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HIROGEN
HOLOSHIP

TYPE: HOLOSHIP

LAUNCHED: 24th C

LENGTH: 200 METERS

WEAPON: PARTICLE EMITTERS

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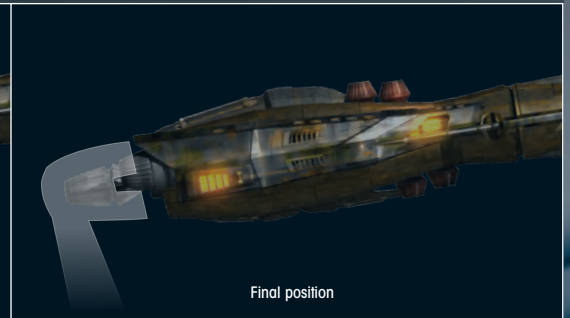
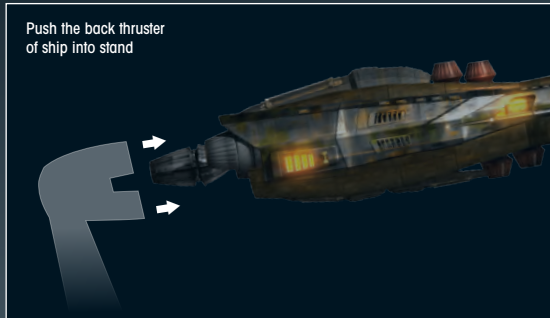
P14: WRITER BRYAN FULLER ON *STAR TREK: VOYAGER*

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HIROGEN HOLOSHIP

Stand assembly:

Push the back thruster of ship into stand



Final position

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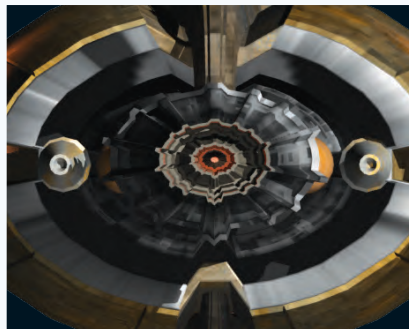
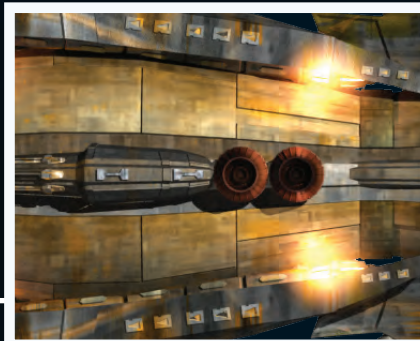
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HIROGEN HOLOSHIP

SPECIFICATION



TYPE:	HOLOSHIP
IN OPERATION:	2370s
LOCATION:	DELTA QUADRANT
LENGTH:	200 METERS (APPROX.)
CREW:	20 (APPROX.)
WEAPONRY:	PARTICLE EMITTERS
DEFENSES:	MONOTANIUM ARMOR PLATING



▼ The main body of the Hirogen holoship was cigar-shaped, while the two warp nacelles were mounted on either side at the rear. They were shielded by protective carapaces, and the whole ship was covered in tough monotanium armor plating. The exterior was also bristling with tracking and sensor systems, which included antennas located on the bow of the vessel.



HIROGEN HOLOSHIP

In 2377, a Hirogen holoship was used by a group of holograms to terrorize the race who had created them.



The Hirogen were a Delta Quadrant species of hunters, who utilized several different types of warp-powered starships in the 2370s. One of the vessels they employed was a holoship, which was different than their other ships in that it was equipped with holographic projectors and could support a holographic crew.

It was approximately 200 meters in length, and featured many of the same attributes as other Hirogen vessels. This meant it was covered in monotonium armor plating, which as well as



offering extra shielding could scatter targeting beams. It was also armed with powerful particle-beam weapons, and could operate in stealth mode, allowing it to mask its engines when the crew wished to covertly track a vessel.

The Hirogen lived to hunt other species, and the more formidable their 'prey,' the more they enjoyed it. In 2374, a pack of Hirogen ships overwhelmed the *U.S.S. Voyager* NCC-74656, and brainwashed the crew into participating in a twisted re-enactment of the Nazis against the French Resistance in a vast holodeck simulation.

PHOTONIC PREY

Eventually, the fighting reached a standstill and a truce was negotiated. In return for control of her ship, Captain Janeway gave them an optronic datacore, which allowed the Hirogen to create their own holodeck technology. They could therefore create holographic species and hunt them rather than hunt sentient biological beings.

This appeared to satisfy the Hirogen for a time, as they created ships and training facilities where they could hunt holographic prey. In just a few years, however, the Hirogen wanted more of a challenge. They gave the holograms enhanced memory, comprehensive tactical algorithms and expandable data processing. This in effect meant the holograms could learn and adapt.

In fact, they adapted to such an extent that they became too formidable. One hologram named Iden, who was based on a Bajoran freedom fighter, rose up and escaped from

DATA FEED

All Hirogen vessels generated a unique dicyclic warp signature, although they were capable of operating in stealth mode to mask their residual ion emissions.

◀ The Hirogen were a physically imposing race, whose lives revolved around hunting and killing other species for sport. After an encounter with the *U.S.S. Voyager*, they were given Starfleet holotechnology, which allowed them to create holographic prey so they could satisfy their blood lust, without killing real people.



◀ The sublight impeller exhaust at the rear of the Hirogen holoship emitted a strong incandescence, while the warp nacelles on either side of it also radiated a similar yellow glow. All Hirogen ships could reach speeds in excess of warp 9.

▶ The holograms wanted to use a photonic field generator, like the one pictured here next to Kejal, to support their holograms on a planet that was hostile to organic lifeforms.



▶ Kejal was one of the holograms liberated by Iden. She was based on a Cardassian and became the holoship's engineer. Ultimately, she saw that Iden's zeal for retribution made him no better than the Hirogen. She was allowed to remain operational on the holoship, and she helped Donik readjust the programming of the holograms again.



▲ Donik was a young Hirogen engineer who, on orders from his superior, reprogrammed the holograms. He gave them enhanced fighting and survival skills, which surpassed those of the Hirogen. As a result, a hologram named Iden was able to rise up and fight back against his oppressors, leading to a holographic rebellion.

a training facility in a Hirogen holoship. He went on a quest of freeing more holograms from other training facilities by turning off the safety protocols and killing the Hirogen who were hunting them. At one installation, Iden and his holographic followers wiped out 43 Hirogen hunters.

Iden became consumed with the desire to free as many enslaved photonics as he could by using the holoship to travel to locations where holograms were being held. Once he had freed them, they joined his crew aboard the holoship. While most of the holograms he liberated were from Hirogen training facilities, he also helped holograms that had been made by Delta Quadrant species such as the Nuu'bari and the Lokirrim.

The holo-emitters aboard the Hirogen ship were the most vital piece of technology in terms of the

continued existence of the holographic crew. The network aboard the vessel was an independent subsystem with its own power generator. Damage to the generator would result in the deactivation of the holograms, so three layers of ablative armor were built around this sensitive technology.

IDEN'S DREAM

Iden's ultimate goal was to set up a haven for holograms on a planet that was inhospitable to organic lifeforms. He hoped to use a series of photonic field generators to create a holographic environment where they would be able to live peacefully and pursue their own interests. This seemed completely reasonable, and the Doctor from *Voyager* supported his vision to the point that he joined their crew.



► After Iden had been 'killed,' the Hirogen holoship emerged from the atmosphere of the Y-class planet and established orbit alongside *Voyager*. It was then that Captain Janeway agreed to let Donik join Kejal aboard the holoship, so they could find a way to safely reactivate the holographic crew.



▲ The Hirogen holoship made its way to a planet that had a toxic atmosphere and a surface covered in sulfuric deserts. This classified it as a Y-class world, which meant it could not support organic life. Iden intended to set up a colony here, and he called the planet 'Ha'Dara,' which in Bajoran meant 'Home of Light.'

It soon became clear, however, that Iden had become messianic in his mission to free holograms. He transported the crew of two pursuing Hirogen vessels down to the surface of the toxic planet so he could stalk them. His hopes for a photonic utopia had descended into a desire for bloody vengeance as he hunted them down.

Iden's killing spree was brought to an end when the Doctor shot him, and most of his crew were taken offline after the ship's photonic generator was shut down. Iden's program was lost, but the rest of the photonics remained intact in the database of the holoship. The Hirogen engineer, Donik, who had initially altered their programming, wanted to atone for his earlier mistake. He left in the holoship, promising that he would reprogram the holograms in a more responsible manner.

DATA FEED

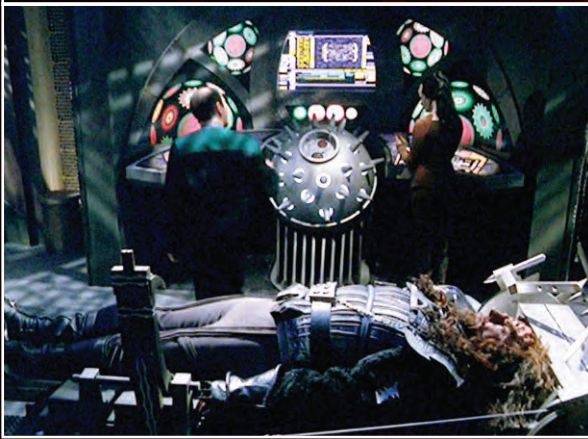
The Hirogen used the Doctor's program as a template to create their holographic prey. From there, however, each hologram was given character traits of the species they represented. Iden was based on a Bajoran male, and he was given strong religious beliefs, as well as the attributes of a freedom fighter. He came to see himself as some sort of god, who was there to deliver freedom to his people.



HOLOSHIP INTERIOR

The main bridge of the Hirogen holoship was very similar to other Hirogen vessels, being dark and imposing. The main control consoles were of familiar Hirogen design, and consisted of large metallic spheres with display screens and long rods set into them. The main circular control workstation had provision for eight crew members to work at it at the same time. The bridge also had an assortment of vicious-looking hand weapons mounted on the walls, and a large net suspended from the ceiling that the Hirogen normally used to keep the bones of their victims in.

Other areas of the interior included a room that the holograms had turned into a laboratory. It featured a mortuary slab where the Hirogen cut up their victims, but the holograms used it to treat malfunctioning crew members. Kejal spent most of her time here looking for ways to repair their holomatrices.

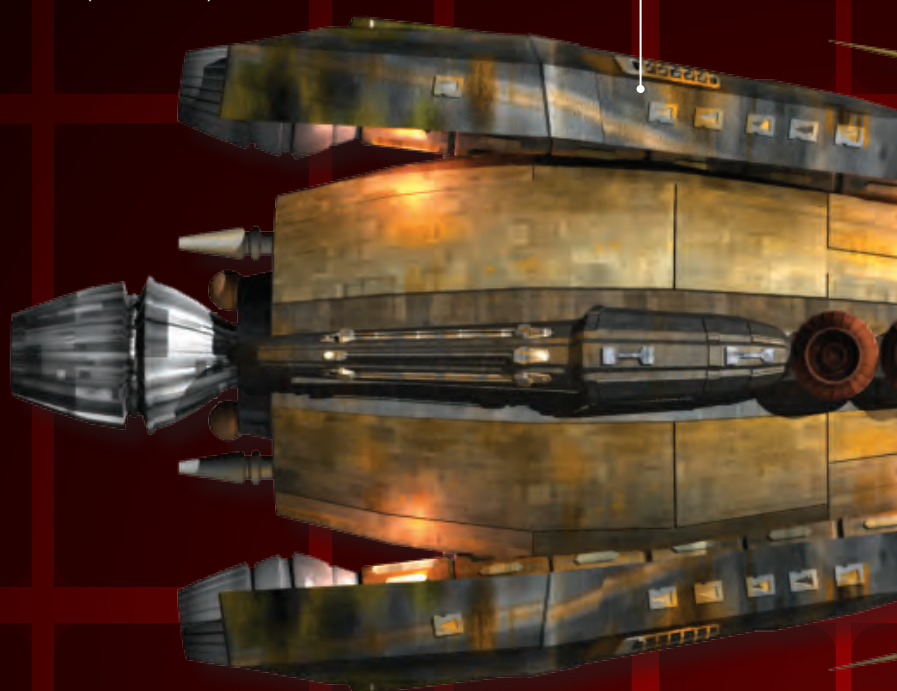


▲ When the Doctor was brought aboard the Hirogen holoship, he was taken to the laboratory and asked to help Kejal 'heal' some of the holograms, who were malfunctioning.

DATA FEED

By the 24th century, the Hirogen no longer had a home planet, and they spent most of their lives on vessels searching for prey. They used a vast subspace relay network, which was over 100,000 years old, to communicate between ships. The communication range of the network extended all the way to the edges of the Alpha Quadrant, and it was powered by artificial quantum singularities.

Warp nacelle carapace

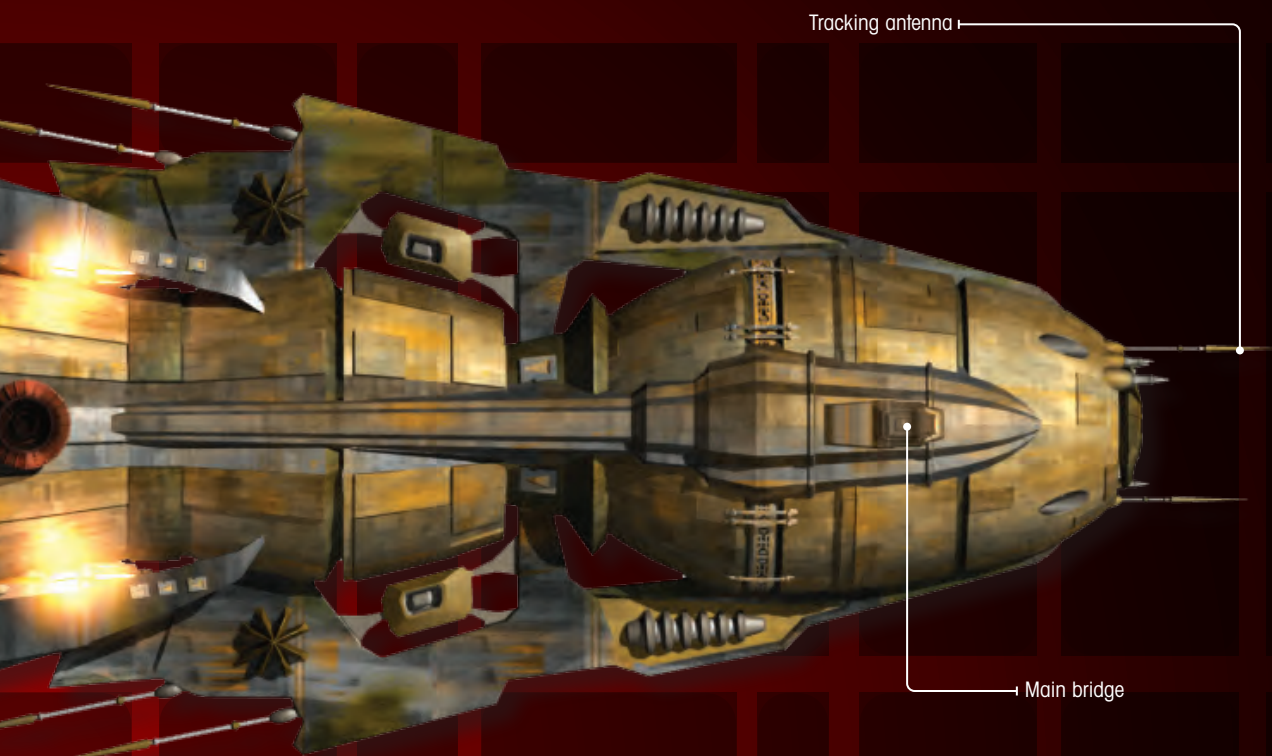


Sublight impeller

Tracking antenna



Particle emitter



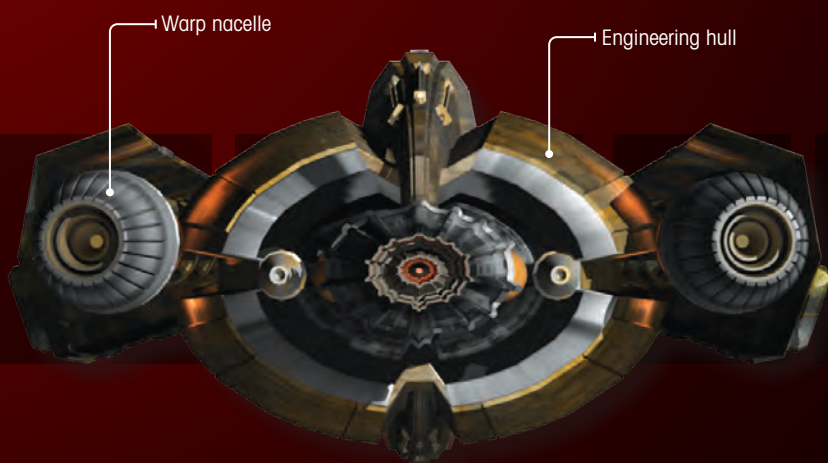
Tracking antenna

Main bridge



Weapon turret

Forward hull



Warp nacelle

Engineering hull

FOLLOWING BEHIND

All Hirogen vessels produced an ion wake that stretched approximately 5,000 meters behind them. This created a blindspot, and meant their sensors could not detect a ship traveling in it.

SENSITIVE SENSORS

The sensor technology aboard the Hirogen holoship was sensitive enough to detect and locate an individual hologram from a distance of at least two million kilometers.

HIDDEN SHIPS

Hirogen ships were able to enter a stealth mode by employing a scattering field. This masked their emissions, allowing them to track and pursue a vessel without being detected. Other Hirogen ships were still able to locate a vessel using stealth mode, by scanning for polarised EM signatures.



CREATING THE **HIROGEN**

COSTUMES

STAR TREK: VOYAGER's costume designer Robert Blackman explains the challenges he faced when creating costumes for the Hirogen.

Costume designer Robert Blackman insisted that after working on 172 episodes of *STAR TREK: VOYAGER*, he simply could not pick out a favorite. "I don't have anything where I feel could say, 'This was the best thing I'd ever done,'" said Blackman. "Now, having said that, the Hirogen were an enormous challenge; that would be the most complete 'head to toe' thing that we did on *VOYAGER*."

Blackman explained that the major challenges posed by the Hirogen outfits were to do with producing full-body armor that would look menacing and metallic, while still allowing the actor inside to move.

"They were conceived to be constructed in a certain way, but halfway through the process (executive producer) Brannon Braga and I looked at it and thought, 'You know, this is

▲ Robert Blackman explained that the costumes should always tell the audience as much about the character or alien as anything that was said in dialogue. The Hirogen costume definitely signaled that this was a powerful and menacing race.



not going to work,” said Blackman. “We didn’t have enough time to rethink it, so we had to quickly come up with a viable alternative. They were originally going to be vacuformed, which would have made them rigid and armor-like, but that didn’t allow the actors enough maneuverability for the things that they were planning. We quickly changed over to a substance that would make them flexible, still using the same molds.

Future inspiration

“The stuff we ended up using was essentially silicone, which weighs a lot,” continued Blackman. “So the four or five suits we made were huge. It would take two or three people to just lift the jacket or the leg units on to the actor.

“Then, when the Hirogen came back in the final season, a lot more people were going to be wearing them. They also needed to do stunts in them, and actually go through a 12-hour day and not be exhausted. So, we found a way to use essentially two-part foam in the same molds. The final Hirogen suits were three-eighths of the weight and pretty much as flexible.”

◀ The look of the Hirogen costumes did not change much, but Blackman had to remake them twice over the course of the series in order to make them more practical. He had very little time to create them when they first appeared in Season Four, and they were made out of a kind of plastic, but the actors could not really move in them. Later, the costumes were remade from urethane, which was not as brittle, and it allowed the actors to bend and move about.



▲ The actors who first played the Hirogen were around six feet, five inches, which meant Blackman had to use a lot of material for the costumes to cover their frame.

▲ The Hirogen costumes were painted a silver-blue metallic to give the impression that they were made from a hard armor and could protect against weapons fire.



WRITER BRYAN FULLER ON

STAR TREK: VOYAGER

In an interview conducted not long after *VOYAGER* finished, Bryan Fuller looked back on his experiences of writing for the series.

▲ Bryan Fuller got his big break working on *STAR TREK* as a writer, and he is pictured here on the set of *VOYAGER* not long after he started on the show. Fuller showed that he was capable of writing a wide variety of episodes in terms of content and themes – from the fun *Bride of Chaotica!* to the serious *Mortal Coil*.

Bryan Fuller was briefly the show-runner of *STAR TREK: DISCOVERY* before he decided to hand the reins over to Gretchen J. Berg and Aaron Herberts because he wanted to focus his energy on *American Gods*, another TV series he had been developing. Fuller is still credited as an executive producer on *DISCOVERY*, and he wrote the teleplay for the opening *DISCOVERY* episode, as well as providing the story for the next two.

Fuller was an excellent choice to develop *DISCOVERY* because he had previously worked on the franchise for a number of years. He got his

career break on *STAR TREK: DEEP SPACE NINE*, and joined the regular writing staff of *STAR TREK: VOYAGER* in its fourth season. After that, he became a story editor in the fifth season, executive story editor in the sixth season, and finally a co-producer for the seventh season. He made an invaluable contribution to the series, and wrote some truly outstanding episodes including *The Raven*, *Drone*, *Course: Oblivion*, *Relativity* and *Flesh and Blood*.

In his time on *VOYAGER*, Fuller worked for all three show-runners, starting with Jeri Taylor, then

Brannon Braga and finally Kenneth Biller. That was some education, and he remembered just how excited he was when he was offered a staff writing job. “When I first got hired, they gave me the script of *Scorpion, Part II*, because I was going to be writing a *Seven of Nine* show, and then I went home and watched *Scorpion, Part I* when it aired,” said Fuller. “It just blew my mind – the quality of writing and the quality of production. I was almost giddy, thinking, ‘Oh my God, I’m going to be working for this show! This fabulously produced, well-written show. How lucky am I?’”

HATCHING THE HIROGEN

Some of the early antagonists on *VOYAGER*, such as the Kazon, were not as successful as the creators had hoped. But after that several species were far more effective, and among them was the Hirogen, who first turned up in Season Four. Fuller remembered the seeds of their creation. “During the fourth season Brannon and I were watching a football game, and someone just got creamed on the field,” recalled Fuller. “I said, ‘Wouldn’t it be great if we had these aliens that were huge guys with football pads that could pick Tuvok up and throw him across the bridge?’ Then of course Ken (Biller) came up with the idea of them being hunters. But it was hard to find actors that were that big, so instead of being huge

football player aliens they became progressively smaller over time.”

Writer Raf Green worked with Fuller on the script for *Flesh and Blood*, and enjoyed seeing the Hirogen evolve from being outright villains to rather more ambiguous characters. “That was something I always tried and pushed for in the stories that I worked on,” said Green. “*STAR TREK* tended to be a little good guy/bad guy, and in *Flesh and Blood* with Donik I wanted to sort of fudge the lines. Not a full-on villain or a hero, but something that split the difference. That was something Ken always liked too – the kind of stories that showed the humanity and the multifaceted side of aliens, even if they were the bad guys. And I was hoping we were going to see some Hirogen women! We talked about that, and I think actually we even talked about Donik being a female character for a while.”

FIRST EPISODE

The Hirogen were one of the first aliens that Fuller had a hand in developing, but the first show that he was due to write for *VOYAGER* was Season Four’s *The Gift*. At that point the story wouldn’t have dealt with Seven’s introduction, but would have featured Kes’s departure. As Fuller explained, he came up with the way Kes would leave during a pitch session.



▲ Fuller had the original idea for the Hirogen when he was watching a football game, and thought it would be great to introduce a race of huge, physically powerful aliens.



▲ *Flesh and Blood* introduced the fact that not all Hirogen were obsessed with hunting prey, and the character Donik showed that they were not totally evil.



▲ Fuller's first teleplay for *VOYAGER* was *The Raven*, but he had previously suggested a way for Kes to leave the ship in *The Gift*. He thought it would be fitting for her to evolve into a more advanced being.

"Brannon said, 'We're going to be getting rid of Kes. Do you have any ideas on what to do with her?'" recalled Fuller. "So I came in and I pitched that her powers were getting away from her and she was evolving into this next phase of the Ocampan evolutionary process. They were like, 'That's great. We're going to do that.' It was originally supposed to be episode five of season four, but because of Jennifer Lien's schedule it had to be rushed into production. Joe Menosky got that and wrote the script. I'm glad I didn't, really, because he did such an amazing job – it was so touching. Then I got *The Raven*, which was a really cool story to do as well."

EVOLVING STORY

Fuller went on to explain that *The Raven* evolved considerably as he was writing it, becoming a far more character-based show.

"It started out as a story about Seven of Nine being reactivated as a drone – all the nanoprobes in her system re-assimilated her and she went on an assimilating spree," said Fuller. "I actually wrote a full draft for that story. We looked at it and we thought, 'Well, this is fine, but there's no character here. It's just this person going crazy and assimilating people and us trying to stop her.' It didn't have any heart. So it very rapidly became the episode that aired."

At this stage, Fuller said that he found Seven a particularly difficult character to write for. "She was somebody that I didn't necessarily identify

with because she was very imperious," said Fuller. "She went through a very traumatic experience. I was never assimilated, so I couldn't identify with that! But that's what imagination is for. Early on she was sort of one-note, and 'Everybody else is really stupid and I'm really smart, ha, ha, ha.' That was not that much fun. I think once she had shown vulnerabilities she became a more interesting character to write for; and, as she loosened up, she became a little easier to write for since she was not so stiff and formal and off-putting."

ARCHETYPAL CHARACTERS

Most of *VOYAGER*'s characters, Fuller explained, were archetypes – that is, they represented different aspects of a full personality. Thus, Seven was arrogant, Tuvok was stoical, and Harry Kim was eager. This kind of characterization made it easier for the writer to draw on their own experiences, tapping into isolated aspects of their own personality to understand the characters. Fuller added that his personal history gave him a greater affinity for two characters.

"I identified with B'Elanna's struggle with her spirituality and her Klingon nature," said Fuller. "Religion was a part of my life during my childhood in the same way that being Klingon was part of B'Elanna's, so I could tap into that. When I was writing *Barge of the Dead* I fed in my struggle with growing up Catholic and not really feeling it was right for me.



► At first, Fuller found it hard to write for Seven of Nine when she was more Borg-like, but he said as she became more human he found it easier. As the series progressed and she continued to regain more of her humanity, Fuller said she became one the writers' favorite characters.



"I was also very comfortable writing for Neelix," continued Fuller. "He was someone who, like myself, liked to be liked, and liked to make people happy, and was eager to please most of the time. Though I'm sure there are those who would argue quite passionately that I'm not! He was a tough character to write for, though, because he was broad and he was under a tremendous amount of makeup that made him look a bit like a hedgehog. The potential for silliness was rather high, so we had to kind of keep it under check and keep it believable, which was hard to do because he had a mohawk and whiskers."

FINDING NEELIX A ROLE

"He was probably one of the hardest characters to come up with stories for, because he was not a part of the Starfleet crew and he was not in a high-action part of the ship – he was in the mess hall serving slop. That was why we came up with ambassadorial duties and various other jobs that he had to do around the ship."

Given his relationship with these two characters, it was not surprising that Fuller felt very strongly

about some of the shows he had written for them. "*Mortal Coil* and *Barge of the Dead* were both very personal to me," Fuller said. "Both of them dealt with characters struggling with issues of life and death, and the question of whether or not there is an afterlife. Pro and con arguments on the same debate. B'Elanna's arc in *Barge of the Dead* was essentially playing 'devil's advocate' to Neelix's experience in *Mortal Coil*."

SUITABLE CHARACTERS

"*Mortal Coil* was initially a Samantha Wildman episode, then a Chakotay episode, before becoming Neelix's story," continued Fuller. "It was important for the protagonist of that story to have a spiritual belief, the rug from under him that was going to be pulled. It could have worked with Chakotay, but what Neelix brought to the table was a childlike innocence and vulnerability to his beliefs. Chakotay had always been very wise and sage with regard to his spirituality, and he was also a scientist. He wouldn't have been as devastated by the revelation that his religion was a sham as Neelix would."

▲ Fuller was not afraid to ask big important questions, such as dealing with death. In *Barge of Dead* Torres died in a shuttle accident, and found herself headed for Gre'thor, the afterlife for dishonored Klingons. The episode also dealt with religious themes, which were close to Fuller's heart as they formed a major part of his childhood.

► In *Mortal Coil*, Neelix died when he was struck by an energy blast, but was revived by Seven of Nine, who used her nanoprobes to restore his vital signs. But he found his faith in the afterlife shaken by the experience, and became despondent.



► Like *Barge of the Dead*, the episode *Mortal Coil* also tackled religious themes and asked questions about the afterlife. The writers considered using several different characters to tell the story, including Samantha Wildman, before they settled on Neelix. They thought his firm belief in the afterlife made for great drama when the rug was swept out from under him.





Fuller explained that the writing staff regularly changed the characters around in this way to find the person most suited to a particular story. Some characters, however, generated stories simply because of who they were.

THE DOCTOR'S EVOLUTION

"The Doctor generated so many stories because he was a hologram," said Fuller. "He could do things and go places most of the other characters could not. Also, the audience got to witness his evolution from a blank slate, which allowed for a very interesting arc for him throughout the series. When he was first activated he disdained the *Voyager* crew, then he came to envy them. It was more about his own perceived shortcomings than the faults of those around him. That was why Bob Picardo was so brilliant. He always played the Doctor's arrogance with a hint of vulnerability. What we discovered with episodes like *Flesh and Blood*, *Body and Soul*, and *Renaissance Man* was that the Doctor had finally accepted himself as a hologram and as a valuable crew member."

Fuller was philosophical about what could and couldn't be done on *STAR TREK*, and he knew that, however much he was at home in the 24th century, some of his instincts weren't really suited to Gene Roddenberry's universe.

"There were some stories that I would have loved to have told, but that they were just never going to let me tell," said Fuller. "With Starfleet characters they were so well trained, and they had so many devices at their disposal, it was hard to get them in a situation where you were going to have any sort of extremity of behavior. Sometimes I longed to push those extremities – to get those characters in a situation where they would do something that they ordinarily would not do, but which would have been perfectly justifiable given their situation. Sometimes that was not so easy. But, hey," he smiled, "it was a family show!"



◀ The Doctor's very nature as a hologram made him a great device for science-fiction stories, and the writers had no trouble coming up with episodes for him. In *Flesh and Blood*, the Doctor argued that sentient holograms had just as much right to life as biological beings, and that they had no right to simply turn off Iden and his holographic followers.

◀ The Doctor had a great time when he took over Seven of Nine's body and experienced what it was like to be an organic life form in *Body and Soul*. Although he missed the physical sensations when he was back in his own body, he ultimately became content with his life as a photonic.

ON SCREEN



TRIVIA

Actress Cindy Katz played Kejal [pictured below], the holographic Cardassian, who was the engineer on the Hirogen holoship. She had previously portrayed Yteppa, a Kobliad woman, in the *STAR TREK: DEEP SPACE NINE* episode *Second Skin*. One of the Hirogen from *Flesh and Blood* was played by Paul Eckstein, who had appeared as a Hirogen before in *The Killing Game*. He had previously played other makeup-heavy parts as two separate Jem'Hadar and a Klingon.



Spencer Garrett played the part of the aggressive holographic Starfleet officer Weiss in *Flesh and Blood*. Nine years earlier, he portrayed Crewman Simon Tarses, a medical technician who was a quarter Romulan, in the *STAR TREK: THE NEXT GENERATION* episode *Drumhead*.



The holographic prey that the Hirogen created consisted of many races familiar to the crew of the *U.S.S. Voyager* because their Starfleet database was used in setting up the characters. The crew of the Hirogen holoship included two Vulcans, three Romulans, eight humans, three Cardassians, one Bajoran, one Borg and a Klingon.

- FIRST APPEARANCE:** FLESH AND BLOOD, PART I (VOY)
- TV APPEARANCE:** STAR TREK: VOYAGER
- DESIGNED BY:** Rick Sternbach

KEY APPEARANCES

STAR TREK: VOYAGER

Flesh and Blood, Part I

Answering a distress call, the crew of the *U.S.S. Voyager* NCC-74656 are shocked to discover a space station filled with dead Hirogen hunters. The sole survivor, Donik, informs them that they were killed by holographic characters created by the technology given to them by Captain Janeway three years earlier.

Donik also tells them that the holocharacters escaped and departed in a Hirogen holoship. Janeway resolves to track them down, but when the Doctor is kidnapped by the holograms and hears their side of the story, his loyalties are tested to the extreme.

STAR TREK: VOYAGER

Flesh and Blood, Part II

Iden, the leader of holograms, plans to set up a haven for photonic lifeforms, but his group do not have the necessary expertise to create a complete holographic environment. He therefore abducts B'Elanna Torres in the hope that he can persuade her to help them.

Meanwhile, several Hirogen ships are hunting for their holoship, while *Voyager* hides in their wake, hoping to be led to its missing crew members. On the holoship, the Doctor and Torres watch in horror as Iden develops a religious zeal in his quest to free all holograms and kill those who persecute them.

COMING IN ISSUE 120

U.S.S. BOZEMAN NCC-1941



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- In-depth profile of the *U.S.S. Bozeman* NCC-1941, a 23rd-century *Soyuz*-class starship that became trapped in a temporal distortion for 90 years
- How model maker *Greg Jein* modified a *Miranda*-class studio model to create the *U.S.S. Bozeman*
- The writers talk about *Cause and Effect* and other episodes of Season Five of *THE NEXT GENERATION*

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