MEDUSAN SHIP

TYPE: TRANSPORT
LAUNCHED: 23rd C
LENGTH: 90 METERS
TOP SPEED: WARP 6
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**MEDUSAN SHIP**

**SPECIFICATION**

- **Type:** TRANSPORT/DIPLOMATIC
- **Affiliation:** FEDERATION
- **Launched:** 23rd Century
- **Length:** 90 Meters (Approx.)
- **Crew:** 30
- **Top Speed:** Warp 6
- **Weaponry:** Phaser Emitters

**Stand Assembly:**

Hook the stand over the back of the nacelle support struts.

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The Medusan starship was a 23rd-century vessel of Federation origin that was specially adapted for the Medusans, a formless non-corporeal race. The ship had a spherical primary hull, and its appearance was similar to the Daedalus class, a type of vessel that Starfleet operated in the 22nd century. There were, however, several differences between the Medusan ship and the Daedalus class. The Medusan vessel was considerably shorter at approximately 90m in length, and its warp nacelles hung down below the secondary hull rather than being supported by pylons above it. The nacelles indicated that this was a warp-powered vessel, capable of traveling interplanetary distances at a top speed of warp 6.

The secondary, or engineering, hull was also much shorter than the one on the Daedalus class, but was shaped in a similar way to the aft section of Constitution-class ships. There was a series of blue lights located towards the front of the engineering hull that ran over the top half of this section. There were also about 10 tubular prongs that ran from inside the spherical hull, through the secondary hull, and out of the rear of the craft.

The Medusans were energy beings and did not develop technology in the way most humanoids knew it. Instead, they relied on the Federation to supply them with vessels and for humanoids to operate and to interact with the controls. In the 23rd century, the non-corporeal Medusans utilized specially-prepared ships of Federation design.
Dr. Miranda Jones was human, but had never visited Earth. She was also blind and a telepath, which made her the ideal candidate to work with the Medusan Ambassador Kollos. She hid the fact that she could not see and wore a special sensor web over her dress that allowed her to perceive her surroundings. She appeared to be almost in love with Kollos and was jealous of Spock when he became the first to mind-meld with him, believing that honor should have been hers alone.

The Medusans were renowned for their navigational skills, but their appearance was so hideous that the very sight of them caused most humanoids to go mad, shortly followed by death by massive organ failure. Their vessels were therefore arranged in such a way that the humanoids could control all the ship’s functions without ever seeing a Medusan.

In 2268, the crew of the U.S.S. Enterprise NCC-1701 were ordered to convey a Medusan ambassador named Kollos back to his home planet. He was beamed aboard the Enterprise along with Dr. Miranda Jones, a human telepath who conveyed Kollos’s thoughts. Also with them was Laurence Marvick, who was working on a project of adapting Starship navigational instrumentation for Medusan use.

During the journey, Marvick begged Dr. Jones to abandon her assignment with Kollos and be with him. He had been in love with her for some time, but she turned him down flat. Driven by jealousy, Marvick resolved to kill Kollos, but as he entered the Medusan’s quarters he caught a glimpse of him. This sent Marvick into paroxysms of blinding terror, and in his insanity he rushed to engineering where he tampered with the ship’s engines.

Marvick pushed the Enterprise to incredible speeds, and before long it had crossed the galactic barrier and traveled beyond the rim of the Galaxy. Marvick died shortly after, while the Enterprise was beamed over to its new position. It was probable that Miranda, in her jealousy, somehow inadvertently used her telepathic powers to make Spock forget about wearing the visor.

Having glimpsed Kollos’s true appearance, Spock became seriously unbalanced and was taken to sickbay almost on the brink of death. He was saved when Miranda managed to put aside her envy, and used her telepathic skills to reach Spock’s mind and lead him back to sanity.

Later, the Enterprise rendezvoused with the Medusan ship and Miranda and Kollos were beamed over to it. Before they left, Miranda had managed to telepathically link with Kollos, something she had always wanted, while she was also pleased to see that Spock had fully recovered.

With its spherical main hull, the Medusan ship resembled a Daedalus-class vessel, one of the first types of Federation ship that was in use in the 22nd century. The Medusan ship utilized its primary secondary hull and warp nacelle designs that had become a characteristic of most Starfleet vessels.

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DATA FEED
Dr. Miranda Jones was human, but had never visited Earth. She was also blind and a telepath, which made her the ideal candidate to work with the Medusan Ambassador Kollos. She hid the fact that she could not see and wore a special sensor web over her dress that allowed her to perceive her surroundings. She appeared to be almost in love with Kollos and was jealous of Spock when he became the first to mind-meld with him, believing that honor should have been hers alone.
Apart from the Medusans, other telepathic species included the Betazoids, the Aenar, a subspecies of the Andorians, the Melkotians, the Ullians and the Vulcans.

Dr. Laurence Marvick was one of the engineers who designed the U.S.S. Enterprise NCC-1701. According to the book *STAR TREK: Enterprise Logs*, which is not considered canon, Marvick was the chief engineer at the time of the Enterprise’s launch in 2245.

While the Medusans were physically so repugnant that they caused insanity and death simply by looking at them, their thoughts were said to be the most sublime in the Galaxy. This is why the blind Dr. Jones was so besotted with Kollos.
When STAR TREK was remastered in HD, all the effects shots had to be recreated. As Mike Okuda explains, the goal was almost always to create painstakingly accurate digital copies of the original effects, but just occasionally there was an opportunity to add something new. “In a few cases,” Okuda explains, “an episode’s dialog suggested that we should be seeing a guest ship, even though none was actually shown in the original version of the episode. In such cases, we often asked our VFX producer Neil Wray if he could add it into the effects, and he’d strive mightily to make it so. The Medusan ship in *Is There In Truth No Beauty?* was one of those additions.”

As Wray remembers, the process began with a conversation that involved him, and the other VFX producers, Dave Rossi and Mike and Denise Okuda. “We’d start by talking about what the ship should be. This was more about the capabilities, crew species and intended use of the ship than the actual shape. I would then create rough sketches until I came up with something that I liked, then create that design in 3D.”

In this case Rossi had some ideas about what kind of ship the Medusans would use. “The Medusan ship was interesting,” he recalls. “Here you have this non-corporeal life-form that had no need for a conventional design of starship, as they had no bodies. Their ships could have looked completely alien, and weirdly unlike anything we recognize as a ship. While that was tantalizing from a design aspect, we hypothesized that once they began interacting with the Federation, having ships that were able to service humanoid needs would become more of a necessity. We postulated that Starfleet was brought in to design functional ships for the Medusans, hence the standard nacelle designs and ship alloy materials seen in the episode. Once we had laid down our parameters to Neil, and explained who the Medusans were, he set off and designed what you see on screen.”

The next step was for Wray to produce a rough digital model of the ship that he could discuss with the team. The design he came up with had a sphere rather than a saucer and a ring of blue lights around the engineering hull.

“If I remember right,” Wray says, “my original design didn’t have the horizontal shafts running through the ship, this was added later. The blue band of lights was my idea. I thought the Medusans would have incorporated an observation area for themselves into the design of the ship. Since the Medusans were without form they didn’t need to follow typical Federation ship design so that was the thinking with the sphere.” It was also a tribute to Matt Jefferies, who in some of his early designs for the Enterprise looked at using a sphere instead of a saucer.

**MEDUSAN SHIP**

In 1969 the budget for STAR TREK rarely stretched to alien vessels. But when the show was remastered the Medusans finally got a ship.
Fred Freiberger was the last producer of the original STAR TREK. He joined the series at the beginning of its third season, replacing John Meredyth Lucas, and stayed in charge until the final episode, "Turnabout Intruder," finished post-production. As the producer, he was responsible for supervising every aspect of the show, and was the person who commissioned scripts from the writers. He worked very closely with Bob Justman, who had been promoted from associate producer to co-producer. Both men were supervised by Gene Roddenberry, who stayed on as the executive producer.

Freiberger said that his involvement with STAR TREK started much earlier. "I had known Gene Roddenberry from his writing days," said Freiberger. "My agent brought me up to see him at Desilu Studios, and Gene showed me the pilot - the first pilot, not the one with William Shatner - which I was very impressed by. Then, he asked me if I'd be interested in doing the show. I said, 'Yeah, I'd love to join the ship.' He was certainly interested in having me do a script, but I said, 'Well, I'm not here to audition as a writer - I'm here as a producer.' That seemed to impress him, and he offered me the job."

There was only one thing stopping Freiberger from accepting Roddenberry's offer; he and his family were about to go on a European holiday they had been planning for several years. "I said, 'Well, I'm going to Europe in about a week,' and asked if it could wait," said Freiberger. "It couldn't wait, so I left for Europe, and he did the show. Then, a couple of years later when the third season started, I met him again, and I went on the show."

As Freiberger explained, joining a show in its third season was a very different proposition from coming on board at the beginning. "The show was already set," said Freiberger. "For any producer, if you come in on it at the start, you work with the studio, you're in on casting the show, hiring directors, hiring the crew, and you get involved with what is going to be the story. You help shape it. When a show is already in being, the casting has been done, and the crew has been hired. When the second season ended, Gene had already commissioned 12 stories, and he had hired.

Appointed producer for the third season, Fred Freiberger soon realized that he had been handed the almost impossible task of increasing the ratings, while also dealing with a rapidly dwindling budget.

Fred Freiberger, who died in 2003, became the producer of STAR TREK in the third season. He had originally been offered the role before the first season, but instead opted to take a vacation he had already planned.

Season three did not get off to the most auspicious start when the episode "Spock's Brain" was the first to air. William Shatner, among many others, remembered it as one of the worst episodes. He called it a tribute to studio executives who slashed the show's budget, and moved its broadcast time from 8.30pm to 10pm on a Friday night.

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practically, most of the directors. That was the situation when I went on it.”

Freiberger discovered that although STAR TREK had been renewed for a third season it was not the success everyone had hoped for, and its ratings were below average. “The only reason STAR TREK was picked up was because of the enthusiasm of the fans. I guess they scared the network,” said Freiberger.

The practical upshot of the budget restraints was that every fourth episode had to be what Freiberger called a ‘man-in-the-box show’: in other words, a show that needed hardly any new sets. This meant that the entire episode had to be shot aboard the Enterprise. Freiberger said this kind of show was particularly unpopular with the directors, the actors, and the viewers.

LOW RATINGS

The budget wasn’t Freiberger’s only concern. It was made absolutely clear to him that the show wouldn’t survive into a fourth year if he didn’t improve the ratings. He pointed out that he didn’t plan to resolve the ratings problem by making fundamental changes. “NBC’s research department said, ‘We have to increase the ratings or the show will be canceled,’” recalled Freiberger. “I said, ‘Well, do you have any suggestions?’ They said, ‘You’re having problems getting women to watch the show.’ Evidently, women were ‘afraid’; they ‘needed parameters’; they’d ‘rather live in valleys than on the mountains.’ They went through a whole list. So, I thought one of the things I could do was put more romance in the show. For various characters – the minor characters, perhaps, could fill in. But, in terms of switching, or improving, or doing anything with the format of the show at all, Gene had no suggestions on that. I expected he wanted me to do the show the way it was going. I tried to do everything as well as I could, and introduce perhaps more romance between the various characters.”

ISSUES WITH THE BOSS

If Freiberger felt that a problem could only be resolved by Roddenberry, he was more than willing to pick up the phone and call his boss. As he said, occasionally the problems Roddenberry had to resolve were partly of his own making.

“Gene was the only writer I knew who was also a businessman,” said Freiberger. “He had his own merchandise thing which was very big. I got a call from the set saying Gene had sent over a scene that he had written for one of the scripts. I didn’t even know he was reading them, but he sent over a scene to do with a Vulcan medallion. Anyway, I went down, and...
Beauty?, which featured than skin deep. about beauty being more the message it sent out particularly pleased with episodes. He was Freiberger's favorite look at him, was one ugly that no one could a character who was so

This and Freiberger had to call Roddenberry down to the set to resolve the issue. Roddenberry, who wanted to sell the prop as merchandise to fans. The actors were not happy about

Is There In Truth No Problem? I said, ‘They won’t do the scene. We had a mutiny on our hands.’ He said, ‘What’s the

‘So, I called him up and said, ‘Gene, we have a mutiny on our hands.’ He said, ‘What’s the

Shatner and Nimoy were refusing to do the scene. They said, ‘Gene’s trying to sell merchandise. We don’t want to do this mediation thing.’

PROBLEM SOLVED

‘I felt I had won the battle, but without me knowing about it they had called Gene down to the set, and I think they decided to

Diana Muldaur (Is There In Truth No Beauty?). She was blind, and she had this box that held an alien, and if you looked at it you would go insane and die.

I did another show where they traveled back in time. Shatner went back to the French revolution; Nimoy went back into the Ice Age and fell in love with Mariette Hartley. Nimoy didn’t appreciate that. He came to me and said, ‘That’s out of character for me. I’m a Vulcan.’ I loved that show, and I wanted to get some more dimensions to him than just that he likes computers. So I said, ‘This is way back in the Ice Age, way before the Vulcans evolved emotion out of their psyches.’ He accepted that, and I thought he did a very credible job. I liked that show very much.

TAKING THE CRITICISM

Freiberger was well aware that many fans have criticized STAR TREK’s third year, claiming that it didn’t live up to the standard set by the first two seasons. He accepted that there were problems, many of which were due to the budgetary difficulties, but he didn’t want to dodge the bullet. He said that he felt a lot of the criticism was unfair.

‘There were a few shows I’m not proud of, but I thought I did some pretty damn good ones too,’ said Freiberger. “I think I probably forgot the ones I’m not proud of, but I liked a lot of them. The first Plato’s Stepchildren was a good show. There was a show with

Shatner and Nimoy in the scene, where the transfer took place and the woman took control of Shatner’s body. Then we were up and running on the Enterprise for the rest of the show. I thought it was a pretty nice show.

Years after he worked on STAR TREK Freiberger got used to hearing himself criticized, but was quite philosophical about it. The only thing he resented was the suggestion that he didn’t care. At the end of the day, he said, all he could do was his best. ‘You know, it was very satisfying when a show came out nice,’ said Freiberger. “And it was not so great when you were holding your head in your hands watching what was up there on the screen. You had to have some perspective – you needed a little levity.”

FINAL DAYS

Whatever the fans think, STAR TREK’s ratings stayed pretty steady in the show’s final season, and before the year was out Freiberger and the rest of the team knew that STAR TREK would not be returning for a fourth season.

“It did not help the morale,” said Freiberger. “I would say we did three shows, at least under the knowledge that we were not going to be renewed.” Nevertheless, Freiberger looked back fondly on the very last episode of STAR TREK’s first incarnation – another of those man-in-the-box shows.

The last one was Turnabout Intruder – we had already been canceled. We had one little corner of the set where we did the opening scene, where the transfer took place and the woman took control of Shatner’s body. Then we were up and running on the Enterprise for the rest of the show. I thought it was a pretty nice show.

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Jessica Walter, who is perhaps best known for playing Lucille Bluth in Arrested Development, was originally cast as Dr. Miranda Jones for the STAR TREK episode Is There In Truth No Beauty? When it turned out she was unavailable, the director of the episode Ralph Senensky suggested Diana Muldaur (pictured below) for the part. She had played Dr. Ann Mulhall in the earlier season two episode Return To Tomorrow. Of course, Diana Muldaur would later play Dr. Katherine Pulaski in the second season of STAR TREK: THE NEXT GENERATION.

British actor David Frankham was 42 when he played Laurence Marvick, the engineer who helped design the U.S.S. Enterprise NCC-1701. By 2268, the Enterprise was at least 14 years old, as events in The Cage when Captain Pike was in command took place in 2254. This would mean that Marvick was still in his twenties when he worked on the design for the Enterprise.

Is There In Truth No Beauty? was written by Jean Lisette Aroeste, who was a librarian at UCLA. She submitted the script on spec, but was hired to write her only other script All Our Yesterdays later in the season.