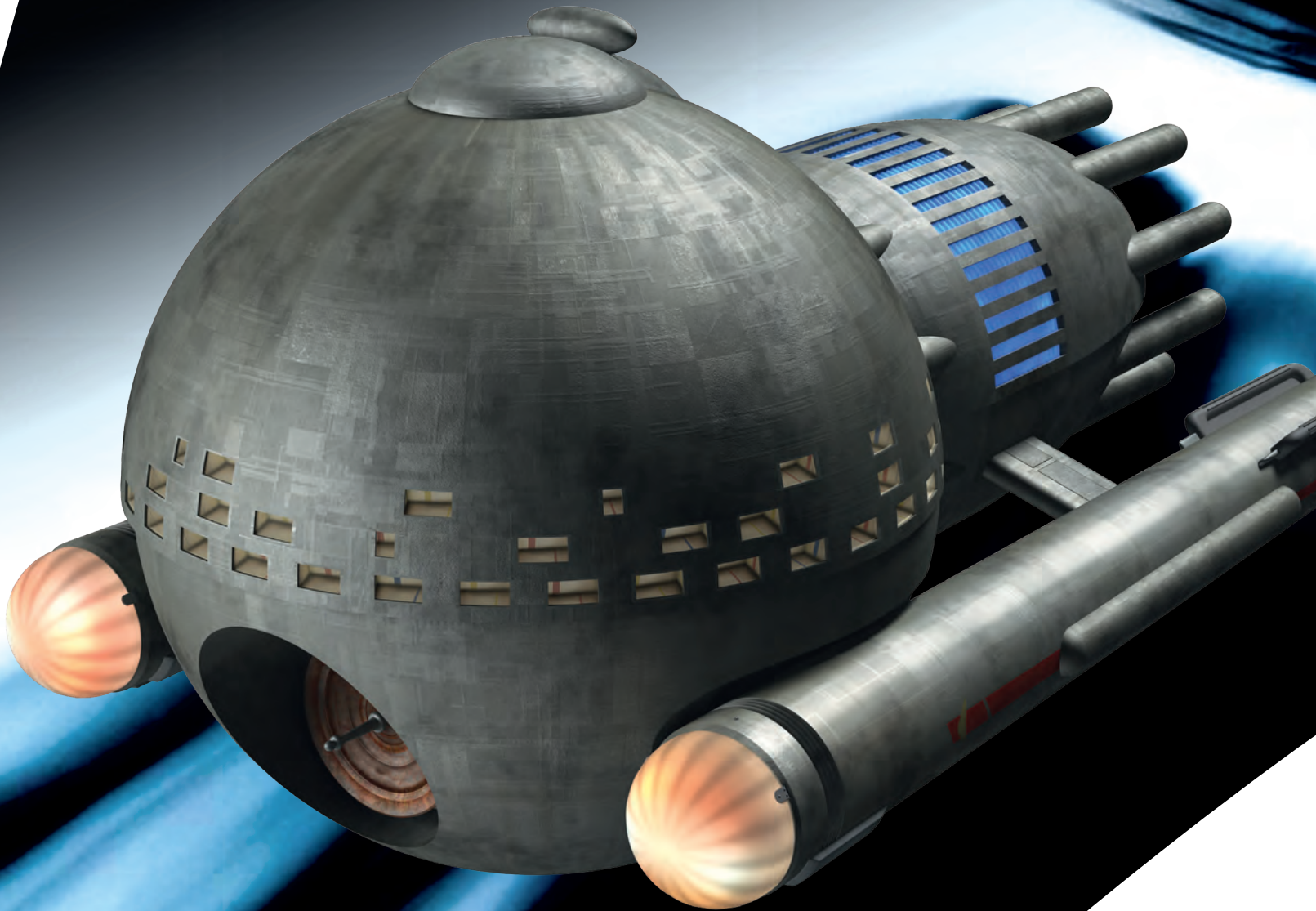


92

STAR TREK™

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MEDUSAN SHIP

TYPE: TRANSPORT

LAUNCHED: 23rd C

LENGTH: 90 METERS

TOP SPEED: WARP 6

MEDUSAN SHIP

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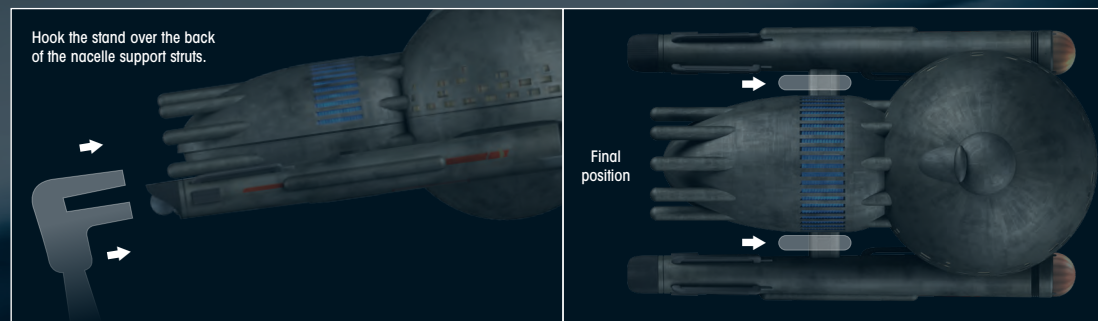
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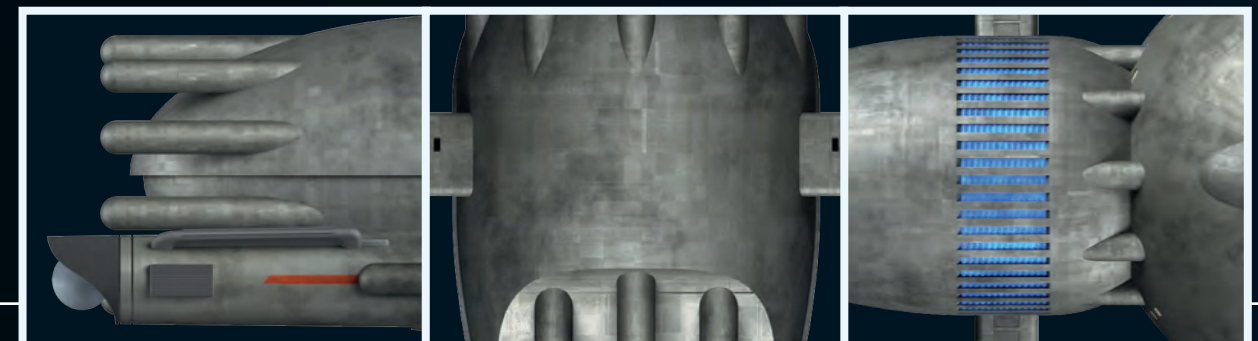
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MEDUSAN SHIP

SPECIFICATION



TYPE:	TRANSPORT/DIPLOMATIC
AFFILIATION:	FEDERATION
LAUNCHED:	23rd CENTURY
LENGTH:	90 METERS (APPROX.)
CREW:	30
TOP SPEED:	WARP 6
WEAPONRY:	PHASER EMITTERS



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► The Medusan ship was of Federation design, meaning it was comprised of many familiar elements such as a main deflector dish and warp nacelles. This was because the Medusans were non-corporeal and did not develop technology as most humanoids knew it.

MEDUSAN SHIP

In the 23rd century, the non-corporeal Medusans utilized specially-prepared ships of Federation design.

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.

SHORTENED SHIP

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.

As the Medusans were energy beings and did not have physical bodies, they did not develop technology in the way most lifeforms knew it. Instead, they relied on the Federation to supply them with vessels and for humanoids to operate and to interact with the controls.

◀ As even the briefest sight of a Medusan caused madness followed by agonizing death in most humanoids, these non-corporeal beings were carried in protective containers. Presumably, once on board their own ships, they could be let out and move around in areas where there was no chance of them being seen by humanoid members of the crew.





▶ Laurence Marvick's unrequited love for Dr. Jones led him to try and kill Kollos, who he saw as a rival for her affections. Instead, he saw Kollos and this led to his death while in the throes of insanity.

▼ It was possible for most humanoid to look directly at Medusans provided they wore a specially filtered protective visor. Spock put on this eyewear to protect himself before mind-melding with Kollos.



▲ 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 the primary/secondary hull and warp nacelle designs that had become a characteristic of most Starfleet vessels.

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.

INTO THE VOID

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 left stranded, unable to determine its position.

Their only hope of returning to normal space lay with Kollos, as the Medusan sensory system was radically different from humanoids. In order for this to work, Spock had to mind-meld with Kollos so they could function as one being and have the

knowledge and sensory capabilities of each other.

Miranda Jones was vehemently against this idea as she had always wanted to mind-link with Kollos, and appeared almost jealous of Spock. In the end, Kollos persuaded her that Spock had to perform the mind-meld as, unlike her, he knew how to pilot the *Enterprise*.

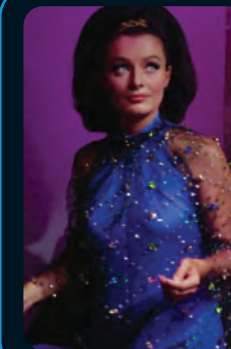
Once the mind-meld had taken place, Kollos's navigational skills helped Spock guide the *Enterprise* back to Federation space. However, Spock failed to wear the protective visor when he went to break the link with Kollos. It was probable that Miranda, in her jealousy, somehow inadvertently used her telepathic 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.

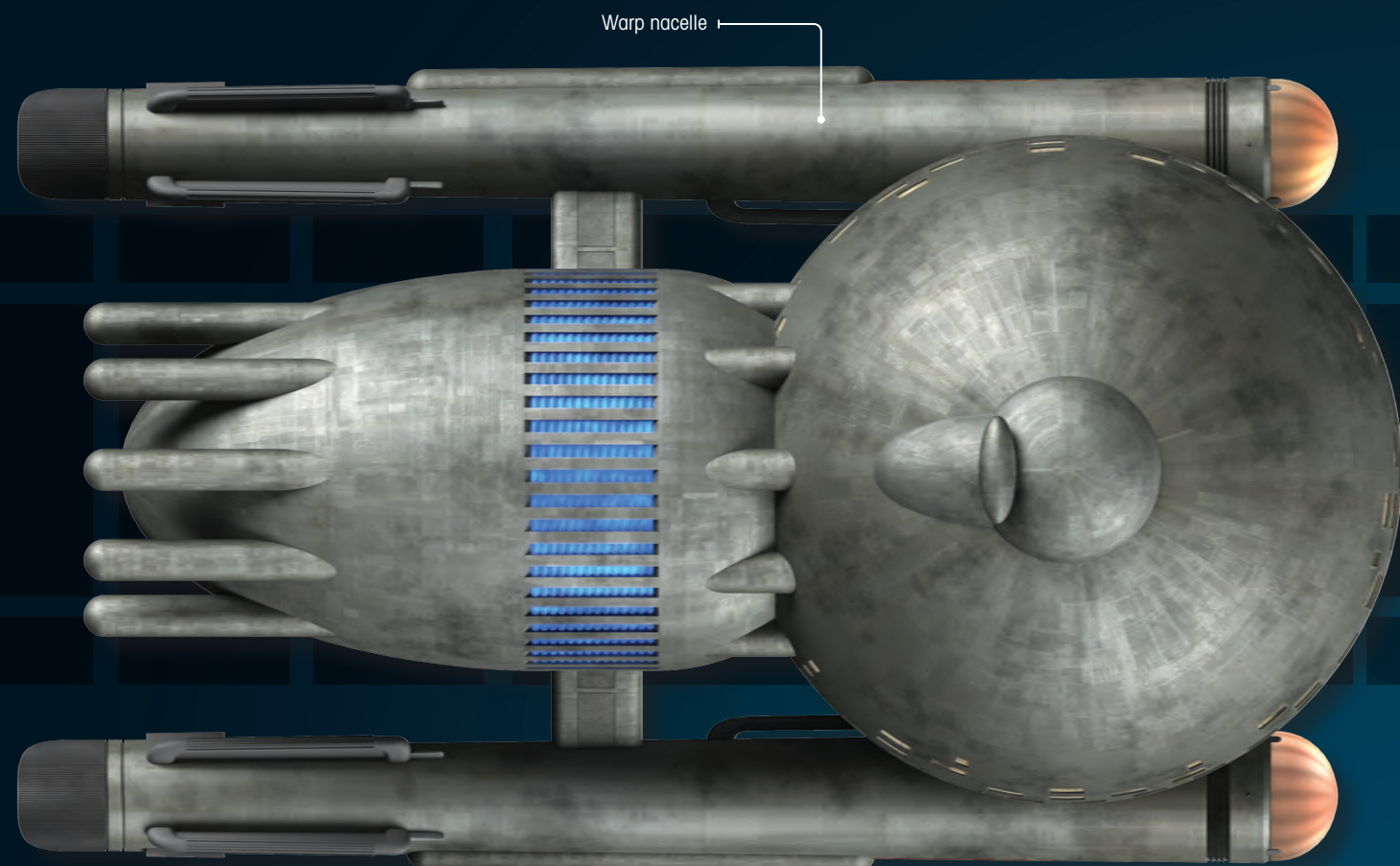
Later, the *Enterprise* rendezvoused with the Medusan ship and Miranda and Kollos were beamed over to it. Before they left, Miranda had managed to telepathically link with Kollos, something she had always wanted, while she was also pleased to see that Spock had fully recovered.

▲ After Spock forgot to wear the visor and saw Kollos, he almost died. Dr. Jones set aside her feeling of jealousy and used her telepathic skills to reach Spock's mind. With her guidance, Spock was returned to health.

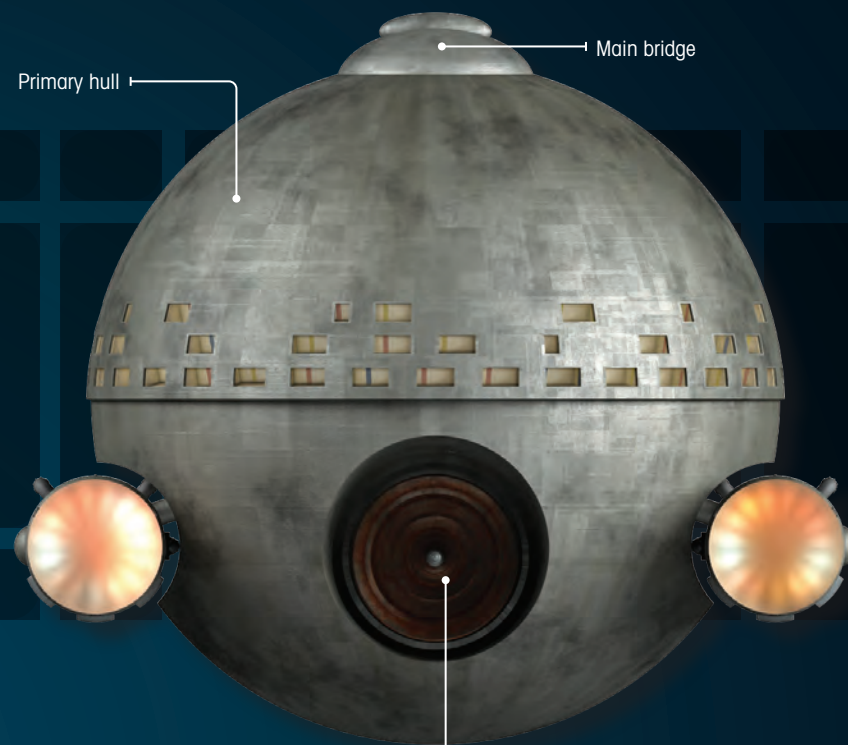


DATA FEED

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.



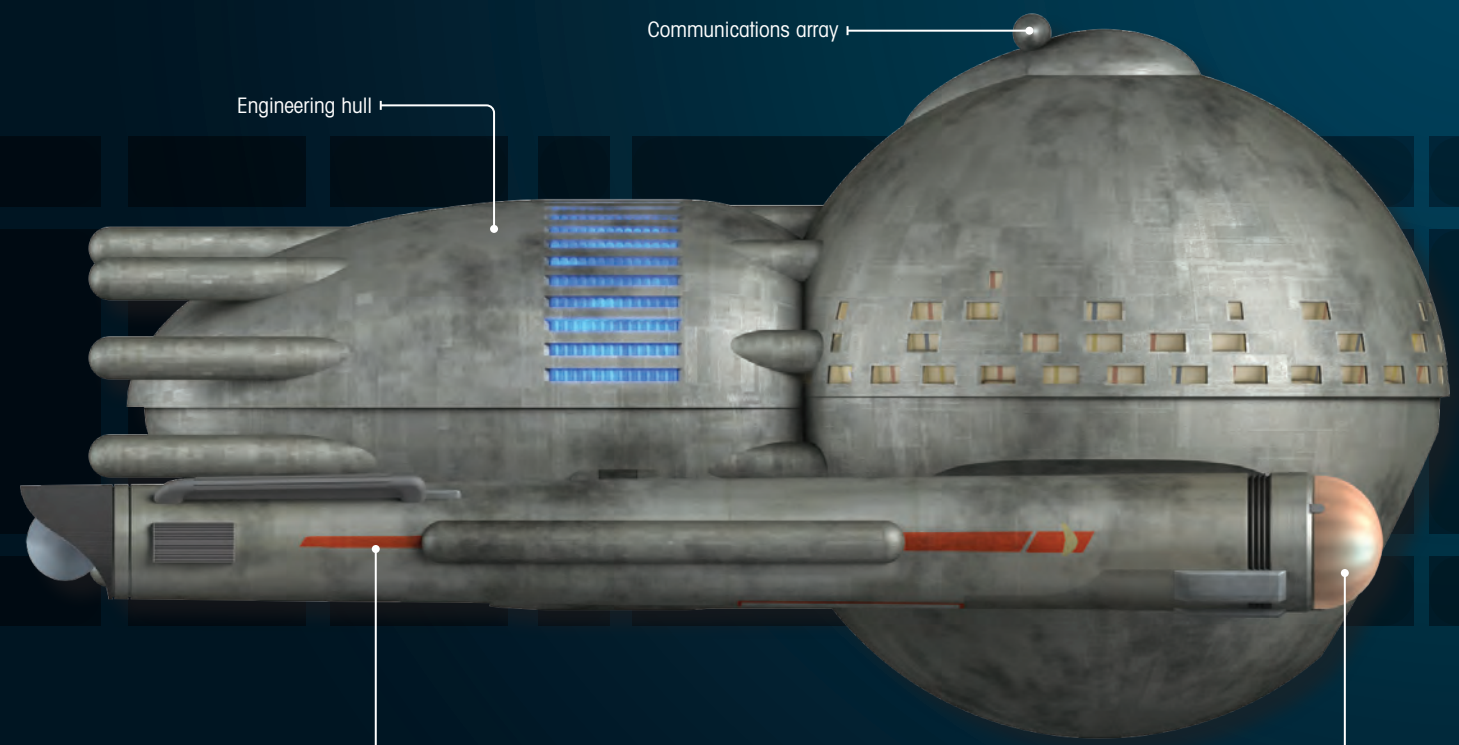
Warp nacelle



Primary hull

Main bridge

Deflector dish

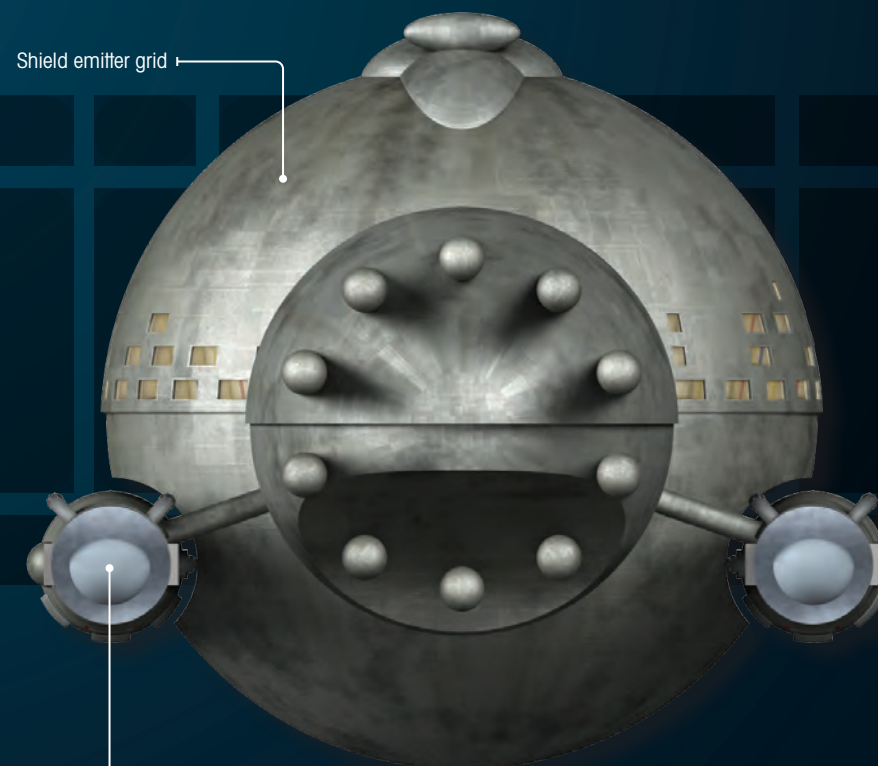


Communications array

Engineering hull

Warp nacelle

Bussard ramscoop



Shield emitter grid

Space matrix restoration coil

MIND READERS

Apart from the Medusans, other telepathic species included the Betazoids, the Aenar, a subspecies of the Andorians, the Melkotians, the Ullians and the Vulcans.

EXALTED THOUGHTS

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 Kollo.

RENOWNED ENGINEER

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.

▼ The Medusan ship was designed by Niel Wray, who wanted it to have elements of Federation design but to recognise that it was operated by a non-corporeal species.



▲ The Medusan ship appears in a single shot at the end of the remastered version of *Is There In Truth No Beauty?* before the *Enterprise* turns around and pulls away.

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.

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 Niel 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 Niel, 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.



TOS PRODUCER

FRED FREIBERGER

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.

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* nearly started a lot earlier. When the second pilot sold, Roddenberry began looking

around for writers to work on his new show. "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."

EUROPEAN VACATION

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,

▲ Freiberger very nearly became the producer of *STAR TREK* several years earlier when *The Cage* was shot with Jeffrey Hunter playing the lead role. His job as producer would have been much easier had he been there from the very start.



◀ 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.



Given that the show's ratings were marginal at best, neither Desilu nor NBC were willing to increase its budget, which had already been eroded by rising costs. "People wanted a raise, but nobody was getting raises. I think Shatner may have got one. Nimoy may have gotten a small raise. Gene was very tough. He said, 'I can't do it; if you don't like the show, leave,' which was very unusual," said Freiberger.

PRODUCTION CHALLENGE

As Freiberger explained, the show's budgetary problems didn't just affect the cast, they also had an impact on the sets, and as a result the kind of stories the producers could tell. "At the beginning of the season, Bob Justman and I had a session with the production department," said Freiberger. "They laid out for us what we had to do (to stay within the budget). Bobby Justman was fuming. He knew much more about the production than I did. I said, 'Let's look at it as a challenge. You know, take it as a challenge to see if we can do that and get a good show.' He said, 'They're killing us.' That's how he put it - he said, 'They are absolutely killing us.'"

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 third season's limited budgets forced Freiberger and his team to save money by cutting down on location costs. This meant setting many episodes, such as *Day of the Dove*, almost entirely aboard the *Enterprise*.

► *STAR TREK* managed a rare session of location filming for *The Paradise Syndrome*, a show that was set on an idyllic world that resembled an underdeveloped and unpolluted America. Other than the street sword fight in *All Our Yesterdays*, this was the only episode with outdoor shooting in the third season.



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 this scene to do with a Vulcan medallion. Anyway, I went down, and



◀ Freiberger tried to introduce more romance to the show in order to appeal to women. One of his favorite episodes was *All Our Yesterdays*, in which Spock traveled into the past of the doomed planet Sarpeidon and found love with Zarabeth.



▲ The Vulcan IDIC [Infinite Diversity in Infinite Combinations] medallion was added at the behest of Roddenberry, who wanted to sell the prop as merchandise to fans. The actors were not happy about this and Freiberger had to call Roddenberry down to the set to resolve the issue.



▲ *Is There In Truth No Beauty?*, which featured a character who was so ugly that no one could look at him, was one of Freiberger's favorite episodes. He was particularly pleased with the message it sent out about beauty being more than skin deep.

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

PROBLEM SOLVED

"So, I called him up and said, 'Gene, we have a mutiny on our hands.' He said, 'What's the problem?' I said, 'They won't do the scene.

Can we change it?' He asked me, 'What do you think?' I said, 'Well, I think it's a little excessive. You'd better talk to them.' He went down to the set, and I think they decided to have Nimoy do the speech, and cut it down quite a bit. But I wasn't involved with that. You know, when you were producing, you were not only casting the current show, you were doing post-production on a show that had finished, and you were trying to get scripts for the show after that. You were swamped and constantly on a merry-go-round."

Roddenberry was also involved in one of *STAR TREK*'s most memorable moments – the interracial kiss between Kirk and Uhura. "In a show called *Plato's Stepchildren*, I had the famous first kiss between the races," said Freiberger. "The network at that time was very nervous. I had quite a big battle with what they called program practices, which was censorship. They said, 'Why can't it be Nimoy who kisses her, instead of Shatner?' I said, 'For the reason you want it to be – because he's a Vulcan, and it's going to be acceptable to everybody that the black girl is kissed by a Vulcan. I want it to be Shatner – it's got to be him.' I felt I had won the battle, but without me knowing about it they had called Gene down and tried to make some kind of compromise."

Of course, as everyone knows, Roddenberry and the cast were unprepared to compromise on such an important issue. The kiss stayed in, and the show became famous.

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. I thought *Plato's Stepchildren* was a good show. There was a show with



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."

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."

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."



◀ Freiberger remembered that when the network was confronted with the interracial kiss between Kirk and Uhura they suggested putting Spock in Kirk's place as he was an alien. Freiberger did not back down, and nor did Roddenberry when the network went directly to him. Spock ended up kissing Nurse Chapel instead.

◀ The last episode Freiberger produced was *Turnabout Intruder*, in which the insane Janice Lester swapped bodies with Captain Kirk. By this point, Freiberger knew the show would not be returning, but still felt it was a fine episode and everyone did a good job.

ON SCREEN



TRIVIA

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.

- FIRST APPEARANCE:** *Is There In Truth No Beauty?* (TOS)
- TV APPEARANCES:** STAR TREK: THE ORIGINAL SERIES
- DESIGNED BY:** Michael Okuda

KEY APPEARANCES

STAR TREK: THE ORIGINAL SERIES *Is There In Truth No Beauty?*

The *U.S.S. Enterprise* NCC-1701 is assigned to take Kollos, a Medusan ambassador, back to his home planet. He is a non-corporeal telepathic being, whose appearance is so hideous it causes madness and ultimately death in humanoids. Dr. Miranda Jones, a blind telepath, and renowned engineer Dr. Laurence Marvick are also with him.

It transpires that Marvick is in love with Miranda, but she would rather spend her life with Kollos. Consumed by jealousy, Marvick tries to kill the Medusan, but he accidentally catches a glimpse of him. This drives Marvick

insane, and he seizes control of the *Enterprise* and takes it far beyond the edge of the Galaxy.

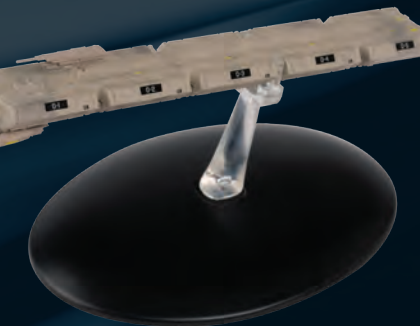
The only way out of this void is for Spock to mind-meld with Kollos and use the Medusan's navigational skills to plot a course back to normal space.

The process works, but Spock forgets to wear his protective visor when breaking the mind-meld and sees Kollos. This causes him to go insane and Miranda is the only one who can save his life by using her telepathic skills to draw the Vulcan's mind back to reality. The *Enterprise* then rendezvous with a Medusan ship that takes Kollos and Miranda back to his home planet.

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