GORN STARSHIP

TYPE: WARSHIP
LAUNCHED: 23rd C
WEAPONS: DISRUPTORS
TOP SPEED: WARP 7.5
Stand assembly:

Hook the stand over the back of the 'wings'
Perhaps indicated that the Gorn starship had reached its maximum speed at just over warp 7.

**First Encounter**

Starfleet first came into contact with the Gorn and one of their starships in 2267 when the Enterprise was invited to Cestus III, an Earth observation post located on the frontier of Federation space. When Captain Kirk and a landing party beamed down to the surface, they found that the entire colony had been razed to the ground.

The Gorn had been able to fake a Starfleet communication, making it seem that Commodore Travers, the commander of Cestus III, had invited the Enterprise to the settlement. Once the landing party beamed down to the surface, they too came under attack from the Gorn, who were also on the planet, indicating that their ship had some sort of transporter device. Two of Kirk’s men were soon killed, adding to the outpost’s huge number of casualties, including women and children.

Meanwhile, in orbit, the Enterprise came under attack from the Gorn starship, and it was unable to drop shields in order to beam the landing party back. The Enterprise could not obtain a visual of the attacking craft, but the ship’s sensors pinpointed the location of it and the fact that it was using a deflector screen. Sulu fired both phasers and photon torpedoes, but neither had

### DATA FEED

First contact with the Gorn did not occur until 2267, but Starfleet had heard about the species before. In 2154, an Orion pirate called Harrad-Sar told Captain Jonathan Archer that the Gorn brewed “the finest Meridor in the five systems.” This was a blue-colored drink that Archer found to be “delicious.” Harrad-Sar also said Gorn society was run by the Gorn Hegemony.

Gorn starship was a warp-capable vessel with enormous destructive power operated by a bipedal reptilian species in the 23rd century. The ship had an unusual configuration with an inverted U-shaped framework in the middle, and two warp nacelle-like structures attached on either side, making a total of four. On top of the framework was a circular command section, while two tubular spars balanced out the rear of the craft.

The Gorn starship appeared to be a warship, and was bristling with disruptor weapons. They were extremely powerful and able to take out the phaser batteries of a Starfleet outpost with their first salvo, before totally annihilating the colony from orbit. The Gorn ship was also equipped with deflector screens that were capable of withstanding both phaser fire and photon torpedoes without incurring any damage.

The fact that the Gorn starship appeared to be equipped with four warp nacelles suggested that it was faster than Starfleet vessels of this era, but this was not the case. The Gorn starship was able to sustain a velocity in excess of warp 7, but when the U.S.S. Enterprise NCC-1701 accelerated to warp 8, it began to catch the Gorn vessel. This perhaps indicated that the Gorn starship had reached its maximum speed at just over warp 7.

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The Gorn starship had four nacelle-like structures, as well as being equipped with powerful weapons and shields.
any effect. The Gorn ship was also able to disrupt communications between Kirk and Sulu, and rather than risk the Enterprise, Sulu warped out of orbit.

On the surface, Kirk managed to use the colony’s grenade launcher to fire at the area where the Gorn were attacking them from. Soon after, Kirk received a message telling him that the Gorn starship had withdrawn.

Back on the Enterprise, Kirk ordered Sulu to set a course in pursuit. At warp 5, the Gorn were able to stay ahead of them, so Kirk ordered the Enterprise to accelerate to warp 6, then warp 7 and finally to warp 8 in order to catch them. Kirk believed that if these aliens went unpunished, they would be back to destroy more Federation installations.

By this point, the Enterprise had travelled far into uncharted territory, when their target suddenly stopped dead in space. At first, Kirk believed that they might be turning to fight, but as they bore down on them, the Enterprise lost power too.

**CAPTAIN VS CAPTAIN**

Both ships had been disabled by an advanced race called the Metrons, who lived in a nearby star system. They declared that both humans and the Gorn were savage races, and they would not be allowed to bring violence into their space. They decided that they would resolve the conflict by beaming the captains of the ships to a suitable planet where they would fight to the death.

Eventually, Kirk worked out that he could use the planet’s resources to build a makeshift cannon, and he fired at the Gorn, incapacitating him.

Even though the Metrons had told them that this was a fight to the death, Kirk chose to spare his opponent. This was after Kirk had learned that the Federation outpost on Cestus III had been built in what the Gorn considered to be their territory, and they took it as an act of invasion. The Metron was impressed that Kirk chose to spare the Gorn, as he reasoned that they could work out their differences. As a reward, the Metrons returned Kirk to his ship and sent it instantly across the galaxy.
A century after Captain Kirk's confrontation with the Gorn, the Federation had built another settlement on Cestus III, indicating that the territorial dispute had been rectified. Kasidy Yates’ youngest brother lived there.

When the crew of the U.S.S. Defiant NX-74205 traveled back in time to Deep Space Station K-7, Captain Sisko told Jadzia Dax that he would like to ask Captain Kirk about his now legendary fight with the Gorn.

Despite their language being very different than that of most humanoids, the Gorn possessed technology that could broadcast messages that sounded like they had originated from a Federation source.
The Gorn ship never appeared in the original version of the STAR TREK episode “Arena.” It was not until the remastered episode first broadcast in 2006 that it was seen at a distance in space and on the viewscreen of the U.S.S. Enterprise NCC-1701. Back in the 1960s, there simply was not the budget to create a physical studio model of the Gorn ship, but when THE ORIGINAL SERIES was remastered, the producers thought it would be cool to devise a CG version, as long as it stayed consistent with the story’s intent. Normally, Mike Okuda, the visual effects producer for the remastered series, designed the new ships for this project, but in this instance he gave the task to visual effects supervisor Niel Wray.

GREAT OPPORTUNITY

Visual effects supervisor Niel Wray designed the Gorn starship. He discussed with the producers how it should look, and he was careful that the design fell within the overall architecture that had been established on the show. It featured warp nacelles, but Wray gave it four to suggest how powerful it was. Wray was thrilled to be given the chance to design a new ship for a series as iconic as STAR TREK. With the agreement of producers Mike Okuda and Dave Rossi, Wray made his ship look aggressive and threatening.

STAR TREK remastered offered the chance to create a Gorn starship for the first time, an opportunity which its producers could not pass up. The chance to design a new ship for STAR TREK was one Wray jumped at, and he discussed with Mike Okuda what it should look like. David Rossi, another visual effects producer and architect of the remastered series said, “We told Neil that the Gorn ship was military in nature. It was an assault ship meant for coming in, kicking ass and getting out. It should be fast and deadly. Neil, using the design mantra of the series, gave the ship nacelles, but four instead of two, to illustrate the ship’s speed and power generation. We never got close enough to see any real detail, but Neil’s concept to bristle it with weapons was exactly what the doctor ordered. I think we all wish it would have played a bigger part, and allowed us to see it close up!” Indeed, the Gorn ship was only seen at a distance, and because of that it was not necessary to ‘skin’ the CG model. In other words, the CG model was not “painted,” nor was it given much surface detail as it would not be seen close up, and this saved costly computer rendering time.

Some of the money saved on the Gorn ship allowed the producers to spend their budget elsewhere, and one nice touch was with the Gorn creature. “We gave him an eye blink,” said Rossi. The Gorn ship was left bare and unpainted. This was because it only appeared very distant on screen, and it would have been a waste of resources to spend time giving it surface details and an elaborate surface finish.
REMASTERING THE ORIGINAL SERIES

A hugely talented and dedicated team spent two years restoring and creating new visual effects for the classic show, making it shine like never before, while also treating it with the respect it deserved.

The idea to produce a remastered version of STAR TREK: THE ORIGINAL SERIES in high-definition with updated visual effects was broached in 2005. It all started with a working lunch between CBS senior vice president of syndication David LaFountaine and Dave Rossi, who at the time was working for Paramount Parks and Resorts, overseeing the licensing and creative design of theme parks and attractions. LaFountaine explained that CBS was planning to relaunch the franchise as well as they do. It’s probably fair to say that no-one knows the material as much as my life experience did. Getting the opportunity to go back into those episodes and, in many cases, help the narrative sing a little more, was just – wow!”

The best idea CBS had come up with was to provide the visual effects side of the remastered project was a labor of love, and one of the most gratifying projects I’ve ever worked on,” said Rossi. “That love is born of my passion for the material. As a child, STAR TREK affected me in ways that are incalculable. The crew of the Enterprise shaped me as much as my life experience did. Getting the opportunity to go back into those episodes and, in many cases, help the narrative sing a little more, was just – wow!”

“Wanting to keep Gary attached, our only play was to pitch the project to CBS-Digital, and make it so popular in the first place by using completely inappropriate flashy effects. Rossi and the Okuda felt he would be perfect. They began by going through all the episodes of THE ORIGINAL SERIES and compiling a list of the shots that they wanted to update.

They went before CBS-Digital, and signed CBS-Digital and we were off and running.”

In the early stages of the project, they sought out Gary Hutzel, the VFX supervisor of both THE NEXT GENERATION and DEEP SPACE NINE, to provide the special effects for the remastered series. Hutzel had provided a ten-second demo reel of the Enterprise that was simply breathtaking, and Rossi and the Okuda felt he would be perfect.

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He explained that CBS was planning to relaunch THE ORIGINAL SERIES into syndication, but they wanted to enhance its appeal to advertisers.

Huge Influence

This was something of a dream job for Rossi as he is a huge fan of STAR TREK, and of THE ORIGINAL SERIES in particular.

“STAR TREK is a huge part of the reason why I am who I am today. I grew up watching the show and its philosophy has shaped me as much as my life experience did. Getting the opportunity to go back into those episodes and, in many cases, help the narrative sing a little more, was just – wow!”

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The first thing Rossi did was to hire Michael and Denise Okuda to co-produce the remastered series alongside himself. The Okudas had been working on STAR TREK since the mid-1980s, and having authored the ‘STAR TREK Encyclopedia,’ it’s probably fair to say that no-one knows the franchise as well as they do.

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LaFountaine asked, ‘Well, what about you? Would you be interested in overseeing the project?’ Before Rossi really had time to digest the question, he found himself saying, ‘OK! Yes, I’d love to do it.’

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When they turned in their list, CBS-Digital were shocked. For example, there was something like just 17 stock shots of the Enterprise used throughout the three seasons in the 1960s. Rossi and the Okudas wanted to include hundreds of different views of the Enterprise, and the cost of doing that was far more than CBS-Digital had expected.

MAXIMIZING THE BUDGET

“The effects supervisor, Niel Wray, was our champion,” said Rossi. “He understood what we were attempting to do – that replacing about twelve shots to be used over and over wouldn’t elevate the project creatively. Nor would it inspire syndicated stations to purchase the series, which was the reason the project was initially green-lit. However, that didn’t change the fact that meeting a very unforgiving schedule week to week meant the army of artists and tech staff still had to be paid, and the more new shots we added, the harder the hit on CBS-Digital financially.”

When asked how much the whole remastered project cost, Rossi hinted that it cost less than might have been able to accommodate neither he, nor any other effects house for that project cost. They did an amazing job.”

The whole project took about two years to complete. A core team of 35 people, including coordinators and administrative personnel, worked on it throughout. Creating the new shots of the Enterprise was by far the biggest challenge. They actually had to build four Enterprise models: Pilot One ("The Cage"), Pilot Two ("Where No Man Has Gone Before"), THE ORIGINAL SERIES and the Mirror Universe episode ("Mirror, Mirror").

GETTING A HEAD START

The experience of Mike Okuda also helped to make sure deadlines were kept in regards to creating some shots. "Early on, Mike very wisely told CBS-Digital they should start immediately on one shot from 'The Cage' that flies in through the dome of the Enterprise, into the bridge," said Rossi. “Niel assigned someone immediately, and that one person worked six to eight weeks recreating that shot, building CG characters as well.”

Other little touches the producers were able to add to the remastered version that weren’t there originally included putting in the red booth torn Scotty’s phase, as he cut through the door to engineering in 'The Naked Time.'

All the visuals were sharpened up by remastering the show, and every scene was more vibrant in the world. Niel Wray, the effects supervisor on the remastered project, would start adding in dynamic new shots of the Enterprise, and beauty passes from angles we haven’t seen before. That led to sneaking in things that were WAY out of scope, from adding a beam to Scotty’s hand phaser in 'The Naked Time' to adding the android Norman’s stomach panel would simply not have happened, let alone the ultimate 100-plus new shots of the Enterprise we were able to create. In that regard, we owe Niel Wray and CBS-Digital a debt of gratitude for putting out the amount of work they did for relatively very little money. Very, VERY little money. They did an amazing job."
Rossi is most pleased with was recreating the U.S.S. Constellation. Seeing this majestic sister ship to the Enterprise had fallen. These ships are characters, and I wanted the audience to feel her pain,” said Rossi. “When we see the saucer. Seeing this majestic sister ship to the U.S.S. Constellation, and working on the breakdown for ‘Amok Time,’” said Rossi. “I soon realized that the number of times we see the red sky behind the actors was going to make it impossible to treat it in any way. I hated that thing. No background of Vulcan, no definition, just a red curtain. As I was flying back to Los Angeles, it dawned on me that maybe the reason we only see red sky is because the ancient ceremonial grounds were high up in the sky, like on a mountain. I had a friend sketch the idea that this arena of rock had two natural stone bridges that connected it to mountain chains on each side.”

The other facet of the Remastered Series that Rossi was particularly pleased with was recreating the new special effects shots, even though it was one of the more simple ones. “It’s when we see the U.S.S. Constellation full frame before Kirk beams over,” said Rossi. “While CBS-Digital did a beautiful job creating the damaged hull of the ship, I wanted the audience to feel really sad in a different way. I asked if they could have a lone piece of planetary debris crash into the unprotected arena of rock had two natural stone bridges that connected it to mountain chains on each side.”

The other facet of the Remastered Series that Rossi was most pleased with was recreating the planets. “I remember planets were challenging because they were initially done in 3D, but Niel Wray was never satisfied, and neither were we,” said Rossi. “Ultimately he had Max Gabl, who is this wickedly talented artist, create matte paintings that were projected onto spheres. The first one we see is Vulcan from ‘Amok Time.’”

Gabl, a Swiss-trained matte painter, took to studying the history of STAR TREK art and former STAR TREK artists such as the late Albert Whitlock. Gabl went on to create matte paintings to bring them ‘alive.’ For example, in the establishing shot of Starbase 11 in ‘The Menagerie’ there were tiny versions of Rossi, Mike Okuda and Denise Okuda. Rossi even stood in for Captain Kirk as he flew back to the Enterprise in a shuttlecraft with Commodore Mendez.

Rossi, the Okudas and many of the CBS-Digital team also managed to sneak themselves into shots that were recreated for the remastered version. The magic of digital visual effects allowed them to be turned into tiny figures that could be inserted into some matte paintings and other shots to give them a bit of extra realism. They are too small to really be recognized, but in ‘Devil in the Dark,’ Niel Wray appeared as a workman working into a tunnel. For the shot of Starbase 11 in ‘The Menagerie’ there were tiny versions of Rossi, Mike Okuda and Denise Okuda. Rossi even stood in for Captain Kirk as he flew back to the Enterprise in a shuttlecraft with Commodore Mendez.

HIGH PRAISE
By the time they had finished all 80 episodes, about 2,200 new effects shots had been done. The team were overjoyed when they received a ringing endorsement from Bob Justman, who was one of THE ORIGINAL SERIES producers. He told them that he loved the new effects and they now looked just how he had always wanted, which is exactly what the team set out to achieve.
The U.S.S. Enterprise NCC-1701 is invited to Cestus III, an isolated Federation outpost, but when the crew get there, they find it has been obliterated. After a skirmish on the planet’s surface against unknown foes, the Enterprise accelerates to warp 8 in pursuit of the alien ship responsible for the attack. As the ships pass near a solar system, both lose power and come to a complete stop. An advanced race called the Metrons tells them that they have trespassed on their territory on a mission of violence, which they cannot permit. They transport Kirk and the alien captain, a lizard-like creature called a Gorn, to an uninhabited asteroid to fight to the death. The Metrons promise that the victor and his ship will go free, but the loser, along with his vessel and crew, will be destroyed.

The Gorn is huge and much stronger than Kirk, but the captain has speed and agility on his side. Kirk manages to evade the Gorn long enough to mix minerals he finds on the surface into a gunpowder. He then creates a primitive cannon, which he uses to shoot the Gorn and incapacitate him. With the Gorn at his mercy, Kirk refuses to kill him, and the Metrons decide that there is some hope for the humans.

Willie’s Shoe Service was a small business located near Paramount Pictures and run by Willebaldo ‘Willie’ Rivera. He provided made-to-order boots for film and TV including the pull-on boots worn by Captain Kirk and his crew. For the location filming on Cestus, however, William Shatner wore flat-soled, laced boots for safety.

In the alternative Kelvin Timeline, Dr. Leonard McCoy told Carol Marcus that he once performed an emergency Caesarean section on a Gorn, delivering eight Gorn babies, all of whom came out biting.