VALDORE TYPE
LAUNCHED: 2379
LENGTH: 604 METERS
COMMANDER: DONATRA

ROMULAN WARBIRD
VALDORE
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Stand assembly:
The stand hooks over the rear of the ship.

VALDORE
SPECIFICATION

Operated by: Romulan Star Empire
Type: WARBIRD
Launched: 2379
Length: 604 METERS
 Weaponry: DISRUPTOR CANNONS, TORPEDO LAUNCHERS
Captain: COMMANDER DONATHA
The Valdore was an updated and remodeled design of Romulan Warbird that entered service in the late 2370s. Like the earlier D'deridex-class Warbird, the Valdore had an aggressive, raptor-like appearance, and shared some of its design characteristics, but was much smaller at 604 meters in length. The Valdore was also much sleeker, and featured a cowled head that was much more angular and predatory-looking than it had been on the previous design of Warbird.

One of the most distinctive features of the D’deridex-class Warbird had been the large open space between the upper and lower hulls, but this design characteristic was abandoned on the Valdore. Instead, it featured a bi-wing detail with a lower, more curved wing running just beneath the upper wing. The main warp nacelles were attached to the end of the lower wings, while smaller nacelles were located at the end of the upper wings.

NEW NACELLES
The main elongated warp nacelles were used during normal operation of the Valdore, while the smaller nacelles were used when the ship engaged its cloaking device. These new smaller nacelles were introduced because the nacelles on the older D’deridex-class Warbirds radiated a slight subspace variance at warp 6 and above when cloaked and could reveal the ship’s position. The smaller, upgraded nacelles on the Valdore were designed to negate this problem and keep the ship hidden from sensors when cloaked.

The reduced size of the Valdore in comparison with the D’deridex class, coupled with its new nacelle designs, meant that it was more
The Valdore featured two sets of wings, and two sets of warp nacelles. The outer wings had small nacelles on the end of them, and were used when the ship was running under its cloak. The larger nacelles on the inner wings were used when the ship was not cloaked, and were capable of propelling it to higher warp speeds.

In 2379, the Valdore and an unnamed identical ship were engaged in battle with the U.S.S. Enterprise NCC-1701-E when it was attacked by the Scimitar, a massive Romulan warship commanded by Shinnon. The Valdore was dark-green in color, while her sister ship featured a metallic-brown hull. Even though the Scimitar was cloaked, the Valdore, her sister ship, and the Enterprise-E were able to coordinate their attack by triangulating their disruptor and phaser fire on the shield impacts that were illuminating Shinnon’s ship.

The Enterprise-E and her new Romulan Warbird allies appeared to be holding their own in the battle when events took a sudden turn. The Scimitar unleashed a devastating volley of disruptor fire that cut straight through one of the Romulan ships, which then exploded across space before slamming violently into the Enterprise-E.

Undaunted by this setback, the Valdore swept in on an attack run, blasting away with multiple weapons that appeared to cause the Scimitar’s cloak to fail. As the Valdore prepared to go in for the kill, the Scimitar suddenly came to a full stop, too fast for the Valdore to respond. It was forced to fly over the top of the Scimitar, and as it did so, a full spread of torpedoes ripped into its underbelly from point-blank range, leaving it dead in space.

Even though the two Romulan Warbirds were left crippled, their actions bought the crew of the Enterprise-E crucial time to regroup and they eventually managed to destroy the Scimitar. This final confrontation caused the destruction of much of the Enterprise-E’s forward saucer section, but the Valdore, despite its own battle damage, was able to dispatch shuttles with medical personnel and supplies to assist the Starfleet crew.

There is no doubt that the intervention of the Valdore and her sister ship not only prevented the complete destruction of the Enterprise-E, but also, in all probability, saved Earth, forging a stronger bond of trust between the Federation and the Romulan Star Empire.

Donatra was a high-ranking officer in the Romulan military and commander of the Valdore. Highly intelligent and coolly calculating, she had served as an advisor to Shinnon and backed his coup d’etat against the Romulan Senate. When it became clear to her that Shinnon planned to annihilate Earth and commit genocide, she turned against him. She led two new Romulan Warbirds into battle in an attempt to destroy Shinnon’s warship, the Scimitar.
BATTLE OF BASSEN RIFT

The U.S.S. Enterprise NCC-1701-E was heading back to rendezvous with reinforcements when it was attacked by the Scimitar while still in the Bassen Rift. Interference from the electromagnetic distortion inside the rift prevented the Enterprise-E from calling for help and Captain Picard feared the worst when the Valdore and her sister vessel arrived. Much to his relief, however, they offered to help him rather than Shinzon. Without their assistance, the Enterprise-E would almost certainly have been destroyed, and left Earth open to attack from the Scimitar’s devastating thaloron weapon. Although the two Romulan Warbirds were quickly disabled by the Scimitar, their intervention bought time for Captain Picard and his crew to formulate a plan that resulted in the death of Shinzon and the destruction of his ship.

SHIP PROFILE VALDORE

The hull-mounted disruptors on Romulan ships were known to leave behind residual antiprotons, whose rate of decay could be used to accurately date when the weapons were last fired. The Valdore was probably named after Admiral Valdore, a senator in the 22nd century. He was thrown out of the Romulan Senate for questioning the belief that conquest was the best course of action for his people.

DATA FEED

While Shinzon’s mighty warship, the Scimitar, could fire its weapons while cloaked, the Valdore had to decloak before operating its disruptors and torpedo launchers.
As a huge STAR TREK fan, writer John Logan was delighted to be given the opportunity to fill in a major gap in the history of the Romulans by explaining who the inhabitants of their twin planet were and how they forced the Remans to work in the dangerous dilithium mines of their homeworld.

**STAR TREK NEMESIS SCREENWRITER**

JOHN LOGAN

The man who wrote STAR TREK NEMESIS is one of Hollywood’s most admired screenwriters, with credits on ‘Gladiator’ and the Bond movie ‘Skyfall.’ He is also a massive STAR TREK fan and knows the series inside out. Being an aficionado of the show had a profound influence on STAR TREK: NEMESIS as the story was based on an obscure piece of trivia – a passing reference that Spock made in ‘Balance of Terror.’ "Speaking as a fan," said Logan, "I think my real coup was coming in and saying to [producer] Rick Berman, ‘OK, I know who the villains are.’ He said, ‘Who?’ And I said the, ‘The Remans!’ And he said, ‘Who?’" I said, ‘The Remans! There’s Romulus and there’s Remus. We’ve never seen Remus; we’ve never talked about it; we don’t know what it is; let’s use Remus.”

**INTRIGUE AND CUNNING**

Logan also wanted to use the Romulans because they were his favorite STAR TREK villains. "I’m just a Roman person," said Logan. "I thought there was something interesting, and treacherous, and deeply political about the Romulans that would be great to explore in a movie.” After settling on his choice of villains, Logan turned his attention to Captain Picard and his crew. "I wanted to acknowledge that time was moving on for the characters," said Logan. "I wanted to make radical changes and show the resolution of stories we’d been following for 15 years. The first example..."
of that I pitched to Rick Berman was, "Let’s start the movie with Troi and Riker finally getting married. Let’s have Riker become a captain and move to his new ship – something that’s been talked about since ‘The Icarus Factor.’"

Over the course of the next three years, Logan had regular meetings with Rick Berman and actor Brent Spiner, who of course played Data. By combining their ideas, Logan weaved together the story that became STAR TREK NEMESIS.

Logan said that his desire to have the characters move on with their lives instantly provided them with an important thematic element. "That was very important in terms of the tone of the movie," said Logan. "It offered great emotional possibilities because, to a certain extent, the family would be breaking up. So there was always sort of an autumnal feel to our thinking."

Ultimately, that approach led to Data’s death, but in the very beginning it had a profound effect on the movie’s villain. "Patrick said to me that it was our responsibility to leave the 24th century better than we found it," said Logan. "He has this amazing scene with Beverly [Crusher] where she says, 'Is he very much like you were?' And he says, 'Oh, yes.' The way Patrick Stewart does that line and the way he responds to Tom Hardy throughout the movie just shows how much he recognizes his own capacity for darkness in Shinzon.

This approach to Shinzon’s character meant that he couldn’t possibly be an outright villain. If he were, Picard would simply oppose him from the word go. What Logan wanted was a character who would force Picard to examine himself, so in some ways Shinzon had to be sympathetic. Putting him together with the Remans provided a way of making his motives satisfyingly complex.

REMAN REDEEMER

"The tone we were talking about was really serious," said Logan "and really creepy. So I thought, what if the Romulans, who are the great oppressors of the quadrant, have subjugated this alien race – the Remans – and made them dig the dilithium from the rock with their fingernails. That made sense to me in terms of STAR TREK history because the Romulans don’t get dirty, they don’t get their hair mussed, so they are not going to dig dilithium: they are going to enslave someone. Finally, a freedom fighter, Shinzon, comes along to stand up for those oppressed slaves."

There were a number of discussions about exactly who the villain should be and how he could be involved with the Romulans. Logan remembered that he was particularly keen that he should be human, and it was Rick Berman who came up with the idea that he should be Picard’s clone.

"I thank God for Rick Berman," Logan said, "because that suggestion totally clarified everything. Biologically if we believe in the spirit of the soul, there is something so akin between these two men that we could never have had it any other way. One of the great archetypes of drama is duality, and it was amazing to get to look at Picard through that dark mirror and have him respond to a younger version of himself. They really are the same person. What you have to understand is that all of the anger and dark fire that is in Shinzon is also in Picard. And Picard realizes that. He has this amazing scene with Beverly [Crusher] where she says, 'Is he very much like you were?' And he says, 'Oh, yes.' The way Patrick Stewart does that line and the way he responds to Tom Hardy throughout the movie just shows how much he recognizes his own capacity for darkness in Shinzon.

"If this was indeed the final journey of THE NEXT GENERATION crew it had to be an appropriate journey," said Logan. "It had to have emotional weight to it. Brent, Rick and I knew that Data’s death would have an unforgivable emotional impact, but we didn’t want his death to be grim and depressing. From the very beginning we thought, ‘Yes, we can kill Data, but there must be hope.’ We weren’t just cavalierly killing off a beloved character, we were having him make a sacrifice for his family."

"Patrick said to me that it was our responsibility to leave the 24th century better than we found it," said Logan. "The idea that the Federation and the Romulans might be moving toward détente was very important. When Donatra says to Picard, ‘You’ve earned a friend in the Romulan Empire today,’ she represented a new generation of Romulans who had so much in common with the hero."
Concept illustrator John Eaves has worked on a total of seven STAR TREK movies, devising design concepts for everything from the U.S.S. Enterprise NCC-1701-E to Klingon weapons. STAR TREK NEMESIS generated a particularly heavy workload for Eaves, and among the many assignments he was given, he was asked to come up with a new version of the Romulan Warbird.

The Romulans had been well established on television, and they already had a very distinctive ship in the giant D’deridex Warbird. This vessel, however, had been in use ever since the end of STAR TREK: THE NEXT GENERATION’s first season, and the producers wanted to see something completely new in the movie. Eaves said, “The producers never wanted to use THE NEXT GENERATION Romulan Warbird. They wanted something completely new. I’d talked to a bunch of guys who worked on STAR TREK over the years, and one of the things I’d found out was that the Bird-of-Prey in STAR TREK III was originally supposed to be a Romulan ship.

“Due to budget concerns they kept the ship, but turned it into a Klingon vessel because Paramount had a surplus of Klingon costumes to use instead of buying new outfits and make-up. Thus the Klingons were piloting a Bird-of-Prey. It was a fantastic design and it had always been one of my favorites, so I thought, ‘Well, I’ll take that and rearrange it a little bit.’ Then I took the cowling from the front of the TNG Warbird that illustrator Andy Probert had designed and incorporated it with my new kind of stylized Bird-of-Prey. So, it was kind of a progression of the Bird-of-Prey and Andy’s Warbird.”

ALTERNATIVE DESIGN
While Eaves was busy sketching out some concepts for the new Romulan Warbird that would eventually become the Valdore, his boss, production designer Herman Zimmerman, also commissioned illustrator David Negron Jr. to come up with some designs for the same ship. Negron Jr. was working independently of Eaves at a different location, and it was hoped that this arrangement would lead to a variety of different looks for a new Warbird from which the final design would be chosen.

“David (Negron Jr.) came up with a very aggressive ‘T-tailed’ design that incorporated some of the lines from Andy Probert’s TNG Warbird,” said Eaves. “He compacted the design, and I really liked the interpretation he came up with. For the sketches I was working on, I ran to Andy Probert’s ship for an architectural lineage to use as the cornerstone for the renderings. A single page of three or four ideas went over to an art meeting, and Herman
Zimmerman came back with a circle around one of the drawings that said they wanted to see more on that one. Eaves then went back to his desk and worked up some more detailed sketches based on the design Zimmerman and the producers had chosen, including some with exterior panels that featured a feather pattern. “It was really fun,” said Eaves. “When we were doing the drawing, we got a bunch of books on hawks and condors and stuff. They have a really unique feather pattern. I incorporated those very literally into the wings. When I looked at (visual effects art director) Niko Rodri’s design for the Bird-of-Prey from STAR TREK III, he had the exact same books because they matched perfectly. So, I took all mine off and redid them so they would be different.”

After Eaves had come up with a unique feather pattern for the panels on the hull, he turned his attention to the belly details and the warp nacelles. “There were going to be secondary warp nacelles attached to the lower hull of the ship,” said Eaves. “The design aesthetics were to further the original backstory that they were a special type of nacelle to be used when the ship was cloaked so that its wake trail would not be traceable. As far as this detail went, I wasn’t happy with how the nacelles in this position obscured the sweeping lines of the ship. In the end, I removed the nacelles from here and started working in a subtle arched bi-wing. The extra wing added a good break-up to the forward view and helped tie in with the design flow that Andy (Probert) had come up with for TNG.”

Once Eaves’s design for the Valdore had been approved, his drawings were sent off to the special effects house Digital Domain where Andy Wilkoff created the digital version of the ship. As with all the ships Eaves designed for STAR TREK, he greatly enjoyed the collaboration of working with the CG artist and encouraged him to add his own creativity to the design. “Andy Wilkoff was the modeler on the Valdore,” said Eaves. “We’d meet quite often and he’d say, ‘What do you think of this?’ Even though the sketches had to be fairly finished for the approval process, I still liked it when we’d work with the model guy and say, ‘This is the rough. Feel free to use your imagination.’ That collaboration is really a lot of fun. Plus they’d add stuff that was really cool.”

Despite having designed the Valdore himself, Eaves was totally blown away by the final CG version of the ship. He was particularly impressed by the fact that Wilkoff had managed to add a personality to the Valdore that he felt was not there in the drawings, elevating it into one of the best designs he had worked on. “This ship is one of my all time favorites,” said Eaves, “and the modeling work was beyond incredible.”
The Remans were thought of as an undesirable caste by the Romulans and had been forced to work in the dilithium mines of their world since at least the 22nd century. During the Dominion War, the Remans gained a reputation as fierce warriors, but they were often used as "cannon fodder" during the devastating battles.

The Valdore bridge in STAR TREK NEMESIS was actually a redressed set of the bridge of the U.S.S. Enterprise NCC-1701-E, while the oval viewscreen was a reuse of the screen used aboard one of the Son’a’s ships from STAR TREK: INSURRECTION.

Donatra, the commander of the Valdore, was played by Dina Meyer. Screenwriter John Logan named the character after his friend Donna Branson. Her name was also used for Lieutenant Branson, who was seen at the helm station of the U.S.S. Enterprise NCC-1701-E in STAR TREK NEMESIS.

Inside your magazine
- In-depth profile of the Runabout, the small, Danube-class starship often assigned to space stations, such as Deep Space 9
- A look at Rick Sternbach and Jim Martin’s designs for the Runabout
- How the studio model of the Runabout was built and filmed

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