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KLINGON RAPTOR

RAPTOR CLASS

LAUNCHED: 22nd C

LENGTH: 145 METERS

NUMBER OF DECKS: 4

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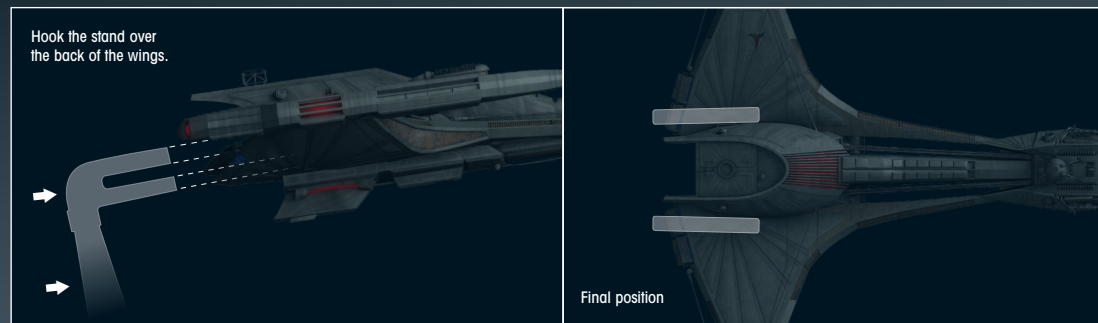
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KLINGON RAPTOR SPECIFICATION



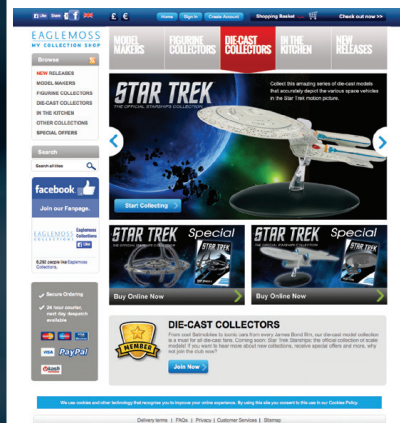
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TYPE:	SCOUT SHIP
CONSTRUCTED:	22ND CENTURY
LENGTH:	145 METERS
DECKS:	4
CREW:	12
WEAPONRY:	DISRUPTORS
	PHOTON TORPEDOES

KLINGON RAPTOR

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▼ The Raptor was a small Klingon scout ship that was operated by a crew of 12.



KLINGON RAPTOR

In the 22nd century Raptor-class vessels mounted raids along the borders of the Klingon Empire.

The Klingon Raptor was a small raiding vessel that first entered service in the 2130s. Typically Raptors patrolled the edges of Klingon space mounting raids on alien outposts. They were designed to enter a planet's atmosphere and land on the surface, where the crew could carry off technology, supplies and information. It was one of the first classes of Klingon ship encountered by the *Enterprise NX-01*. The Vulcan database identified it as a scout ship but it wasn't until crewmembers from the *Enterprise* found themselves trapped on the *IKS Somraw*, while it was in the process of being slowly crushed by the atmosphere of a gas giant,

that Starfleet was able to get its first good look at the inside of the ship and its systems.

Outwardly, the design of the Raptor had the same basic layout as the D5 battlecruiser, though at 145 meters long it was noticeably shorter. It featured a head and long, thin neck leading to a set of wings on either side of the body housing the warp nacelles, which in turn housed the warp coils of the vessel's warp system. The Raptor's hull was not only twice the thickness of Starfleet's *NX*-class ships but was reinforced with a coherent molecular alloy that enabled it to withstand pressures of up to fifteen thousand GSC.

The Raptor was designed to operate independently for extended periods of time and could survive for up to six months without returning to Klingon space. The crew would routinely

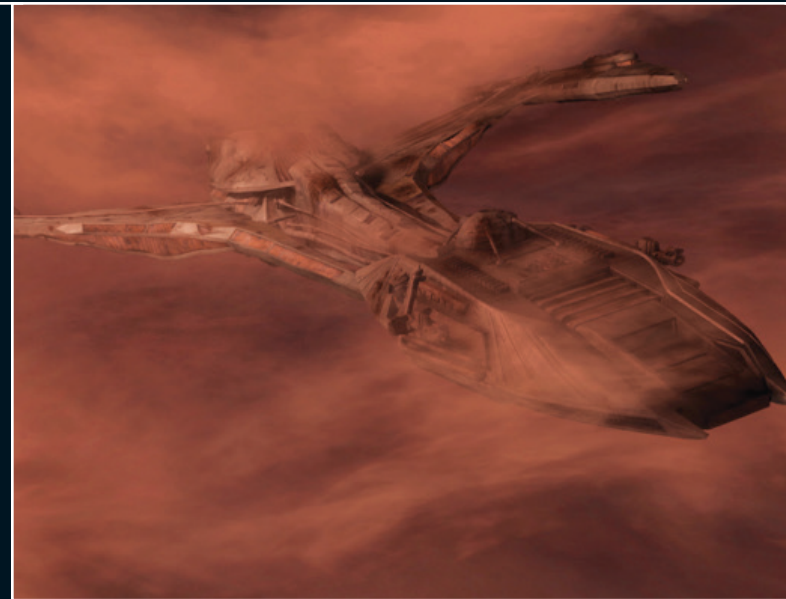


◀ The crew of the *IKS Somraw* was incapacitated after they mounted a raid on a Xarantine outpost. They celebrated their victory by drinking captured Xarantine ale, which was laced with a neurotoxin.

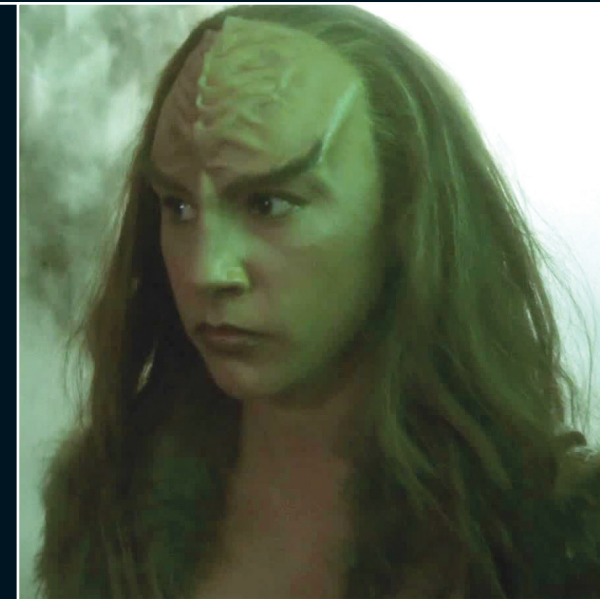


◀ At just under 150 meters long, the Raptor was a relatively small ship but it had the same basic layout as the larger battlecruisers.

▶ After the *Somraw* was damaged in a battle with a Xarantine ship, the captain decided to take refuge in the atmosphere of a gas giant, where he could make repairs. Unfortunately, the crew succumbed to the effects of a Xarantine neurotoxin, leaving the ship in danger.



▶ The only member of the *Somraw*'s crew who was able to resist the effects of the Xarantine toxin, was the ship's engineer, Bu'kah. Like the rest of the crew she drank the ale, but when she started to feel the effects, she took refuge in one of the ship's food lockers. The cold inhibited the toxin's effects leaving her conscious. When a landing party from the *Enterprise NX-01* boarded the ship, she stole their shuttle and escaped.



▶ Klingons prefer their food live or freshly slaughtered and the *Somraw*'s galley carried several live *targs*, the Klingon equivalent of dogs. They were used to prepare dishes such as heart of *targ*.

◀ Raptor's are tough ships, but the *Somraw* was still being crushed by the enormous pressure of the atmosphere.



▲ The interior design of Klingon ships has barely changed in centuries, and the bridge of a Klingon Raptor closely resembled that of a Bird-of-Prey from the late 24th century.

supplement their supplies of food and water by mounting raids. Despite this it rarely operated far from other Klingon ships and could easily call on the support of other small Klingon ships such as the Bird-of-Prey.

The Raptor had a crew complement of 12 and was laid out over four decks, with various parts of the interior being color-coded. As you would expect of a Klingon ship, it was not built with comfort in mind. Low-level lighting and exposed pipes gave rooms and corridors a cramped appearance. The Main Bridge, which could be operated by three crewmen, was located in the 'head' area of the ship. A command chair was positioned in the middle of the room and faced a large viewscreen located on the opposite wall. An access console was placed between

the command chair and the viewscreen, while a number of manned consoles controlling and monitoring the helm, weapons system, structural integrity and engineering were dotted around the perimeter. Main Engineering or, as the Klingons referred to it, 'the reactor pit,' was located one deck below the bridge. The warp engines were powered by a matter-antimatter reactor and could maintain speeds of warp 5. The ship's impulse engines relied on a nuclear-fusion engine.

STATE OF THE ART WEAPONS

The Raptor was also extremely well armed, which may have led to Captain Archer later referring to it as a battlecruiser rather than a scout vessel. It was fitted with six torpedo ports containing a number of warp-capable photon torpedoes, technology that

used matter-antimatter to generate an explosion. Before 2151 this technology was unknown to Starfleet and was vastly superior to the weapons system of the *Enterprise*. The torpedoes could be fired from both fore and aft. The Raptor was also kitted out with multi-spectral tactical sensors, multiple disruptor arrays and deflector shields.

The galley was located on deck four and, to satisfy the dietary demands of its Klingon crew, carried live food in the form of bloodworms which were stored in a chilled area, as well as a well stocked *targ* pit. Freshly slaughtered *targs* were hung from a number of ceiling hooks.

The Raptor had a similar mission profile to the era's Bird-of-Prey, which ultimately supplanted it. By the 23rd century the Raptor's architecture was reserved for larger vessels.

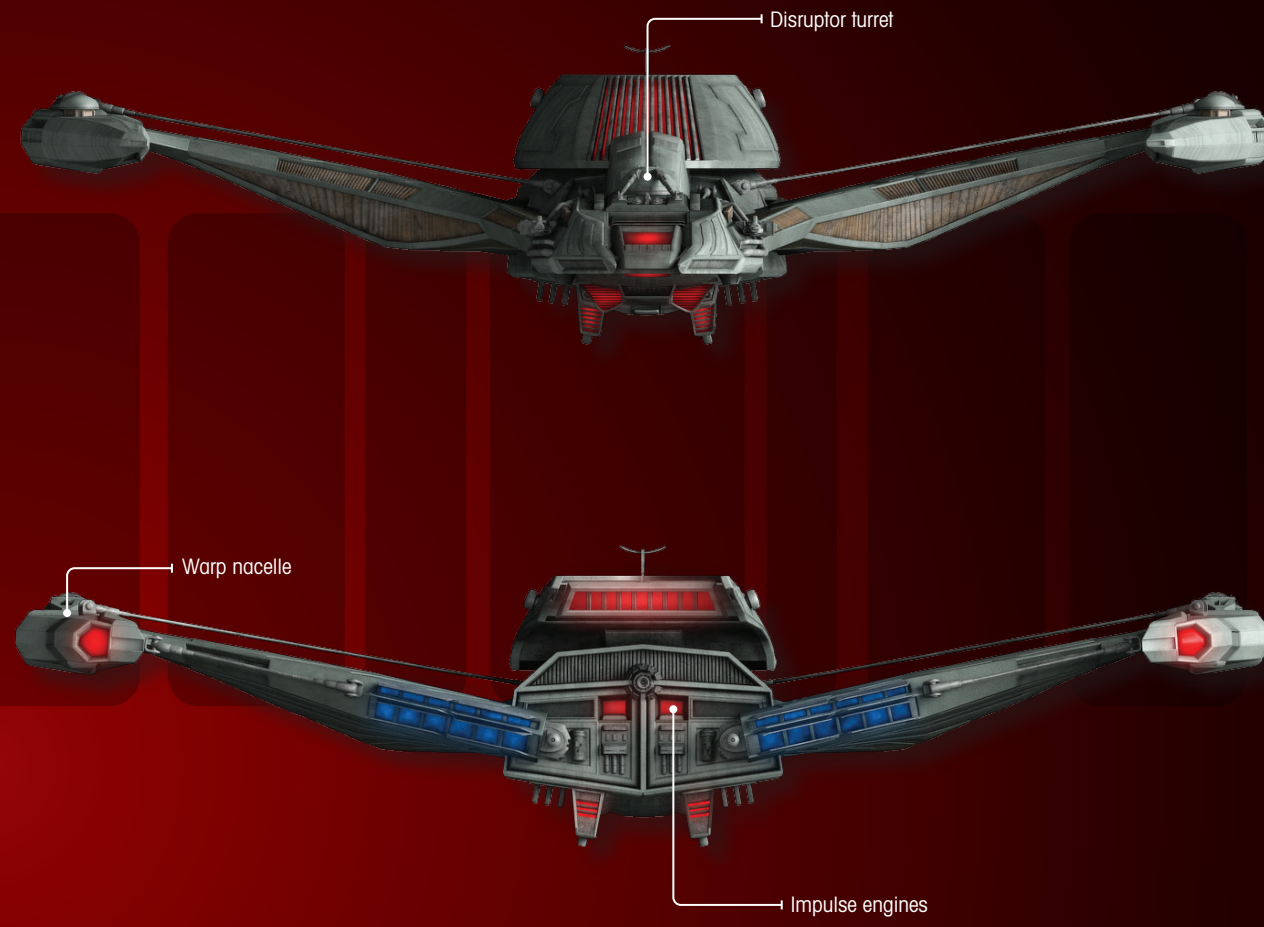
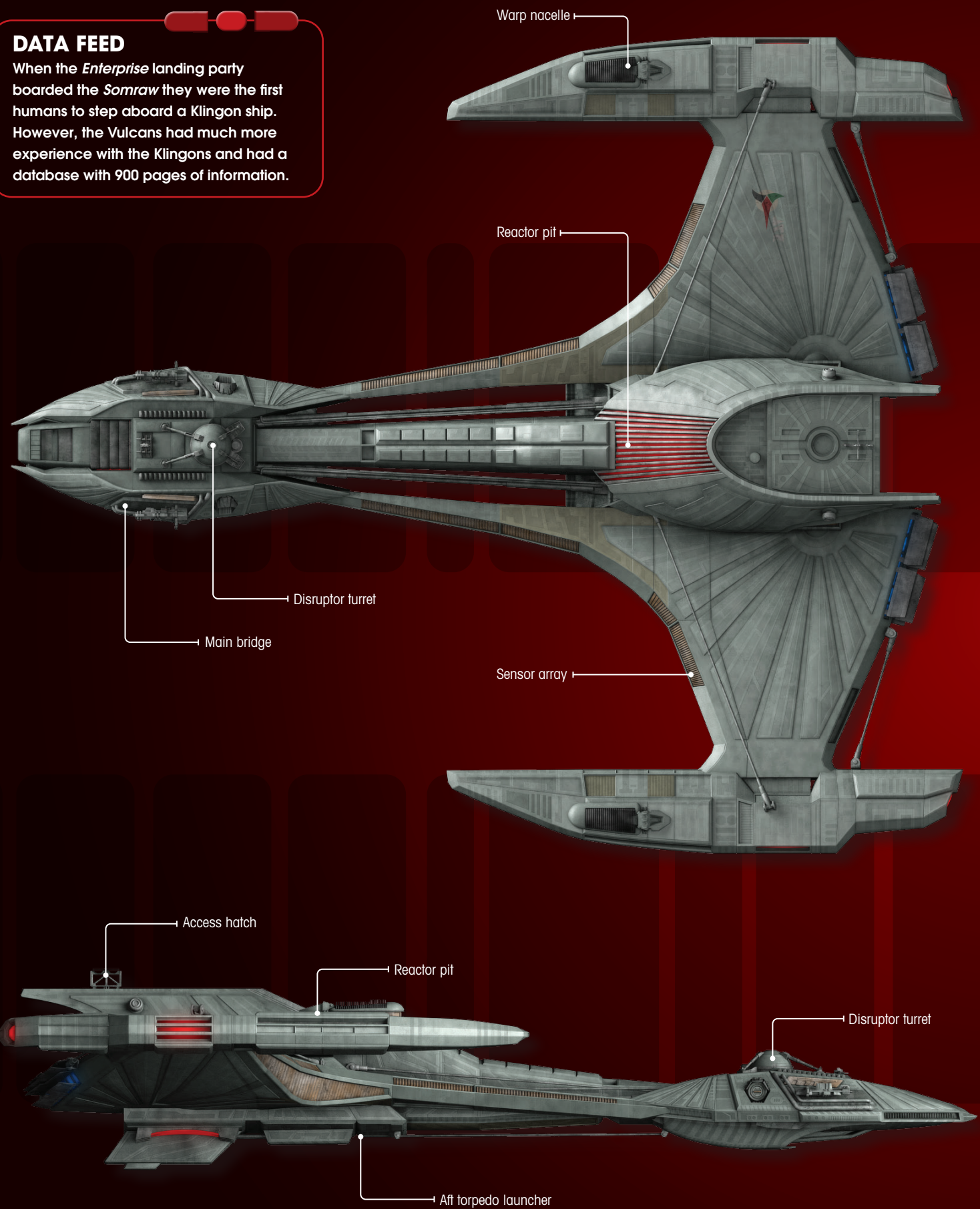
DATA FEED

Captain Archer's attempts to help the *Somraw* were not entirely successful. Archer rescued the ship, but the Klingon captain was far from happy that he had been saved by an alien, or that anyone had learned of his foolishness in allowing his crew to be knocked out by Xarantine ale. The Klingons' first response was to attack their rescuers, but they chose to retreat rather than enter into a battle with *Enterprise* that they were bound to lose.



DATA FEED

When the *Enterprise* landing party boarded the *Somraw* they were the first humans to step aboard a Klingon ship. However, the Vulcans had much more experience with the Klingons and had a database with 900 pages of information.



WARP SPEED
Klingon ships of the era were capable of achieving speeds in the region of warp 5, which made interstellar travel a practical reality.

COLOR CODED
The Klingons used a color coding system to identify different areas of the Raptor, for example, the galley was in blue sector on Deck 4.



PHOTON TORPEDOES
The Klingon Raptor carried an early form of photon torpedo - a technology that was unfamiliar to Malcolm Reed. These torpedoes worked by creating an explosive matter-antimatter reaction and contained a small sustainer engine that allowed them to be fired at warp. The *Enterprise* party used them to generate shockwaves that pushed the ship higher into the gas giant's atmosphere.



WRITING



SLEEPING DOGS

ENTERPRISE's creators Rick Berman and Brannon Braga were always determined that things would be different in the 22nd century. Setting the series 100 years before Kirk's famous voyage, gave them the chance to reinvent familiar elements and that included the Klingons. In their case they wanted to take the opportunity to strip away the sense of understanding and détente that had been established on *TNG*, and turn them back into fearsome enemies. Even in the original series, the Klingons had been a known quantity but, as *ENTERPRISE*'s pilot had established, Archer and his crew would

be the first humans to encounter them. As Braga said at the time, "We plan on using the continuity to our advantage. The Klingons are much more gnarly and frightening than they were in Kirk's day, where they talk and are quite polite. In Archer's day they shoot first and ask questions later."

INSPIRED BY DISASTER

'Sleeping Dogs,' the story that introduced the Klingon Raptor, was the third story to feature the Klingons. In it *Enterprise* detects a ship that has been drawn into the gravitational pull of a gas giant and is slowly being crushed.

T'Pol, Hoshi and Reed take a shuttlepod across to investigate and discover that the Klingon crew has been mysteriously incapacitated. The teleplay was written by Fred Dekker, but the original idea had come from Terry Matalas, Braga's assistant at the time and currently executive producer of SyFy's *12 Monkeys*.

"Terry and his then-writing partner were intrigued with the *Kursk* incident," Dekker explains. "A Russian nuclear submarine was doing naval drills in August 2000, when two onboard explosions sunk it to the bottom of the Barents Sea. Several warheads were

detonated accidentally and most of the crew was killed, with the survivors slowly suffocating from phosgene gas. The Russian navy was hesitant to ask other countries for assistance, let alone admit the disaster had even happened. Needless to say, such a dramatic nautical yarn lent itself to *TREK* perfectly. Brannon wasn't ready to give the script assignment to Terry, so I begged for it."

The reason Dekker was so keen to get the writing assignment had much more to do with the premise of the story and the setting than to the opportunity to write for the Klingons. "For me it was just a ripping yarn," he says. "I loved what Nick Meyer brought to *TREK*; that sense of a cold-war submarine thriller or Captain Horatio Hornblower. I'm also a big fan of the Alistair MacLean school of high adventure, like *Where Eagles Dare* or *Ice Station Zebra*, where you give your characters a mission, then throw as many twists and obstacles at them as possible."



▲ Although the Klingons played an important part in 'Sleeping Dogs,' they didn't get that much screen time and Dekker feels that Bu'kah could have been a much more strongly drawn character.

KLINGON CONTACT



Along with the Vulcans, the Klingons were the only familiar aliens that featured regularly on *ENTERPRISE*. In the pilot, Archer's first mission involved returning Klaang, a Klingon who had crashed on Earth, to the Klingon homeworld. From the beginning the series had emphasised how little the two cultures understood one another. Executive producers Berman and Braga had also sought to show that in Archer's day, the

Klingons were more brutal and violent than we were used to.

The Klingons next appeared in *ENTERPRISE*'s fifth episode, 'Unexpected.' However, in this case they only made a fleeting appearance at the end of the episode, where they threatened to destroy the Xyrellians who were the main focus of the episode. 'Sleeping Dogs' was the first regular episode to focus on them for any length of time.



▲ The Klingons were one of several races that Archer ran into on a regular basis. In 'Unexpected' they threatened to kill the harmless Xyrellians but were persuaded to spare them in return for holographic technology. Interestingly, we never saw a holodeck on a Klingon ship...



As for the Klingons, Dekker is the first to say that he always preferred *ENTERPRISE* stories that introduced new alien races, and as far as he is concerned, the story would have worked just as well with a new alien race. "Isn't the banner 'strange NEW life and NEW civilizations'? From the moment I signed on, I personally had a problem with exploring previous *TREK* aliens that we'd seen a million times." But he accepts that since the Klingons had always been *STAR TREK*'s equivalent of the Russians, it made perfect sense for one of their ships to take the place of the stricken *Kursk*. And, given how little experience Archer and his crew had with the Klingons, in some ways Dekker was able to treat them like a new race.

"For me, the point was to acknowledge the Klingons as 'people' — to find them in a clear position of distress and force our crew to confront their willingness (or not) to help their enemy. Trapping our people aboard the crippled vessel with their dormant enemy was too delicious to resist. The idea to 'humanize' their plight was mine, and it wasn't anything I thought about as far as canon. It just seemed right."

In fact, beyond a general sense that the Klingons should seem brutal and alien, he was given considerable

freedom about how to write them. "I kind of wish we'd been given marching orders about how to portray certain cultures, but I don't remember a lot of philosophical discussion in the writers' room. Mostly it was about breaking the story so we could go to script and feed the merciless TV production pipeline."

ALIEN ATMOSPHERE

For Dekker the two elements that drove the story, were the setting and the opportunity to throw three crew



▲ The story created tension by trapping the landing party on a dying ship, where they were surrounded by unconscious Klingons, and combined the mystery of what had happened to the Klingons with the fear of them coming round.

members together and put them under pressure. He particularly relished the atmosphere that was created by trapping the landing party on a creaking alien ship.

"I was riffing on a scene I'd written for a screenplay of *Jonny Quest* where a sunken Nazi sub was found and our heroes make their way through the rusted interior (surrounded by Nazi corpses) trying to figure out what happened. To me it was a spooky mystery story: *Nancy Drew and the Mystery of the Crippled Klingon Raptor*."

"I was also intrigued with giving our secondary crew a dilemma to tackle on their own; particularly the Hoshi/T'Pol team. I never got a fix on Reed, so for me he was just doing his job, 'keeping the British end up' as it were. The gals were more interesting to me because one was very vulnerable and human and the other was very stoic and not human. Literally. That combination — the mismatched buddy space cops — is always fun to play with."

That pairing of characters worked particularly well because if T'Pol was the most obviously alien member of the cast, Hoshi was the most human and, importantly for Dekker, the most contemporary.

"I was always a Hoshi fan. She felt the closest thing to a stand-in for the

◀◀ One of the things Dekker liked most about the script was the contrast between the very human Hoshi and T'Pol's Vulcan logic.

◀ The way that the pressure of the planet's atmosphere was crushing the Klingon Raptor was directly inspired by what had happened to the Russian submarine the *Kursk*.

▼ The episode emphasized the landing party's revulsion at the conditions on the Klingon ship, and ended by showing them enjoying the opportunity to decontaminate.

audience; earnest and willing but scared, unsure, etcetera. I always pushed to explore her character and her journey as a 'way in' for the non-*TREK* geeks. So it was important to me that she be on that away team, and make some progress as a member of the crew."

HUMAN FEARS

Although the story seemed to end by showing Hoshi becoming much more comfortable with the mission, it certainly wasn't Dekker's intention to take away her nervousness. "I thought it was fresh, and human. In the last episode I wrote ('Vox Sola'), we were running short and needed material to expand the running time so I suggested a scene where Hoshi dictated her resignation — not because she wasn't capable but because she was overwhelmed. I was shot down in the room. Rick and Brannon wanted the crew to be better than the rest of us at all times, and I think that's a major flaw with the show. I can't relate to characters who don't put a foot wrong."

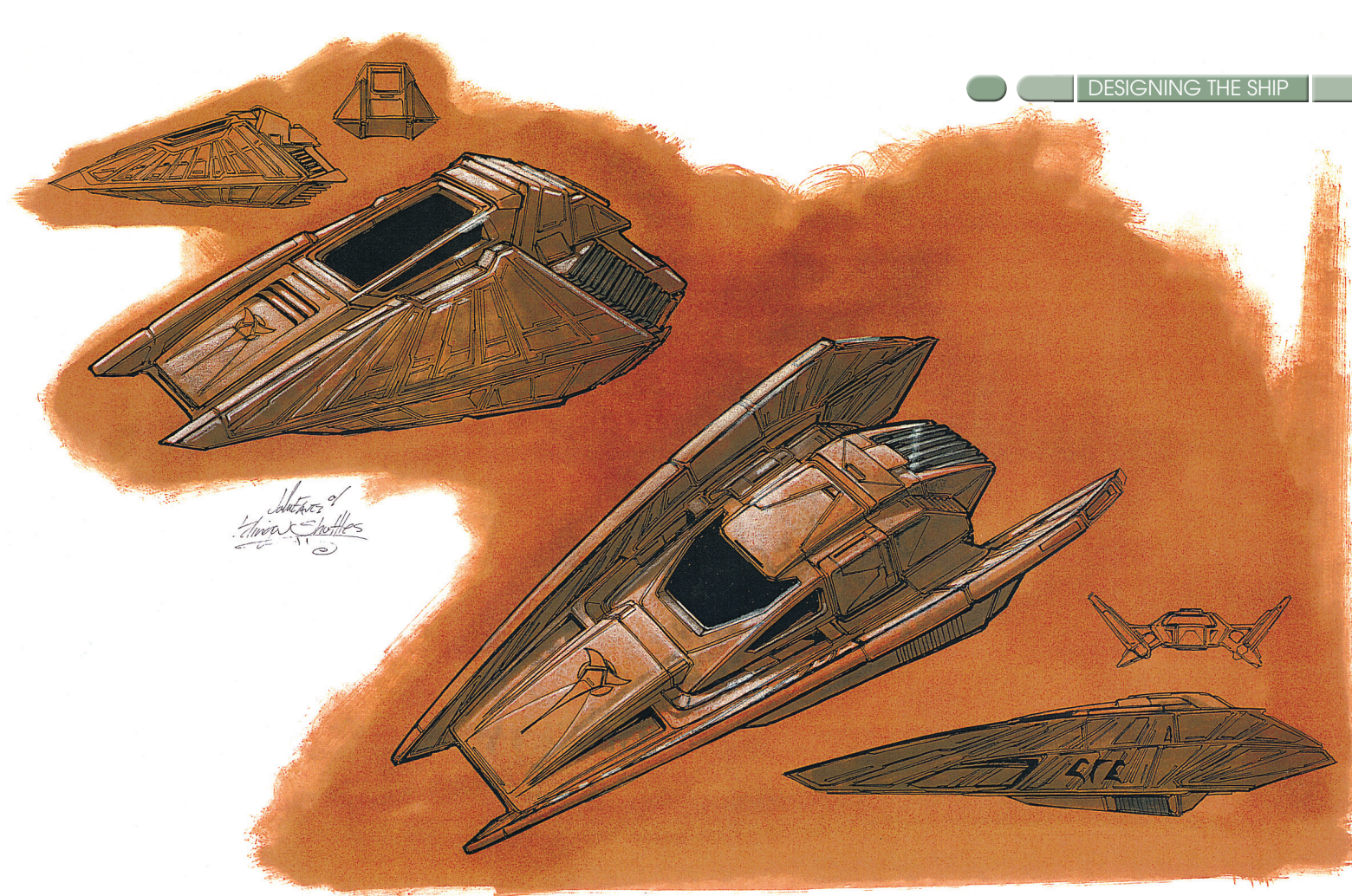
The other element of the story that Dekker was particularly pleased with

was the way the crew 'nearly escaped' from the gravitational pull of the gas giant. "My proudest achievement on this one was the physics aspect (that's usually Andre (Bormanis)'s wheelhouse): the ticking clock that the longer they stayed onboard, the higher the chance the ship would implode from the gravitational pull of the planet. This was based on the *Kursk*, which faced a similar fate from the water pressure at the bottom of the sea. The idea that our people could use the centrifugal force of firing photon torpedoes to escape the gravitational pull — well, I'll never get the chance to write something like that again."

Once Dekker had finished his draft, he handed it on to Braga who, as was quite normal, took the final pass. Looking back, more than a decade after it aired, Dekker is delighted with the finished story. "All in all, 'Sleeping Dogs' was my favorite of the three episodes I have teleplay credit on. Even though it was re-written quite a bit (by Brannon), it's the closest to my personal cinematic sensibilities, and the kind of story we should have done more of if you ask me."



▼ The Klingon Raptor was the first new Klingon ship that appeared on screen in *ENTERPRISE* and was deliberately conceived as a more primitive version of the original series battlecruiser.



DESIGNING THE

KLINGON RAPTOR

When John Eaves was asked to design a new Klingon ship for the *ENTERPRISE* episode 'Sleeping Dogs,' he knew two things: first, it would be the first new Klingon ship to appear on screen for ten years and second, it would be a ship from the 22nd century. This meant that it needed to look far more primitive than any previous Klingon ship, and it still had to be immediately identifiable as part of a Klingon fleet.

The Raptor may have been the first Klingon ship to actually make it to the screen in one piece in *ENTERPRISE*, but it wasn't the first one Eaves had designed.

The Klingons had already appeared in two episodes and in both cases ships had been designed. In the pilot, 'Broken Bow,' the ship was only seen crashed on the ground. Eaves had also designed a battlecruiser that was a more primitive version of Matt Jefferies' classic design, which would have been used in 'Unexpected'. So he had some ideas about the approach he wanted to take.

DIFFERENT ERAS

Eaves started his design process by studying previous ships such as the Bird-of-Prey and the D7 battlecruiser

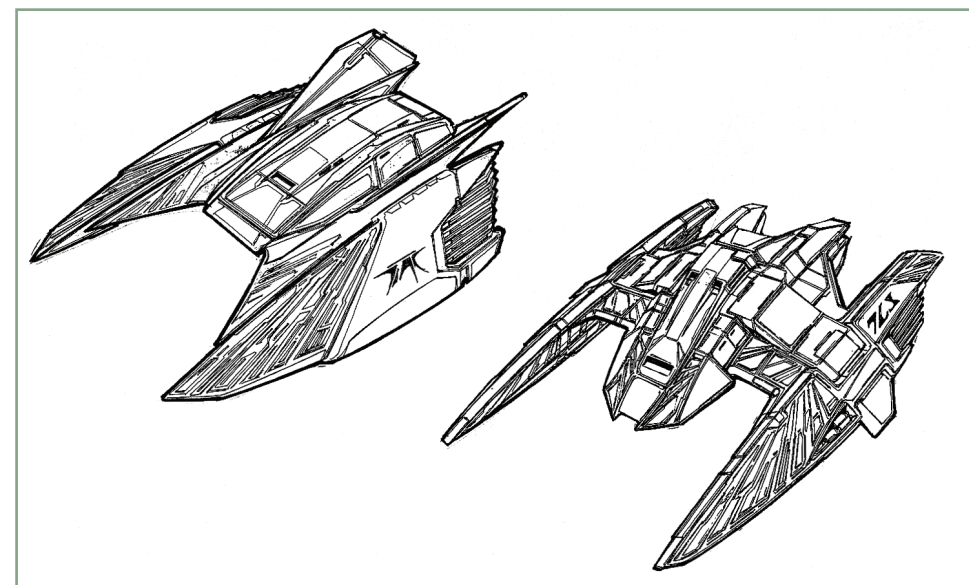
and working backwards which in turn gave him a sense of how to modify the architecture of those ships without interfering with the basic shape.

"For me there are basically three periods of design," explains Eaves. "There's exposed piping and stuff on the early, early, Archer stuff. The Kirk stuff has smooth panels and then because of the giant scale of the ships, there's the heavy panel break up of the Picard era. The original D7 had more body than wings. So when it comes to the older stuff, I try to show that wings were kind of state of the art at that time. They don't need to be aerodynamic in any

► When John Eaves started work on the Raptor he thought it was going to be a much smaller ship, like these designs for a Klingon shuttle. As the script progressed, the ship got larger until it finally ended up with a crew of approximately 12.

way but the fact is I try to do wings for anything I could, like the shuttle for the *Enterprise* NX-01. Then, I try to make sure that the ship looks more like it is made up of different pieces that are attached to one another as opposed to a uniform shape."

Where the Klingon ships were concerned, Eaves took inspiration from the look and design of the Golden Gate bridge, where exposed cabling held everything together. With that in mind, he produced a series of quick sketches of the Raptor which Herman Zimmerman, the show's production designer submitted to the producers.



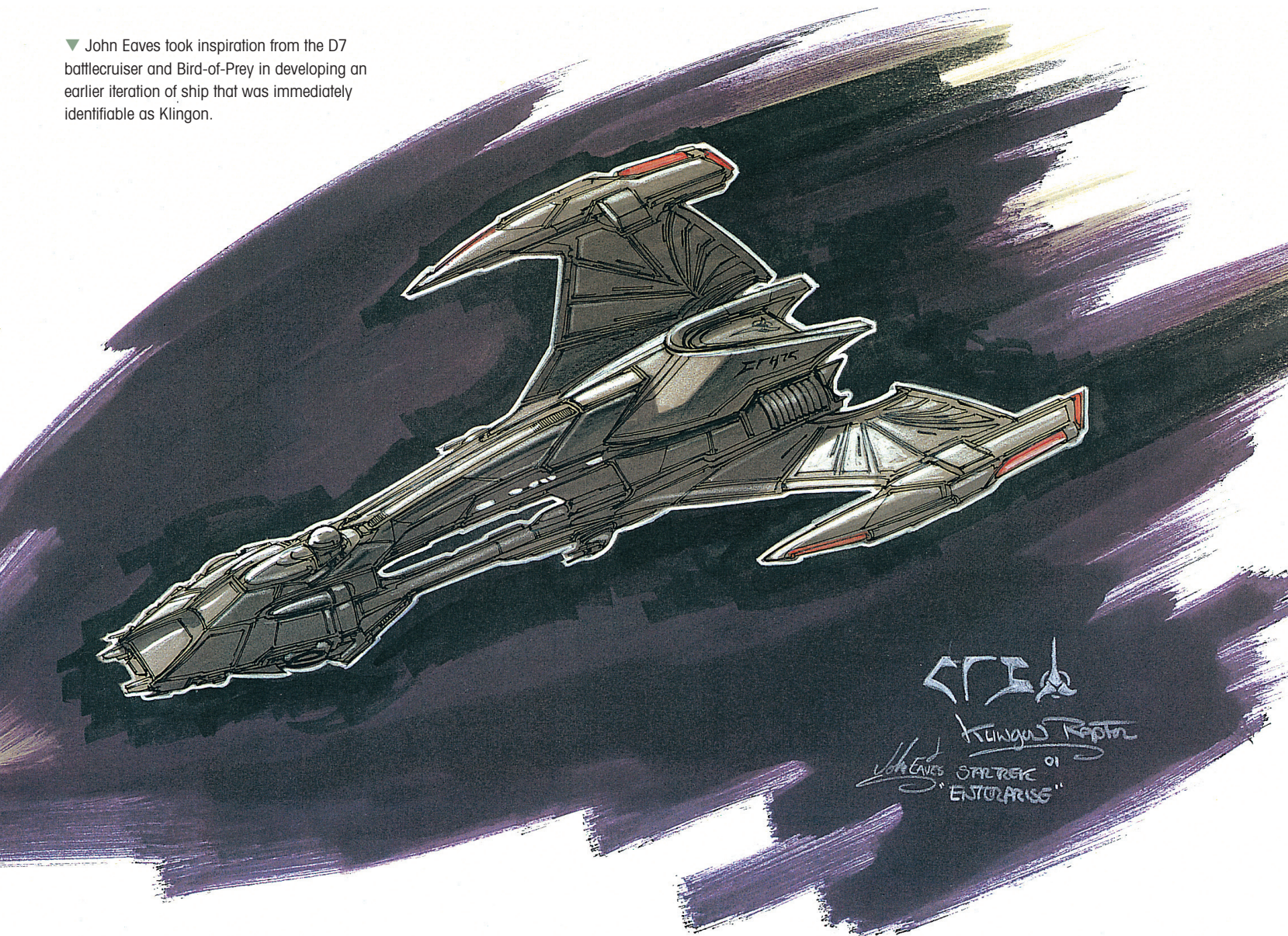
CHANGING SHAPES AND SIZES

"I really tried to come up with a shape that they would approve by sending things over that had the right architecture but in different configurations," recalls Eaves. "In this case there was quite a gamut of shapes. Originally it was supposed to be a shuttle, then it got bigger as it went

on. My thumbnails go from little two man sized things to four-guy ships, up to the one they chose, which I figure is like a 12-guy ship."

Once the producers had decided on a sketch that best represented their idea of the ship, designer Doug Drexler was then tasked with refining the design as well as constructing a first stage CG

▼ John Eaves took inspiration from the D7 battlecruiser and Bird-of-Prey in developing an earlier iteration of ship that was immediately identifiable as Klingon.



model in 3D-modeling software Lightwave.

"The sketch given to Doug showed the Raptor in a fair amount of detail and clearly established it as a 22nd-century design but only showing one view," says Eaves. "Usually if it had been a sketch going to be sent up to Eden FX, I'd give them side, top, all that stuff. For Doug I didn't because he only sat a few yards away and we could talk back and forth about it. I think it was great the way that Doug was able to interpret my drawing and add what he thought the past should look like. Even though the shape had been approved, the details – the shuttlebays and all the little neat things were pretty much in his hands."

Drexler continued to refine the design as he built the model but he insists it was not his job to make any alterations to the shape, but to reinforce the overall impression that the producers wanted to give.

BROUGHT TO LIFE

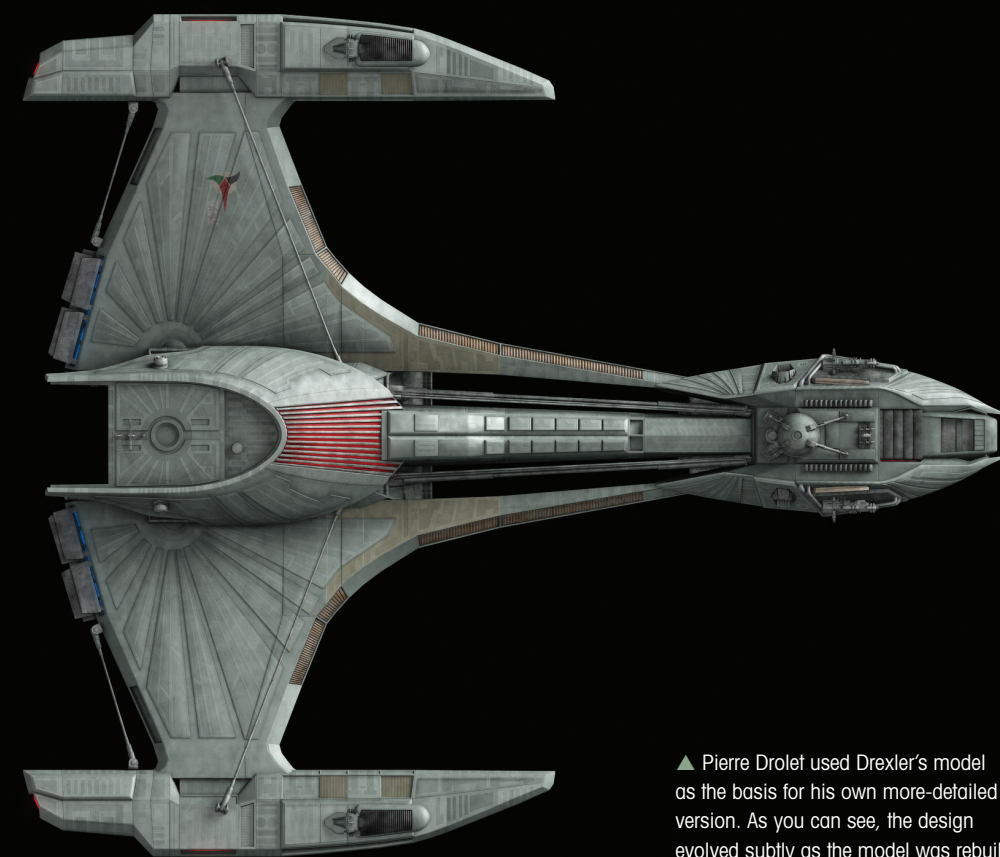
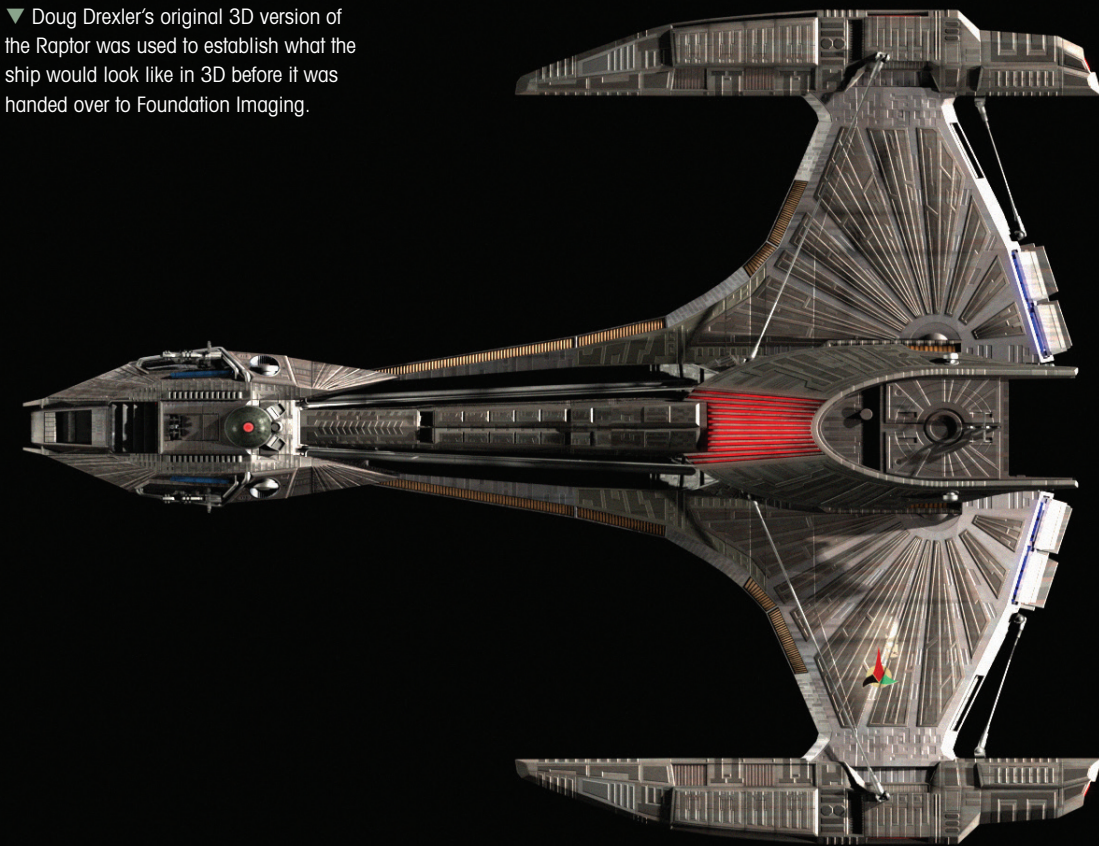
"For me the Raptor has a PT boat Civil War ironclad quality to it," says Drexler. "John's sketches suggested a trussed and cabled quality that I was sure to include in the model. Those distinctive touches helped to date it. The coloration is metallic but suggests the gray tones of Matt Jefferies' original battlecruiser. We were still a way off from the murky Japanese submarine

rusty-green of later years."

As soon as work on the model was completed, it was handed over to Rob Bonchune and Pierre Drolet at Foundation Imaging, where they used Drexler's model as the basis for a fully camera-ready version. This was built in pristine condition, and the damage was added for the final shots.

Eaves was delighted with Drexler's final model, which he says took his design to another level. "Even though we work in different mediums, we think a lot alike about the details, but what he was able to do with the computer is a whole world I can't really perceive. He turned those sketches into a far better design than I could have done."

▼ Doug Drexler's original 3D version of the Raptor was used to establish what the ship would look like in 3D before it was handed over to Foundation Imaging.



▲ Pierre Drolet used Drexler's model as the basis for his own more-detailed version. As you can see, the design evolved subtly as the model was rebuilt.

ON SCREEN



TRIVIA

The captain of the Raptor is played by Vaughn Armstrong, who is better known to viewers as Archer's boss, Admiral Forrest. He was called in at the last minute when the actor who was originally scheduled to take the role was unavailable. Armstrong was no stranger to Klingons, having played Korris in the *STAR TREK: THE NEXT GENERATION* episode 'Heart of Glory', and Korath in *STAR TREK: VOYAGER's* 'Endgame.'



'Sleeping Dogs' is the only episode that the Klingon Raptor appeared in, though graphics showing it appeared in Daniel's database.

This episode marks the first time that humans ever encounter photon torpedoes. 'Sleeping Dogs' wasn't the first time that we had seen a targ - that distinction belongs to *STAR TREK III* - but it was the first time that a targ had been created in CG. This episode also establishes that Klingons carry live *targs* onboard ships as a source of food rather than just as pets.



FIRST APPEARANCE: 'SLEEPING DOGS' (ENT)

TV APPEARANCES: STAR TREK: ENTERPRISE

OTHER APPEARANCES: NONE

DESIGNED BY: JOHN EAVES

KEY APPEARANCES

STAR TREK: ENTERPRISE 'Sleeping Dogs'

The crew of the *Enterprise* NX-01 are taking scientific readings from a class-9 gas giant, when their probe sends back data showing that there is a ship trapped in the planet's atmosphere. There are faint life signs aboard so Archer sends a party to investigate the mysterious alien vessel. Hoshi volunteers to join the team, convinced that it is time for her to confront her nervousness about deep-space exploration. The other two members of the party are T'Pol and Reed.

When they board the ship, Hoshi

sees some writing and realises that the vessel is Klingon. Something has disabled the crew, leaving the ship to be pulled deeper and deeper into the planet's atmosphere where it will soon be crushed by the enormous pressure. Reed and T'Pol both want to abandon the ship, but Archer orders them to do what they can for the Klingons.

What no one has realised is that one of the Klingons is still conscious and she is far from happy to find intruders on her ship. Before long, she has taken the shuttle the landing party arrived in, leaving them stranded in the ship as it is pulled into the planet's atmosphere where it will soon be crushed...

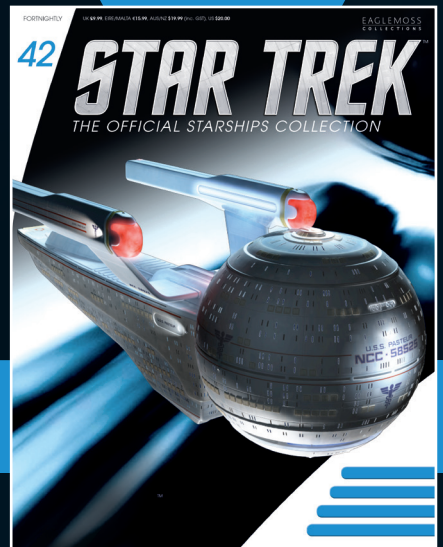
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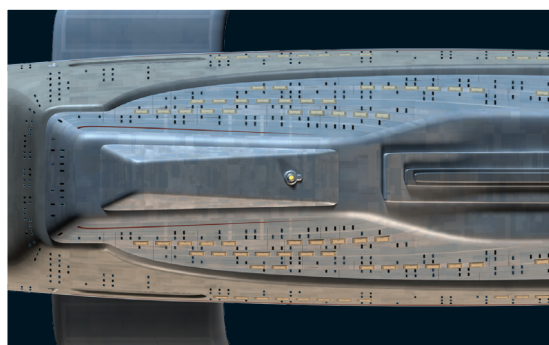


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