127

EYMORG

STARSHIP

IN USE: 23rd C
CREW: ONE
PROPULSION: ION
ORIGIN: SIGMA DRACONIS VI
Stand assembly:

To set the stand:

1. Place the stand over the back of one of the pods.
2. Slide the stand into the slot on the back of the pod.
3. Adjust the stand until it is secure.

Final position:

OPERATED BY:
THE EYMORGS

TYPE:
SCOUT SHIP

IN OPERATION:
23rd CENTURY

PLANET ORIGIN:
SIGMA DRACONIS VI

CREW:
ONE

PROPELLION:
ION

PILOT:
KARA
The Eymorg starship was a small spherical craft that was capable of very high speeds thanks to its ion drive. It was much faster and more maneuverable than even Starfleet’s best vessels. When it was encountered by the crew of the U.S.S. Enterprise NCC-1701 in 2368, it was operated by just one crew member, and was considered to be much more advanced than anything Starfleet produced. Chief Engineer Montgomery Scott was deeply impressed by its technology, and described it as “a beauty… that could teach us a thing or two.”

The Eymorg starship was actually built by their ancient ancestors on Sigma Draconis VI thousands of years earlier, making its technological achievements even more impressive. The interior had a conventional nitrogen-oxygen atmosphere, and it was equipped with direct site-to-site technology similar to Starfleet’s transporter. The Eymorg starship had an unusual configuration, and was much different to most vessels used by Federation worlds. The front of the Eymorg starship was a spherical dome, and it was surrounded by five pods with each one containing an ion drive. Incredibly, the technology used to create the ship was first devised by the Eymorgs’ ancestors 10,000 years earlier.

Kara was the leader of the Eymorgs and she piloted the starship that intercepted the Enterprise in 2368. She had been sent on a mission by a complex computer from her homeworld known as ‘The Controller,’ which incorporated a living brain. After 10,000 years it began to fail, so it instructed Kara to acquire a suitable replacement – Spock’s brain.

CONTROLLING SOCIETY

‘The Controller’ device had been constructed around the same time as the Eymorg starship, and before an ecological disaster had devastated Sigma Draconis VI. An ice age had enveloped the planet 10,000 years earlier, but the inhabitants had taken measures to ensure their survival. They created an underground refuge that was operated by a central ‘brain’ that was able to run maintenance-free for around 10,000 years.

The Eymorgs and the Morgs lived on Sigma Draconis VI. Their society was an example of retrograde civilization in which at its peak it was more advanced than 23rd-century Federation capabilities, but after an ice age it slipped back to a primitive level.

DATA FEED

The Eymorg ship used highly advanced ion propulsion, which made it much faster than any Starfleet vessel.

The Eymorg starship that the Enterprise encountered in 2368 was piloted by Kara, the high priestess and leader of her people. She had been sent on a mission by a complex computer from her homeworld known as ‘The Controller,’ which incorporated a living brain. After 10,000 years it began to fail, so it instructed Kara to acquire a suitable replacement – Spock’s brain.

The Eymorg starship was a small spherical craft that was capable of very high speeds thanks to its ion drive. It was much faster and more maneuverable than even Starfleet’s best vessels. When it was encountered by the crew of the U.S.S. Enterprise NCC-1701 in 2368, it was operated by just one crew member, and was considered to be much more advanced than anything Starfleet produced. Chief Engineer Montgomery Scott was deeply impressed by its technology, and described it as “a beauty... that could teach us a thing or two.”

The Eymorg starship was actually built by their ancient ancestors on Sigma Draconis VI thousands of years earlier, making its technological achievements even more impressive. The interior had a conventional nitrogen-oxygen atmosphere, and it was equipped with direct site-to-site technology similar to Starfleet’s transporter.

Kara was the leader of the Eymorgs and she piloted the starship that intercepted the Enterprise in 2368. Once she had beamed on board the Starfleet ship she used a device worn on her wrist to render the crew unconscious. Her mission was to surgically remove Spock’s brain and take it back to her home on Sigma Draconis VI.

The Eymorg starship had an unusual configuration, and was much different to most vessels used by Federation worlds. The front of the Eymorg starship was a spherical dome, and it was surrounded by five pods with each one containing an ion drive. Incredibly, the technology used to create the ship was first devised by the Eymorgs’ ancestors 10,000 years earlier.
During this time a subterranean home was created to house the females. The males, meanwhile, continued to live on the surface, an increasingly harsh environment that rarely reached more than a few degrees above freezing. With the central brain running everything and providing for all their needs, over the centuries all trace of their civilization was erased. The females, known as the Eymorgs, lost the knowledge they once held. Their mental faculties had atrophied, making them almost childlike. They were no longer cognizant of the technology to which they owed their comfortable existence. Meanwhile, the males, who were called the Morgs, had reverted to a stone-age existence. Their technology, social organization, culture and intellectual capacity had all diminished.

In 2368, 'The Controller' instructed Kara to put on a helmet-like device called the 'Great Teacher.' It featured feeder circuits that connected directly to the wearer’s brain and transferred vast amounts of technical knowledge to the user. Unfortunately, the knowledge it passed on was only temporary and lasted about three hours.

TEMPORARY KNOWLEDGE
After using the 'Great Teacher,' Kara knew how to pilot the Eymorg starship, which she used to intercept the Enterprise. After beaming aboard, she used a bracelet device to knock out the entire crew. She then extracted Spock’s brain, leaving his body still alive in sickbay, and returned with it to her homeworld. Before the knowledge subsided, Kara transplanted Spock’s brain into 'The Controller.'

Fortunately, the Enterprise was able to follow the Eymorg starship’s ion trail back to the Sigma Draconis system. Eventually, they found Spock’s brain being used to operate 'The Controller.' Dr. McCoy was able to use the 'Teacher' to start reuniting Spock’s brain with his body, but before he was finished the surgical knowledge faded. He had to reconnect Spock’s speech center and Spock himself was able to talk Dr. McCoy through the rest of the procedure.

'The Controller' now had no brain to continue running the Eymorgs’ society. Kara was worried what would become of them, but Captain Kirk was confident that with the help of the Federation their civilization would continue successfully on the surface of the planet as the Eymorgs and Morgs learned to build a society together.
With its ion drive, the Eymorg starship approached the Enterprise at high speed. One moment it was thousands of kilometers away, but a few seconds later its image filled the Enterprise’s viewscreen.

Apart from the Eymorgs, the only other species known to use ion propulsion on their ships was the Akritirians, whose homeworld was in the Delta Quadrant. Their ion engines were fueled by paralithium.

The Sigma Draconis system featured one star and nine planets. Three of the planets were capable of supporting life. In 2268, Sigma Draconis III had a civilization that was equivalent of Earth’s in 1485, while Sigma Draconis IV’s population was more advanced, roughly equivalent to that of Earth in 2030.

Ion propulsion engine

Primary ion propulsion engine

Weapons emitter

Crew entry hatch

Ion propulsion pod shield

Almost all Federation starships relied on warp engines powered by matter-anti-matter reactors to travel at faster-than-light speeds. Warp drive, however, was not the only way of traveling faster than the speed of light. Another of the advanced propulsion technologies that could be used to achieve faster-than-light speed was the ion drive. This worked by generating a continuing thrust that constantly accelerated the ship to ever greater velocities. The Eymorgs, who had access to extremely sophisticated technology, favored this type of engine. This propulsion system was created by the Eymorgs’ ancestors around 10,000 years earlier, indicating that they must have been a highly-advanced ancient civilization. Even thousands of years later in 2368, their ion propulsion drive was more than 10 times faster than the warp engines fitted to Starfleet vessels.

DATA FEED

Another piece of technology that the Eymorgs possessed was a device worn on the wrist that featured a number of buttons. Kara was able to use it to render the entire crew of the Enterprise unconscious. Later, the same device was used to induce crippling pain on members of the landing party. The Eymorgs had also fitted a belt-like appliance to some of the Morgs, and this increased the level of pain dispensed by the bracelet device.

Weapons emitter

Crew entry hatch

With its ion drive, the Eymorg starship approached the Enterprise at high speed. One moment it was thousands of kilometers away, but a few seconds later its image filled the Enterprise’s viewscreen.

REAL WORLD STAR

Sigma Draconis is a real star in the northwest part of the constellation Draco. It is an orange-red 4.7-magnitude dwarf star located just under 19 light years from our own Sun.

SIGMA SYSTEM

The Sigma Draconis system featured one star and nine planets. Three of the planets were capable of supporting life. In 2268, Sigma Draconis III had a civilization that was equivalent of Earth’s in 1485, while Sigma Draconis IV’s population was more advanced, roughly equivalent to that of Earth in 2030.
DESIGNING THE SHIP

Digitally remastering THE ORIGINAL SERIES was a labor of love that took a team at CBS Digital numbering around 30 people, many dedicated to the project full time, 21 months to complete. The average episode had between 20 to 30 new visual effects, which took about three weeks to create, while others had over 100 new shots and took months to finish. By the end, they estimated that had produced around 2,200 new effects shots, many of which included updated, or entirely new, starships.

One of these vessels was the Eymorg starship from "Spock’s Brain." Normally, Michael Okuda, who was one of the producers on the remastered project, designed the ships that were needed, but on this occasion he passed the task along to visual effects supervisor Niel Wray. Rather than simply update the look of the rocket-shaped vessel that had been built for the episode when it first aired in 1969, Wray went for a different approach that reflected its much more advanced design.

UPDATING THE MODEL

The remastered version ditched the antiquated rocketship look for a much more sophisticated visual style, which took on more futuristic thinking about ion-powered propulsion. The entire rear of the craft was given over to its ion engines, with a large central power unit surrounded by five smaller pods encased in protective capsules. The semispherical-shaped front of the vessel, meanwhile, resembled half a metallic ball and did not feature anything as conventional as windows or a recognizable command center. Its appearance also better reflected its use as a single-person craft, while retaining a sense of mystery and awe about who could fly such a revolutionary design.

There was constant pressure to finish the digitally remastered episodes to meet the rigorous schedule, and Wray did a fantastic job with the Eymorg starship, especially considering the budget limitations and time constraints. Producer David Rossi summed up the challenge Wray faced.

“A famous engineer once said ‘I can’t change the laws of physics.’ Alas, the same holds true for producers and time. First and foremost, many of the designs were driven by schedule and how much time we could afford to spend on development. I’m sure that sounds rather bleak, but even with those constraints, Niel Wray, who designed many of the remastered looks of some of these ships, was still able to have fun, and to add to the story with his designs. We were always surprised by his inventiveness under pretty harsh time conditions.

“In this case, while the original ship was indeed a classic sci-fi rocket design of the 1950s and 1960s, Niel did take some inspiration from that model, honoring it by making the redesign similarly symmetrical,” continued Rossi. “In addition, we wanted the Eymorg to be a completely different type of starship, not only to play off Scotty’s reaction, but also to signify that we had never encountered an ion drive ship before. The multiple engine pods – short and stubby versus the longer, cylindrical shapes we’re used to on most matter/anti-matter designs – were a visual cue for the audience that this ship was not only incredibly fast, but also unlike anything used by the Federation or its neighbors. It’s exactly the kind of ship you’d want when hunting for brains!”

For his part, Wray, who is a long-time fan of THE ORIGINAL SERIES, jumped at the chance to create something new. He was very aware that changing anything about the classic series would meet with some concern from fans, but he hoped people would like his new design, especially as for him this was a dream project.
Producer and writer Gene Coon worked on STAR TREK for just under two years, but in that short time he contributed so many vital aspects to the show, helping it turn into the lasting cultural phenomenon it became.

Coon also wrote four scripts for the third season, including the infamous "Spock's Brain." The fact that he used a pen name for this script has led to persistent rumors that he was unhappy with it. Rumor also has it that he intended the episode to be a comedy, but there is simply no truth to those suggestions. It was that Coon had signed an exclusive contract with Universal Television after leaving STAR TREK, which meant he could not use his real name on any of the further scripts he contributed to the show. He was therefore credited as Lee Cronin for all four of the stories he wrote for the third season, and he was even referred to by his pen name in all the behind-the-scenes documents for the final season.

KEY CREATOR
Given the way "Spock's Brain" turned out, Coon was probably glad that the episode didn't credit his real name, and it certainly shouldn't be the main way his STAR TREK contributions are remembered. In fact, after Gene Roddenberry, Coon should be celebrated as one of the people who was most instrumental in making it the iconic show it became. Fellow STAR TREK producer Robert Justman dedicated a chapter of his book STAR TREK Memories to him entitled 'The Unsung Hero,' and those in the know refer to him as 'Trek's other Gene.'

Although Coon only worked on STAR TREK for about two years, he had a massive influence and developed some of the cornerstones on which its universe was built. He is credited with introducing the Klingons ("Errand of Mercy"), Khan Noonien Singh ("Space Seed"), Zefram Cochrane ("Metamorphosis") and the Prime Directive ("The Return of the Archons"). He invented the terms Starfleet Command ("Court Martial") and the

One of Coon's most enduring contributions to STAR TREK was creating the iconic Klingons in 'Errand of Mercy.' This in itself would be enough to achieve legendary status, but Coon also did so much more for the series.
and the Augments in \( \pi \) still widely known today. Kirk has extended far into Gorn, and the fight scene of course, featured the short amount of time. It, weekend, an amazingly by Coon over a solitary '

**THE WRATH OF KHAN,** STAR TREK movies in had one of the very best

we would never have

without Coon, that later 'Space Seed.' To think, created when he wrote iconic character that Coon

superman, is another

the genetically enhanced Khan Noonien Singh,

u

'tArena' was written

fought in World War II and the Korean War, had

August 1966 after associate producer John D.F.

. Coon joined in become producer on

It seems strange now to imagine it any other way, but Coon was Roddenberry’s fourth choice to become producer on STAR TREK. Coon joined in August 1966 after associate producer John D.F. Black left the show. By his point, Coon, who had fought in World War II and the Korean War, had worked on a number of popular shows. Amongst others, he had written for Bonanza, Zona, Dagney and Rawhide. He was renowned for his ability to work quickly and complete scripts in a matter of days.

For his part, Coon was incredibly excited to have the opportunity to work on STAR TREK. He recognized what made it special and was full of praise for its creator, saying, “(Roddenberry) didn’t create a show. He created a universe, and it works, and it works well. It was a massive, titanic job of creation. One of the most impressive feats of its kind that I’ve ever seen. You can submit our ship or our technology or anything you want to NASA and they will say, ‘Well, it’s pretty far out, but I don’t see why it shouldn’t work.’ Nobody can tell us that it’s impossible or that it won’t work.”

**SUPER PRODUCER**

To these foundations, Coon also added humor and humanity, and to those that were there, he was the glue that held things together. Apart from handing everyday production business and writing his own scripts, he also rewrote and polished many others through what many people regard as THE ORIGINAL SERIES’ best batch of episodes. Much of what Coon brought to the series was about expanding the show’s message of enlightenment and tolerance, but through stories that were fun and exciting. There was about trying to understand life forms that were radically different from humans. Many of Coon’s scripts were about trying to understand life forms that were radically different from humans. In ‘Metamorphosis,’ there is an acceptance of love between a human and an alien cloud known as the ‘Companion.’ The episode also introduced Zefram Cochrane, the inventor of warp drive on Earth.

United Federation of Planets (‘Arena’). He also added humor, developing the good-natured ribbing between Kirk, McCoy and Spock, and turned McCoy into a lead character, as previously he had been written as a supporting role. In other words, if Coon had never worked on STAR TREK, it wouldn’t have been the same show, and might never have become as popular as did.

William Shatner was certainly under no illusion as to how much of its success was owed to Coon. In a public speech he said, “In my opinion, Gene Coon had more to do with the infusion of life into STAR TREK than any other single person. Gene Roddenberry’s instincts for creating the original series’ best batch of episodes.

**FOURTH CHOICE**

It seems strange now to imagine it any other way, but Coon was Roddenberry’s fourth choice to become producer on STAR TREK. Coon joined in August 1966 after associate producer John D.F. Black left the show. By this point, Coon, who had fought in World War II and the Korean War, had worked on a number of popular shows. Amongst
the series, but at the first out-and-out comedy ‘The Trouble with Tribbles.’

Coon was mentored by Coon, so keen on the humor and thought that they should be focusing on more serious issues. While he did not write the episodes, Coon oversaw several more light-hearted installments such as ‘I, Mudd.’ He was always looking to push the show in new directions, but Roddenberry was not.

The pressure got to Coon, especially as the show was dying a known graveyard slot. Coon still contributed its probable just as well because for the third season of STAR TREK the studio slashed the budget to fight each other. In the end, the entire race came up in one of Coon’s later scripts ‘Let That Be Your Last Battlefield.’ He was always looking to push the show in new directions, but Roddenberry was not. The fact was, though, that Coon’s departure was more complicated. He was working all hours of the day to not only write his own scripts but deal with production issues, but he also had to do revisions, sometimes major, on scripts turned in by others. Not only was he dealing with this crushing workload, but many of the other writers were unhappy that he changed so much of their scripts.

Coon returned to more serious matters in his last script for STAR TREK, which was ‘Let That Be Your Last Battlefield.’ He summed up the madness of reason by having the last two members of the Chacon continue to fight each other even after all the rest of their species had annihilated themselves over the difference in their skin color. Perhaps it was because of Coon’s early death that he is not as well known as Roddenberry. The massive influence he had on STAR TREK is not as well known among the general public. There’s no question, though, that his contributions, whether they be the interpersonal dynamics, the humor or some of the central storylines, elevated Roddenberry’s creation to new heights. Much of what he introduced to the show is what people love about STAR TREK, and for that he should not be forgotten.
ON SCREEN

TRIVIA
A similar idea to the one used in ‘Spock’s Brain’ was revisited in STAR TREK: THE SEARCH FOR SPock when Spock’s katra, or soul, had to be reunited with his resurrected body. Another twist on the idea featured in THE ANIMATED SERIES episode ‘The Infinite Vulcan’ written by Walter Koenig [Pavel Chekov]. In it, a mindless Spock receives a mind meld from a giant cloned version of Spock, which saves his life.

The green jumpsuit and black roll-neck sweater that Spock wore on Sigma Draconis VI in ‘Spock’s Brain’ was the same costume he wore in the Season One episode ‘The Side of Paradise’ when his emotional barriers were broken down by planet spores.

The idea of a matriarchal society in which women ruled and men were little more than pets was one that Gene Roddenberry would return to. In the 1970s, he wrote Planet Earth in which women ruled Earth in the 22nd century and men were slaves called Dinks. They was also THE NEXT GENERATION episode ‘Angel One’ that featured a female dominated planet where the males were second-class citizens used for breeding.

KEY APPEARANCES
STAR TREK: THE ORIGINAL SERIES
‘Spock’s Brain’
The U.S.S. Enterprise NCC-1701 is at red alert as a small vessel approaches it at high speed. Scans reveal it is using ion propulsion, and Chief Engineer Scott is particularly impressed by its technology. Suddenly, a mysterious woman beams aboard the Enterprise and uses a device worn on her wrist to render the entire crew unconscious.

When the crew awake, they find that Spock has been moved to sickbay and his brain is missing. Spock’s body is still alive and Dr. McCoy estimates that they only have about 24 hours before Spock’s body dies.

The Enterprise follows the alien craft’s ion trail to the Sigma Draconis system. None of the planets there appear capable of supporting an advanced species, but Captain Kirk takes a gamble on a planet that is undergoing an ice age, which is emitting some strange energy readings. There, they find Spock’s brain, which has been integrated with a computer system. It is being used to regulate a vast underground complex that supports a society of women. They are simple and child-like, claiming that they need the brain to survive, but Kirk and McCoy must find a way to return Spock’s brain to his body before he dies.

First Appearance: ‘SPOCK’S BRAIN’ (TOS)
TV Appearance: STAR TREK: THE ORIGINAL SERIES
Designed By: Neil Wray

FIRST APPEARANCE: GIPPOCK’S BRAIN (TOS)
TV APPEARANCE: STAR TREK: THE ORIGINAL SERIES
DESIGNED BY: Neil Wray

Inside your magazine
• A profile of the OV-165, a 21st-century space shuttle with aerospike engines that could reach low Earth orbit
• How Illustrator John Eaves came up with a believable design for an immediate successor to NASA’s Space Shuttle for the opening credits of STAR TREK: ENTERPRISE
• A look at how the special effects were put together for ‘Broken Bow,’ the pilot episode of STAR TREK: ENTERPRISE