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KLINGON
BIRD-OF-PREY

SCOUT SHIP

LAUNCHED: 22nd C

LENGTH: 145 METERS

DISRUPTOR CANNONS

Contents

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KLINGON BIRD-OF-PREY SPECIFICATION



OPERATED BY:	KLINGON DEFENSE FORCE
OPERATIONAL:	2150s
WEAPONRY:	DISRUPTOR CANNONS X 8
	TWIN TORPEDO LAUNCHERS
LENGTH:	145.36 METERS
TOP SPEED:	WARP 5
MISSION:	PATROL, RAIDING, ASSAULT



► When humans first encountered the Klingons in the 2150s the *Bird-of-Prey* was already an established part of the fleet and raiding parties ventured as far as the Sol system.

DATA FEED

Other ships in the Klingon fleet during the 22nd century included the Raptor and the D-4 class battlecruiser, both of which shared the basic layout that would later be used for the K'Tinga class.

KLINGON DEFENSE FORCE BIRD-OF-PREY (2150S)

In the 22nd century, *Birds-of-Prey* were on the front line of the Klingon Empire.

Small, winged craft known as *Birds-of-Prey* that act as scouts and raiders have been an essential part of the Klingon fleet since the Empire first achieved spaceflight. The same basic layout has been adapted over the years to become more and more powerful, but the essentials have remained the same - an engineering hull with two wings that is connected to a bridge module by a long neck.

Humans first encountered a Klingon *Bird-of-Prey* in 2153 when the High Council sent Duras to apprehend Captain Archer, who had fallen foul of them by helping a group of Klingon rebels. Duras

was so confident that he attacked Archer's ship, the *Enterprise* NX-01, on the outer perimeter of the Sol system. He was only forced to retreat when three other ships came to *Enterprise's* aid.

LONE RAIDERS

In the mid-22nd century, it wasn't uncommon for a *Bird-of-Prey* to operate independently, often straying far from Klingon space. If it encountered a serious threat, its commander could call on the support of other *Birds-of-Prey*. For example, when Duras discovered that Archer's ship had been upgraded with more powerful weapons, he



◀ The *Bird-of-Prey* was an extremely heavily armed ship and the exterior bristled with disruptor cannons. Twin cannons were mounted on either side of the bridge module.

▶ The *Bird-of-Prey*'s most powerful weapons were its torpedoes. The ship had fore and after launchers. The forward launcher could be clearly seen at the front of the bridge module.



◀ Like other Klingon ships of the period, the *Bird-of-Prey* carried a disruptor turret that was mounted on the underside of the ship. The turret was fitted with twin disruptor cannons and could rotate through 360 degrees and in the Z axis, providing a wide field of fire.

▶ The first weapons most Klingon commanders fired were the *Bird-of-Prey*'s wingtip disruptors.



▲ *Birds-of-Prey* often formed part of larger patrol groups. In 2154, Admiral Krell's warship had an escort of two *Birds-of-Prey* when he visited the Qu'vat colony with the intention of wiping it out to protect the Empire from an infectious disease.

◀ In the mid-22nd century ships routinely docked with one another. The *Bird-of-Prey*'s main docking ports were on either side of the engineering hull.

summoned two more *Birds-of-Prey* to assist him. The *Bird-of-Prey* also formed patrols with larger ships, and in 2155 Fleet Admiral Krell's warship had an escort of two *Birds-of-Prey*.

ARMED TO THE TEETH

The kind of *Bird-of-Prey* that Duras commanded was capable of speeds up to warp five and was much better armed than most ships of the period. Before *Enterprise*'s 2153 refit, Duras' ship was more than a match for the NX class and easily capable of outgunning two Orion interceptors. This was due to an impressive arsenal of weaponry consisting of eight forward disruptor banks, including a pair of neck mounted disruptors, a pair of wing tip mounted disruptor cannons, and a 360 degree

rotating turret containing twin belly-mounted disruptor cannons. The ship was also equipped with two torpedo launchers, one located forward and the other towards the rear. In keeping with the Klingons' belief in mounting head-on attacks, the rear of the ship was much less heavily armed than the front.

The Klingons placed a little less emphasis on the *Bird-of-Prey*'s defensive capabilities. The bridge module was heavily protected with dispersive armor that was designed to withstand direct cannon fire, making the entire area the most protected section of the ship. Power could be routed to defensive shields that surrounded the vessel, but priority was given to the forward shielding and the rear presented an enemy with

a vulnerable target. The *Bird-of-Prey* also had a major design flaw in that a direct hit on the main plasma junction, located above the sensor array just forward of the warp reactor, could disable the entire power grid.

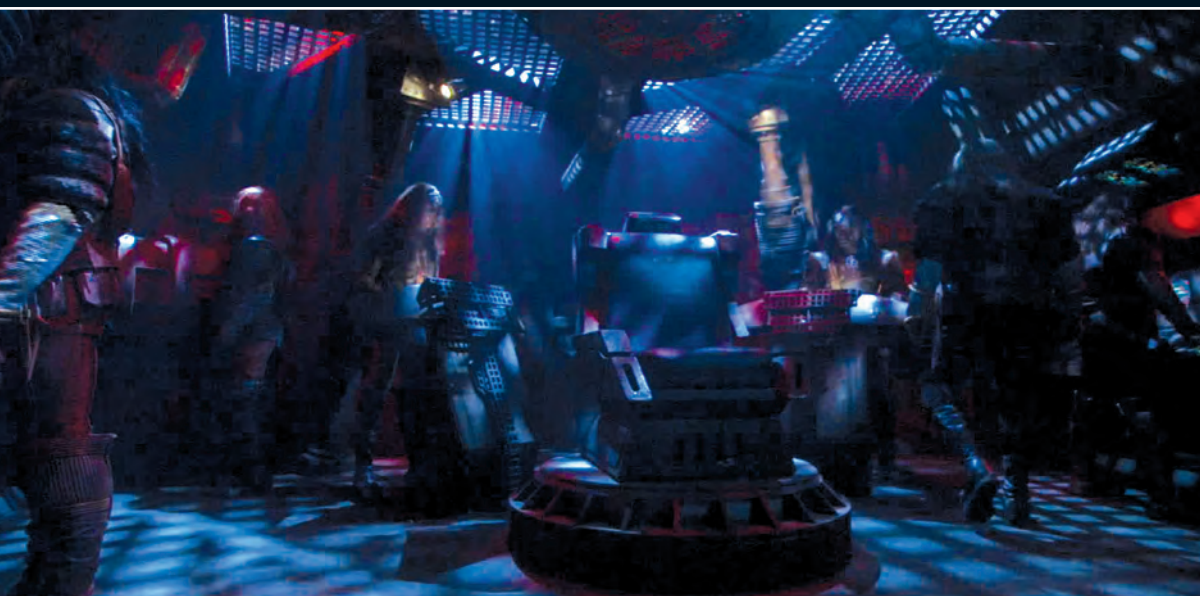
TRACTOR EMITTERS

The *Bird-of-Prey* also boasted tractor beam technology at a time when Earth ships had to rely on physical grappling lines, and had emitters located on the underside of each wing. These enabled it to hold and pull enemy ships into its shuttlebay, which was located on the underside of the ship. Unlike the larger *Raptor* class, the *Bird-of-Prey* was equipped with escape pods with the hatch located on the belly of the ship.



DATA FEED

The first Klingon *Bird-of-Prey* Starfleet encountered was commanded by Duras, son of Toral. This Klingon captain had been humiliated by Captain Archer, who cost Duras his command when he prevented him from capturing some Klingon 'rebels'. The Klingon High Command restored Duras's rank and sent him to apprehend Archer, but he underestimated his foe, who destroyed Duras' ship in a battle in the Expanse.



◀ The design of the *Bird-of-Prey's* bridge barely changed between the 22nd and 24th centuries. The commander was always on a throne-like seat in the center, the roof was made up of grating, and there was a combination of wall mounted and free-standing consoles.



◀ It comes as a surprise to many people, but most Klingon ships carry escape pods. Klingons believe that it is wiser to survive so you can continue the battle than to lose as a result of seeking glory. In the 22nd century, the *Bird-of-Prey* used single-man escape pods with basic steering capabilities that could be ejected from the underside of the ship. Internal sensors informed the bridge crew if an escape pod was launched.



◀ The *Bird-of-Prey* was fitted with tractor emitters on the underside of the wings that were powerful enough to pull a small ship into its shuttlebay, even if the target vessel resisted.

▶ The *Bird-of-Prey* was a small, highly maneuverable ship that often operated independently. It was designed for battle and was heavily armed.



▶ The *Bird-of-Prey* used deflector shields to protect it from enemy fire. The amount of energy could be reallocated to offer greater protection to different areas. If the maximum amount of power was diverted to the forward shields, the ship could withstand the impact of the newly-introduced photon torpedoes. However, this meant underpowering the aft shields and left the rear of the ship vulnerable to attack.



DATA FEED

In 2153, a group of genetically engineered humans, known as augments, captured a Klingon *Bird-of-Prey* and nearly started a war between Earth and the Klingons. The augments easily overpowered the Klingon crew and rapidly mastered the ship's systems. They retro-fitted one of the *Bird-of-Prey's* torpedoes with a bio-genetic weapon, and planned to wipe out the colony on Qu'Vat. They were only stopped by the *Enterprise NX-01*.

The bulk of the ship's overall mass was incorporated in the aft section of the ship, which contained the mess hall and kitchen, crew quarters, engineering, the shuttlebay and labs. Despite the ship's small size, the shuttlebay was large enough to store a Denobulan medical ship. Like the *Raptor* class scouts of the same period, the *Bird-of-Prey* carried live food in its targ pits which were located near to the galley.

PROPULSION SYSTEMS

The warp engines were powered by a matter-antimatter reactor that used dilithium crystals to focus the reaction. The bright red plasma generated by the warp engines could clearly be seen from the outside of the ship through large

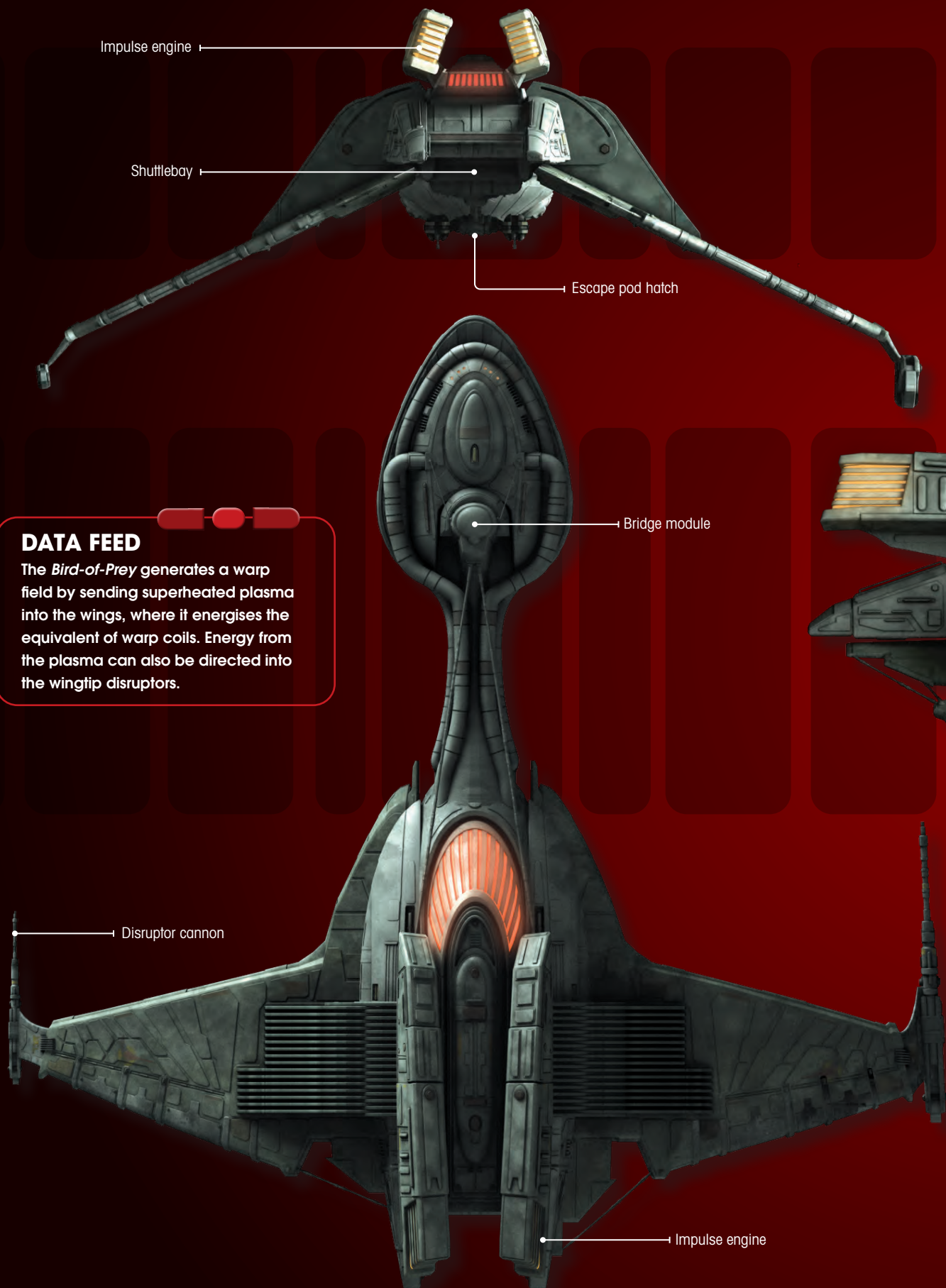
grilles on the upper side of the engineering hull. The impulse engines were mounted above this with twin modules angled towards one another at the top. The plasma in the impulse engines glowed with a cooler orange color. The *Bird-of-Prey's* self destruct system worked by overloading the dilithium matrix to create an uncontrolled reaction that literally tore the ship apart.

The layout of the bridge of a 22nd-century *Bird-of-Prey* would have been instantly recognizable to a 24th-century Klingon. The ship's viewscreen was located against the forward bulkhead while the captain's chair was in the center of the bridge. The entranceway to the bridge was positioned directly behind this with two free-standing consoles located on either side of the doorway, one of

which was assigned to the weapons officer. Additional stations were located around the perimeter of the bridge.

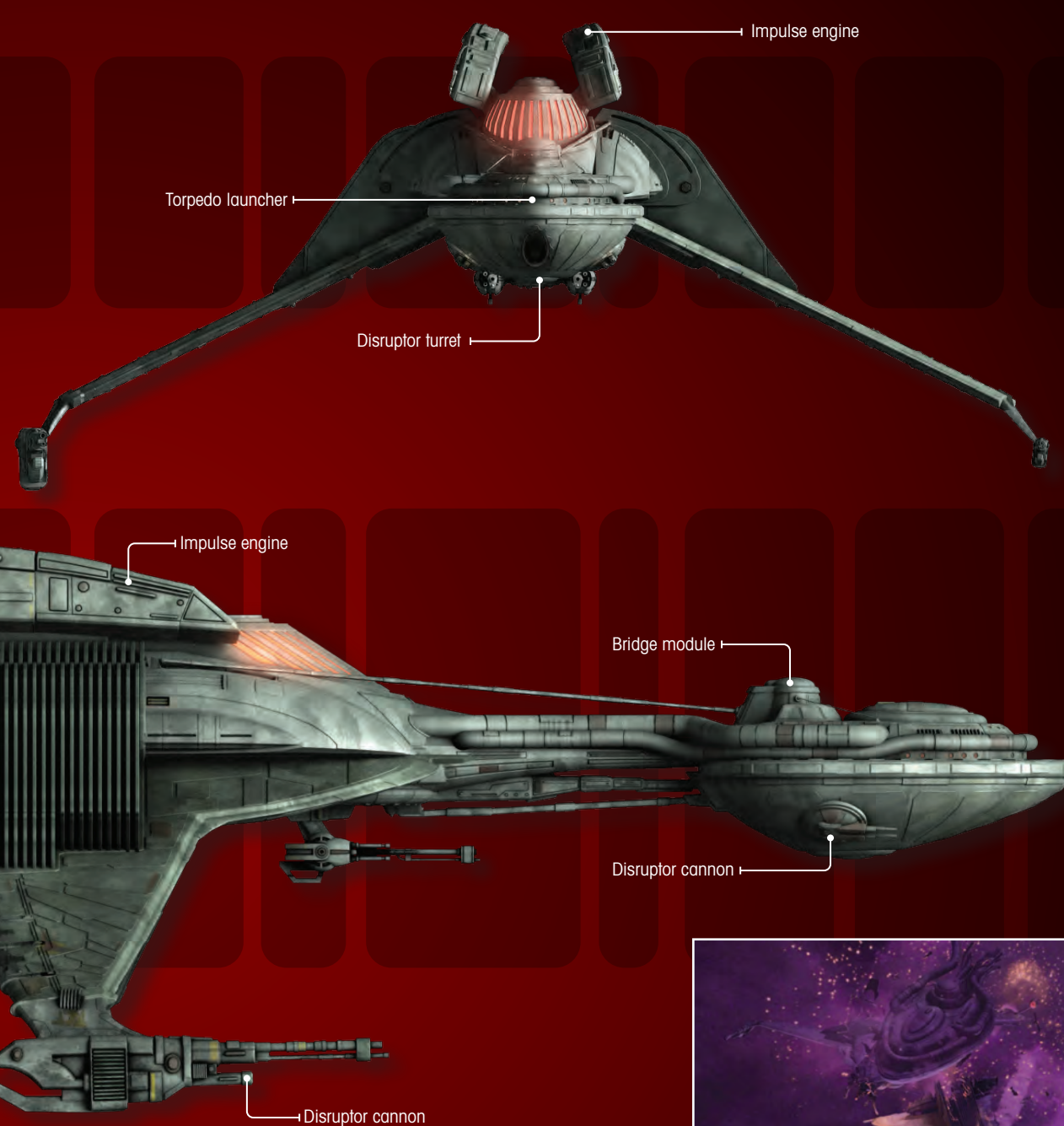
The 22nd-century *Bird-of-Prey* was often used to mount raids outside the borders of the Empire and was ideally suited to making swift, running attacks. In this era, the *Bird-of-Prey* did not have transporter technology, so once the crew had overpowered another vessel, they often boarded them to take prisoners. The primary docking ports were in the sides of the engineering hull.

The design was so fundamental to Klingon thinking that it formed the basis for generations of similar ships with the Klingons making as few changes as they could while making the *Bird-of-Prey* tougher and stronger.



DATA FEED

The *Bird-of-Prey* generates a warp field by sending superheated plasma into the wings, where it energises the equivalent of warp coils. Energy from the plasma can also be directed into the wingtip disruptors.



DEFENSIVE WEAKNESSES

Before their alliance with the Romulans, Klingon ships weren't fitted with cloaking devices so it was harder for them to evade their enemies. Their ships lacked shielding and weaponry at the rear, so it was important for them to make frontal assaults, and to keep their opponents in front of them. They also had a severe weakness that related to their energy distribution network and a well targeted blast could deprive them of power.



▲ Duras's *Bird-of-Prey* was destroyed when he diverted too much power to his forward shields and left his rear exposed. The *Enterprise* swung over the top and attacked Duras from behind.

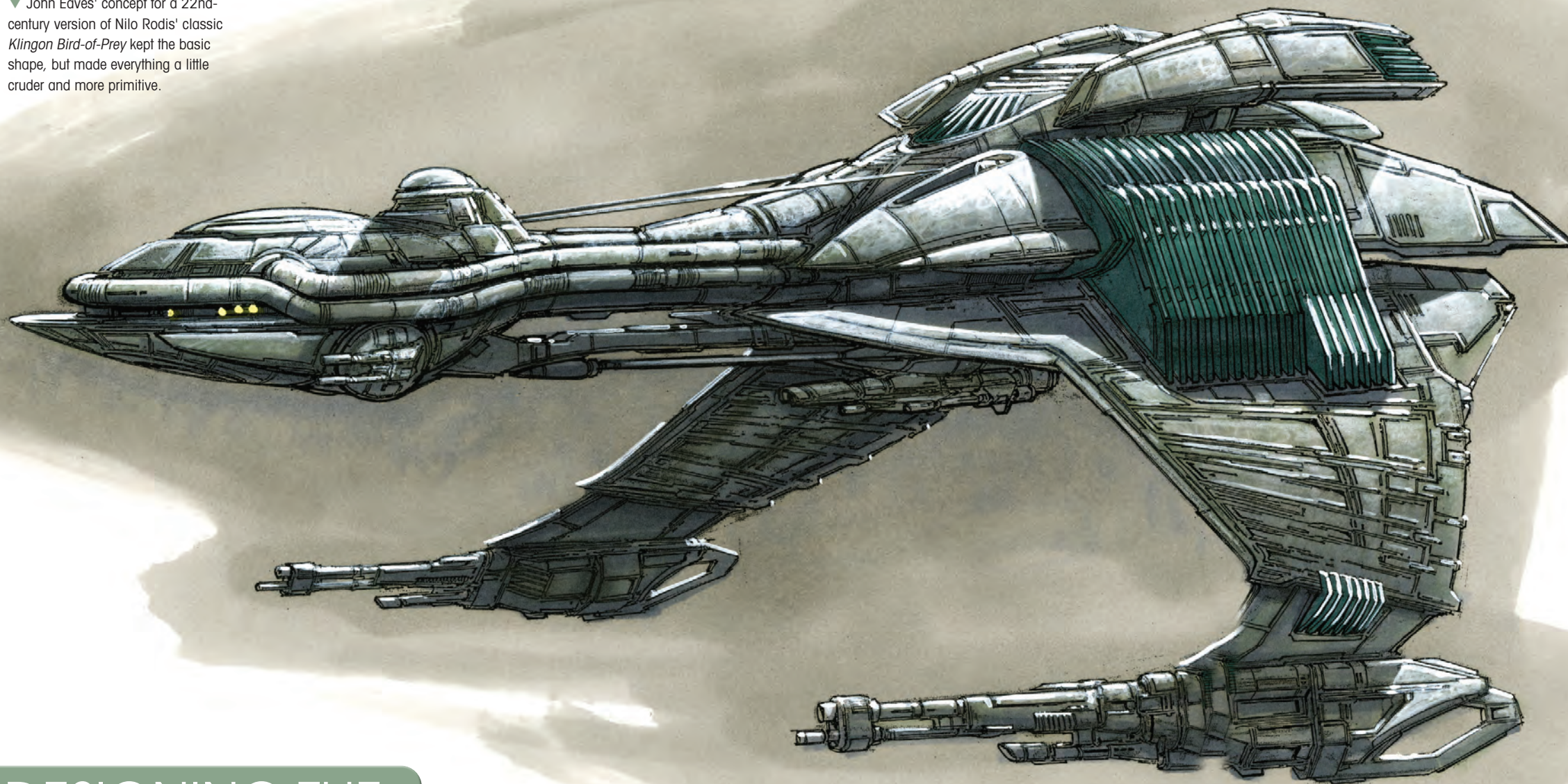
HOUSE OF DURAS

It seems likely that the Duras who attacked Captain Archer was an ancestor of the Duras who tried to take control of the Klingon Empire during the civil war in 2368.

OFTEN WRONG

There is little doubt that Arik Soong, who 'birthed' the augments was an ancestor of Dr. Noonien Soong who created the android Data. After his problems with his genetically engineered children, Arik Soong switched his focus to cybernetics.

▼ John Eaves' concept for a 22nd-century version of Nilo Rodis' classic *Klingon Bird-of-Prey* kept the basic shape, but made everything a little cruder and more primitive.



DESIGNING THE

BIRD-OF-PREY (2154)

The 22nd-century version of the Klingon *Bird-of-Prey* was more primitive and even more heavily armed than its famous forebear.

When John Eaves joined the *STAR TREK* art department the first thing he was asked to design was a new *Bird-of-Prey* that would have made up part of a fleet that attacked *DS9*. In the end the idea was dropped. Years later, *STAR TREK: ENTERPRISE*'s producers asked for a 22nd-century *Bird-of-Prey*. Thinking he had already done half the work, Eaves

pulled out his drawing but the producers told him it wasn't what they were looking for and he needed to start over. "We had been doing a lot of Klingon stuff before that," Eaves remembers. "So when we got to this *Bird-of-Prey* I did a combination of the *Raptor*, the old *Bird-of-Prey* and the Klingon tanker. It's kind of a little bit of everything."

As Eaves goes on to explain, another

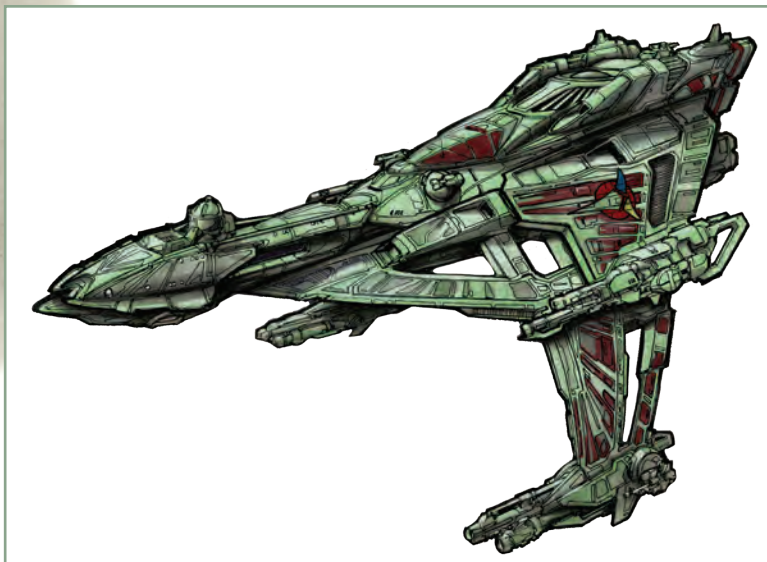
Klingon ship that never made it to the screen provided an important element. "All the *ENTERPRISE*-era Klingon ships have got a bit of framework on them. You see that cabling, going from the bridge to the top of the ship and on the back of the wings? That was something we came up with for the first Klingon ship we did. We designed a retro-version of the old Matt Jefferies ship for one of

the early episodes. It was built, but the effects producer went with the old Motion Picture version instead. The cabling stuck in my head though.

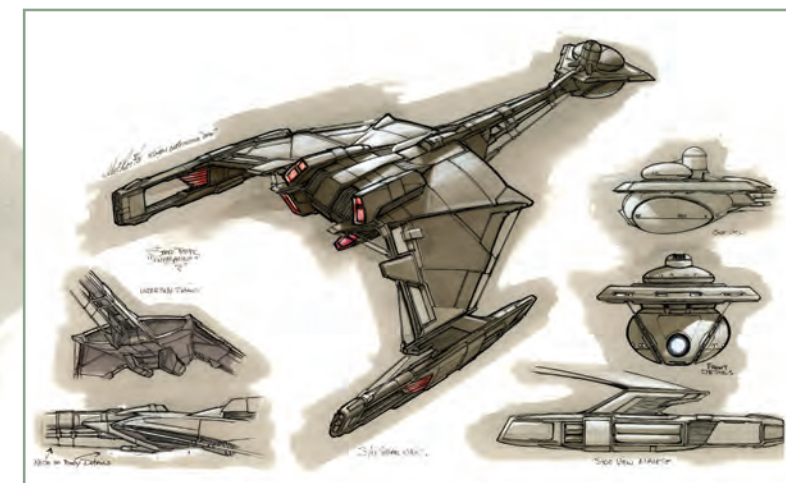
"When you look at a NASA spaceship versus a Soviet Union spaceship back in the 60s, the NASA ships were very clean, but if you looked inside Soyuz there were cables everywhere. That's what I wanted for the Klingon stuff - it was all a little more crude and everything was there for a reason. All the Klingon ships on *ENTERPRISE* had that Golden Gate kind of cabling."

It was clear that this *Bird-of-Prey* should look like an ancestor of Nilo Rodis's original design "The elements are really recognizable," Eaves say, "what we had to do was pull it back in time. I took the idea that the engine pods were dangerous and made them more elevated so the working area is further away from the reactors. On Nilo's ship you had that beautiful segment where the hinge for the wings was hidden. I made that a little cruder and the elements were a little more built on. But it's a very similar design."

One area where Eaves made a real departure was in arming his ship to the teeth. "When you look at the original *Bird-of-Prey*, every gun on the ship is forward facing. It's an attack vessel so they don't count on being attacked from behind. I always loved battleships, that's why I put swivel guns on the side of the bridge and it has the big belly cannon. I always loved those belly cannons that you see on a lot of those older aircraft like the A-10. That helped to make it a really aggressive little ship. It's pretty badass!"



▲ Eaves had already made one attempt at redesigning the *Bird-of-Prey* when he worked on *DEEP SPACE NINE*, and he put the design forward again, but it looked too modern.



▲ Eaves drew a lot of inspiration from the first Klingon ship he had designed for *STAR TREK: ENTERPRISE* - a version of the battlecruiser that didn't make it to the screen. It provided an approach to the paneling and additional cabling that he would use for all the 22nd-century Klingon ships he designed.

EXPANSE H52 ENTERPRISE II.
REVISED Bird of Prey "Retro"
JEAVES 4/03



▲ The Klingon Empire played a major role in *DS9* and Martok was all but a series regular.

MAKING SENSE OF

KLINGONS

By the time *STAR TREK: THE NEXT GENERATION* came to an end, we had learned a lot about the Klingons. We knew that rather than simply being an aggressive race of mindless warmongers, they were a complex species who were best described as a cross between Samurai and Vikings. They placed great importance on a strict code of ethics, displayed a deep appreciation for poetry, music, and art as well as a love of heavy drinking.

It might have ended there. The original plan didn't call for the Klingons to play a big role on *DEEP SPACE NINE*, but in the third season that all

changed. The producers added Worf to *DS9*'s crew and Ron D Moore, who is widely considered to be the father of the modern Klingons, to the writing staff. Over the next four years, Moore and the rest of *DS9* writing staff would explore Klingon culture in even greater depth. With Moore writing most of the episodes they featured in, the Klingons were revealed as having a ritual for births, deaths, marriages and everything in between, to prefer slaying their Gods to praying to them, and to operate a clearly defined class system.

Moore was very aware that Klingon society as it had been portrayed on *TNG* posed a lot of

► [Top picture] Dax discovers how bad life is on the *Rotarran* whose crew has lost their faith.

[Middle picture] Martok was deeply damaged by his experiences in the Dominion prison and only recovered his sense of self when Worf challenged him for command.

[Bottom picture] Martok and Worf became close, with Martok showing Worf what it really meant to be Klingon.



questions. In his time on *DS9* he would go a long way toward providing answers and showing how Klingon society could actually function. "Rick Berman," Moore recalls, "once said, 'I don't know how these guys can operate a car factory much less an Empire.' There was this sense of them constantly killing the guy above them in order to get ahead."

RULES FOR FIGHTING

Much of the work Moore did on *DS9* was about showing that Klingon society could actually work very well. One of the most important episodes, 'Soldiers of the Empire,' was deliberately constructed to expand upon the *TNG* episode 'Matter of Honor,' in which Riker had transferred to a Klingon ship. This time Dax and Worf joined General Martok's crew on the *IKS Rotarran*. Dax tells her friends that the Klingons' willingness to kill their superior officers is not as chaotic as it sounds and that it is in fact governed by strict conventions. "The only way that Klingon society made any sense at all," Moore explains, "was that they had these lines; everyone knew where the lines were and once you crossed them that was it. Otherwise it was just random chaos. There had to be some way to keep that within controlled limits or the society would just implode."

That idea of controlled and defined lines was reflected in other aspects of Klingon society, most notably in their politics. It had been established that the Empire was governed by a High Council. Once again this posed Moore with a question - what about the other houses? "If you're going to have a society that is founded on houses; only certain houses can sit on the council," he says. "How many houses can do that? Two dozen at the most. That means there are a lot of houses that aren't good enough to sit on the council. That naturally stratifies the society and meant that birthrights and royal blood mattered to these guys. A man from the Ketha lowlands like General Martok carried that burden around with him. Guys like him had to work their way up and claw for every ounce and then there were guys like Kor who were of noble blood."

For someone of Martok's lowly status that meant initially being rejected by the Klingon officers' academy and having to work as a lowly laborer before finally earning a battlefield commission.



▲ A Klingon warrior is only valued as long as he can fight, and even as great a warrior as Kor had no place in Klingon society once he had grown old.

In contrast, Kor's journey through the ranks as a member of a great house was far less problematic, culminating in him being elevated to the status of Dahar master. His position had enabled him to be the man who had prevented Martok from joining the Klingon forces simply because of his prejudices about his family background. Years later the two would meet again and Moore was able to answer another question about the Klingons - what actually happens to a great warrior who has failed to die in battle?

"That was a part of Klingon society that we hadn't seen - the elderly," reflects Moore. "It's not cool to be an old Klingon. It's not pretty when you get past your prime and you're out of power in the Klingon Empire. That's where Kor was, Kor of all people."

KLINGON HEROES

The episode revealed that Kor, who was always seen as the ultimate Klingon, had made enemies and exaggerated his victories. Having had the misfortune not to die, he had lost most of his status and relied on former glories. It was only through Worf's generosity that he was able to find a honorable death in battle.

Martok's emergence as a character who would go on to have a significant effect on the Klingons' future meant Moore was able to take a look at the true meaning of honor in the Klingon Empire. For a long time Klingons in positions of power had talked about honor but revealed themselves to be morally questionable. In *TNG*, Gowron had risen to power by being a manipulative, political

character and the Duras sisters had proved themselves to be even more duplicitous than him. Martok however, was different.

"To me Martok became the heroic version of what the Klingons should be," recalls Moore. "If Gowron was the politician who had connived and intrigued his way to the top, Martok was the classic Klingon hero: the common man rising above his station through sheer guts. Out in battle, loses an eye, the loyal friend; the big party-er, the guy you want to hang out with. The guy you want to follow into battle."

During the Dominion Wars, Martok would become somewhat of a mentor figure to Worf and, when Worf eventually married Jadzia, it was Martok who stood by his side. The wedding gave Moore another chance to answer more important questions about Klingon culture and to address the role of women. "I wanted to make the ceremony moving. I wanted you to feel that marriage mattered to them," recalls Moore. "How it was conducted and what it said about domestic couples in Klingon society was important. At the same time it spoke about the creation of the Klingon heart and their version of creation and how they saw themselves. The opening line 'Forged from the fire and steel of the Klingon Heart,' is there because I wanted to do a line that was redolent of Shakespeare's opening to 'Henry V,' 'Oh for a muse of fire.' I wanted something that spoke of this big thing at the beginning of the marriage ceremony."

But while Klingon marriages were presented as a partnership, in domestic life within the houses

themselves it was the Klingon women who ruled the roost. This was a departure from what people might have expected, since in the past Klingon women seemed to have been portrayed as second-class citizens. "I was trying to go back and rehabilitate what I had done to the Klingon women," says Moore. "Martok's wife, Sirella, was a powerful figure in her own right and he steered clear of her when he had to. Klingon women had the last word in things like marriage and children. We never got round to it but I was going to say



that the mistress of a great house is the one who decides when they have kids and what the genders were going to be and how many they were going to have. Just as the males had a strict hierarchy in the political world, in the social and domestic aspects of the society the women wielded an equivalent amount of power."

The marriage ceremony also revealed that the Klingons had little time for their gods, whom according to myth, they had killed.

DEATH OF THE POLITICIANS

As well as answering questions and making the Klingons more credible, Moore and the other writers used their time on *DS9* to renew Klingon society. As the series drew to an end, the Klingon Empire found itself on the brink of change with Gowron trying to hold onto his position as Chancellor by doing his level best to ensure Martok's downfall. As with the vast majority of Klingon disputes it eventually came to down to a fight to the death, with Worf challenging Gowron and emerging as the eventual victor. But while Worf was able to restore his family's honour, Moore drew the line at him donning the Chancellor's cloak. "We felt that was just too much," muses Moore. "And anyway Martok was perfect."

So we left the Klingons with Martok in charge. The era of the Klingon politician was over and Gowron had been replaced by a true Klingon hero. The next time we saw the Klingons would be hundreds of years earlier, as Captain Archer and humanity in general, encountered them for the first time and these Klingons would be brutal...

◀ [Far left picture] In many ways Dax understood the Klingons better than Worf and she provided a different point of view on their culture. [Near left pictures] Klingon leaders talk about honor a lot but when it comes to it, Gowron and his predecessor K'mpec had done whatever it took to stay in power. Gowron's scheming ultimately led Worf to challenge and kill him.

◀ Moore was aware that on *TNG* Klingon women had mostly been portrayed as servants or villains. Sirella would put that right by establishing that women played a vital role in Klingon society and that many of them were every bit as formidable as their husbands.

ON SCREEN



FIRST APPEARANCE:	THE EXPANSE	<input type="checkbox"/>
LAST APPEARANCE:	DIVERGENCE	<input type="checkbox"/>
TV APPEARANCES:	STAR TREK: ENTERPRISE	<input type="checkbox"/>
DESIGNED BY:	JOHN EAVES	<input type="checkbox"/>

KEY APPEARANCES

STAR TREK: ENTERPRISE 'THE EXPANSE'

The Klingon High Council summons Duras, gives him command of a *Bird-of-Prey* and orders him to capture Captain Archer, who they name as an enemy of the Empire. Meanwhile, the *Enterprise* NX-01 has been summoned back to Earth after the planet has suffered a devastating attack. Duras catches up with Archer's ship on the edges of the Sol system and rapidly overpowers it in a dogfight, but before he can capture Archer, other Earth ships arrive and fight him off. Duras isn't finished though and when *Enterprise* sets off again he is waiting for her...

STAR TREK: ENTERPRISE 'BORDERLAND,' 'COLD STATION 12,' 'THE AUGMENTS'

A small group of genetically-engineered humans known as augments boards a *Klingon Bird-of-Prey* and overpowers its crew. They are delighted with their prize which they describe as an arsenal. The incident raises tensions between Earth and the Empire so Archer recruits the augments' creator to track them down. Genetic engineering has made the augments violent and aggressive and they are determined to create more of their kind. They are also willing to provoke a war that will give them the chance to find freedom.

TRIVIA

Although we didn't see a 22nd-century Klingon *Bird-of-Prey* until *STAR TREK: ENTERPRISE*'s Season 2 finale, 'The Expanse', the term *Bird-of-Prey* was first mentioned in the Season 1 episode, 'Sleeping Dogs'. The Vulcans clearly knew about the *Bird-of-Prey* before this since T'Pol is able to identify it straightaway.



The fact that the Klingons have ships called *Bird-of-Prey* in the 22nd century causes some continuity problems. The first *Bird-of-Prey* that appeared in *STAR TREK* was a Romulan ship, which had a starring role in 'Balance of Terror'. The next time a *Bird-of-Prey* appeared was in *STAR TREK III*. Producer Harve Bennet had originally intended it to be a Romulan ship, but Leonard Nimoy persuaded him to switch to the Klingons. The name of the ship was left unchanged. This led fans to speculate that the ship had been stolen from the Romulans. However, *ENTERPRISE* clearly shows Klingons had *Birds-of-Prey* over 100 years earlier, meaning that it must be a coincidence that Romulans and Klingons have ships with the same names.



COMING NEXT

OBERTH CLASS

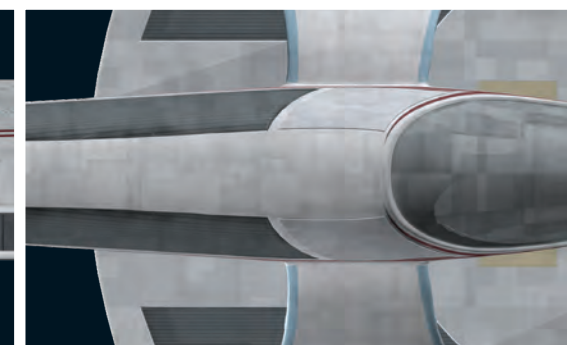
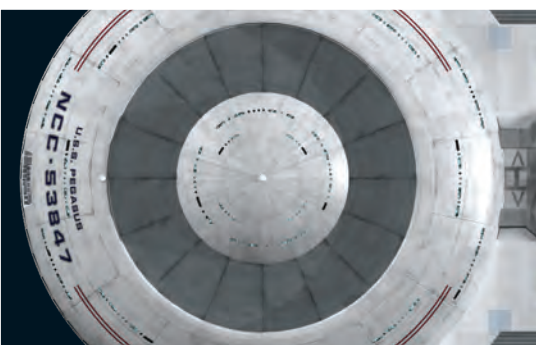


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