

86

STAR TREK™

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GORN
STARSHIP

TYPE: WARSHIP

LAUNCHED: 23rd C

WEAPONS: DISRUPTORS

TOP SPEED: WARP 7.5

GORN STARSHIP

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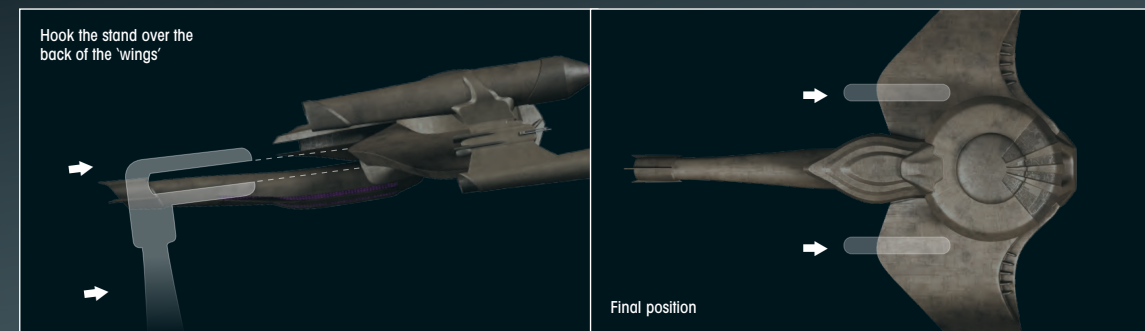
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GORN STARSHIP SPECIFICATION



OPERATED BY:	THE GORN HEGEMONY
TYPE:	WARSHIP
IN OPERATION:	23rd CENTURY
LENGTH:	220 METERS (APPROX.)
TOP SPEED:	WARP 7.5
WEAPONRY:	DISRUPTORS



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GORN STARSHIP

The Gorn starship had four nacelle-like structures, as well as being equipped with powerful weapons and shields.

► The Gorn starship was equipped with four nacelles, giving it an unusual appearance. It was enormously powerful and bristling with weapons. It also had impressive deflector screens that were capable of withstanding a full spread of phaser and photon torpedo fire without incurring any damage.

A 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

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.

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.

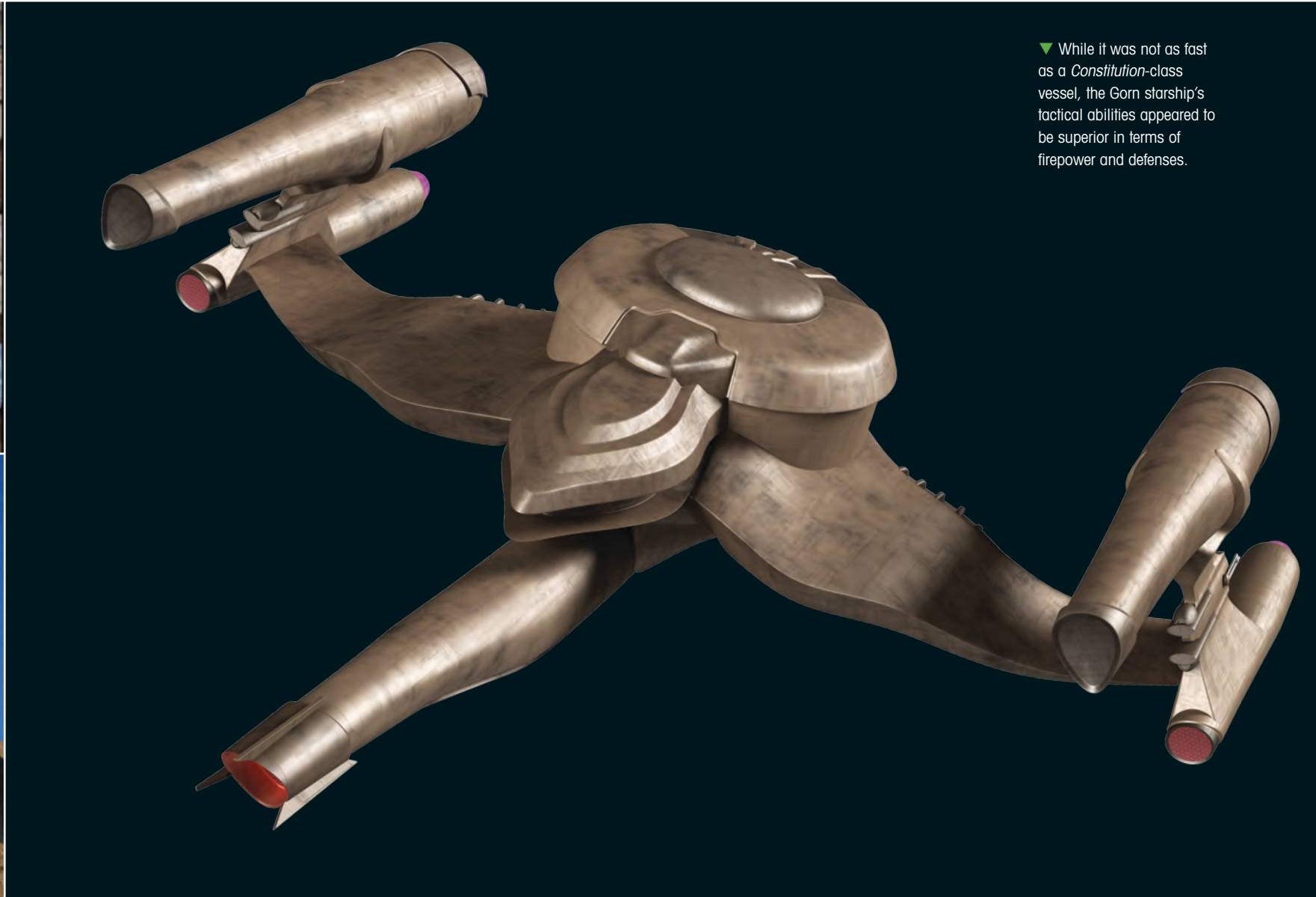
The Gorn had been able to fake a Starfleet communication, making it seem that Commodore Travers, the commander of Cestus III, had invited the *Enterprise* to the settlement. Once the landing party beamed down to the surface, they too came under attack from the Gorn, who were also on the planet, indicating 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



▲ The Gorn starship decimated the Federation colony on Cestus III. The buildings on the surface had been reduced to piles of rubble and there were very few survivors left alive.

▶ A Metron appeared as a young man, but claimed to be about 1,500 years old. He was obviously part of a highly-advanced race, and was able to disable both the *Enterprise* and the Gorn starship.



▼ While it was not as fast as a *Constitution*-class vessel, the Gorn starship's tactical abilities appeared to be superior in terms of firepower and defenses.

▲ Thanks to some kind of deflector screen, the crew of the *Enterprise* were unable to obtain a visual of the Gorn starship. It was not until the Gorn starship had been brought to a halt by the Metrons that Captain Kirk and his crew managed to get their first glimpse of the ship.

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.

With both ships immobilised and unable to break free, Kirk and the Gorn captain suddenly

found themselves on a planet with a desert-like landscape. The Gorn was much stronger, but Kirk had the advantage of speed and ingenuity. 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.



DATA FEED

The Gorn were a reptilian species with tough leathery green skin. They were more than two meters tall and had a dense musculature that made them much stronger than humans. Their bulk meant that they were slow-moving, however, and they could easily be outmaneuvered by most other humanoids. While they may have been slow-moving, they were obviously very intelligent as they could build advanced spaceships on par with Starfleet vessels.

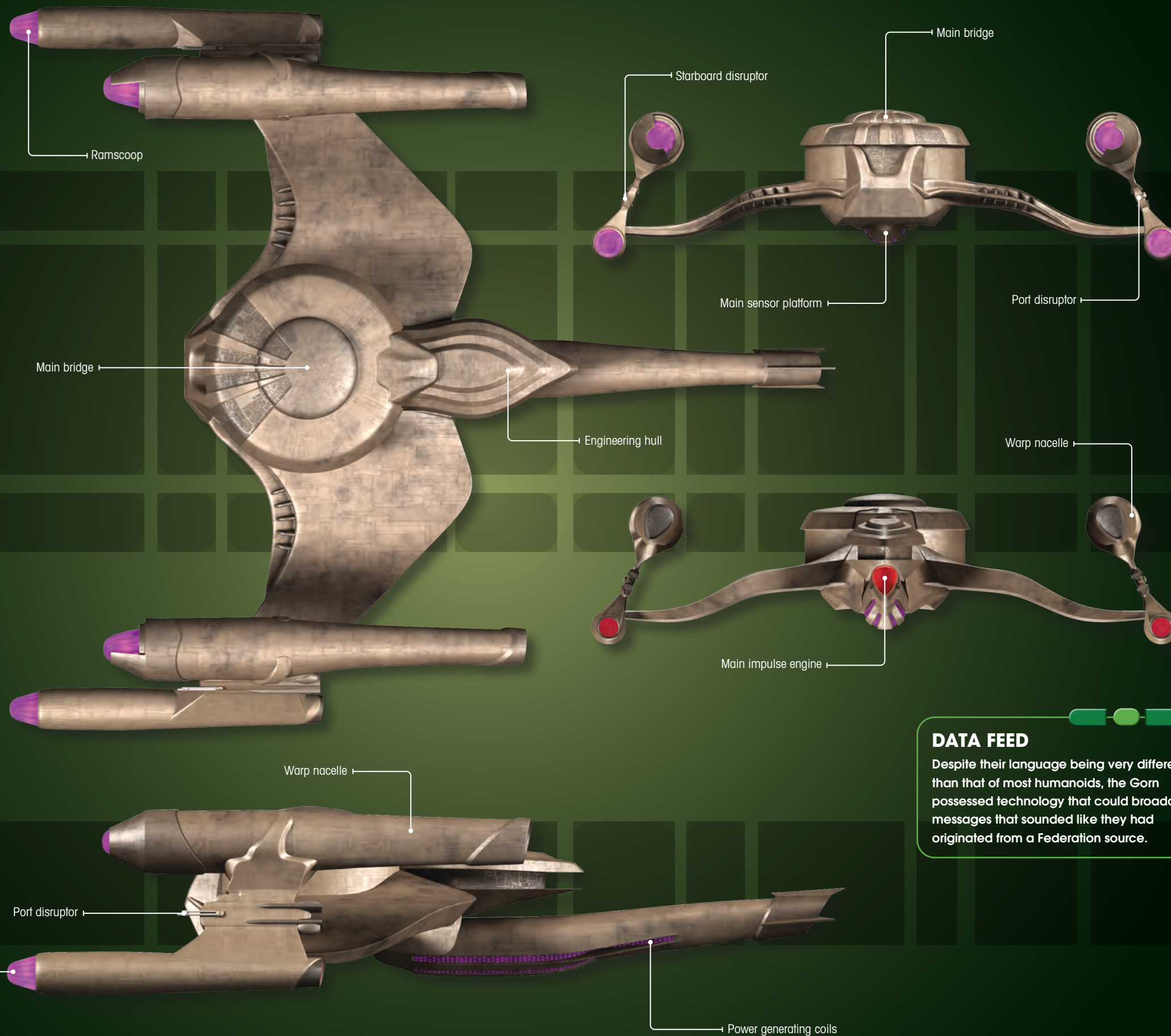
MIRROR GORN

The Gorn also existed in the mirror universe. In 2155, a Gorn named Slar was in charge of a number of slaves, who were stripping the *U.S.S. Defiant* of its useful technology. The *Defiant* was from a hundred years in the future and had been captured from our universe by the Tholians. Slar was employed by the Tholians to keep the slaves in line, and he treated them with vicious brutality.

When the crew of the *I.S.S. Enterprise* took over the *Defiant*, Slar hid in the ship's corridors before emerging to kill several crew members. Slar tried to negotiate for his escape by saying that he would give back the ship's plasma regulators in return for being allowed to leave in a shuttlecraft. Captain Archer refused his request as he knew that once free, Slar would contact his fellow Gorn and they would attack in one of their warships. Eventually, Archer managed to kill Slar after he incapacitated him by increasing the polarity of the grav-plating where he was standing.



▲ In the mirror universe, Slar became trapped on the *U.S.S. Defiant* after it was stolen from the Tholians by Captain Archer and his crew.

**DATA FEED**

Despite their language being very different than that of most humanoid, the Gorn possessed technology that could broadcast messages that sounded like they had originated from a Federation source.

REBUILT COLONY

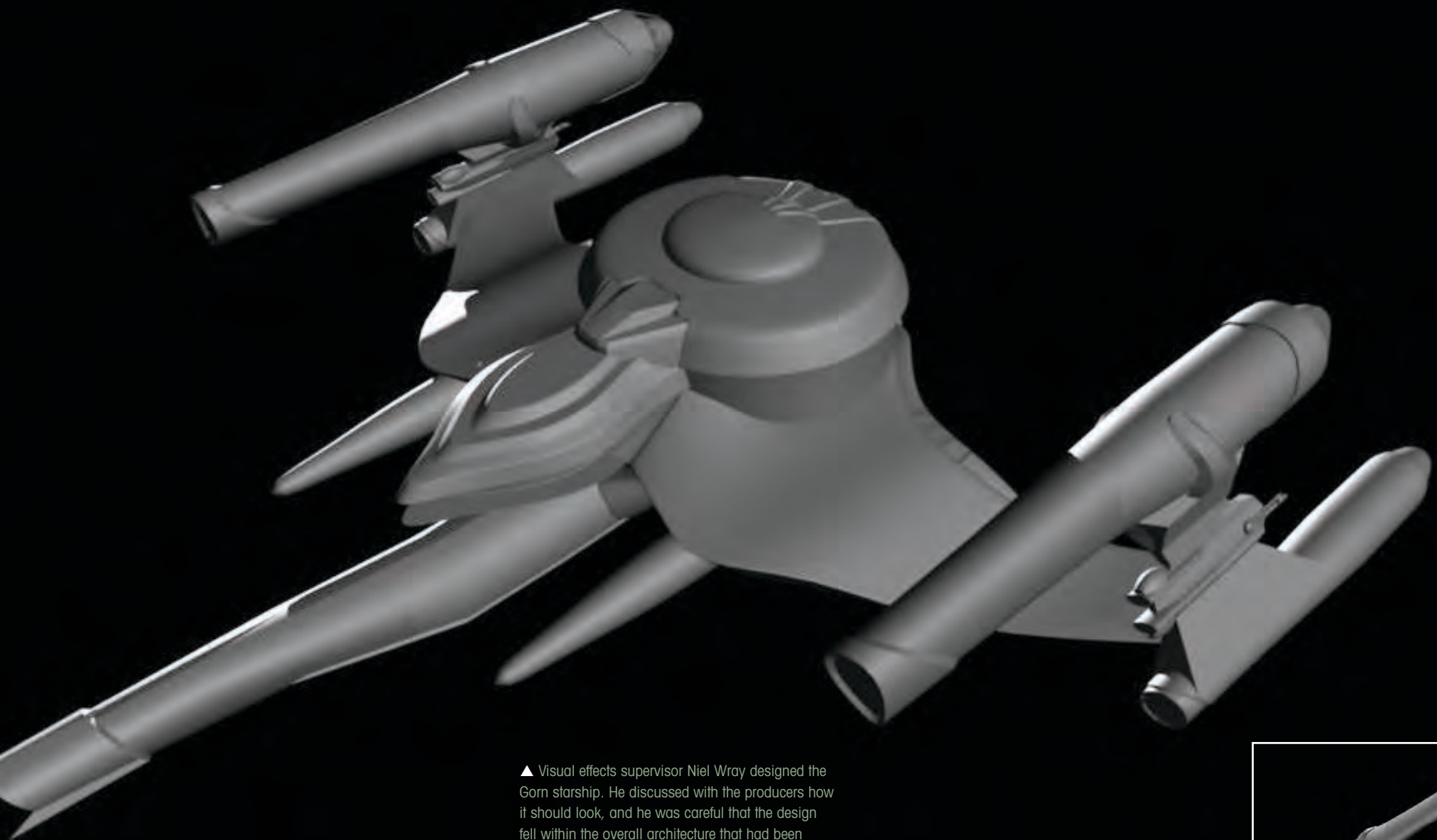
A century after Captain Kirk's confrontation with the Gorn, the Federation had built another settlement on Cestus III, indicating that the territorial dispute had been rectified. Kasidy Yates' youngest brother lived there.

FAMOUS FIGHT

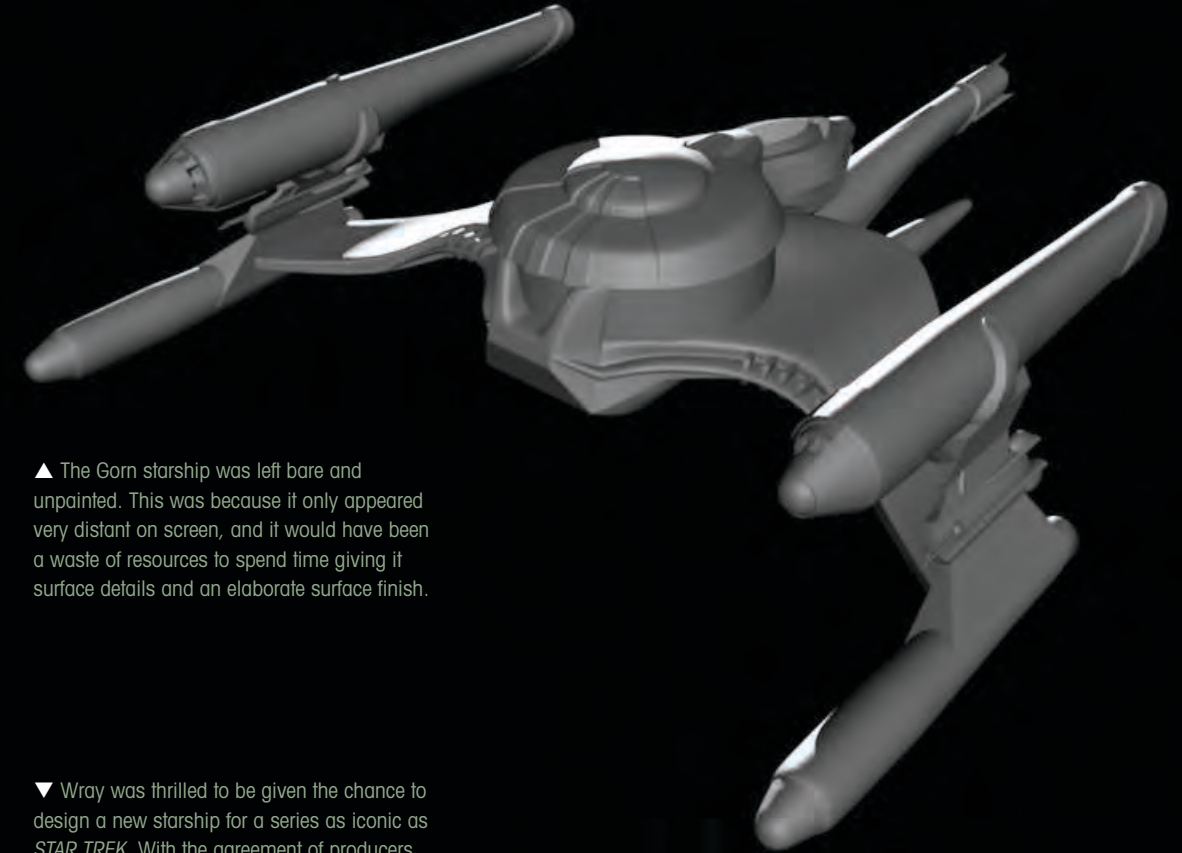
When the crew of the *U.S.S. Defiant* NX-74205 traveled back in time to Deep Space Station K-7, Captain Sisko told Jadzia Dax that he would like to ask Captain Kirk about his now legendary fight with the Gorn.

DELETED DIALOGUE

Originally, there was a reference to a Gorn in *STAR TREK: NEMESIS*. When Captain Picard delivered his best man's speech at Riker and Troi's wedding, he recalled that the bachelor party included a Gorn, but the line was omitted from the film.



▲ 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.



▲ The Gorn starship 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.

▼ Wray was thrilled to be given the chance to design a new starship for a series as iconic as *STAR TREK*. With the agreement of producers Mike Okuda and Dave Rossi, Wray made the ship look aggressive and threatening.

DESIGNING THE



GORN STARSHIP

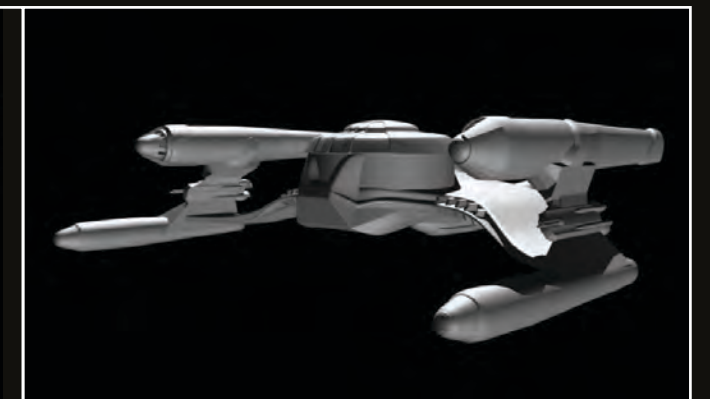
STAR TREK remastered offered the chance to create a Gorn starship for the first time, an opportunity which its producers could not pass up.

The 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

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 Niel 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. Niel, 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 Niel'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.



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.

▲ All footage of the physical U.S.S. Enterprise NCC-1701 model was replaced with a CG Enterprise in the remastered edition. In the 1960s, about 17 shots of the Enterprise model were used during the three seasons. The CG Enterprise allowed them to create more than 100 new shots of the ship for the remastered version.

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 ORIGINAL SERIES* into syndication, but they wanted to enhance its appeal to advertisers.

The best idea CBS had come up with was to update its visual effects. Rossi was immediately sceptical. He explained that the companies that normally did this kind of thing wanted to make the effects the star of the show and this wouldn't go down well with fans. *STAR TREK*'s appeal, he explained, was all about the ideas, stories and characters. Plus, the original effects had been done by enormously creative people who were working on an extremely limited budget. To redo or 'paint over' their effects would be incredibly disrespectful to their work.

LaFountaine respected Rossi's opinion, but asked him to think it over. When they met up again, Rossi said that remastering *THE ORIGINAL SERIES* could be done, but it would have to be carried out by somebody who was faithful to the storytelling. They would have to be careful not to upstage what had made it so popular in the first place by using completely inappropriate flashy effects. 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."

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.

"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!"

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.

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.

As they were gearing up to begin, however, Rossi was called into a meeting at CBS. He was told that their in-house effects company, CBS-Digital, would be taking on the task, but Rossi tried to come up with a plan that would allow them to keep Hutzel.

"Wanting to keep Gary attached, our only play was to pitch the project to CBS-Digital, and make the schedule and workload sound so



unmanageable they would decline," said Rossi. "We painted a picture that would have made any sane person run for the hills, but to their credit, CBS-Digital called our bluff and simply said 'Yeah, we can do that.' After picking our jaws up from the ground, we signed CBS-Digital and we were off and running."

They began by going through all the episodes of *THE ORIGINAL SERIES* and compiling a list of the shots that they wanted to update.

"Mike and I divided the shows," said Rossi. "I had evens, he had odds. We would watch the shows on our own, create an Excel sheet detailing every shot

▲ The shot that zoomed into the bridge in 'The Cage' was one of the most challenging. It took one person around seven weeks to recreate, as they had to build CG versions of the crew.

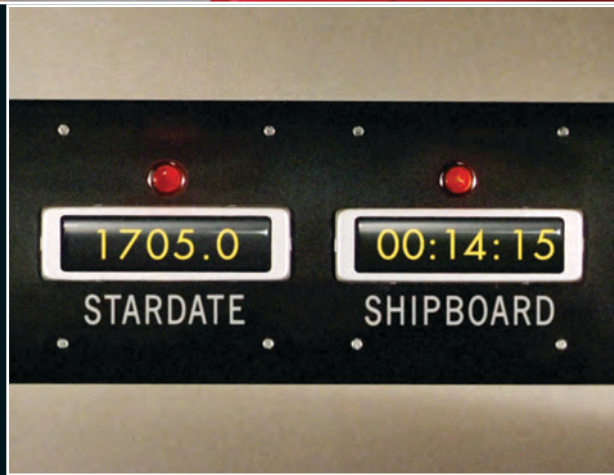
▼ Remastering the series allowed the producers to sneak in little updates, like adding circuitry to the stomach panel of Norman, the android from 'I, Mudd.'





▲ Other little touches the producers were able to add in the remastered version that weren't there originally included putting in the red beam from Scotty's phaser, 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 of HD television. Some elements were replaced altogether and Sulu got a new chronometer in 'The Naked Time.'



that needed updating, and then we would meet to discuss each sheet before turning it in to CBS-Digital. As each episode progressed, we would start adding in dynamic new shots of the *Enterprise*, and beauty passes from angles we hadn'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 having a little fun with the Gorn captain."

► Niel Wray, the effects supervisor on the remastered project, used his own hand when updating the scene from 'Who Mourns for Adonais?' where the giant disembodied hand catches the *Enterprise*.



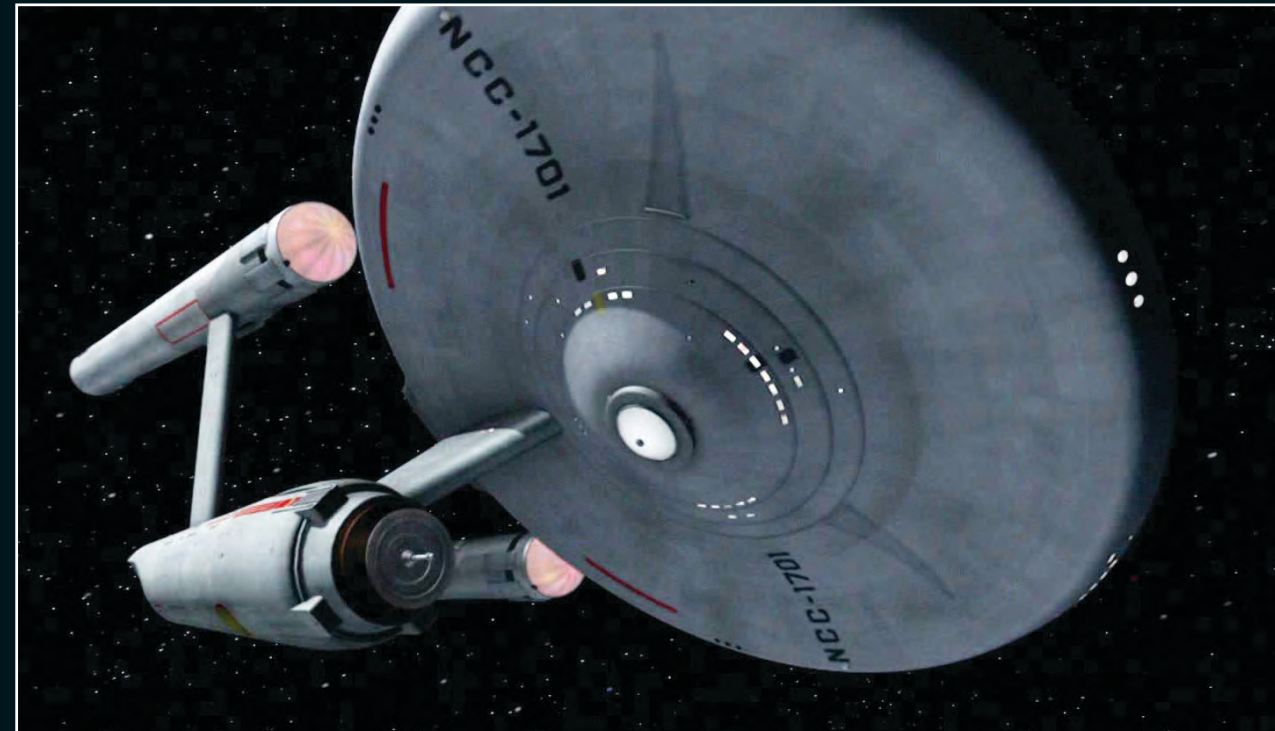
When they turned in their list, CBS-Digital were shocked. For example, there was something like just 17 stock shots of the *Enterprise* used throughout the three seasons in the 1960s. Rossi and the Okudas wanted to include hundreds of different views of the *Enterprise*, and the cost of doing that was 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 be anticipated, but it was still a sizable amount. He said, "You know when Spock looks at the Medusan ambassador without wearing his protective visor and goes insane from seeing it? That's what would happen to anyone seeing the budget number. You just wouldn't be able to wrap your head around how it was possible, and then you would go mad."

"While we loved and admired Gary Hutzal, neither he, nor any other effects house for that matter, would have been able to accommodate the sheer number of new shots we called for,"



continued Rossi. "It would have financially bankrupted the project halfway through season one. 'Little' adjustments like 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."

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 a 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."



◀ Rendering the *Enterprise* in CG allowed it to be shown from unusual and dynamic angles. In the 1960s this was just not possible, as filming the *Enterprise* studio model meant it was shown from essentially the same angle again and again.

◀ Matte artist Max Gabl studied the work of Albert Whitlock, who created many of the planetscapes for the show in the 1960s. Gabl then recreated the style of the original paintings, such as this one of Flint's impressive home.

◀◀ In 'Operation - Annihilate!' the ultraviolet satellites that killed the neural parasites were originally never seen, but they were added in the remastered version.

► 'The Doomsday Machine' featured more new special effects shots than any other episode. Rossi was particularly pleased with the work that was done in recreating the *U.S.S. Constellation*. He felt that the shots of an asteroid hitting it really helped to illustrate how far this once mighty ship had fallen.



Of course, not all episodes had an equal number of new special effects shots, with some having relatively few, while others required more extensive updates. "I think the typical episode average was 10-15 shots," said Rossi. "But at final count, I believe 'The Doomsday Machine' had 103 shots. I think they finished that episode at 5am on the day it was due to be delivered."

FAVORITE EFFECT

This episode also features one of Rossi's favorite new 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 saucer. Seeing this majestic sister ship to the *Enterprise* so badly damaged is bad enough, but then seeing the universe taking a swipe at her when she's down, I felt, helped reinforce how low she had fallen. These ships are characters, and I wanted the audience to feel her pain."

Another of Rossi's favorite updated shots came in 'Amok Time.' "I was in Chicago touting 'Remastered' at a *STAR TREK* convention, 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 is 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 for 54 episodes of the show - he created 33 establishing shots and scene extensions, 49 planets and a handful of nebulae.



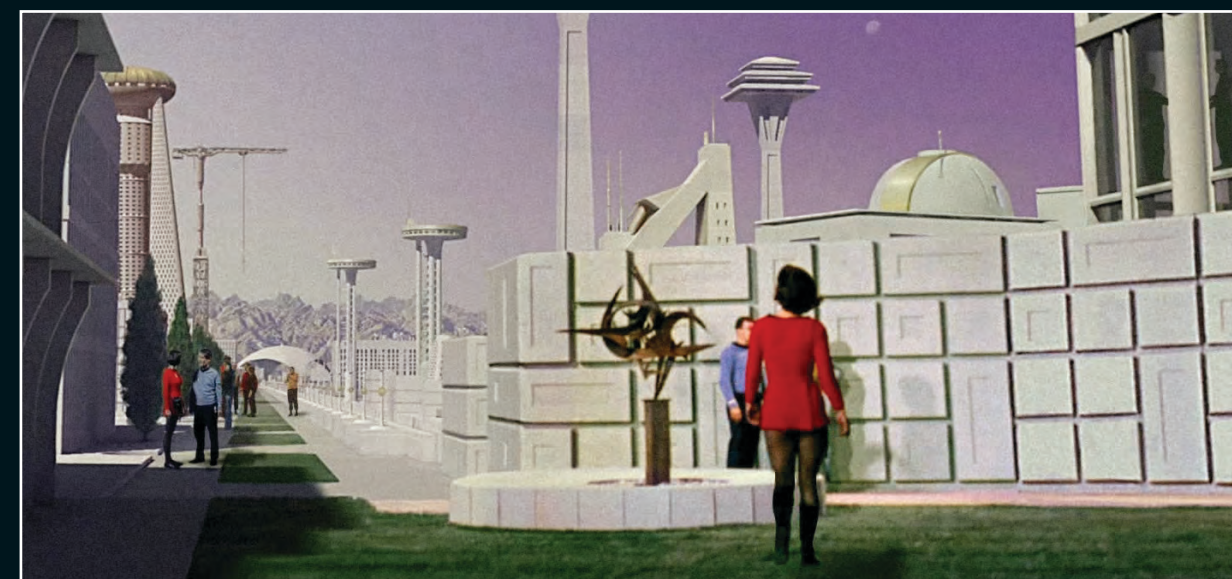
◀ Very little of the Vulcan planet was seen in the original version of 'Amok Time.' Rossi decided that the ceremonial grounds where Spock's wedding was due to take place was located on top of a mountain. This allowed them to create an establishing shot with tiny CG characters crossing a bridge to an arena at the summit of a mountain. A city in the background was inspired by the town of ShiKahr seen in *THE ANIMATED SERIES*.

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 walking 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.



◀ Animation effects were used on some of the matte paintings to bring them 'alive.' For example, in the establishing shot of Starbase 11 in 'The Menagerie,' the producers had tiny versions of themselves added to the painting. Although they are too small to be recognized, Denise Okuda wore the red uniform and Mike Okuda was in the blue top on the left, while Rossi wore the yellow top behind them.

ON SCREEN



TRIVIA

The noises the Gorn made were provided by actor Theodore Cassidy. He also provided the menacing voice of Balok in the *STAR TREK* episode 'The Corbomite Maneuver.' Cassidy was 6' 9" tall and played Ruk [pictured below], the ancient android discovered by Roger Korby in the episode 'What Are Little Girls Made Of?' He is perhaps best known for portraying the butler Lurch in the television series 'The Addams Family.' The Gorn suit was worn by stuntmen Bobby Clark and Gary Combs, while extra Bill Blackburn wore it in close-ups.



FIRST APPEARANCE: 'ARENA' (TOS)

TV APPEARANCES: STAR TREK: THE ORIGINAL SERIES

DESIGNED BY: Niel Wray

KEY APPEARANCES

STAR TREK: THE ORIGINAL SERIES 'Arena'

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 footwear for film and TV including the pull-on boots worn by Captain Kirk and his crew. For the location filming on 'Arena,' 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.

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