions clothed. What had you got? I'll tell you.

Anika: You had taught how insolence and strong hand should prevail, how order should be quelled. And by this pattern, not one of you should live an aged man, nor for other ruffians, as their fancies wrought with self-same hand, self-reasons and self-right.

Mary: Would shark on you, and men, like ravenous fishes, would feed one another.

Anika: Let me set up before your thoughts, good friends, on supposition which, if you will mark, you shall perceive how horrible a shape your innovation bears.

Brooke: You'll put down strangers, kill them, cut their throats, possess their houses, and lead the majesty of law in line to slip him like a hound?

Mary: Say now the King should so much come too short of your great trespass as but to banish you, whether would you go? What country, by the nature of your errors, should give you harbor? Go you to France or Flanders? To any German province? To Spain or Portugal? Nay, anywhere that not adheres to England.

Grace: Why, you must needs be strangers.

Mary: Would you be pleased to find a nation of such barbarous temper, that breaking out in hideous violence would not afford you an abode on earth? Whet their detested knives against your throats, spurn you like dogs, and like as if that God owed nor made not you, nor that the claimants were not all appropriate to your comforts, but chartered unto them. What would you think to be thus used?

Brooke: This is the stranger's case and this your mountainous inhumanity. And scene.
[cheers and applause] Hey, for a first rehearsal, that was awesome. Maybe we can do it better next year.

[laughter]

Mary: Yeah, I really was not aware of this speech.

Brooke: And I mean, it's so topical.

Mary: Topical. My God. I mean, looking over it, exactly. Let's all pay attention.

Brooke: The rest of the play's not that great.

[laughter]

Mary: Yeah. This is the high point.

Brooke: It was a combination with Shakespeare, probably in some others, but this is a good speech.

Mary: Yeah. Well, I find that, like with *Pericles* as well, I really feel like he did the latter half. It was like it all got set up and then you're like, "Oh, and now the plot's getting really--"

Brooke: It's like you hit the third season of *The Next Generation*.

Mary: Oh, now it's good. [laughter] Shakespeare and Trek. There you go.

[laughter]

Brooke: I think we might have time for one or two questions, if anybody has any.

Amy: Let's say two.

Brooke: Come on up.

Amy: Come on.

Grace: Come on.

Brooke: Hello ladies. How are you?

Amy: Good.

Brooke: How are you?

Female Speaker: All right. My question, seen as though everybody seems to be a fan of *Othello*, there seems to be an idea that Iago is a villain without a base or a foundation. Do you agree? And if you don't, what *Star Trek* character would you compare him to?

Brooke: I feel like you have to answer.

Mary: Yeah.

Brooke: Everybody has to answer. It's fun.

Mary: So, what I really found in working on the production of *Othello*, I did. I was very good friends with the woman who was playing Desdemona. And so, anytime we had a moment together, we just ate it up. And I found that there was a genuine affection that Iago had for Desdemona and that he actually did not want her to be killed. Like I was saying, that was not his end goal. He is bitter. He's an adolescent boy. Whether he's played by a woman or a man, there is a fire in him.

And I think so often we see Iago as a snake, and I just don't believe that to be true because looking at the text, he's the grunt soldier. Othello, when he's talking to him near the beginning, he's just like, "Go fetch my coffers. Do these things." He's bitter because Othello was supposed to be his ally and he promoted Cassio over him. And I found that rather than lacking emotion, Iago was filled with emotion.

Amy: Does that mean, like, maybe he's Damar?

Mary: Well, yeah. I mean-- I mean, yeah, they're definitely an element. And I was so grateful that I had worked on Iago before I did L'Rell. I think that there's a lot of differences between them, but there was a certain quality of survival. This is someone who's learned how to survive in a certain way. But I have great empathy for Iago. And I felt, if anything, he's more of a coward because he kind of disappears in the middle of the play after the scene where he really sees Othello overcome with this madness. The scenes are basically Othello with Desdemona, duh, duh, duh. And Iago I felt it wasn't like, "Ha, ha, let me watch my machinations unfold." It was like, "Oh my God, I made this happen and I'm not going to own up to it." Like, if it were me, I would go like, "Hey, guys, sorry. I just spun a bunch of lies. Nobody's cheating on anyone. It's totally fine."

Brooke: You're just too honest.

Mary: I'm too honest. But I felt that's the tragedy for him. That was the journey for me, because I didn't want to just be, like, cold the whole time. And for me, I even had the theory that Iago tries to manipulate the situation that he suggests because Othello says, "I'll kill her with poison." And Iago says, "I'll kill her not with poison. Strangle her in her bed." And it's almost like he's like, "Give me a second to try and make it so that someone will catch you trying to strangle her, maybe there's a chance that she won't die."

Brooke: Trying to save her life, actually.

Mary: Yeah. But of course, it's too late. And because he tells Amelia, "Go check on Othello," there's a lot in that journey. So, I think that there's a reason that Iago is a character that we are extremely fascinated by, and I really appreciate it when he's not played in a one-dimensional, unfeeling way.

Brooke: Okay, last question.

Male Speaker: Yeah, this is for Mary. First of all. Excellent panel, ladies. Thank you very much. You know how when you're performing Shakespeare, part of the genius is there are many ways you can play the lines. You can be adherent to the poetry, or you can play them for meaning and you usually can tell that when you're giving the performance live because you can feel the audience relax when you found that spot. But in your case, you're doing it in a box, in essence. You don't have a live audience in front of you, or do you? And if that's the case, how do you feel your way through the lines? Because I assume you're not depending upon the subtitles. I mean--

Mary: Right, right. So, specifically, in doing the Klingon per se.

Male Speaker: Yeah, exactly. Precisely.

Mary: Well, it's funny, I do tell the story when we filmed episode 4, because that was obviously the most amount of Klingon in one episode. [laughs] Yeah, it was a doozy. But what I found, particularly in the intimate scenes between L'Rell and Voq, was that no one on the crew spoke Klingon. They didn't have the subtitles in front of them. Even if they had-- we have the side-by-side translation. But the first scene that we filmed that was just the two of us was when I convinced him to go over to the Shenzhou. And Tunde, our brilliant director, he's our producing director. He whispered in my ear, he's like, "I know it says you're like convincing him, but I think you're kind of flirting with him." He's like, "Make it a little sexy." And I was like, "Okay." [audience laughter] And what was funny was in the first two episodes, you can't really see it, but I had man Klingon hands, and they were very big. And if L'Rell had an insecurity, it was that.

[audience laughter]

Amy: Is it just a glove?

Mary: Yeah, it was just they needed anyway. But by the fourth episode, I got lady Klingon hands. And when I first put them on, I was like, "Oh, my God, I can move them." And we had the casual Klingon outfit so we could move our arms. So, my first instinct when someone says flirt and all that stuff was, I was like, "I'm putting my hand on his chest." And so, that's exactly what happened. In that scene, I put it on there and then Voq is all like, "Ooh." And I remember Hugo Villaseñor, who's one of our prosthetic artists, between a take, he's, like, touching me up. He's like, "Are you guys going to kiss?" [onomatopoeia]

And it was just so cool to see that the crew was responding to this relationship that was building and they didn't have to know any of the words. And then when we did the dilithium processor scene, which is what I call it, which is funny. It's the most romantic scene I have. And it's like, "Yeah, the dilithium processor scene." [audience laughter] Classic *Trek*. But I did find that was the last scene that we filmed for that episode, and the whole crew was kind of there. We all also knew at that point that he was about to go off. So, it was this last kind of lovely moment between us. And I remember everyone was like, "Yeah, go Voq and L'Rell," even though oh, man. [laughs] And it was cool that we really-

But it took all-- Like with Shakespeare, it took all of that discipline and the drilling, and the drilling. Shazad and I would get together and run those lines over and over again. We'd do it in English. Then, we'd do it in Klingon again. Then, we would do the back translations, because we have word for word translations. So, we would read the sentence in English backwards. So, it's all that hard, hard stuff that feels clunky in the middle, and then it pieces together, and then you're finally there in the prosthetic in the end. But I will always treasure that episode because that was when I felt we really found who these characters were. And then, it was all-- the rest is herstory.

[laughter]

Male Speaker: Thank you.

[applause]

Brooke: Just to end up. We will just say briefly where you can contact people. I will start by saying I'm running the costume repair booth so if you want to contact me, just come over to Garrix's. I'll fix your broken costume dreams.

Amy: Where are you located as Garrix.

Brooke: Oh, Garrix. It's in the vendor's room. Go in, turn left. Go all the way to the corner. Can't miss us. So, that's me.

Mary: Yeah, you can follow me on Instagram and Twitter *@marythechieff* because my last name's Chieffo. Oh, yeah. And yeah, that's all. And you can watch season 2 of *Star Trek: Discovery* early 2019 on CBS All Access. [audience laughter]

Amy: I'm on Twitter and Instagram as *@lightstar1013*. And you can also like my blog, Shoes and Starships on Facebook.

Mary: Fakebook.

Amy: Fakebook.

Fake book. I'm only going to call it that now, Fakebook.

Anika: I'm Pixie Dane most places and *@manicpixiedane* on Twitter and you can go to my web portal at *manicpixiedust.com*.

Grace: You can find me on Twitter *@bonecrusherjenk* or hear me complain on Women at Warp. You can also find me on the floor of the i-Bar. [audience laughter]

Brooke: Live long and prosper.

Amy: Thank you.

Mary: Thank you, guys.

Anika: This is Anika representing Women at Warp at Star Trek Las Vegas. And I'm here with Nicole DeBoer, who played Ezri Dax in *Star Trek: Deep Space Nine*. Are you enjoying your convention?

Nicole: I am. It's always a pleasure to be here in Vegas.

Anika: This is my first time, so I'm pretty excited.

Nicole: Oh, really?

Anika: It is, yes.

Nicole: Welcome, welcome.

Anika: So, *Deep Space Nine* is a wonderful series that I absolutely love, but I never related [Nicole laughs] to any of the characters until Ezri.

Nicole: Really?

Anika: Like, that was the character that I was like, "Oh, finally, I am in this show."

Nicole: So, what age were you when you were watching?

Anika: I was like maybe 12 when it started. So, I was "coming of age."

Nicole: In what way, why did you relate to Ezri?

Anika: Okay, I felt like everybody in the cast, all of the characters were fully formed.

Nicole: That's right. Yes.

Anika: Whereas Ezri was still finding herself.

Nicole: Yes.

Anika: And I really responded to that. And so, I was really excited when it came. And so, she's my favorite on *Deep Space Nine* because it was like, "Oh, look, it's me. I get it."

Nicole: That's interesting. I would just assume that they were all fully formed, but I didn't know coming into the show and on the last season if that was the case. And there's Nog and I didn't know what his deal was because I hadn't watched the show, but you're right. It was later on I realized that I was the only character kind of like that. And that is what made her special. And some people didn't like that. And then I was kind of like, "But I'm the one that's kind of like that." It's okay to have someone who's struggling to figure it out, because I enjoyed that arc and that storyline. And I think a lot of people can identify with that situation at some point in their life. You know what I mean?

Anika: Yeah, absolutely.

Nicole: Yeah.

Anika: Fun fact, the Dax symbiont was born in the year 2018.

Nicole: Oh, wait a minute, really?

Anika: That's now? Yes.

Nicole: Yes. Oh, my gosh. I didn't know that.

Amy: So, I know that's how old your character was. [laughs]

Nicole: That is so cool. Wow.

Anika: But yeah. So, happy birthday. [laughs]

Nicole: Oh, my gosh. Why don't we have a banner for that? This area should have a banner.

Anika: It definitely should have been a big thing.

Nicole: Or I should have it here on the table. [Anika laughs] Like, I should have had somebody make me one [Anika laughs] that I could stick on the table. Oh, that's too funny.

Anika: Yeah. But I think that the reason that the Dax character is so interesting is because there's so much history. There's so many different lives.

Nicole: That's right.

Anika: How did you incorporate each of the other Dax's, the previous ones?

Nicole: Well, I guess that was in the writing, really. And I just mostly focused on the relationships with the people on the station that I was coming back to Worf. And everybody had a relationship with Jadzia and with Sisko, of course. So, I was more just focused on that. And then, as each individual episode came up where were going to explore a character, and I would get more deeply into that, but it was really about-- And I was bringing it up at the panel the other day how, as time has gone by and I've gotten fan mail from different people saying that Ezri really helped them because they were going through a hard time or they were having trouble fitting in somewhere, they just were feeling awkward in life and watching Ezri really made them feel better.

And then later, the mail became mail from-- Hi, Sorry. One second, one second. People who are trans or identified as nonbinary. And then I was thinking, "Oh, my gosh." I thought about that. I thought about the homosexual aspect of it or whatever, but I never really thought about it as a transitioning or that would seem so wonderful to someone. Like, why can't I get a life where I'm a guy or a life where I'm a girl? What does it matter? You know what I mean? And that really makes a lot of sense to me now too. But I think that is something now, if we could do it again, I would like to explore more. They did explore in *Rejoined* the fact that she had been a man before and now, I guess, homosexuality. But really it makes you realize that it doesn't matter.

Anika: It doesn't matter.

Nicole: It does not matter. What is gender really? And will there even be gender one day? I don't even know. Yeah, mostly I just focused on the actual relationships with the rest of the characters on the show. And then, it was cool to go and explore Duran. I brought him out and that was a fun episode to do. Yeah.

Anika: Finally, I am doing a capstone project for my master's thesis on posttraumatic stress and *Star Trek*. And I'm calling it From Elizabeth Dehner to Katrina Cornwell. And in between them is Deanna Troi and then Ezri Dax. And so, I just want to thank you for being a part of that. And I really think that having counselors involved is important. And I just didn't know if you had any thoughts about representing that side of the *Star Trek* within--

Nicole: Oh, well, definitely. First of all, for me, I think I'm very interested. I love to see the stigma being taken off of mental health. First of all, I think it's such a huge issue right now all over the world. From PTSD to any mental health issues and stigma, we want to get rid of it because we all have-- first of all, when we open up to someone and say, "Oh, I've had anxiety or I've had--" and then they go, "Oh my gosh, so have I." There's all this shame with having these feelings or really getting-- maybe having trouble getting out of bed one day or for a week or whatever and so I'm really interested in all that.

And I was always interested in the idea of being a therapist or a counselor. So, I love that Ezri was a counselor, although she needed some counseling herself. Heal thyself, doctor, heal thyself. Yeah, no, I'm very honored to be in that sort of position as that character.

Anika: Thank you for speaking with me and you had a lot of good insights. Is there anything you would like to promote?

Nicole: Oh, I am on a show right now called *Private Eyes* and it shoots in my hometown, Toronto, as well as some other show we know of that shoots in Toronto [Anika laughs] that I'm trying to get on. And yeah, it stars Jason Priestley and Cindy Sampson. She was in *Supernatural* and they're a couple of private eyes. It's sort of in the vein of *Moonlighting* or a *Castle* or some of the great like *Remington Steele*. It's light fair, it's fun. It's light. They solve a crime and they got their little jabs in and it's will they or won't they get together and all that kind of stuff. It's really cute.

And I play Jason Priestley's ex-wife and I stir up some trouble and it's a bit of comedy, which I enjoy. So *Private Eyes*, it's on Ion Network and it's on Amazon Prime now too, and iTunes as well. We're in our third season, so its [unintelligible [01:00:00]

Anika: Great.

Nicole: Yeah. Thank you so much.

Anika: Thank you.

Grace: Hello, you are with Grace, and I'm coming to you from Star Trek Las Vegas. And I have a very special guest with me today. Can you introduce yourself for our listeners?

J.K.: Sure. I'm J.K. Woodward. Probably most recently, the work you'd be familiar with is the *Mirror Broken*, the *TNG* Mirror Universe.

Grace: Which the internet has been freaking out about for one thing. I know at least a few of our listeners, definitely when they first saw that Picard artwork were freaking out over his gun size alone, man. Can you tell us about the decision to make him super ripped?

J.K.: Sure. Well, actually Patrick Stewart's ripped anyway. If you look at him at the end of, I think, it was *Insurrection* or was it-- No, *First Contact*, where he's like climbing the-- So, I just kind of-- [crosstalk].

Grace: Action Picard.

J.K.: Yeah, it was Action Picard. I just kind of built on that. I figured in the Mirror Universe, they are going to be a militant society, so they would all probably work out, except for Jellico, who we made like a scrawny-armed little pipsqueak.

[laughter]

Grace: You can use stronger words if you want to. [laughs] All right, so you were saying that you did the character designing for these Mirror Universe versions of these characters we already know. Can you tell us about what that process was like? It must have been really tricky to take these characters that we all have established and know and love and then flip them on their head.

J.K.: Yeah. And the thing that's tricky with the Mirror Universe is you're tempted to just make them opposites, but you can't make them opposites. They have to be the same characters with a different point of view. So, it's almost a nature versus nurture kind of thing. Like, what would happen if they were nurtured differently? So, Picard still has that kind of keen mind, but it's more analytical, it's more tactical, it's more about war.

But as far as the look goes, I just wanted to make them all look bigger and meaner and a little more scarred up. And the idea when you're designing a look with Mirror Universe, you want to find a way to give everybody an eye patch. [Grace laughs] And that's why Data has, like, the Borg parts. That's how Riker has the scar on the side.

Grace: That explains a lot.

J.K.: Anything to give it like that anti-symmetry, makes it look more piratey, less uniform. But originally, this was done not for a comic. This was done for a product style guide for CBS because they were doing a Mirror Universe style guide, but there was no Mirror Universe

characters for *TNG*. So, that's what started the whole thing. But we were having so much fun with it, we were like, "We've got to do a comic," and here we are.

Grace: Well, hey, if you got the whole thing put together and if you got an idea, why not?

J.K.: Right. It would be a waste. We have to tell these stories. Yeah. You can't just have these characters and no story behind them.

Grace: Is there any character changeover that you're especially proud of?

J.K.: I like what we did with Deanna. I mean, she's not nice, but she does have a little more to do and she's a little less wishy-washy. I would have liked to have done more with Crusher, because when I created the character, I was thinking of this twisted Dr. Mengele type of -- But again, that's getting a little too opposite. But I hoped we'd do more with her, as I hoped we could do more with her in the actual series, which they always wasted that character, I think I like what we did with Geordi though. I like the idea of-- Geordi's almost like Riker. He's a player. People love him. He's a party guy. He's happy. He's not nerdy. He's the opposite of the actual Geordie. He gets dates, he lands the deal. He's-- [crosstalk]

Grace: So, this is really the better timeline for him, isn't it?

J.K.: It really is. It really is. But he spends the whole mirror broken hanging out with drunk what's her name. [laughter] What is her name? The character-- Brahms, Leah Brahms.

Grace: Yeah.

J.K.: Yeah. In this, she's just drunk. Every time I get the script, I would laugh when I look at her dialogue because they would write in, like, drunk speak. [laughs]

Grace: Oh, my God, that has to have been so fun. I also want to say one of my other favorite reactions that I saw break out online to this series was the reveal of what Wesley Crusher was going to look like. People kind of lost their minds over that. Do you have anything you want to say about it?

J.K.: I had a lot of fun with that because-- [crosstalk]

Grace: [laughs] I bet you had a lot of fun with it.

J.K.: I'm an old punk rocker, so I wanted to look like he was a Clash fan or something. So, I just made sci fi clothing, but I put little metal things that looked like it could be pins. [Grace laughs] You know, I gave him the spiked hair. I gave him the bondage belt and everything.

Grace: Wil Wheaton is Sid Vicious. [laughs]

J.K.: Yeah, yeah, pretty much. Pretty much. I actually modeled the hair after Johnny Rotten.

Grace: I love it. I love it.

J.K.: But got mixed responses from people. A lot of people said that they thought I got the likeness wrong. It looked too much like Seth Green. I'm like, it's just the hair. It still looks like Will Wheaton. But later though, we cleaned him up when he was done pretending there was something wrong with him and he could actually kind of come out as the genius he is because Picard saw right through it. And so, then we gave him his haircut and gave him a uniform. He had actually that great line, I think, that Scott Tipton wrote, like, "No one's going on my bridge wearing a sweater."

Grace: And how is it working with Scott Tipton?

J.K.: Oh, it's great. We've been working together. Scott and Dave and I have been working together since, I guess, around 2006 when we did the crossover, the *Star Trek-Doctor Who* crossover. So, we have a shorthand after all this time. So, it's really easy to work with.

Grace: And you've got this beautiful artistic style, which looks like it must take an awful lot of work. For any of our listeners who aren't coming from an artistic background, can you tell us a little bit about what goes into that?

J.K.: Sure.

Grace: I know, vague question. I know.

J.K.: Well, like everything in comics, you start off with the layouts and get those approved. Then, you send the pencils, and then I hand paint everything in gouache. So, for those that haven't seen my work, if you've probably seen Alex Ross' work, it's kind of that same style. It's painstakingly detailed. It takes forever. It takes, like I said, 20 or 30 hours a page. I end up working 120 hours a week while I'm working on something to get it out.

Grace: So, you're a busy guy.

J.K.: Yeah, I don't sleep.

[laughter]

Grace: Now for any of our listeners who haven't checked out the series yet, what would be your big selling point on it for them? If they clearly have no taste and the concept alone hasn't spoken to them, this is our last grasp for them. Those poor, demented people.

J.K.: I think you just have to look at the cover for the free Comic Book Day issue when you see them all sitting on the bridge. I think that's what sold it to everybody. It's just a very visually different version of these characters, and it's a lot of fun to take characters you're familiar with and kind of take them out of their skin a little bit and play with them and do different things with them. So, I think if you enjoy that kind of thing, and I think most people do, I think that's one of the reasons the Mirror Universe is so popular and why it's kind of coming back with *Discovery*. Yeah, I think if you like that kind of thing, you'll really enjoy this.

Grace: All right, thank you so much for speaking with us. Do you have any upcoming projects you'd like to give us a quick plug for?

J.K.: Nothing that I can announce just yet. [laughs]

Grace: Oh, exciting. Well, thank you so much. And where can people find you online?

J.K.: J.K. Woodward on Twitter, [@jk_woodward](#), James Kenneth Woodward on Facebook. I have a like page, The Art of J.K. Woodward on Facebook. Instagram, [jk_woodward](#). You see a pattern?

Grace: Yeah, I'm seeing-- I think I can sus it out. All right, well, thank you so much for speaking to us, and you have a great rest of the con.

J.K.: Thank you.

Grace: If you'd like to contact Women at Warp, you can email us at crew@womenatwarp.com or find us on Twitter, Instagram or Facebook [@womenatwarp](#). For more from the Roddenberry Podcast Network, visit podcasts.rodtenberry.com. If you'd like to support the show, you can do so on patreon.com/womenatwarp or by leaving a rating or review on Apple Podcasts, Facebook, or wherever you get your podcasts. Thank you so much for joining us.

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