

## = Star Trek IV : The Voyage Home =

Star Trek IV : The Voyage Home is a 1986 American science fiction film released by Paramount Pictures . It is the fourth feature film based on Star Trek , and is a sequel to Star Trek III : The Search for Spock ( 1984 ) . It completes the story arc begun in Star Trek II : The Wrath of Khan ( 1982 ) and continued in The Search for Spock . Intent on returning home to Earth to face trial for their actions in the previous film , the former crew of the USS Enterprise finds the planet in grave danger from an alien probe attempting to contact now @-@ extinct humpback whales . The crew travel to Earth 's past to find whales who can answer the probe 's call .

After directing The Search for Spock , cast member Leonard Nimoy was asked to direct the next feature , and given greater freedom regarding the film 's content . Nimoy and producer Harve Bennett conceived a story with an environmental message and no clear @-@ cut villain . Dissatisfied with the first screenplay produced by Steve Meerson and Peter Krikes , Paramount hired The Wrath of Khan writer and director Nicholas Meyer . Meyer and Bennett divided the story between them and wrote different parts of the script , requiring approval from Nimoy , lead actor William Shatner , and Paramount .

Principal photography commenced on February 24 , 1986 . Unlike previous Star Trek films , The Voyage Home was shot extensively on location ; many real settings and buildings were used as stand @-@ ins for scenes set around and in the city of San Francisco . Special effects firm Industrial Light & Magic ( ILM ) assisted in post @-@ production and the film 's special effects . Few of the humpback whales in the film were real : ILM devised full @-@ size animatronics and small motorized models to stand in for the real creatures .

The Voyage Home premiered on November 26 , 1986 , in North America , becoming the top @-@ grossing film in the weekend box office . The film 's humor and unconventional story were well received by critics , fans of the series and the general audience . It was financially successful , earning \$ 133 million worldwide .

The film earned several awards and four Academy Award nominations for its cinematography and audio . It was dedicated to the crew of the Space Shuttle Challenger , which broke up 73 seconds after takeoff on the morning of January 28 , 1986 . Principal photography for The Voyage Home began four weeks after Challenger and her crew were lost .

## = = Plot = =

In 2286 , a large cylindrical probe moves through space , sending out an indecipherable signal and disabling the power of ships it passes . As it takes up orbit around Earth , its signal disables the global power grid and generates planetary storms , creating catastrophic , sun @-@ blocking cloud cover . Starfleet Command sends out a planetary distress call and warns starships not to approach Earth .

On the planet Vulcan , the former officers of the USS Enterprise are living in exile ( after the events of Star Trek III : The Search for Spock ) . Accompanied by the Vulcan Spock , still recovering from his resurrection , the crew ? except for Saavik , who remains on Vulcan ? take their captured Klingon Bird @-@ of @-@ Prey starship ( nicknamed the Bounty , after the Royal Navy ship ) and head to Earth to face trial for their theft and destruction of Enterprise . Hearing Starfleet 's warning , Spock determines that the probe 's signal matches the song of extinct humpback whales , and that the object will continue to wreak havoc until its call is answered . The crew uses their ship to travel back in time via a slingshot maneuver around the Sun , planning to return with a whale to answer the alien signal .

Arriving in 1986 , the crew finds their ship 's power drained . Hiding their ship in San Francisco 's Golden Gate Park using its cloaking device , the crew split up to accomplish several tasks : Admiral James T. Kirk and Spock attempt to locate humpback whales , while Montgomery Scott , Leonard McCoy , and Hikaru Sulu construct a tank to hold the whales they need for a return to the 23rd century . Uhura and Pavel Chekov are tasked to find a nuclear reactor , whose energy leakage will enable their ship 's power to be restored .

Kirk and Spock discover a pair of whales in the care of Dr. Gillian Taylor at a Sausalito museum , and learn they will soon be released into the wild . Kirk tells her of his mission and asks for the tracking frequency for the whales , but she refuses to cooperate . Meanwhile , Scott , McCoy , and Sulu trade the formula of transparent aluminum for the materials needed for the whale tank . Uhura and Chekov locate a nuclear @-@ powered ship , the aircraft carrier Enterprise . They collect the power they need , but are discovered on board . Uhura is beamed back but Chekov is captured and severely injured in an escape attempt .

Taylor learns the whales have been released early , and goes to Kirk for assistance . Taylor , Kirk , and McCoy rescue Chekov and return to the now @-@ recharged Bird @-@ of @-@ Prey . After transporting the whales aboard the ship , the crew returns with Taylor to their own time . On approaching Earth , the ship loses power and comes down in San Francisco Bay . Once released , the whales respond to the probe 's signal , causing the object to reverse its effects on Earth and return to the depths of space . All charges against the Enterprise crew are dropped , save one for insubordination : for disobeying a superior officer , Kirk is given a demotion from Admiral to Captain . The crew departs on their ship , the newly christened USS Enterprise ( NCC @-@ 1701 @-@ A ) , and leaves on a new mission .

= = Cast = =

William Shatner portrays Admiral James T. Kirk , former captain of the Enterprise . Shatner was unwilling to reprise the role of Kirk until he received a salary of \$ 2 million and the promise of directing the next film . Shatner described The Voyage Home 's comic quality as one " that verges on tongue @-@ in @-@ cheek but isn 't ; it 's as though the characters within the play have a great deal of joy about themselves , a joy of living [ and ] you play it with the reality you would in a kitchen @-@ sink drama written for today 's life " .

Leonard Nimoy plays Spock , who was resurrected by the effects of a powerful terraforming device and had his " living spirit " restored to his body in the previous film . DeForest Kelley portrays Doctor Leonard McCoy , who is given many of the film 's comedic lines ; Kelley biographer Terry Lee Rioux wrote that in the film " he seemed to be playing straight man to himself . " On Earth McCoy was paired with engineer Montgomery Scott ( James Doohan ) , as producer Harve Bennett felt that Kelley worked well with Doohan 's " old vaudeville comic " . The other members of the Enterprise crew include George Takei as helmsman Hikaru Sulu , Walter Koenig as Commander Pavel Chekov , and Nichelle Nichols as Uhura . Koenig commented that Chekov was a " delight " to play in this film because he worked best in comedic situations .

Catherine Hicks plays Doctor Gillian Taylor , a biologist on 20th century Earth . During production a rumor circulated that the part had been created after Shatner demanded a love interest , a regular aspect of the television series that was absent from the first three films . Writer Nicholas Meyer denied this , saying that the inspiration for Taylor came from a woman biologist featured in a National Geographic documentary about whales . Nimoy chose Hicks after inviting her to lunch with Shatner and witnessing a chemistry between the two .

Majel Barrett reprises her role as Christine Chapel , the director of Starfleet Command 's medical services . Many of her scenes ? some reportedly very large ? were omitted in the final cut , angering the actress . Her final role in the film consists of one line of dialogue and a reaction shot . Mark Lenard and Jane Wyatt play Ambassador Sarek and Amanda Grayson , respectively , Spock 's parents . Wyatt commented that although she generally disliked working with actors who were directing , she found Nimoy an exception because he could concentrate on being part of the cast as well as setting up the crew . Robin Curtis reprises the role of Saavik , a Starfleet lieutenant . Saavik 's role is minimal in the film ? originally , she was intended to remain behind on Vulcan because she was pregnant after she had mated with the younger Spock in Star Trek III : The Search for Spock . In the final cut of the film , all references to her condition were dropped .

The film contains several cameos and smaller roles . Alex Henteloff plays Dr. Nichols , plant manager of Plexicorp . Madge Sinclair makes an uncredited appearance as captain of the USS Saratoga ( the first female Federation starship captain to appear in Star Trek ) . Musician Jane

Wiedlin and tennis star Vijay Amritraj appear as Starfleet officers seen briefly on video screens at Starfleet Command . John Schuck appears as a Klingon ambassador , Robert Ellenstein as the Federation President , Michael Berryman as an alien display officer at Starfleet Command , and Brock Peters as Fleet Admiral Cartwright . Grace Lee Whitney reprises her role as Janice Rand from the original television series .

= = Production = =

= = = Development = = =

Before *The Search for Spock* was released , its director Leonard Nimoy was asked to return to direct the next film in the franchise . Whereas Nimoy had been under certain constraints in filming the previous picture , Paramount gave the director greater freedom for the sequel . " [ Paramount ] said flat out that they wanted my vision , " Nimoy recalled . In contrast to the drama @-@ heavy and operatic events of the three previous *Star Trek* features , Nimoy and producer Harve Bennett wanted a lighter movie that did not have a clear @-@ cut villain . As William Shatner was unwilling to return , Nimoy and Bennett spent eight months considering a prequel concept by Ralph Winter about the characters at Starfleet Academy , before Shatner received a pay increase and signed on to star . Nimoy and Shatner each received \$ 2 @. @ 5 million for the film , less than their original demands , but the film cast 's rising salaries caused Paramount to create a new television series , *Star Trek : The Next Generation* ( 1987 ) , with less @-@ expensive , lesser @-@ known actors .

Despite Shatner 's doubts , Nimoy and Bennett selected a time travel story in which the *Enterprise* crew encounters a problem that could only be fixed by something only available in the present day ( the *Star Trek* characters ' past ) . They considered ideas about violin makers and oil drillers , or a disease that had its cure destroyed with the rainforests . " But the depiction of thousands of sick and dying people seemed rather gruesome for our light @-@ hearted film , and the thought of our crew taking a 600 @-@ year round trip just to bring back a snail darter wasn 't all that thrilling , " explained Nimoy . The director read a book on extinct animals and conceived the storyline that was eventually adopted . Nimoy hit upon the idea of humpback whales after talking with a friend ? their song added mystery to the story , and their size added logistical challenges the heroes would have to overcome .

Nimoy approached Beverly Hills Cop writer Daniel Petrie , Jr. to write the screenplay when a concept that executive producer Jeffrey Katzenberg described as " either the best or worst idea in the world " arose ? *Star Trek* fan Eddie Murphy wanted a starring role . Nimoy and Murphy acknowledged his part would attract non @-@ *Star Trek* fans to the franchise following the rising popularity of Murphy , but it also meant the film might be ridiculed . Steve Meerson and Peter Krikes were hired to write a script with Murphy as a college professor who believes in aliens and likes to play whale songs . Murphy disliked the part , explaining he wanted to play an alien or a Starfleet officer , and chose to make *The Golden Child* ? a decision Murphy later said was a mistake . The character intended for Murphy was combined with those of a marine biologist and a female reporter to become Gillian Taylor .

Paramount was dissatisfied with the script , so its head of production Dawn Steele asked Nicholas Meyer , the writer and director of *Star Trek II : The Wrath of Khan* , to help rewrite it . Meyer never read the earlier script , reasoning it pointless to do so since the content had no appeal to the studio . He and Bennett split the task of conceiving the plot between them . Bennett wrote the first quarter of the story , up to the point where the crew goes back in time . Meyer wrote the story 's middle portion , taking place on 20th @-@ century Earth , and Bennett handled the ending . After 12 days of writing , Meyer and Bennett combined their separate portions . In this version , Gillian Taylor stays on 1986 's Earth and vows to ensure the survival of the humpback whale despite the paradox it could create . Meyer preferred this " righter ending " to the film version , explaining " the end in the movie detracts from the importance of people in the present taking the responsibility for the ecology and preventing problems of the future by doing something today , rather than catering to the fantasy desires of

being able to be transported in time to the near @-@ utopian future . " Meyer and Bennett cut out Krikes and Meerson 's idea of having the Klingon Bird @-@ of @-@ Prey fly over the Super Bowl and the hint that Saavik remained on Vulcan because she was pregnant with Spock 's child .

Nimoy said Meyer gave the script " the kind of humor and social comment , gadfly attitude I very much wanted " . He added that his vision was for " no dying , no fighting , no shooting , no photon torpedoes , no phaser blasts , no stereotypical bad guy . I wanted people to really have a great time watching this film [ and ] if somewhere in the mix we lobbed a couple of big ideas at them , well , then that would be even better . " One of Meyer 's earlier films , Time After Time , was largely based in San Francisco ; when he was told by the producers that The Voyage Home had to be set in the same city , he took the opportunity to comment upon cultural aspects not covered by his earlier film , such as punk rock ? The Voyage Home 's scene where Kirk and Spock meet an annoying punk rocker was based on a similar scene cut from Time After Time .

Meyer found writing the script to be a smooth process . He would write a few pages , show it to Nimoy and Bennett for consultation , and return to his office to write some more . Once Nimoy , Bennett , and Meyer were happy , they showed the script to Shatner , who offered his own notes for another round of rewrites . The completed script was shown to Paramount executives , who were very pleased .

= = = Design = = =

Industrial Light & Magic ( ILM ) was responsible for The Voyage Home 's model design and optical effects . The alien probe was the responsibility of ILM 's model shop , which brought in outside help like illustrator Ralph McQuarrie for concept art . The modelmakers started with art director Nilo Rodis ' basic design , a simple cylinder with whalelike qualities . The prototype was covered with barnacles and colored . The ball @-@ shaped antenna that juts out from the bottom of the probe was created out of a piece of irrigation pipe ; internal machinery turned the device . Three sizes of the " whale probe " were created ; the primary 8 @-@ foot ( 2 @.@ 4 m ) probe model was supplemented by a smaller model for wide shots and a large 20 @-@ foot ( 6 @.@ 1 m ) model that used forced perspective to give the probe the illusion of massive dimensions .

The effects crew focused on using in @-@ camera tricks to realize the probe ; post @-@ production effects were time @-@ consuming , so lighting effects were done on stage while filming . Model shop supervisor Jeff Mann filled the probe 's antenna with tube lamps and halogen bulbs that were turned on in sequence for different exposures ; three different camera passes for each exposure were combined for the final effect . After watching the first shot , the team found the original , whalelike probe design lacking in menace . The modelmakers repainted the probe a shiny black , pockmarked its surface for greater texture and interest , and re @-@ shot the scene . Although they wanted to avoid post @-@ production effects work , the opticals team had to recolor the antenna ball in a blue hue , as the original orange looked too much like a spinning basketball .

Aside from the probe , The Voyage Home required no new starship designs . The USS Saratoga , the first Federation starship disabled by the probe , was the USS Reliant model from The Wrath of Khan . The Bird @-@ of @-@ Prey model from The Search for Spock was reused , but ILM built additional sturdy versions for The Voyage Home 's action sequences . The inside of the Bird @-@ of @-@ Prey was represented by a different set than The Search for Spock , but the designers made sure to adhere to a sharp and alien architectural aesthetic . To give the set a smokier , atmospheric look , the designers rigged display and instrumentation lights to be bright enough that they could light the characters , rather than relying on ambient or rigged lighting . While Paramount had instructed ILM to trash the large Spacedock model created for The Search for Spock , the team had been loath to discard the complicated model and its miles of fiber optic lighting . When The Voyage Home called for the return of Spacedock , ILM had only to reassemble the model from storage .

Robert Fletcher served as costume designer for the film . During the Earth @-@ based scenes , Kirk and his crew continue to wear their 23rd @-@ century clothing . Nimoy debated whether the crew should change costumes , but after seeing how people in San Francisco are dressed , he decided they would still fit in .

= = = Filming = = =

Nimoy chose Donald Peterman , ASC , as director of photography . Nimoy said he regarded the cinematographer as a fellow artist , and that it was important for them to agree on " a certain look " that Peterman was committed to delivering . Nimoy had seen Peterman 's work and felt it was more nuanced than simply lighting a scene and capturing an image .

The film 's opening scenes aboard the starship Saratoga were the first to be shot ; principal photography commenced on February 24 , 1986 . The set was a redress of the science vessel Grissom 's bridge from The Search for Spock , in turn a redress of the Enterprise bridge created for The Motion Picture . The scenes were filmed first to allow time for the set to be revamped as the bridge of the new Enterprise @-@ A at the end of filming .

As with previous Star Trek films , existing props and footage were reused where possible to save money , though The Voyage Home required less of this than previous films . The Earth Spacedock interiors and control booth sets were reused from The Search for Spock , although the computer monitors in these scenes featured new graphics ? the old reels had deteriorated in storage . Stock footage of the destruction of the Enterprise and the Bird @-@ of @-@ Prey 's movement through space were reused . While the Bird @-@ of @-@ Prey bridge was a completely new design , other parts of the craft 's interior were also redresses ; the computer room was a modification of the reactor room where Spock died in The Wrath of Khan . After all other Bird @-@ of @-@ Prey bridge scenes were completed , the entire set was painted white for one shot that transitioned into a dream sequence during the time travel .

The Voyage Home was the first Star Trek film to extensively film on location ? only one day was spent doing so in The Search for Spock . Much of the production was filmed in and around San Francisco during ten days of shooting . The production wanted to film scenes that were readily identifiable as the city . The use of extensive location shooting caused logistical problems ; a scene in which Kirk is nearly run over by an irate cab driver required 12 ? 15 cars to be repositioned if the shot was incorrect , taking a half @-@ hour to reshoot . Other scenes were filmed in the city but used sets rather than real locations , such as an Italian restaurant where Taylor and Kirk eat . In the film , the Bird @-@ of @-@ Prey lands cloaked in Golden Gate Park , surprising trashmen who flee the scene in their truck . The production had planned to film in the real park , where they had filmed scenes for The Wrath of Khan , but heavy rains before the day of shooting prevented it ? the garbage truck would have become bogged down in the mud . Will Rogers Park in western Los Angeles was used instead .

When Kirk and Spock are traveling on a public bus , they encounter a punk rocker blaring his music on a boom box , to the discomfort of everyone around him . Spock takes matters into his own hands and performs a Vulcan nerve pinch . Part of the inspiration for the scene came from Nimoy 's personal experiences with a similar character on the streets of New York ; " [ I was struck ] by the arrogance of it , the aggressiveness of it , and I thought if I was Spock I 'd pinch his brains out ! " On learning about the scene , Kirk Thatcher , an associate producer on the film , convinced Nimoy to let him play the role ; Thatcher shaved his hair into a mohawk and bought clothes to complete the part . Credited as " punk on bus " , Thatcher ( along with sound designer Mark Mangini ) also wrote and recorded " I Hate You " , the song in the scene , and it was his idea to have the punk ? rendered unconscious by the pinch ? hit the stereo and turn it off with his face .

Much of the Cetacean Institute , Taylor 's workplace , was created by using the real @-@ life Monterey Bay Aquarium . A holding tank for the whales was added via special effects to the Aquarium 's exterior . For close @-@ ups of the characters as they watched the whales in the tank , the Aquarium 's walls and railings were measured and replicated for a set on the Paramount parking lot . One scene takes place by a large glass through which observers view the whales ? and Spock 's initiation of a mind meld ? underwater . Footage of the actors shot in front of them as they reacted to a brick wall in the Aquarium was combined with shots taken from their rear as they stood in front of a large blue screen at ILM to produce this scene . The footage of Spock 's melding with the whales was shot weeks later in a large water tank used to train astronauts for weightlessness .

In the film , Uhura and Chekov visit the aircraft carrier USS Enterprise . The real Enterprise , out at sea at the time , was unavailable for filming , so the non-nuclear powered carrier USS Ranger ( CV 61 ) was used . Oakland International Airport was used for the foreground element of Starfleet Headquarters . Scenes in the San Francisco Bay were shot at a tank on Paramount 's backlot .

The scene in which Uhura and Chekov question passersby about the location of nuclear vessels was filmed with a hidden camera . However , the people with whom Koenig and Nichols speak were extras hired off the street for that day 's shooting and , despite legends to the contrary , knew they were being filmed . In an interview with StarTrek.com , Layla Sarakalo , the extra who said , " I don 't know if I know the answer to that ... I think it 's across the bay , in Alameda , " stated that after her car was impounded because she refused to move it for the filming , she approached the assistant director about appearing with the other extras , hoping to be paid enough to get her car out of impoundment . She was hired and told not to answer Koenig 's and Nichols ' questions . However , she answered them and the filmmakers kept her response in the film , though she had to be inducted into the Screen Actors Guild in order for her lines to be kept .

Vulcan and the Bird of Prey exterior was created with a combination of matte paintings and a soundstage . Nimoy had searched for a suitable location for the scene of the Enterprise crew 's preparations to return to Earth , but various locations did not work , so the scene was instead filmed on a Paramount backlot . The production had to mask the fact that production buildings were 30 feet ( 9 m ) away . A wide angle shot of Spock on the edge of a cliff overlooking the scene was filmed at Vasquez Rocks , a park north of Los Angeles . The Federation council chamber was a large set filled with representatives from many alien races . Production manager Jack T. Collis economized by building the set with only one end ; reverse angle shots used the same piece of wall . The positions of the Federation President 's podium and the actors on the seats were switched for each shot . Since The Voyage Home was the first Star Trek film to show the operations at Starfleet Command , Bennett and Nimoy visited NASA 's Jet Propulsion Laboratory to learn how a real deep space command center might look and operate . Among the resulting set 's features was a large central desk with video monitors that the production team nicknamed " the pool table " ; the prop later became a fixture in USS Enterprise 's engine room on the television series Star Trek : The Next Generation .

== Effects ==

Nimoy approached ILM early in development and helped create storyboards for the optical effects sequences . Many shots used matte paintings to extend backgrounds and create establishing shots without the cost of building a set . Matte supervisor Chris Evans attempted to create paintings that felt less contrived and more real ? while the natural instinct of filmmaking is to place important elements in an orderly fashion , Evans said that photographers would " shoot things that [ ... ] are odd in some way " and end up with results that look natural instead . The task of establishing the location and atmosphere at Starfleet Headquarters fell to the matte department , who had to make it feel like a bustling futuristic version of San Francisco . The matte personnel and Ralph McQuarrie provided design input . The designers decided to make actors in the foreground more prominent , and filmed them on a large area of smooth concrete runway at the Oakland Airport . Elements like a shuttlecraft that thirty extras appeared to interact with were also mattes blended to appear as if they were sitting by the actors . Ultimately the artists were not satisfied with how the shot turned out ; matte photography supervisor Craig Barron believed that there were too many elements in the scene .

The scenes of the Bird of Prey on Vulcan were combinations of live action footage ? actors on a set in the Paramount parking lot that was covered with clay and used backdrops ? and matte paintings for the ship itself and harsh background terrain . The scene of the ship 's departure from Vulcan for Earth was more difficult to accomplish ; the camera pans behind live action characters to follow the ship as it leaves the atmosphere , and other items like flaming pillars and a flaring sun had to be integrated into the shot . Rather than try to match and

combine camera pans of each element , each component was shot with a static camera and the pan was added to the resulting composite by a motion control camera . The sun ( a light bulb focused by a convex lens ) was shot in different passes to create realistic light effects on the Bird @-@ of @-@ Prey without having the light bleed around other elements in the shot .

The script called for the probe to vaporize the Earth 's oceans , generating heavy cloud cover . While effects cinematographer Don Dow wanted to go to sea and record plumes of water created by exploding detonating cords in the water , the team decided to create the probe 's climatic effect in another way after a government fishing agency voiced concerns for the welfare of marine life in the area . The team used a combination of baking soda and cloud tank effects ; the swirling mist created by the water @-@ filled tank was shot on black velvet , and color and dynamic swirls were added by injecting paint into the tank . These shots were composited onto a painting of the Earth along with overlaid lightning effects , created by double @-@ exposing lights as they moved across the screen .

The Bird @-@ of @-@ Prey 's travel through time was one of the most difficult effects sequences of the film . While ILM was experienced in creating the streaking warp effect they used for previous films , the sequence required the camera to trail a sustained warp effect as the Bird @-@ of @-@ Prey rounded the sun . Matching the effect to the model was accomplished through trial @-@ and @-@ error guesswork . The team did not have the time to wait for the animation department to create the sun for this shot . Assistant cameraman Pete Kozachic devised a way of creating the sun on @-@ stage . He placed two sheets of textured plexiglass next to each other and backlit them with a powerful yellow light . The rig was rotated on a circular track and the sheet in front created a moire pattern as its position shifted . Animator John Knoll added solar flare effects to complete the look ; Dow recalled that the effect came close to matching footage of the sun taken by the Jet Propulsion Laboratory .

Traveling through time , Kirk and crew experience what author Jody Duncan Shay termed a " dreamlike state " . The script 's only direction for the effect was " now [ they ] go through time " ; Nimoy and McQuarrie envisioned Kirk 's dream as a montage of bizarre images . The filmmakers decided early on that part of the dream sequence would use computer @-@ generated animation to give it an unreal quality divorced from the rest of the film . ILM worked from McQuarrie 's storyboards and created a rough mock @-@ up or animatic to show Nimoy and hone the direction of the sequence . For the very beginning of the dream , the inside of the Bird @-@ of @-@ Prey bridge was painted stark white . Part of the final sequence involved morphing the heads of the Enterprise crew into one another ; ILM digitized the cast members ' heads using a 3 @-@ D scanning technology developed by Cyberware and used the resulting data for the computer models . Because each head model had the same number of key points of reference , transforming one character into another was simple ; more difficult , the animators recalled , was ensuring that the transformation looked " pleasing " and not " grotesque " . The resulting thirty seconds of footage took weeks to render ; the department used every spare computer they could find to help in the processing chores . ILM 's stage , optical , and matte departments collaborated to complete other shots for the dream sequence . The shot of a man 's fall to Earth was created by filming a small puppet on bluescreen . Shots of liquid nitrogen composited behind the puppet gave the impression of smoke . The background plate of the planet was a large matte that allowed the camera to zoom in very close . The final shot of marshy terrain was practical and required no effects .

The filmmakers knew from the beginning of production that the whales were their biggest effects concern ; Dow recalled that they were prepared to change to another animal in case creating the whales proved too difficult . When Humphrey the Whale wandered into the San Francisco Bay , Dow and his camera crew attempted to gather usable footage of the humpback but failed to do so . Other footage of real humpbacks either did not exist on 35 mm film or would have been difficult to match to specific actions required by the script . Compositing miniatures shot against bluescreen on top of water backgrounds would not have provided realistic play of light . Creating full @-@ size mechanical whales on tracks would severely limit the types of angles and shots . To solve the whale problem , Rodis hired robotics expert Walt Conti . While Conti was not experienced in film , Rodis believed his background in engineering and design made him well @-@ equipped for Rodis '

planned solution : the creation of independent and self @-@ contained miniature whale models .

After watching footage of whale movement , Conti determined that the models could be simplified by making the front of the whale entirely rigid , relying on the tail and fins for movement . Conti showed footage of the operation of a 30 @-@ inch ( 76 cm ) prototype to Paramount executives , who according to Conti , " loved it ... It really knocked them out . " With Paramount 's approval , ILM hired marine author , conservationist and illustrator Pieter Folkens to sculpt a realistic whale exterior . ILM decided on a finished model size of 4 feet ( 1 @.@ 2 m ) ? the size prevented delicate components like the tail from buckling under stress ? and fitted it with mechanics and radio equipment required for control and operation . To prevent water from ruining the whale 's electronics , the modelmakers sealed every individual mechanical component rather than attempting to waterproof the entire whale . Balloons and lead weights were added to achieve the proper balance and buoyancy . The finished models were put in the swimming pool of Serra High School in San Mateo , California , for two weeks of shooting ; the operation of the whales required four handlers and divers with video cameras to help set up the shots . Accurately controlling the whales was difficult because of the murky water ? ILM added diatomaceous earth to the water to match realistic ocean visibility . For a few shots , such as the whales ' breaching the water towards the end of the film , the creatures were represented by life @-@ size animatronics shot at Paramount .

Models of the starship USS Enterprise were destroyed in the previous film partly because visual effects supervisor Ken Ralston wanted to build a " more state @-@ of @-@ the @-@ art ship for the next film " , but the filmmakers made the less costly decision to have the crew return to serve on the duplicate USS Enterprise A , and six weeks were spent repairing and repainting the old model . A travel pod from Star Trek : The Motion Picture was also reused for the ending , although the 20 @-@ foot @-@ long ( 6 @.@ 1 m ) interior set had to be rebuilt . Graphic designer Michael Okuda designed smooth controls with backlit displays for the Federation . Dubbed " Okudagrams " , the system was also used for displays on the Klingon ship , though the buttons were larger .

= = = Audio = = =

James Horner , composer for The Wrath of Khan and The Search for Spock , declined to return for The Voyage Home . Nimoy turned to his friend Leonard Rosenman , who had written the music to Fantastic Voyage , Ralph Bakshi 's The Lord of the Rings , and two Planet of the Apes sequels . Rosenman wrote an arrangement of Alexander Courage 's Star Trek television theme as the title music for The Voyage Home , but Nimoy requested an original composition . Music critic Jeff Bond writes , " The final result was one of the most unusual Star Trek movie themes , " consisting of a six @-@ note theme and variations set against a repetitious four @-@ note brass motif ; the theme 's bridge borrows content from Rosenman 's " Frodo March " for The Lord of the Rings . The melody is played in the beginning of the film on Vulcan and the scenes of Taylor 's search for Kirk to help find her whales .

The Earth @-@ based setting of the filming gave Rosenman leeway to write a variety of music in different styles . Nimoy intended the crew 's introduction to the streets of San Francisco to be accompanied by something reminiscent of George Gershwin , but Rosenman changed the director 's mind , and the scene was scored with a contemporary jazz fusion piece by Yellowjackets . When Chekov flees detention aboard the aircraft carrier , Rosenman wrote a bright cue that incorporates classical Russian compositions . The music for the escape from the hospital was done in a baroque style . More familiar Rosenman compositions include the action music for the face off between the Bird @-@ of @-@ Prey and a whaling ship in open water , and the atmospheric music ( reminiscent of the composer 's work in Fantastic Voyage ) during the probe 's communication . After the probe leaves , a Vivaldiesque " whale fugue " begins . The first sighting of the Enterprise @-@ A uses the Alexander Courage theme before the end titles .

Mark Mangini served as The Voyage Home 's sound designer . He described it as different from working on many other films because Nimoy appreciated the role of sound effects and made sure that they were prominent in the film . Since many sounds familiar to Star Trek had been established ? the Bird @-@ of @-@ Prey 's cloaking device , the transporter beam , et al . ? Mangini focused on



making only small changes to them . The most important sounds were those of the whales and the probe . Mangini 's brother lived near biologist Roger Payne , who had recordings of whale song . Mangini went through the tapes and chose sounds that could be mixed to suggest conversation and language . The probe 's screeching calls were the whale song in distorted form . The humpback 's communication with the probe at the climax of the film contained no dramatic music , meaning that Mangini 's sounds had to stand alone . He recalled that he had difficulty with envisioning how the scene would unfold , leading Bennett to perform a puppet show to explain . Nimoy and the other producers were unhappy with Mangini 's attempts to create the probe 's droning operating noise ; after more than a dozen attempts , the sound designer finally asked Nimoy what he thought the probe should sound like . Mangini recorded Nimoy 's guttural " wub @-@ wub @-@ wub " response , distorted it with " just the tiniest bit of dressing " , and used it as the final sound .

The punk music during the bus scene was written by Thatcher after he learned that the audio for the scene would be by " Duran Duran , or whoever " and not " raw " and authentic punk . Thatcher collaborated with Mangini and two sound editors who were in punk bands to create their own music . They decided that punk distilled down to the sentiment of " I hate you " , and wrote a song centered on the theme . Recording in the sound studio as originally planned produced too clean a sound , so they moved to the outside hallway and recorded the song in one take using cheap microphones to create a distorted sound . The song was also used in Paramount 's Back to the Beach .

= = Reception = =

= = = Release = = =

The Voyage Home opened theatrically in North America on Thanksgiving weekend , November 26 , 1986 . Since Star Trek had traditionally performed poorly internationally , the producers created a special trailer for foreign markets that de @-@ emphasized the Star Trek part of the title , as well as retelling the events of The Wrath of Khan and The Search for Spock . Winter recalled that the marketing did not seem to make a difference . The Voyage Home was the first Star Trek film shown in the Soviet Union , screened by the World Wildlife Fund on June 26 , 1987 , in Moscow to celebrate a ban on whaling . Attending the screening with Nimoy , Bennett was amazed the film proved as entertaining to the Russians as it did with American audiences ; he said " the single most rewarding moment of my Star Trek life " was when the Moscow audience applauded at McCoy 's line , " The bureaucratic mentality is the only constant in the universe . We 'll get a freighter . " Bennett believed it was a clear " messenger of what was to come " .

Vonda N. McIntyre wrote a novelization that was released at the same time as the film . It was the biggest tie @-@ in novel published by Pocket Books , and spent eight weeks on The New York Times bestseller list , peaking at # 3 . MCA Records released the film 's soundtrack November 26 , 1986 .

In its first week , The Voyage Home ended " Crocodile " Dundee 's 8 @-@ week reign of the American box office . The Star Trek film made \$ 39 @.@ 6 million in its first five days of release , exceeding The Search for Spock 's opening by \$ 14 million . Ultimately , the film grossed a global total of \$ 133 @,@ 000 @,@ 000 against its \$ 21 million cost ( \$ 1 million under budget ) . In six weeks , The Voyage Home sold \$ 81 @.@ 3 million in tickets , more than the franchise 's second or third film , and almost as much as Star Trek : The Motion Picture . The film was a major commercial success for Paramount , which released five of the top ten films of the year , and garnered 22 percent of all money taken in at American theaters . Much of the credit for Paramount 's success was given to chairman Frank Mancuso , Sr. , who moved The Voyage Home 's release from Christmas to Thanksgiving after research showed that the film might draw filmgoers away from The Golden Child .

Despite grossing \$ 6 @,@ 000 @,@ 000 less than Star Trek : The Motion Picture , The Voyage Home was the most profitable of the series , grossing \$ 133 @,@ 000 @,@ 000 against a \$ 21 @,@ 000 @,@ 000 budget .

== Critical response ==

The Voyage Home received mostly positive reviews ? Nimoy called it the most well @-@ received of all Star Trek films made at that point ? and it appealed to general audiences in addition to franchise fans . The movie was a " loose , jovial , immensely pleasurable Christmas entertainment " for The Washington Post 's Paul Attanasio , and a retrospective BBC review called the film " one of the series ' strongest episodes and proof that the franchise could weather the absence of space @-@ bound action and the iconic USS Enterprise , and still be highly enjoyable " . Although Janet Maslin of The New York Times admitted the film 's plot was " demented " , she wrote that the film " has done a great deal to ensure the series ' longevity " . Rushworth Kidder of the Christian Science Monitor praised the film for giving audiences a view of their modern life from a different perspective , while simultaneously proving that a film does not need to have murder , violence , innuendo or even a main villain for dramatic storytelling .

The film 's " fish out of water " comedy and acting were mostly lauded . The Courier Mail wrote that the film was funnier than its predecessors , and while not " flippant " , a sense of humor was revealed through the efforts of the cast , writers and director . Newsweek 's David Ansen considered The Voyage Home not only the most light @-@ hearted of the movie franchise , but the most true in spirit to the original television series . A more negative review was offered by Liam Lacey of The Globe and Mail , who wrote that under Nimoy 's " choppy " direction there was a lack of comic timing paired with feeble humor .

The special effects were generally well @-@ received ; critics for The Sydney Morning Herald and Courier Mail noted that the effects played a lesser role in the film compared to the characters and dialogue . Similarly , USA Today felt the lack of special effects allowed the cast to " prove themselves more capable actors than ever before " . Maslin wrote that Nimoy 's technical direction left " much to be desired " ( pointing out a special effects scene where the Bird @-@ of @-@ Prey does not cast a shadow on the whaling ship as a mistake ) , but his " unmistakable " sincerity made up for these issues .

The Voyage Home garnered 11 nominations at the 14th annual Saturn Awards , tying Aliens for number of nominations . Nimoy and Shatner were nominated for best actor for their roles , and Catherine Hicks was nominated for best supporting actress . At the 59th Academy Awards , The Voyage Home was nominated for Best Cinematography , Sound ( Terry Porter , David J. Hudson , Mel Metcalfe and Gene Cantamessa ) , Sound Effects Editing , and Original Score .

== Home media ==

The Voyage Home was first released on VHS home media on September 30 , 1987 . Paramount Home Video spent \$ 20 million marketing the film 's release alongside 10 episodes of the original series . The video sold hundreds of thousands of copies in the United States and Canadian markets , and was in the top ten rankings for sales and rentals in December and January 1988 . Paramount re @-@ released the film on March 12 , 1992 , with Fatal Attraction as part of a " Director 's Series " ; these editions had additional commentary and were presented in a widescreen letterbox format to preserve the film 's original cinematography . Nimoy was interviewed on the Paramount lots and discussed his acting career as well as his favorable opinion of the widescreen format .

A " bare bones " DVD of the film was released on November 9 , 1999 . Aside from the film , the contents include the original theatrical trailer and the introduction from the " Director 's Series " VHS release . Three and a half years later , a two disc " Collector 's Edition " was released with supplemental material and the same video transfer as the original DVD release . Among other special features , it contains a text commentary by Michael Okuda and an audio commentary from director Leonard Nimoy and star William Shatner .

The film was released on Blu @-@ ray Disc in May 2009 to coincide with the new Star Trek feature , along with the other five films that feature the original crew in Star Trek : Original Motion Picture Collection . The Voyage Home was remastered in 1080p high @-@ definition . Each film in the set

has an additional soundtrack , enhanced to 7 @. @ 1 Dolby TrueHD standard . The disc features a new commentary track by Roberto Orci and Alex Kurtzman , the writers of the 2009 Star Trek film .