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VIDIIAN STARSHIP

TYPE: STARSHIP

IN USE: 24th CENTURY

LOCATION: DELTA QUADRANT

WEAPONRY: HYPER-THERMIC CHARGE

VIDIIAN STARSHIP

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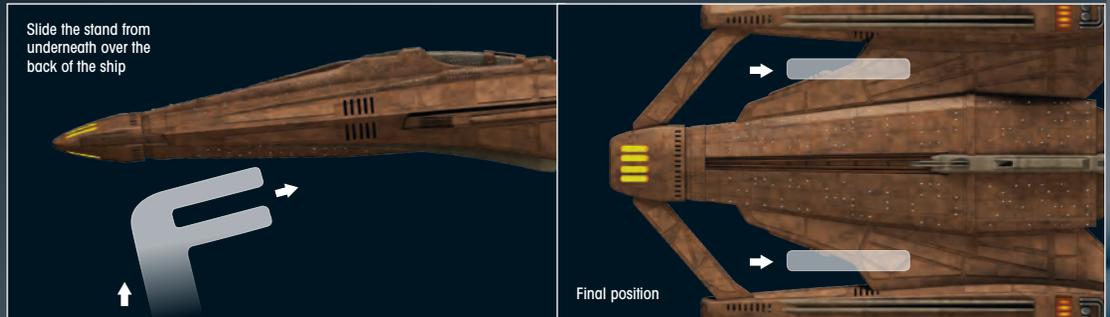
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VIDIIAN STARSHIP

SPECIFICATION



OPERATED BY: VIDIIAN SODALITY

TYPE: STARSHIP

IN OPERATION: 24th CENTURY

LOCATION: DELTA QUADRANT

CREW: OVER 350

PROPULSION: WARP

WEAPONRY: HYPER-THERMIC CHARGES

GRAPPLES



▼ This addition to the Vidian fleet was significantly larger than the Federation starship *Voyager*. With a crew of well over 350, these ships were able to deploy grappling conduits to cut access ports directly into the hulls of other ships to allow organ harvesting operations to commence.



VIDIAN STARSHIP

The Vidiianans were forced to hunt down other species in huge starships to harvest healthy organs to survive.



DATA FEED

In addition to its large starships, the Vidiian fleet was able to deploy smaller fighters, designated as warships. They shared a common design aesthetic with their larger counterparts, possessing the same tapered aft section and forward pincer section, but were designed for faster, direct ship-to-ship combat.

As a major power in the Delta Quadrant, the Vidiian Sodality operated a varied fleet of ships to carry out a tragic purpose – the harvesting of organs from other species. Their civilization had been ravaged by a virus termed the Phage, and the Vidiians abandoned pursuits of culture and exploration in an attempt to find a cure. Traveling the quadrant in ships ranging from small freighters and fighters to vast starships, the Vidiians harvested healthy organs from innocent beings to fight off the advance of the Phage. The larger starships of the Vidiian fleet were able to

overcome smaller ships using a variety of weapons before boarding and taking what they needed.

TRIPLE-SECTION DESIGN

These vast ships possessed a crew complement of well in excess of 350 Vidiians, with a flat, wide design aesthetic, echoing the look of an Earth stingray. The ships were based around a triple-section design – a large central primary hull tapering to a tailed point at the aft, with two narrower drive nacelle sections running parallel to port and starboard. These drive nacelles were topped with habitable crew areas. The primary hull was distinguished by a pincer-like construction, where the forward deflector array was thought to be located:

The three sections were connected to flat, aerodynamically arranged wing sections,



◀ A Vidiian starship could deploy powerful grapples to attach on the hull of a starship before cutting through to allow Vidiian crew to board. In an alternative timeline, *U.S.S. Voyager* used anti-graviton pulses to detach the powerful grappling implements.



▲ Vidiian starships were designed to overcome their victims' ships through sheer size and numbers. Literally hundreds could board other ships in a matter of minutes.

with tapered smaller wing sections to port and starboard of the warp nacelles. The nacelles were linked to the aft engines by angular support pylons, the drive exhausts of the ship marked out by the amber energy signature visible to the aft, on the ventral hull of both nacelles and the nacelle tips.

ATTACK AND HARVEST

Vidiian starships were armed with a variety of weapons that could quickly overcome other ships to leave them vulnerable to boarding parties. A hyper-thermic charge fired at a ship could cause widespread damage to cripple the vessel, including disabling weaponry arrays. Once a ship had been overcome, several powerful grapples were deployed from the lower hull of the Vidiian ship, attaching to the victim's hull. Once attached,

access routes were cut directly thorough the hull, allowing hundreds of Vidiians to board and begin the harvesting of organs.

However, these grapples could be disrupted. A reversal of hull polarity followed by a sustained anti-graviton pulse and engaging inertial-dampeners could free a grappled ship.

DOUBLE VOYAGER

In 2372, *U.S.S. Voyager* strayed close to Vidiian territory, detecting 20 large starships in the vicinity of two G-class worlds. Avoiding detection by entering a plasma drift, a spatial scission duplicated local matter to create two separate *Voyagers* and their crews.

After the death of one *Voyager's* Ensign Kim, attempts to separate the ships brought *Voyager*



◀ A vast Vidiian starship attacked *Voyager* when the Federation ship passed close to Vidiian territory. The Vidiians were unaware that their prey was linked to a duplicate *Voyager* created by a spatial-scission effect.



▶ Realizing her version of *Voyager* would be lost to the Vidiian attack, the duplicate Captain Janeway activated her ship's auto-destruct systems. This alternative *Voyager* was destroyed, taking the Vidiian ship with it and freeing the other *Voyager* from the spatial scission.



▲ Dwarfing *Voyager*, the Vidiian ship deployed multiple grappling arms on to the hull. Over 347 individual Vidiians were able to rapidly board *Voyager* and overcome the crew.

to the attention of the nearby Vidiians. With only one duplicate *Voyager* affected by Vidiian attack, that ship's Captain Janeway realized they would be quickly overcome by Vidiian boarding parties. Knowing the other *Voyager* would be under threat, Janeway formulated a plan, despite her counterpart's protests.

Janeway lured the Vidiians into a trap, setting her *Voyager*'s self-destruct sequence, but not before that ship's Harry Kim traveled to the other *Voyager*. The Vidiians overcame *Voyager*'s crew, Tuvok and Tom Paris among their victims. The boarding party arrived on the bridge where they were greeted by Janeway a few seconds before the ship exploded, destroying the Vidiian ship. Free of the spatial scission, the other *Voyager* continued its long journey home to the Alpha Quadrant.

DATA FEED

Ensign Harry Kim gave his life in the line of duty when attempting to seal a hull breach, but thanks to the spatial scission experienced by *Voyager* and a Vidiian attack, he still serves aboard *Voyager*. The Kim that arrived back on Earth was from the duplicate *Voyager*, sent through by Janeway before that ship was destroyed. "We're Starfleet officers. Weird is part of the job," Janeway told her newest crew member on his arrival.



ALTERNATIVE ENCOUNTER

Voyager's first encounter with the larger variant of Vidlian starship took place in the year 2371 of an alternative timeline. Following her departure from the ship in 2374, an embittered Kes returned to *Voyager* in 2376. Causing damage to the ship, Kes manipulated the warp core with her enhanced abilities to travel back to 2371.

Feeling she was unable to return to Ocampa, the elder Kes plotted to alter time and take her younger self home instead. Communicating with the Vidlians, she offered *Voyager's* crew to them in return for safe passage to Ocampa. A Vidlian starship attacked *Voyager*, but Captain Janeway stopped Kes' plan, regrettably killing the older Ocampan. The Vidlian ship was repelled, and armed with knowledge of the future, young Kes and Janeway found a way to help her older self and restore the timeline.



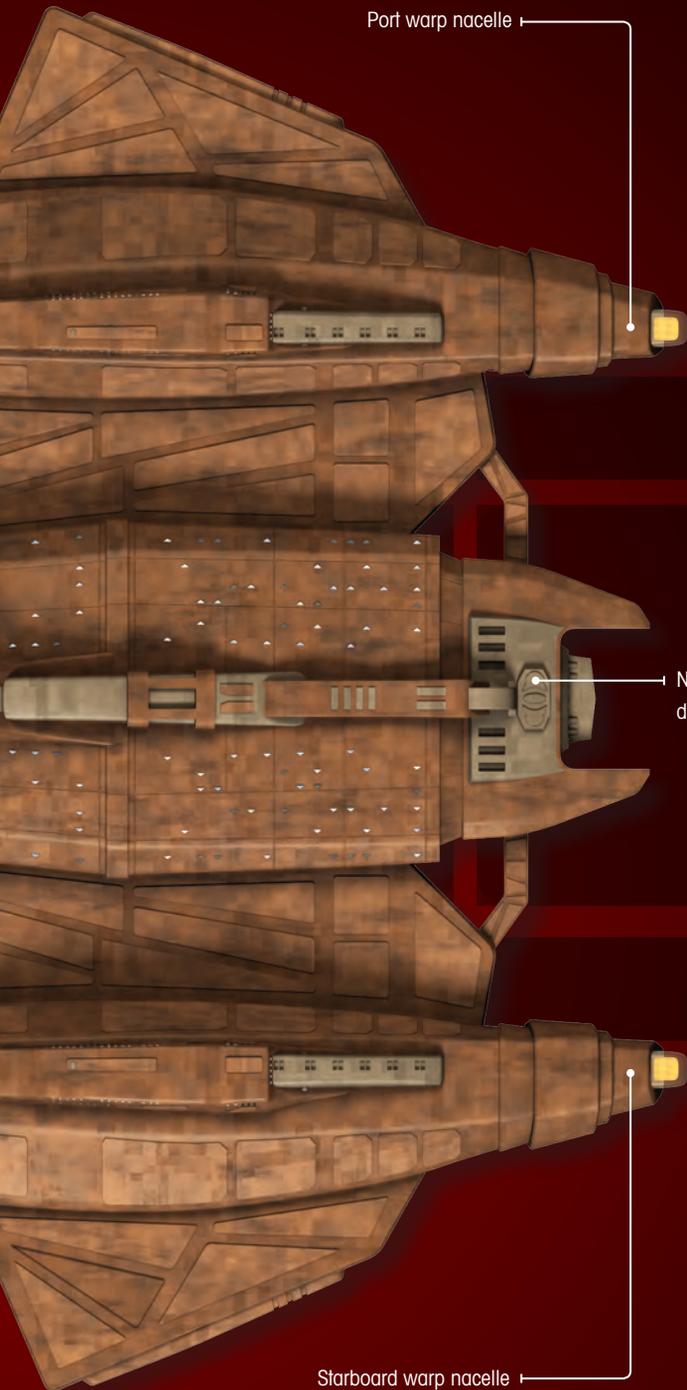
▲ In an alternative timeline, *Voyager* was attacked by a Vidlian starship in 2371. The Vidlians were given *Voyager's* shield frequencies by a future Kes, allowing them to quickly disable the ship.

DATA FEED

Despite their advanced levels of technology, Vidlian ships did not appear to be equipped with personnel transporters. Ships were boarded via access routes cut directly into the hulls of enemy ships. During the spatial scission incident, at least 347 Vidlians boarded *Voyager*, easily outnumbering the Starfleet crew by two-to-one, with more boarding by the second.

Support pylon

Support pylon



THE PHAGE

The Phage came to Vidiian society two millennia ago, entirely changing their civilization. The virus was resistant to all treatment, forcing the Vidiians to turn to organ theft just to survive.

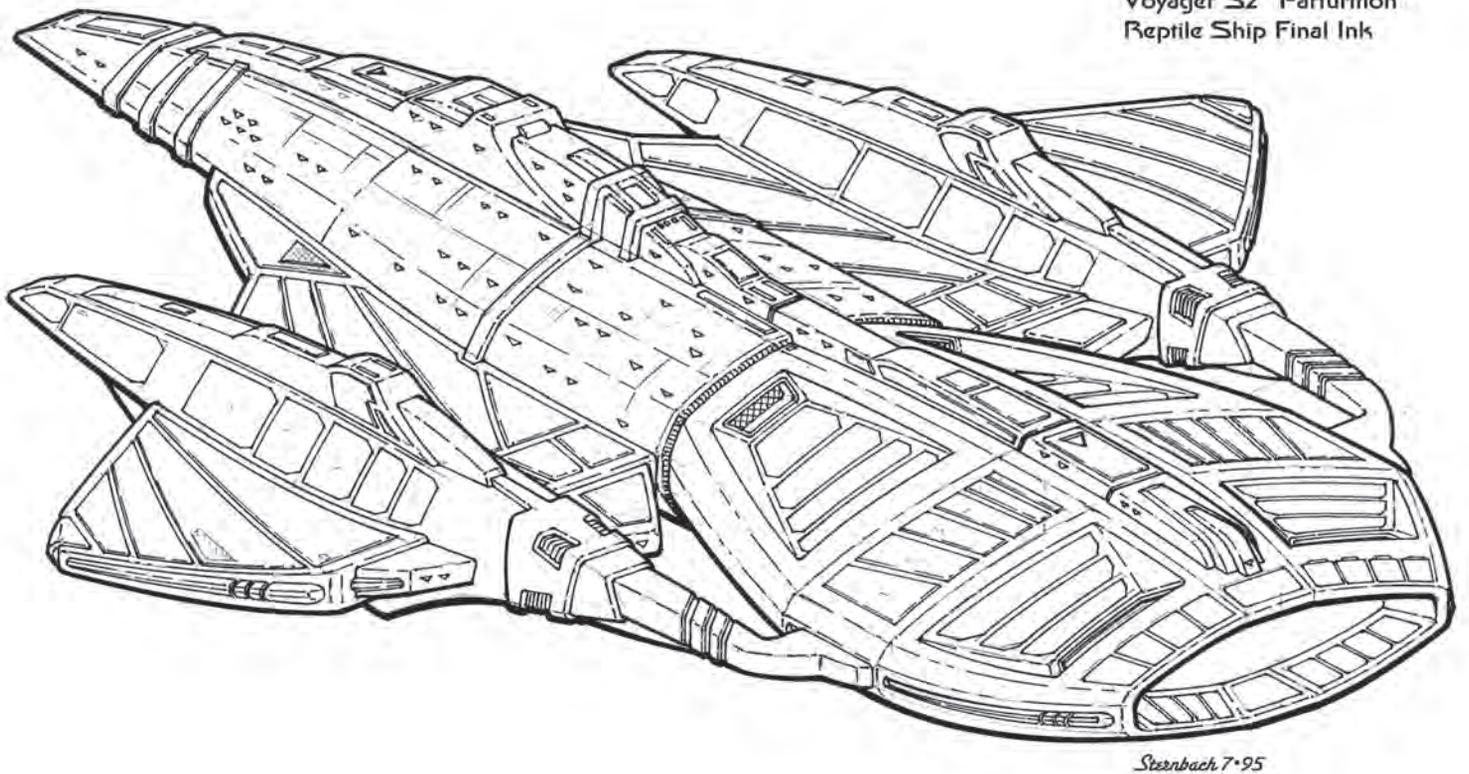
ENLIGHTENED

Researching their culture, Commander Chakotay found that prior to the arrival of the Phage, the Vidiians were not dissimilar to human culture, being a race of explorers and educators.

DISRUPTIVE FORCE

Vidiian boarding parties were heavily armed, also carrying sophisticated devices allowing the direct transport of organs from individual bodies. Vidiians also carried devices that were able to disrupt and deactivate localized forcefields, as they did to gain access to *Voyager's* sickbay in an alternative timeline.

Voyager S2 "Parturition"
Reptile Ship Final Ink



DESIGNING THE

VIDIIAN STARSHIP

The second Vidiian ship seen in *VOYAGER* was created as the *STAR TREK* franchise underwent a shift in the conception of visual effects.

▲ Production illustrator Rick Sternbach's original concept design for the Reptohumanoid ship seen in 'Parturition'.

In total, *STAR TREK: VOYAGER* featured three distinct classes of Vidiian vessels across its run. The larger variant class that made its debut in Season Two's 'Deadlock' was the second type of Vidiian ship, and was designed during a period when *STAR TREK*'s approach to visual effects was undergoing a shift from physical studio starship models to computer-generated imagery.

The first Vidiian ship encountered by the crew of *U.S.S. Voyager* bore little relation, in terms of design, to subsequent examples. Making just

a single appearance in Season One's 'Phage', this ship was a redressed version of a popular *STAR TREK* ship, the doomed Merchantman freighter from *STAR TREK III: THE SEARCH FOR SPOCK*. This was the latest in a series of redresses of the Merchantman studio model, dating back to the second season of *STAR TREK: THE NEXT GENERATION*. This first Vidiian ship saw extensive modifications to the original model to transform it for the *Voyager* crew's first encounter with the tragic race.



◀ The Reptohumanoid ship as it appeared on screen in 'Parturition'. The digital assets for this CGI model would form the basis of the Vidiian starship several episodes later.

MASSIVE SHIP

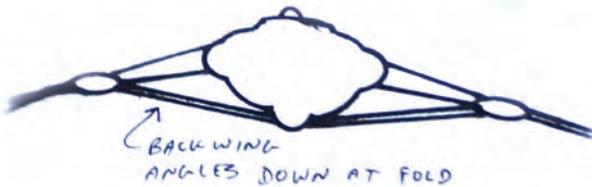
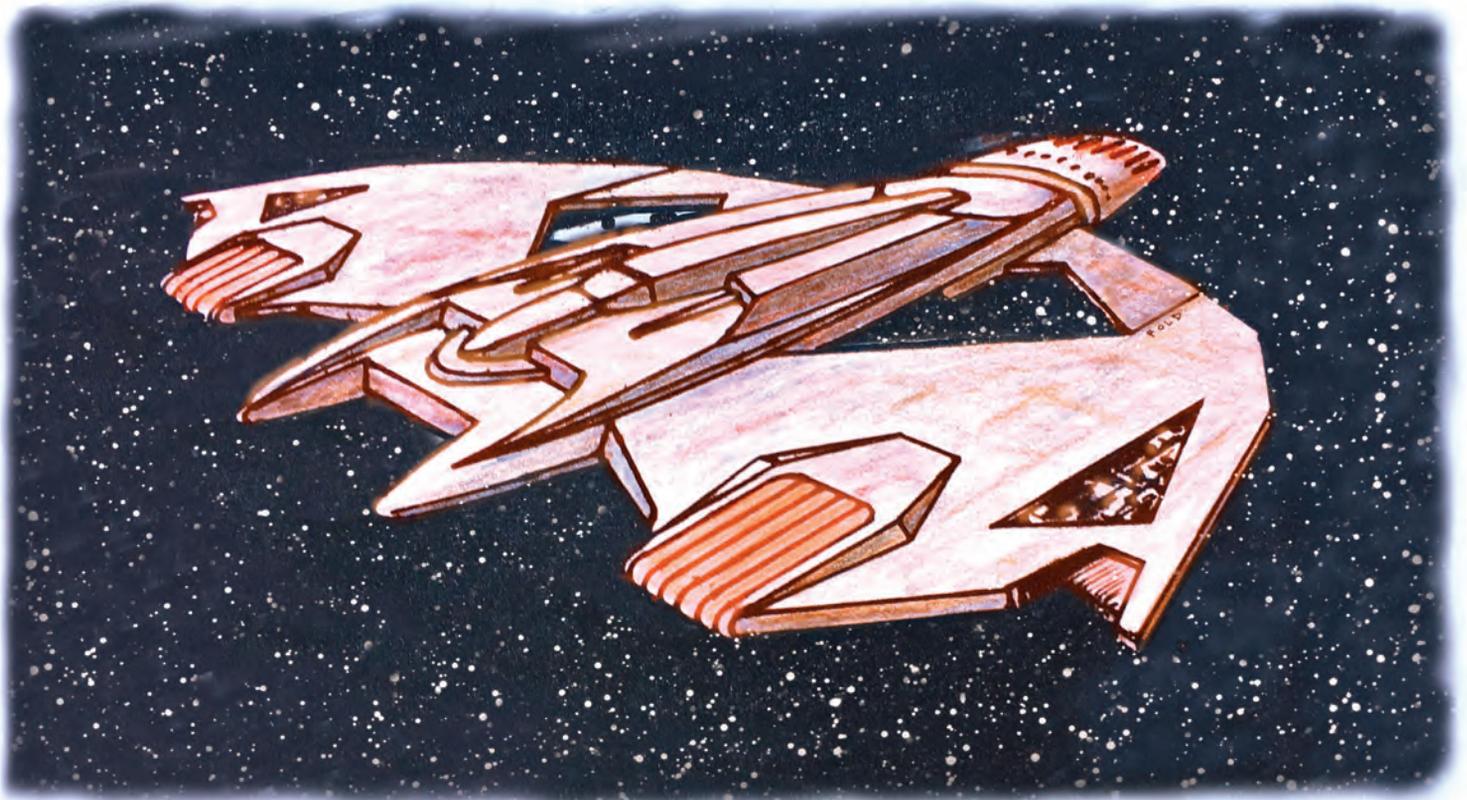
In production in early 1996 for the second season of *VOYAGER*, 'Deadlock' had requirements for a different class of Vidiian ship, much larger than the two-man ship seen in 'Phage', capable of carrying hundreds of Vidiians. Writer Brannon Braga's script for 'Deadlock' described this new ship's bridge as 'a small, modular room with an emphasis on isolation. No main viewscreen. None of the open "communal" feeling of most starships'. In shooting the episode, little was seen of the bridge, director David Livingston opting to shoot the Vidiian crew in tight close up. For the exterior, script notes indicate the Vidiian ship was 'massive', to emphasise its size in relation to the much smaller *Voyager*.

The execution of the Vidiian ship design took advantage of changes in VFX techniques adopted by *STAR TREK* productions in this period as the department moved to CGI work, although specific details of the design are lost to production history. The basis of the ship was a vessel appearing earlier in *VOYAGER*'s second season, the Reptohumanoid

ship seen in 'Parturition'. Concept designed by Rick Sternbach in the summer of 1995, the Reptohumanoid ship has the distinction of being among *VOYAGER*'s first completely CGI starship models. The digital model was constructed by Amblin Imaging, although the orientation intended

▼ The first Vidiian ship seen in *VOYAGER* appeared in 'Phage'. This was a redress of *STAR TREK III*'s Merchantman freighter.



VIDIAN FIGHTER

PLATES AND OTHER
DETAILS TO FOLLOW

Dan Curry
3/96



◀ Dan Curry's original concept design for the Vidian 'fighter'. This warship was designed after the appearance of the larger Vidian starship, although they share design elements. The warship appeared on screen in Season Two's 'Resolutions' and Season Three's 'Coda'.

by Sternbach was reversed, with the tapered forward section becoming the aft somewhere in the production process. "The pointy end is the front," laughs Sternbach when looking back at the design. "Once the stuff leaves my drafting table, I have almost no control over how it's used."

At some point during production work on the later 'Deadlock', it was decided to heavily adapt the Reptohumanoid ship to become the second variant of Vidian ship. However, neither Sternbach, visual effects producer Dan Curry or visual effects supervisor David Stipes recall how this was arrived

at. "The CG modelers and physical modelers did what our VFX folks asked them to do," adds Sternbach, "and I usually didn't get to see the results until the episodes aired. I had no involvement with modding the reptilian ship. I didn't need to be consulted if they were going to play around with the assets they had due to time or budget constraints."

In adapting the Reptohumanoid ship, the deflector dish – originally the aft engine port in Sternbach's original concept – was removed, with further changes made to the assets while retaining the embedded engine pods/nacelles and the overall wing structure to create the completely new Vidiian vessel for 'Deadlock'. The Reptohumanoid ship would be modified as different vessels in the following years.

SANDS OF TIME

Despite the lack of detail available in the execution of the design of the Vidiian starship, it seems likely it may have influenced the design concept of the third and final Vidiian ship seen in *VOYAGER*. 'Resolutions', also in Season Two, required a smaller, faster Vidiian warship. This 'fighter' was concept designed by Dan Curry, with his design sketch dated March 1996, placing pre-production work on 'Resolutions' concurrent with post-production and broadcast of 'Deadlock'. The concept sketch adopts similar design elements from the earlier and larger Vidiian starship, such as the tapered aft section, forked forward section and energy signature coloring.

"I designed the Vidiian ship," says Curry. "My intent was to create a ship that had a strange sense of proportions that were unattractive compared to the Starfleet aesthetic. We had such gifted modelers, both physical and CG, that for the alien ships, I liked to give them room for their own creativity. That's why I gave them such loose sketches. Artists give you their best work when you trust them."

With so many new starships required on a week-to-week basis on *VOYAGER*, Curry admits the specific details of design work to modify the second Vidiian ship seen in 'Deadlock' and much later in 'Fury' have faded in the passing of the last two decades. "Sadly, the details are lost in the sands of time," he smiles.



▲ A modified version of Sternbach's Reptohumanoid ship was seen in *VOYAGER* Season Seven as one of the spectator ships in 'Drive'. It can be seen as the furthest ship on the top right of the spectator ships.



▲ A further appearance for the Reptohumanoid assets two episodes later in Season Seven's 'Critical Care', approaching the Voith City Ship. The pod was retained, and was placed in the correct aft position.



▲ A fourth and final *VOYAGER* modification of the Reptohumanoid assets, here seen as a Nygean prison transport in distress in Season Seven's 'Repentance'.



MAKING 'DEADLOCK'

Two Janeways and the death of Ensign Kim made 'Deadlock' a challenge for director David Livingston and VFX supervisor David Stipes.

FOR DIRECTOR David Livingston, bringing 'Deadlock' to screen in early 1996 for *VOYAGER*'s second season was a case of seeing double. "My strongest memory is a technical thing," says the *STAR TREK* veteran looking back. Livingston helmed episodes of *THE NEXT GENERATION*, *DEEP SPACE NINE* and *ENTERPRISE*, and also served as a supervising producer. "It was dealing with Kate - in having to play scenes with herself. Maybe it was my inadequacy of explaining the technical aspects, but she said to me one day, 'David, I'm going to do this, but I don't know what I'm doing!'" She pulled it off, but it's always tough."

THE TWO JANEWAYS

For a key scene in 'Deadlock', Captain Janeway received a visit from her duplicate created in a spatial scission event. This required the recording of an intricate scene of the two Janeways talking together in engineering. "Working with multiples, that was always a challenge trying to get twins in a shot. *STAR TREK* was always doing that!" laughs the episode's visual effects supervisor David Stipes. "We had the assistance of a company, Cogswell Video, who were great. You had to record it on video, and they could play it back and resize it. It became very effective.

▲ A behind-the-scenes shot of Garrett Wang as Ensign Harry Kim suspended from wires in front of a bluescreen to perform the Starfleet officer's death when sucked out of a hull breach. VFX supervisor David Stipes devised an ingenious way to achieve the dramatic effect. (Courtesy of David Stipes)

“Kate Mulgrew was great,” Stipes continues. “Trying to do those dual shots when the actor has been duplicated is gruelling, and you really have to be focused to make sure your emotional response is there from one side of the recording to the other, which might be done a couple of hours later. You have to be able to keep the emotional truth between the two halves.”

“It’s hard when you play to something else or a mark on a wall,” agrees Livingston. “We always had a stand in that was ostensibly Janeway on the other side of the shot, but it was difficult. But Kate is a trooper, she’s one of the most intelligent actors that I’ve ever worked with.”

THE DEATH OF HARRY KIM

“I had to pay attention to what the visual effects people said we could and couldn’t do,” adds Livingston, considering the technical challenges of ‘Deadlock’ and *STAR TREK* in general. “At that time there were a lot of limitations that don’t exist now because of the advancement in digital technology. There were physical limitations. But we did pull off a lot of stuff. I took the shots to a certain point and then the visual effects people had to take over. So it’s kudos to them. Especially the shot of Kim being sucked into space. All I did was start the initial piece where he’s hanging on to the ladder and then after that they took over and did the rest.”

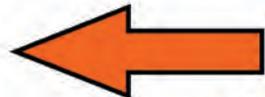
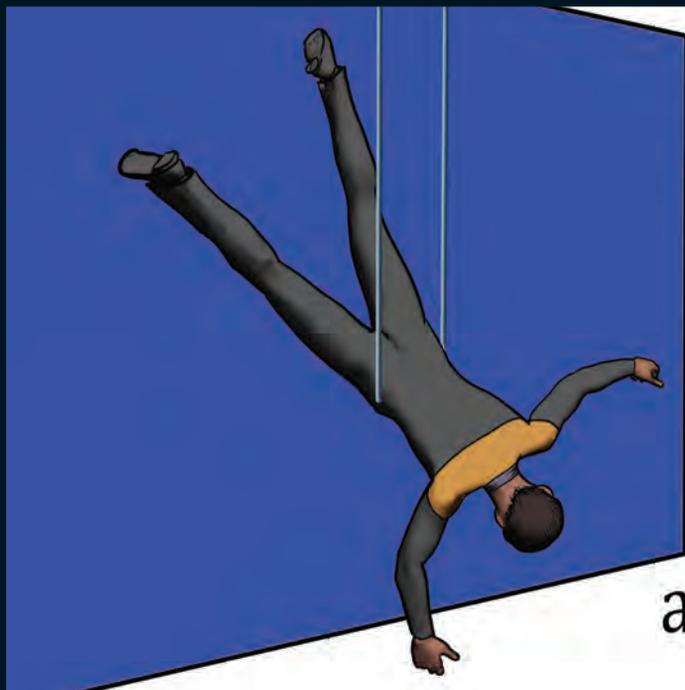
“That’s actually the death of Harry Kim!” says Stipes, who supervised the shot of Ensign Kim, played by Garrett Wang, being pulled out of a hull breach. The sequence called on the ingenuity and problem-solving skills of Stipes and his team. “It was a little bit of a tussle, he explains. “The general way you do it is you hang the actor on cables, you have a trolley overhead and you pull him along and he flies around. We set up the shot and had this big bluescreen, but it wasn’t nearly big enough because Harry had to fall away from us. So we thought, the camera’s going to be mounted in this small space in the Jeffries Tube, so why not just hang Garrett Wang on wires in front of the blue screen so he’s covered by it? This gave us a technical advantage. We put the set on wheels and literally rolled the set away from him. That’s what we wound up doing!”

▶ ‘Deadlock’ required sequences featuring the two Captain Janeways in face-to-face conversation. The intricate sequence posed a challenge for Kate Mulgrew as Janeway, director David Livingston and VFX supervisor David Stipes.

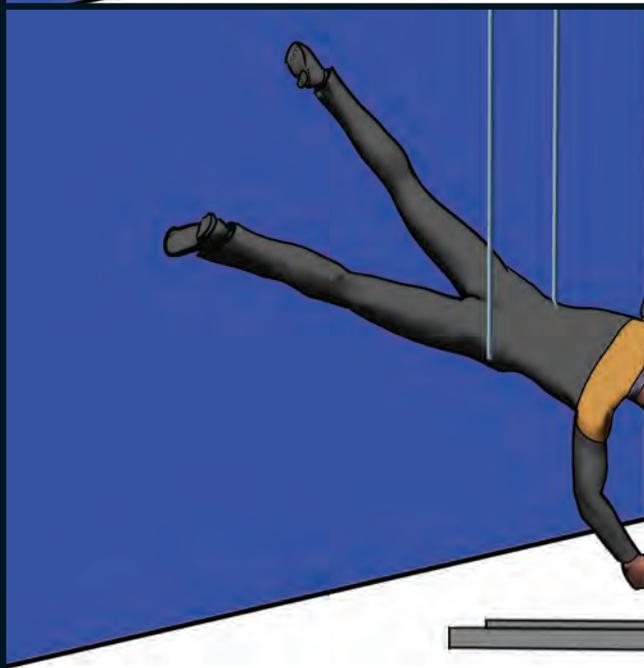


▶ ‘Deadlock’ featured an action sequence in which *Voyager’s* bridge took heavy damage. Director David Livingston relished heavy action sequences and brought a great deal of pace to his episodes.

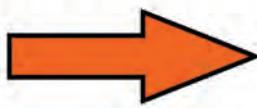




Actor on wires moves away from set to blue screen



Actor on wires stays in place. Set moves away from actor & blue screen

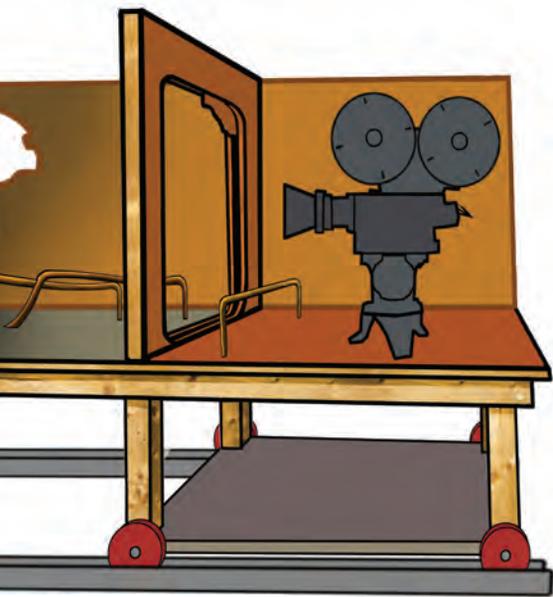
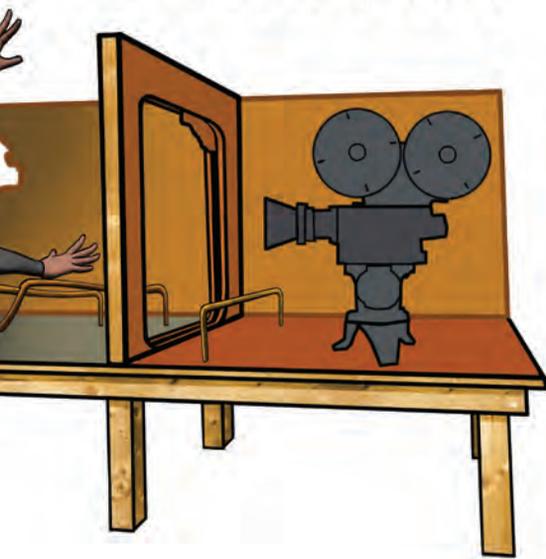


▲ Diagrams explaining the process behind the death of Harry Kim. The top image shows the original intention to shoot Garrett Wang in front of a bluescreen, with the actor moved on wires. The bottom image shows how the effect was achieved with a set placed on a track. (Images courtesy of David Stipes)

PILLER FILLER
 "They really pulled off that sequence, which worked well," says an admiring Livingston. "For some reason I ended up doing a lot of Harry Kim episodes and this was one of his stronger ones. I thought he was a bit under-utilized in the series. He had a charm and an insouciance about him and an innocence that I thought could have been exploited more than it was. But in this episode, he certainly proved his mettle."

By his own admission, Livingston routinely brought a fast-paced style to all his *STAR TREK* episodes. "That's perhaps the most memorable thing to me about 'Deadlock', the bridge scene when it gets destroyed. That was a lot of fun. I remember quite vividly with the beams falling down, and the nitrogen gas and the flames. There was a lot of damage. I assume we shot the clean bridge first and then trashed it." Livingston relished these moments as a director. "When I quit the show as a producer, Rick Berman said,

Set is static



◀ The death of Harry Kim as it featured on screen with visual effects elements combined with the live-action sequence.

'oh, you just want to go out and direct and wreck stuff!' That's exactly right. My favorite episodes were always ones where we were in action sequences or an alternative reality. When we were standing around in a conference room talking, those just bored me to tears!"

On 'Deadlock', Livingston's style resulted in the episode under-running and requiring the addition of extra scenes. "The Hart Building was not a fan of me," he smiles. "That's where the writers were based. My clock runs a lot faster than other

people and on many episodes we had to go back and shoot additional material. It became referred to as 'Piller Filler' where (executive producer) Michael Piller had to go back in and write additional material. Maybe it's my perverse nature that I always want things to go as fast as possible! You can't be slow about anything. Executive producer Jeri Taylor always said I never took the beats, for her it was always about the human moments. I was never that interested, I just wanted to tell the story!"

ON SCREEN



TRIVIA

'Deadlock' was the fourth appearance in *VOYAGER* of Nancy Hower as Ensign Samantha Wildman. She made a further four appearances in the series, her final being 'Fury'. In addition to acting work, Hower is a director, producer and writer. She co-created, wrote and directed Hulu's comedy *Western 'Quick Draw'*, which ran from 2013-14. Hower has directed episodes of '10 Items or Less' (which she also co-created), 'Those Who Can't', 'Teachers' and 'Insatiable'.



'Deadlock' marked the first time Captain Janeway came directly face-to-face with a double of herself during *VOYAGER*'s run. Although she later sees herself walking down a corridor in 'Relativity', the captain would only directly face a double of herself once more, in series finale 'Endgame'.



Actor Simon Billig made a further appearance in 'Deadlock' as Ensign Hogan. As part of the action-heavy episode, Ensign Hogan was required to be blasted back from an exploding panel. "It was the first time I ever really had a stunt double," joked Billig in a 'TV Zone' interview when discussing his time on *VOYAGER*.

FIRST APPEARANCE:

'DEADLOCK' (VOY)

TV APPEARANCE:

STAR TREK: VOYAGER

DESIGNED BY:

Rick Sternbach/Unknown

KEY APPEARANCES

STAR TREK: VOYAGER

'Deadlock'

Straying close to Vidiian territory, *U.S.S. Voyager* passes through a plasma drift to avoid detection. As a result, the ship undergoes a spatial scission and is linked to a duplicate of *Voyager* created in a subspace diversion field.

Following discussions between the two Captain Janeways, one *Voyager* comes to the attention of a Vidiian starship during attempts to detach the duplicates. The Vidiians board one *Voyager*, and that version's Janeway sacrifices her ship, destroying *Voyager* and the Vidiian ship to allow her counterpart to break free.

STAR TREK: VOYAGER

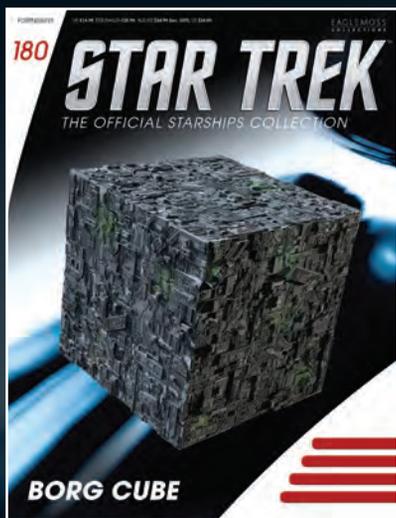
'Fury'

An older, bitter Kes returns to *Voyager*, using her powers and the warp core to travel back in time to 2371 in an attempt to return her younger self to Ocampa before her powers develop.

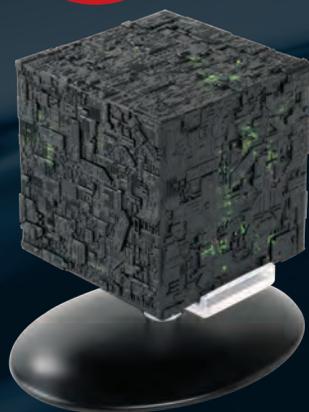
In 2371, Kes communicates with the Vidiians, offering up *Voyager*'s crew in return for her safe return to Ocampa. A Vidiian starship attacks and disables *Voyager*, but their grapples are repelled by Commander Chakotay and Ensign Kim, while the older Kes is confronted by Janeway and Tuvok. The Vidiians flee, and Janeway devises a plan to keep time on the right track...

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