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B'OMAR
PATROL SHIP

TYPE: PATROL SHIP

LAUNCHED: 24th C

LENGTH: 14 METERS

MAX SPEED: WARP 8

B'OMAR PATROL SHIP

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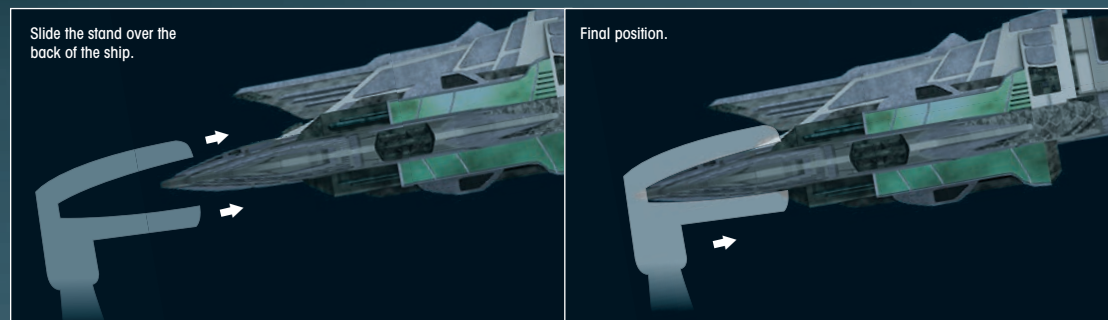
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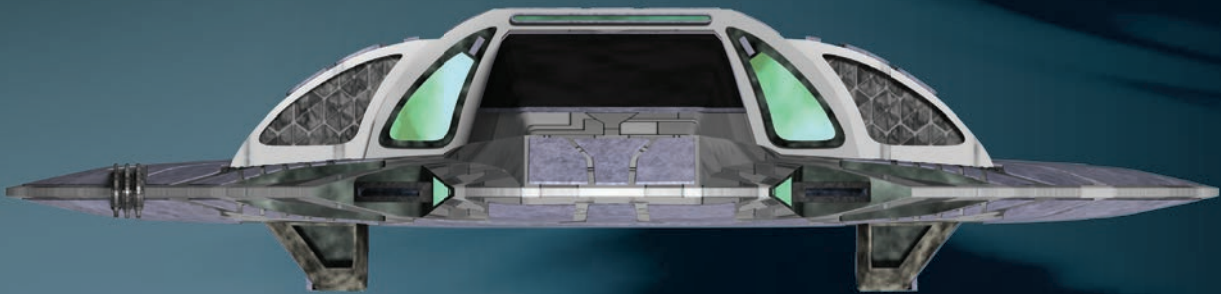
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B'OMAR PATROL SHIP

SPECIFICATION



OPERATED BY: B'OMAR SOVEREIGNTY

TYPE: PATROL SHIP

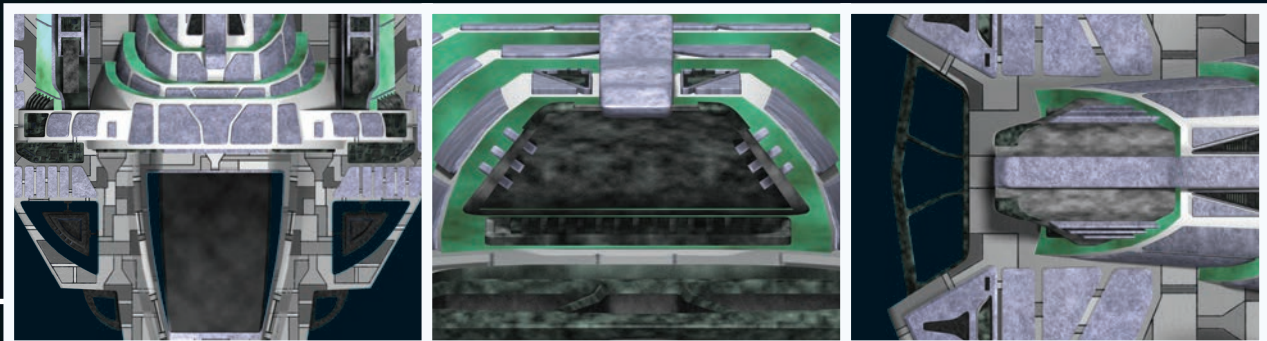
IN OPERATION: 24th CENTURY

LOCATION: DELTA QUADRANT

LENGTH: 14 METERS (APPROX.)

PROPULSION: IMPULSE AND WARP ENGINES

WEAPONRY: ENERGY BEAM, TORPEDOES



▼ The B'omar patrol ship was a versatile craft used to patrol the borders and territory of the B'omar Sovereignty. The B'omar were isolationist and distrustful of other races, the patrol ships deployed as an effective deterrent to other Delta Quadrant powers entering their space.

B'OMAR

PATROL SHIP

The distrustful B'omar policed their space with compact and maneuverable patrol ships





DATA FEED

By traveling through B'omar space, the *U.S.S. Voyager* could reduce the length of its return journey to Earth through the Delta Quadrant by three months.

The *U.S.S. Voyager* encountered the B'omar during its journey through the Delta Quadrant. To reduce the length of *Voyager's* return trip to Earth, Captain Kathryn Janeway entered into negotiations with the highly distrustful race to enter B'omar territory and take a more direct route. Three B'omar patrol ships rendezvoused with *Voyager* at the edge of their space, bringing representatives Dumah and Gaumen aboard.

The patrol ships were compact and maneuverable, able to be deployed quickly across B'omar territory to protect its border.

COMPACT DESIGN

The B'omar patrol ship's design adopted a compact, three-point configuration, with a wide rear wing span ranged to the aft section of the vessel. The ship tapered to a stub forward section where the small cockpit was located. A single window afforded the pilot a view of space directly ahead of the ship. The ship's overall size was roughly comparable to two Starfleet shuttles, although the small cockpit appeared to only carry a single crewmember.

Propulsion systems were located directly behind the cockpit, comprising both impulse and warp engine units. These were built up above the centre of the wide wing section, tapering aerodynamically towards the rear of the ship. B'omar patrol ships were easily identifiable by the green energy signature of its propulsion systems.

Highly maneuverable at sub-warp speeds, making the ship effective in ship-to-ship combat, it's likely the warp engines would not exceed warp.



◀ Captain Janeway had been attempting to negotiate a route through B'omar space. *Voyager* rendezvoused with three B'omar patrol ships, bringing representatives of the B'omar Sovereignty aboard the ship for some difficult negotiations.



◀ Having left *Voyager* aboard a shuttlecraft, Seven of Nine was hunted by the B'omar, encountering a mass fleet of patrol ships within their territory.

▶ The cockpit of a B'omar patrol ship was cramped, with room for a single pilot. B'omar Councillor Gaumon led the hunt for Seven of Nine within the Sovereignty's borders.



▶ The B'omar located Seven of Nine and Tuvok in the wreck of the *U.S.S. Raven* on the surface of a moon. Determined to eradicate the Borg, three patrol ships launched volleys of torpedoes directly from orbit, targeted on the *Raven*.



▲ Janeway continued to appeal to the B'omar after Seven of Nine's escape, but the Starfleet crew were forbidden from searching for their crewmember while the B'omar left in pursuit of the Borg.

8. The large number of available patrol ships made them an efficient border-keeping force.

EFFECTIVE ARMAMENTS

In terms of offensive capability, B'omar ships were armed with both a single forward mounted energy weapon and torpedo launcher, both displaying the same green energy signature as the propulsion system. The range of the torpedo launcher was capable of targeting locations on a planet's surface. Despite maneuverability and offensive capability, the B'omar ships were outclassed by a standard Starfleet shuttle.

A large fleet of B'omar patrol ships were deployed by the B'omar Sovereignty in response to an incursion into its territory by *U.S.S. Voyager's* Borg crewmember Seven of Nine. Influenced by a Borg

homing beacon located aboard the crashed *U.S.S. Raven* in B'omar space, Seven left *Voyager* in an unauthorised shuttle. Her entry into B'omar territory triggered an angry response from the distrustful race. A fleet of patrol ships was deployed to locate the rogue Borg, and *Voyager* was ordered to stand off at a distance of five light years.

SEVEN AGAINST THE B'OMAR

Tom Paris and Lieutenant Commander Tuvok devised a means of entering B'omar space undetected to retrieve their crewmember. Seven of Nine's shuttle engaged a fleet of B'omar ships. Ignoring B'omar demands to stand down and prepare to be boarded, Seven disabled five of the enemy ships with phasers as she broke through their defenses. Tuvok beamed aboard the shuttle;



▶ Disobeying B'omar directives, *Voyager* arrived at the moon, firing on the patrol ships to disable their weapons systems and ensure the safety of Seven of Nine and Tuvok on the surface.



▲ Seven of Nine engaged in ship-to-ship combat against the B'omar fleet, disabling five ships in quick succession, continuing her flight deeper into their territory.

he was quickly overcome by his crewmate, but accompanied her to the moon where her parents' ship – *the U.S.S. Raven* – had crash-landed.

Locating the *Voyager* crewmembers aboard the crashed ship, three B'omar patrol ships launched an offensive from orbit, targeting the location of the *Raven* with torpedoes. Ignoring B'omar directives to stand off its borders, *Voyager* intercepted the ships, disabling two, while the third continued to fire. Seven of Nine and Tuvok were safely retrieved from the surface by *Paris*, transporting them to the shuttle.

Accused by the B'omar of committing an act of war against them, with reinforcements of 68 patrol ships on course for *Voyager's* position, Janeway ordered her ship to leave B'omar space at a speed of warp 8.

DATA FEED

Hostile action taken by the B'omar ultimately destroyed the wreck of the *U.S.S. Raven*. This Federation vessel was home to the young Annika Hansen and her parents, who were engaged in a study of the Borg. The ship vanished, and later, Annika and her parents were assimilated into the Borg collective. The young girl's humanity was erased and she was given the drone designation Seven of Nine.

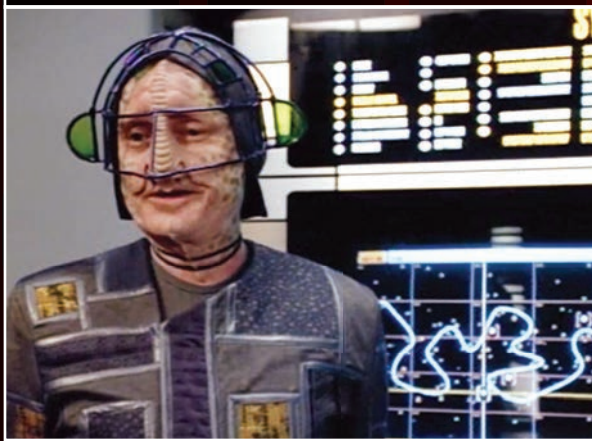


B'OMAR DIRECTIVES

Captain Janeway hoped to reduce the length of *Voyager's* return journey to Earth, but the harsh limitations placed on the starship's entry into B'omar territory made it a fruitless enterprise.

The stipulations laid down by Councillor Gaumen of the B'omar Sovereignty – which must be adhered to at all times – stated that while in B'omar space, *Voyager* could not exceed a speed of warp 3. Its weapons systems must remain offline and the ship was not permitted to engage in any unnecessary scans or surveys, explore the system in any way, and communication with non-military spacecraft was prohibited.

The course prescribed by the B'omar would avoid any populated planets, and take *Voyager* weeks, if not months, to navigate. It involved 17 checkpoints, where the ship would be compelled to submit to inspection.

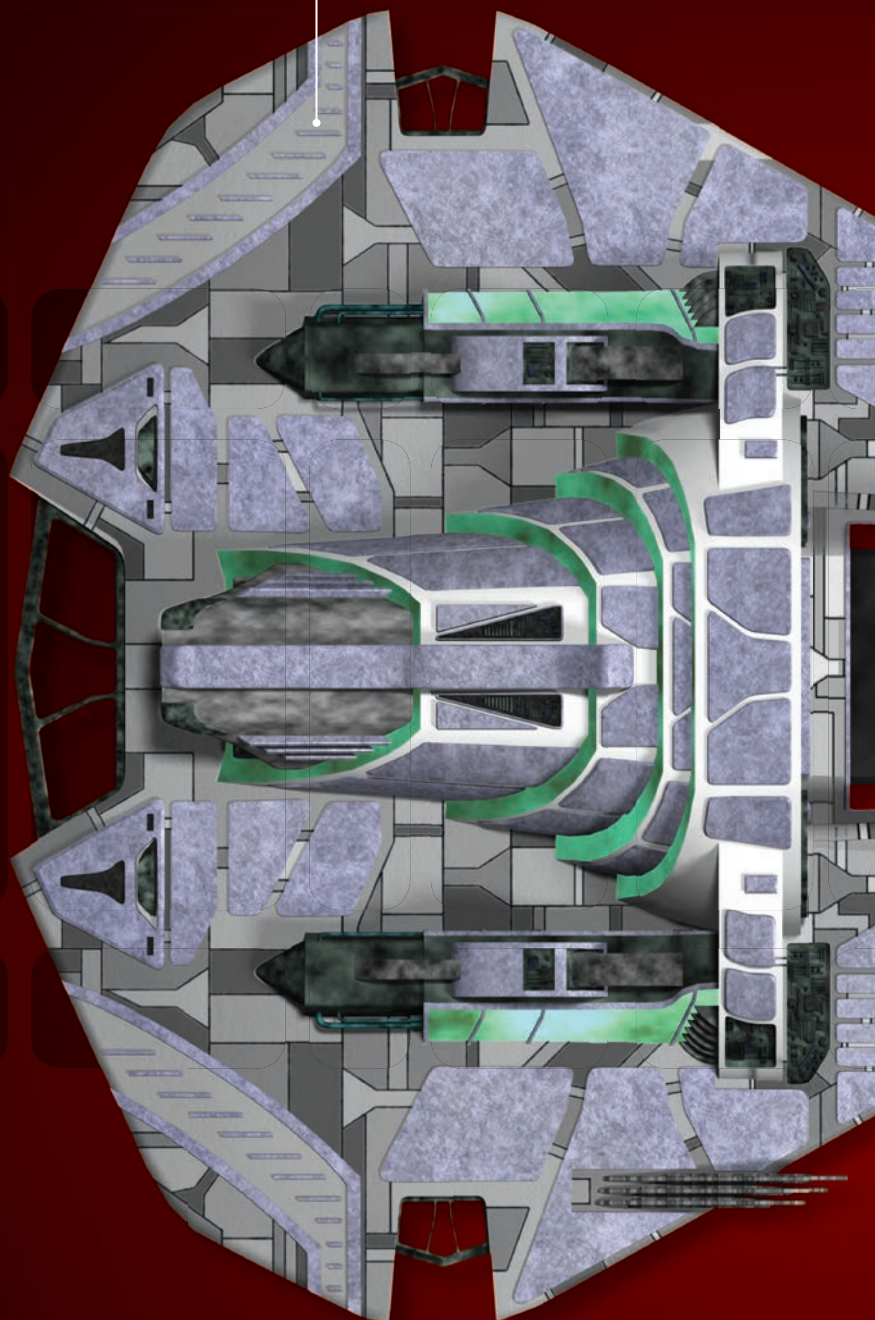


▲ The course dictated to Janeway by B'omar Councillors Gaumen and Dumah was a circuitous route through B'omar space that took in 17 checkpoints and avoided populated worlds.

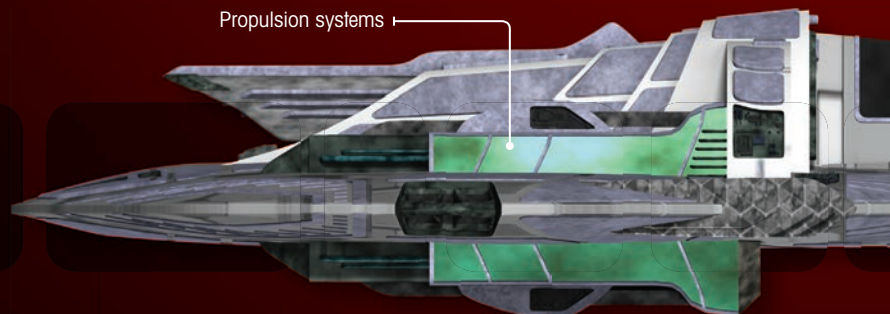
DATA FEED

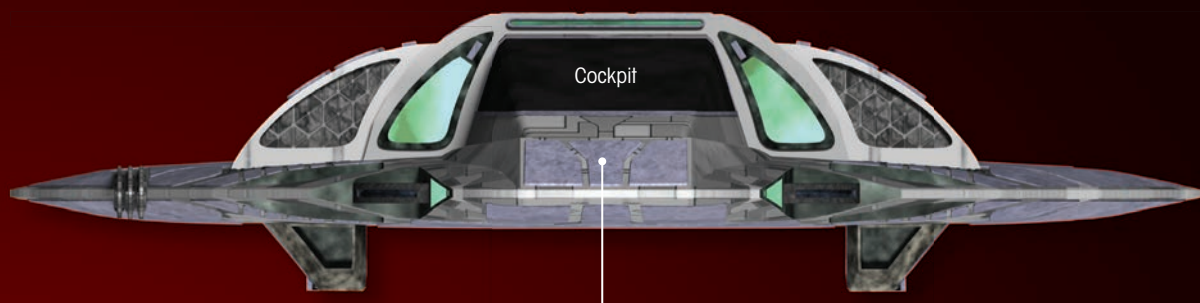
The B'omar claimed that every vessel, every object, every particle of dust that crossed their borders was immediately identified and traced by their perimeter grid. After Seven of Nine's incursion into B'omar space, the sensitivity of the grid was increased by 37 percent. Although *Voyager* was unable to penetrate this without detection, Paris and Tuvok devised a means for a shuttle to enter.

Aerodynamic wing



Propulsion systems

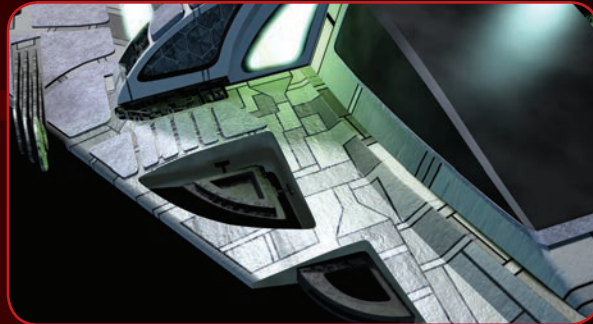




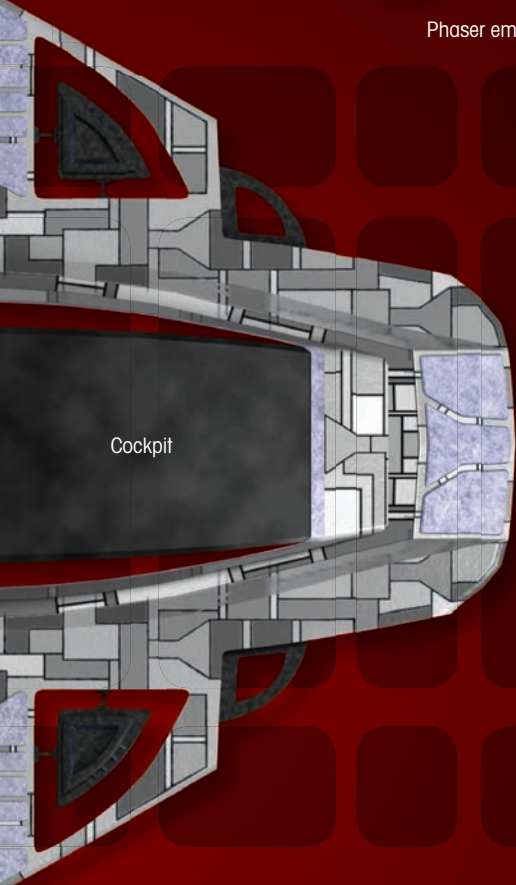
Cockpit

Phaser emitter

FORWARD WING DETAIL

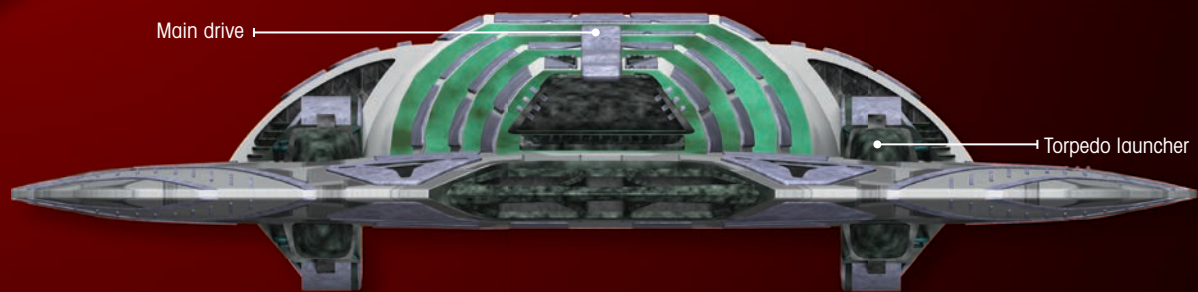


MAIN DRIVE DETAIL

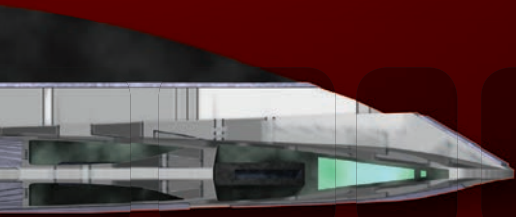


Cockpit

Main drive



Torpedo launcher



B'OMAR RIVALS

The B'omar were engaged in difficult trade negotiations with their Delta Quadrant neighbours, the Nassordin. This race was only referred to in dialogue.

SHIELD FREQUENCY

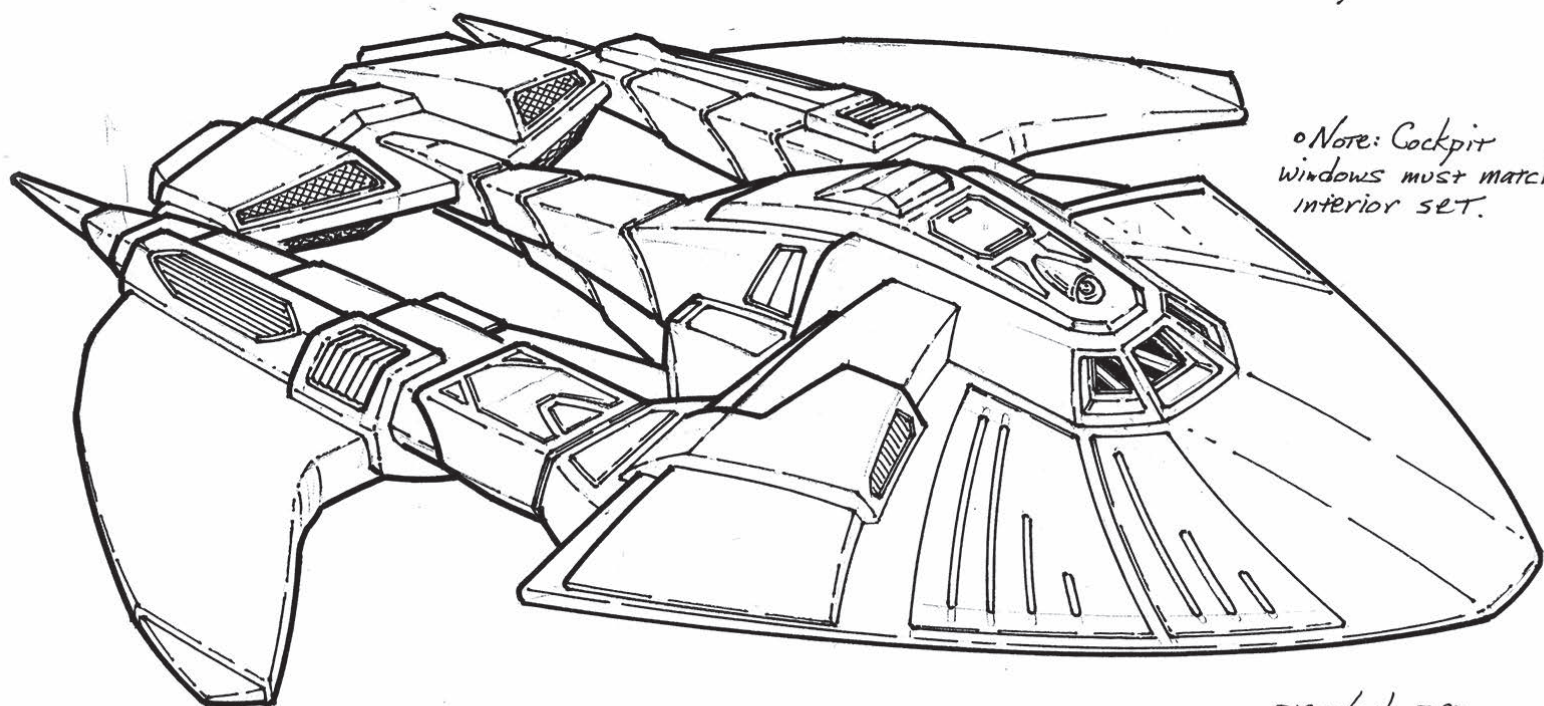
Tom Paris and Tuvok's solution to penetrating the B'omar grid undetected involved recalibrating a shuttle's shields to match the grid's frequency.

LAST CONTACT

With 68 patrol ships converging on its position, *Voyager* left B'omar territory quickly to continue its journey to Earth. This encounter was Starfleet's only known contact with the B'omar.

▼ Rick Sternbach's inspiration for the B'omar patrol ship came from natural shapes, such as the plated look of a horseshoe crab. The original concept drawing contains a note from the designer on size, equating the B'omar ship to being not much bigger than two U.S.S. *Voyager* shuttlecraft.

Voyager "The Raven"
Prelim. Concept
B'omar Ship



o Note: Cockpit windows must match interior set.

o Note: Size NOT much more than 2x *Voyager* shuttle.

sternbach 7.97

DESIGNING THE

B'OMAR PATROL SHIP

The B'omar patrol ship was designed quickly by senior illustrator Rick Sternbach, providing a new and compact alien vessel.

Responsibility for designing the B'omar patrol ship to be featured in 'The Raven' fell to *STAR TREK: VOYAGER*'s senior production illustrator, Rick Sternbach, a role he had performed on every *STAR TREK* series since *STAR TREK: THE NEXT GENERATION*.

With the rapid turnaround of production on any weekly television drama series, Sternbach found his biggest challenge with the B'omar was attempting to come up with a ship concept that hadn't been seen before in the short amount of time available to him.

"Like a lot of alien ships that appeared in a single episode, the goal was to create something that looked very much unlike Starfleet vessels like *Voyager*, as well as looking unlike ships we had already seen from other cultures," recalled Sternbach. "I've

mentioned before that on an episodic television production schedule, where we got into a new show every 10 days or so, this could be a challenge."

Sternbach's starting point over the summer of 1997 for this latest in a long line of new creations was the original episode script. "After getting a few basic cues about the B'omar ship from the episode script, mostly concerning size, quick felt-pen doodles yielded a few fun shapes that could be expanded into larger, more detailed sketches."

NATURAL INSPIRATION

For inspiration in coming up with something new and alien, Sternbach

looked to the natural world to guide him. "The preliminary concept used curvilinear shapes and repeating plate details that we don't normally see in Starfleet vessels," he explained, "as well as the manner in which the various components merged together, so the alien aspect was covered. The driving influence for me in many alien craft are marine animals like horseshoe crabs and ancient creatures like trilobites, and some suggestions of the repeating forms are there."

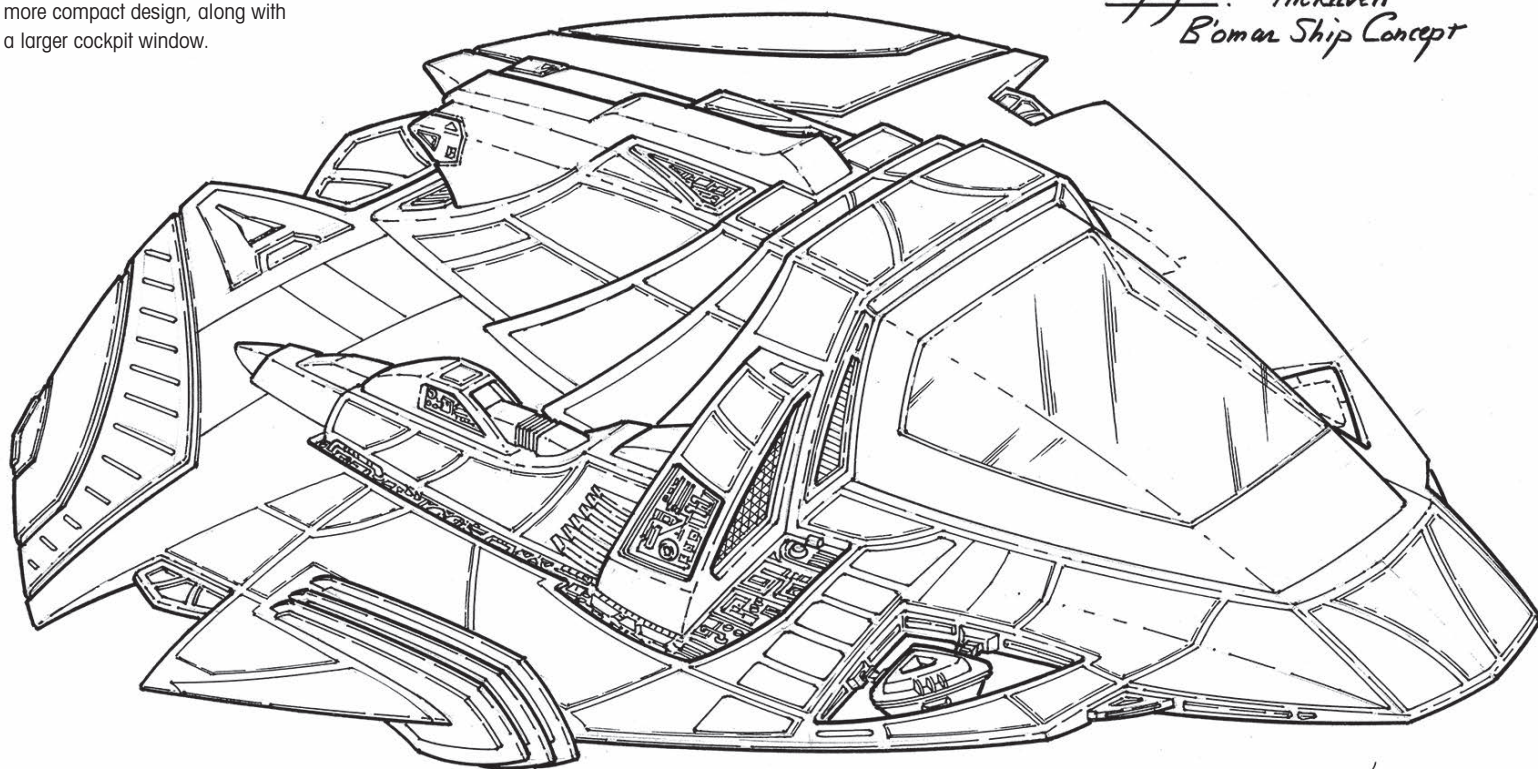
With an initial concept sketch in place, Sternbach continued to refine the B'omar design as production on 'The Raven' approached. The design

moved to a more compact vessel, with a larger cockpit window to match set design for the ship's interior.

"Between the first and final sketch, it's pretty obvious that the forward canopy changed; those sorts of details often meant keeping tabs on what the set designers were doing with the interior, since we were going to be seeing out through the cockpit window."

With Sternbach's work completed on the B'omar patrol ship, it was time to pass it on to the next stage of the process. "After the sketch left my desk, it was up to the VFX folks to coordinate what was filmed on stage with the final CG model and animation."

▼ Sternbach's final concept sketch for the B'omar patrol ship adopted a more compact design, along with a larger cockpit window.



*Voyager + "The Raven"
B'omar Ship Concept*

Sternbach 7-97



FULLER'S FIRST TREK

Bryan Fuller joined *STAR TREK: VOYAGER*'s writing staff in 1997. 'The Raven' was his first assignment and it proved a baptism of fire...

▲ Bryan Fuller on the bridge set of *STAR TREK: VOYAGER*. As a freelance writer in 1997, Fuller was commissioned to write 'The Raven', his first full script commission for the series. It was the start of a long association with *STAR TREK*.

Over the last 20 years, Bryan Fuller has created, written and produced some of the biggest TV dramas in the world. But, in 1997 he was a freelance writer at the start of his career, trying to break into television and regularly pitching to both *STAR TREK: DEEP SPACE NINE* and *VOYAGER*.

"I would come in every week with six or seven pitches on how to kill off Kes in *VOYAGER*, because that was something (VOYAGER executive producer) Brannon Braga tasked me with as a freelance writer," recalls Fuller. "I came up with all of these different versions

of writing her off the show and then, because of some production issues, they had to move that story up and they offered me 'The Raven'."

ORIGINAL STORY

'The Raven' started life as a very different story, initially pitched by writer Harry Doc Kloor. "Harry's story was, 'what if Seven of Nine is reactivated by the Borg and starts assimilating the crew and other alien species?' It was a tonne of fun and very ambitious, aggressive and bold in its storytelling style. There are so many things in it that were spectacular and exciting that I wish

Harry could have pulled off. We had to root it in more of an emotional story. Coming up with the lost ship that Seven was assimilated on when she was a child was new, but it really all sprang off Harry's story of Seven getting triggered and going full Borg."

Seven of Nine's discovery of the *U.S.S. Raven* – and uncovering its nameplate – was inspired by an unusual movie source – the acclaimed 'Citizen Kane' and its references to 'rosebud'. "That was something that we discussed in the development process" continues Fuller. "It's interesting to boil it down to those one-liners that we try to sell the story to the executives who might not have as nuanced receptors for character moods. It's easier to say, 'oh, it's 'Citizen Kane' and the Raven is the sled'. That was the thing that made it digestible."

FAST REWRITE

As his first full freelance commission for *VOYAGER*, Fuller was assigned the task of writing a fresh draft from Kloor's original script in just six days. "It was ridiculously fast," laughs Fuller at the memory, "which would have been impossible if it weren't for Brannon shepherding me through the process. It's really about putting it on the table, opening it up, taking out all the organs and seeing which are the ones the story needs to survive and putting those back in and clearing off the rest, mainly for production purposes. What can be produced in the time frame? The production mind I've developed in the 20 years since I wrote 'The Raven', I understand how those things are overly challenging to pull off. Yet, I still yearn for some of those bigger, bolder grabs at the narrative that just weren't in the cards at that point in *STAR TREK* production."

With 20 years of hindsight, Bryan Fuller remains very happy with where 'The Raven' sits on his extensive résumé today. "It was my first full script, it's in a very special place. I loved joining the *VOYAGER* writing staff the same time Jeri Ryan joined the cast. I really feel like the end of season three, *VOYAGER* snapped into focus and the triangle of Janeway, Seven of Nine and the Doctor are every bit as emotional and powerful as Kirk, Spock and McCoy from a completely different angle."

► The original story that became 'The Raven' was written by Harry Doc Kloor. This was originally a more action-themed episode featuring Seven of Nine's reactivation as a Borg and embarking on an assimilation rampage.

► Fuller's take on 'The Raven' was to inject more character and texture into the narrative by delving into Seven of Nine's past and how she was assimilated by the Borg. There was even room for humour as Seven was served a meal by Neelix in the *Voyager* mess hall.

► Fuller was able to depict in flashback Seven's memories of witnessing her parents' assimilation by the Borg as a young girl aboard the *U.S.S. Raven*. The writer's experience in quickly rewriting the original script was an essential introduction to the speed of working on a weekly television drama.





DIRECTING RAVENS

VOYAGER'S visual effects guru Dan Curry created digital matte paintings and directed second unit action sequences for 'The Raven'.

▲ 'The Raven' required shots of a real-life raven flying through the corridors of the *U.S.S. Raven* in Seven of Nine's visions. This sequence was shot by second unit director Dan Curry, who had a lot of experience directing *STAR TREK*'s animal guest stars.

By 1997 and *STAR TREK: VOYAGER*'s fourth season, visual effects producer Dan Curry had been working on *STAR TREK* TV shows for a decade, while also regularly directing second unit crews across *THE NEXT GENERATION*, *DEEP SPACE NINE* and *VOYAGER*. 'The Raven' called on Curry's versatile skills in both areas to bring two key sequences to life.

On a moon in B'omar space, Seven of Nine and Tuvok beam down and find the crashed wreck of the *U.S.S. Raven*. "Where you see Seven of Nine and Tuvok are there in front of a rock, and you see the *Raven* in the distance, the distant terrain of the moon was a mixture of

a digital matte painting by me and a CG ship by Foundation Imaging," explains Curry. The Visual Effects producer created the detailed digital matte painting in just a few days.

"Matte paintings enable filmmakers to create a setting for the story that is either impossible to shoot at or does not exist, as in the case of 'The Raven'," continues Curry. "I started out in the days when you'd do matte paintings in oils, and so when the technology allowed matte paintings to be done electronically on paint systems, it cut the time down immensely. Rather than taking weeks to do a few seconds of screen time, it took days."



▲ After Seven of Nine and Tuvok beamed down to the B'omar moon, they found the derelict *U.S.S. Raven* on a rocky outcrop. Dan Curry created the live action element with Jeri Ryan and Tim Russ against a rock wall in studio. No blue screen was required as the actors were contained within the rock and looked straight out into the studio.

DIGITAL TERRAIN

Curry used a digital paint system to quickly create the matte background without any paper or pen references. "I was an old hand, I just did it," he laughs. "I used photographic reference. Some of the terrain came from an earlier *VOYAGER* shoot when we shot in Long Pine at the Alabama Hills for 'Basics'. A lot of those boulders came from there. Years earlier, I did some photography in the craters on the big island of Hawaii and some of those aspects were there too, like the volcano cones in the lower terrain. I used drifting liquid nitrogen to create moving air."

With Curry's matte image complete, it was combined with the CG *U.S.S. Raven* and the

live-action element of Seven of Nine and Tuvok. In his other role as second unit director on 'The Raven', Curry had responsibility for working with actors Jeri Ryan and Tim Russ for this shot.

"They're in front of an artificial rock on stage," Curry explains. "Since they were contained in the rock, I didn't need blue or green screen, I just roto-scoped the edge of the rock and as long as Jeri and Tim stayed behind the rock, no roto was necessary." The raw footage of that sequence shows Ryan and Russ looking into the studio, with props and lighting visible. "Another scene with Jeri and Tim, we see them jump out the hatch of the spaceship. No spaceship was there, that was a fully-CG ship and we had them jump out from

▼ For the final escape, Curry provided a pre-visualisation sketch that allowed digital fx house Foundation Imaging to create the CG hull of the *Raven*. Tim Russ and Jeri Ryan were shot against a blue screen as they jumped out of the hatch.





◀ To capture Seven of Nine and Tuvok's last-second beam out from the *B'omar* moon, Curry first shot actors Jery Ryan and Tim Russ against a blue-screen backdrop.

▶ In post-production, a second matte painting created by Curry of planetary terrain replaced the blue screen element.



▼ Curry directed Seven and Tuvok's escape from the *Raven* with the second unit. Piles of debris were stacked up and the actors directed to dig their way out. Curry recalls the series stars were "wonderful" to work with.

behind a blue screen. The scene where they beam out, they were shot on stage in front of a blue screen and then the background with all those boulders was a matte painting."

Curry feels these sequences demonstrate the best qualities of *STAR TREK*'s visual effects team. "It shows the collaboration between different departments and skill sets. There was no single hero of *STAR TREK* visual effects, it was a team effort, it's not a solo sport."

SECOND UNIT SUPREMO

Curry handled further sequences as second unit director for 'The Raven', which was directed by *THE NEXT GENERATION* actor LeVar Burton. "When I started the second unit, LeVar came by and said, 'just do something cool!'"

"So many shots done in second unit were visual effects shots and highly technical. I have a background in live theatre and film, and so it was a natural progression to have the visual effects guys do second unit. The actors and directors were comfortable with us, and it made no sense if we were doing a complicated multi-layer blue screen sequence, to have the director stand there and say, 'what should I do?'"

"I loved doing the action sequences," adds Curry. "I directed the escape sequence when you see Seven and Tuvok trying to get out of the *Raven* as it's crumbling around them. We piled up debris and said 'okay, you got to work your way out of here!' They were wonderful at improv and action and so we were really blessed with having a great cast. Jeri and Tim were really easy to work with. The best thing about our regular cast and our guest stars was attitude. They were enthusiastic, they came in and they'd be called upon to be in a blue or a green void and not know what's going on. They were wonderful to work with because you'd explain, here's what the situation's going to be, here's what's going to be over here. It just made the work fun."





◀ Finally to complete the sequence, the standard *U.S.S. Voyager* transporter effect was added and the actors faded out. Curry feels this and other sequences in 'The Raven' demonstrated the collaborative nature of visual effects shots in *STAR TREK: VOYAGER*.

DOGS, CATS AND BIRDS

One part of directing second unit on the 'The Raven' that perhaps wasn't as much fun was the episode's avian guest-star. "The raven flew up into the permanent grid and was hard to get back," recalls Curry, who had experience directing other *STAR TREK* animals. "I directed a lot of Data's cat for *THE NEXT GENERATION*. The first unit couldn't expend hours waiting for the cat to do the right thing, so we

would do that in second unit. Despite the best efforts of the trainers, cats are only partially co-operative!"

"'The Raven' was great," sums up Dan. "It was an episode I really enjoyed working on for a lot of reasons. I loved doing the escape scene with Jeri and Tim because it was an exciting scene with all the stuff falling around. Doing *STAR TREK* was a dream job for somebody who loved to play with cool toys!"



◀ Foundation Imaging created the CG wreck of the *U.S.S. Raven*, which was combined with Dan Curry's digital matte painting of the B'omar moon's surface. At the episode's climax, the *Raven* collapsed into valley below.

ON SCREEN



TRIVIA

'The Raven' featured flashbacks to Seven of Nine's childhood as young Annika Hansen aboard the *U.S.S. Raven*. In the flashback sequences, Annika was played by Erica Lynne Bryan (pictured). Following Jeri Ryan as the adult Seven of Nine and Hansen in 'The Raven', a third actress later played the character. In the feature-length fifth season episode 'Dark Frontier', the young Annika was played by Katelin Petersen, who continues to act, write and direct today.



The scenes between Seven of Nine and Neelix taking place in *Voyager's* mess hall were among the first scenes filmed between Jeri Ryan and Ethan Phillips since Ryan's arrival on the show. Ryan later admitted to finding it very difficult to get through the comedic scene with a straight face or making eye contact as Phillips would constantly make her laugh. "I had tears rolling down my face," she later said.



'Citizen Kane' was the basis for Seven of Nine's discovery of the *Raven's* nameplate and her past. "I was struck by the 'Citizen Kane' image of 'Rosebud'" Brannon Braga said following the episode's production.

- FIRST APPEARANCE:** 'THE RAVEN' (VOY)
- TV APPEARANCE:** STAR TREK: VOYAGER
- DESIGNED BY:** Rick Sternbach

KEY APPEARANCES

STAR TREK: VOYAGER

'The Raven'

While Captain Janeway negotiates with the isolationist B'omar Sovereignty to allow *Voyager* to travel through its territory, Seven of Nine is plagued by visions of Borg drones pursuing her, and a raven flying through the corridors of a starship.

The negotiations break down when Seven steals a shuttle and penetrates B'omar space. The B'omar order *Voyager* to stay out of their territory - they will deal with the Borg trespasser. Tom Paris and Tuvok modify a shuttle to enter B'omar space undetected and go after Seven.

In B'omar space, Seven of Nine fights her way through a fleet of patrol ships. Tuvok beams aboard her shuttle, but is overcome by the Borg. Seven is following a Borg homing beacon, and on *Voyager*, Janeway realises the significance of the raven hallucination.

On the surface of a moon, Seven and Tuvok discover the wreck of the *U.S.S. Raven*, the ship where Seven and her parents were assimilated by the Borg. B'omar patrol ships launch an assault on the *Raven's* location, forcing Seven and Tuvok to make their escape. *Voyager* disables the B'omar ships and with all crewmembers aboard, makes its escape. Seven says she will one day read the records on her parents.

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U.S.S. EXCELSIOR NILO RODIS CONCEPT I



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