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U.S.S. RELATIVITY

NCV-474439-G

TYPE: TIMESHIP

LAUNCHED: 29th C

LENGTH: 193 METERS

WEAPONS: DISRUPTORS

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Development Director:
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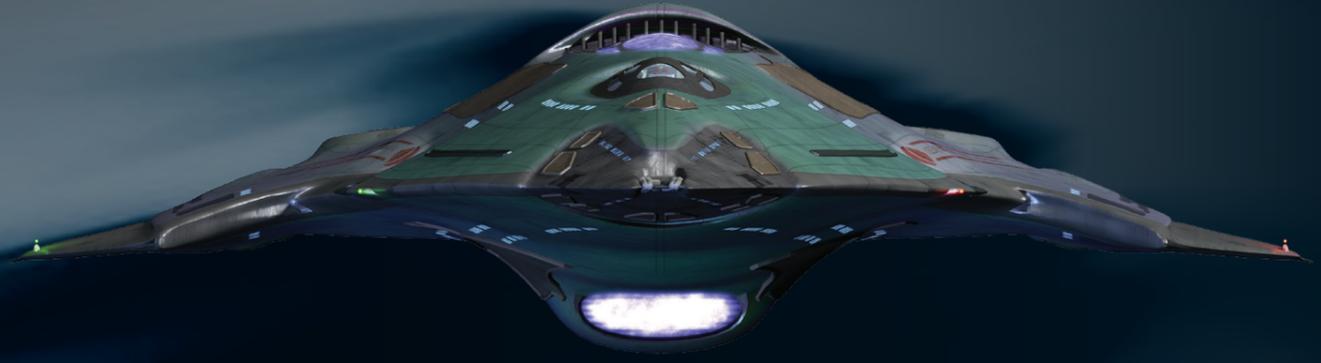
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U.S.S. RELATIVITY

SPECIFICATION



OPERATED BY:	TEMPORAL INTEGRITY COMMISSION
CLASS:	WELLS
IN OPERATION:	29TH CENTURY
LENGTH:	193 METERS (APPROX.)
WEAPONRY:	DISRUPTORS
CAPTAIN:	BRAXTON





DATA FEED

Captain Braxton's first encounter with the *U.S.S. Voyager* came in 2373. He was the captain of the Federation timeship *Aeon*, and was directed by the Temporal Integrity Commission to travel back in time to destroy *Voyager*. It was believed that *Voyager* had been responsible for the destruction of the Sol system, but this proved not to be the case.

U.S.S. RELATIVITY NCV-474439-G

In the 29th century, the *U.S.S. Relativity* was dedicated to protecting the timeline from dangerous incursions.

▲ The *U.S.S. Relativity* was equipped with powerful sensors that were capable of scanning through space and time in order to protect the timeline against temporal incursions. It could then send in an undercover operative to restore the timeline.

The *U.S.S. Relativity* NCV-474439-G was a 29th-century vessel operated by the United Federation of Planets. It was a *Wells*-class ship and was the seventh vessel to bear the name. Its mission was to protect the timeline from disruptions and the temporal anomalies that were caused by time travel. It was staffed by Starfleet officers under the direction of the Temporal Integrity Commission.

The *Relativity's* systems were far in advance of anything available to Starfleet in the 24th century. The familiar LCARS terminals had been superseded by TCARS interfaces that were operated by touch or by simply moving a hand over them. Interestingly, this latter approach was favored by Starfleet designers in the 2250s.

In order to perform its duties, the *Relativity* was equipped with sophisticated sensors that could monitor the timestream. The majority of these sensors were concentrated in arrays around the front and sides of the ship. They were extremely powerful and could be used to monitor events hundreds of years in the past and thousands of light years away from the *Relativity's* position.

TEMPORAL WARP CORE

The *Relativity* was equipped with warp and impulse engines. Matter for the engines was brought in through a substantial intake on the top of the ship, which was just behind the temporal warp core. This was the central element of the ship that allowed it to make journeys into the past.

The *Relativity* was designed to make journeys through time. However, the Temporal Integrity Commission appeared to favor making temporal transports, or sending smaller one-man vessels, such as the timeship *Aeon*, wherever possible.



◀ The *Relativity* sent Seven of Nine back to when the *U.S.S. Voyager* NCC-74656 was undergoing its final phases of construction. Here, Seven was disguised as an ensign and managed to find the weapon that would blow apart the ship. She was not able to disarm it, however, and she had to be beamed out before she was discovered.



◀ Some of the *Relativity's* crew were drawn from races that were not discovered by the 24th century.

▶ Lieutenant Ducane was serving aboard the *Relativity* and took command after Captain Braxton was arrested.

▼ By the 29th century, Starfleet had abandoned the traditional two-hulled design. It still retained 'wings' in the position once taken by the warp nacelles.



▶ The crew of the *Relativity* recruited Seven from 2375 to help find the device because her ocular implant was capable of detecting it. Seven was altered in order to look human, and sent to several time periods. Unfortunately, Seven died twice before discovering that Braxton was responsible.



◀ The temporal transporter pad on the bridge was designed to send an individual back in time. This was much simpler than sending the *Relativity* back in time, where it might be discovered. If an individual was sent back to correct an incursion, it was much more likely that they would remain undiscovered. The crew could stay in contact with the operative through a temporal communicator.



▲ The station at the front of the bridge was principally used to monitor the timestream and control the main viewer. This TCAS console could be activated by touch or by simply waving a hand over the controls.

The *Relativity's* hull had been specifically designed for time travel and had carefully crafted temporal geometry contours. In order to make a journey through time, the ship had to generate a temporal field; the ship's temporal matrix had to be carefully calibrated or the journey may have had catastrophic consequences. For example, a smaller timeship arrived in the 29th century with an incorrectly calibrated matrix and created an explosion that destroyed the entire Sol system.

Although its mission was peaceful, the *Relativity* was armed, and disruptors were positioned at various locations around the hull, with the powerful main disruptor in the ship's nose. The command center (or bridge) was positioned on the top of the ship toward the front.

The *Relativity* was equipped with all the facilities familiar to Federation vessels, including a number of holomatrix rooms (the 29th-century equivalent of holodecks). The holomatrix rooms were often used to run simulations before operatives were sent into action, and to ensure that everything went to plan.

TEMPORAL TRANSPORTERS

The *Relativity* was also provided with temporal transporters that could beam individuals across time. A temporal transporter pad was located on the bridge. Before a transport was initiated, the crew raised the shields and targeted a specific time and location.

The temporal transporters were extremely advanced. They could pinpoint a specific location

with ease, and were so accurate they could be targeted to the microsecond.

Once an operative had been sent into the past, the *Relativity's* crew could stay in contact by using the ship's temporal communications system. Like the transporter, this could cross time with ease. Visual communication was not usually possible, so the crew had to rely on audio contact.

Normally, the inhabitants of the past had no memory of the *Relativity's* involvement with their time, but on at least one occasion, it used operatives from the 24th century, and allowed them to retain their memories. As a consequence, two people from 2375 – Seven of Nine and Captain Janeway – remembered visiting the timeship and encountering its crew.

DATA FEED

The *Relativity* was involved in a mission to avert the destruction of the *U.S.S. Voyager*. Seven of Nine was recruited from that time period to apprehend the person responsible. It was eventually discovered that the saboteur was, in fact, a future version of Captain Braxton. He came to see that the *Voyager* crew were responsible for his eventual forced retirement and that by obliterating it from the timeline, none of the events that caused his illness would have occurred.

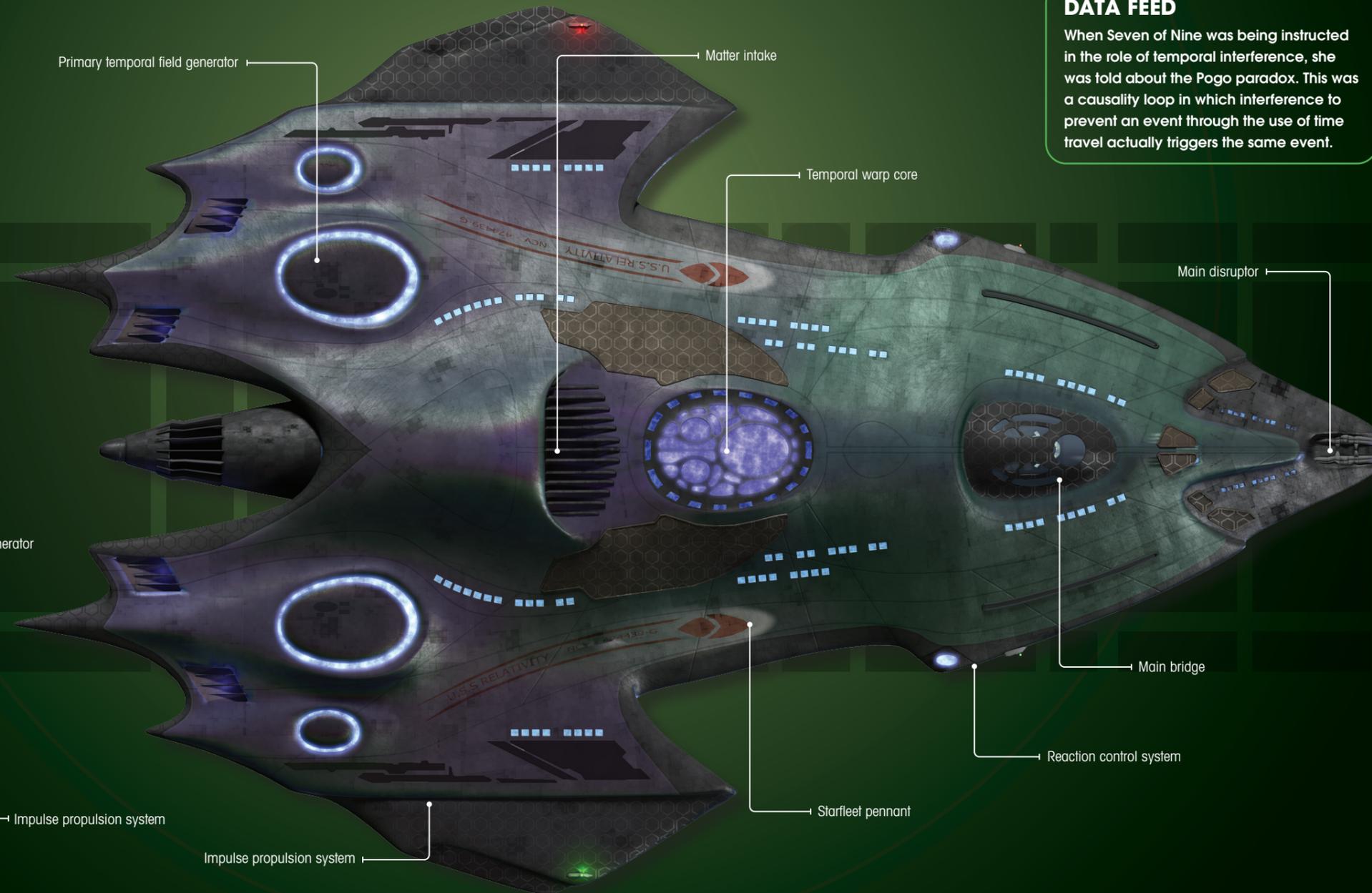
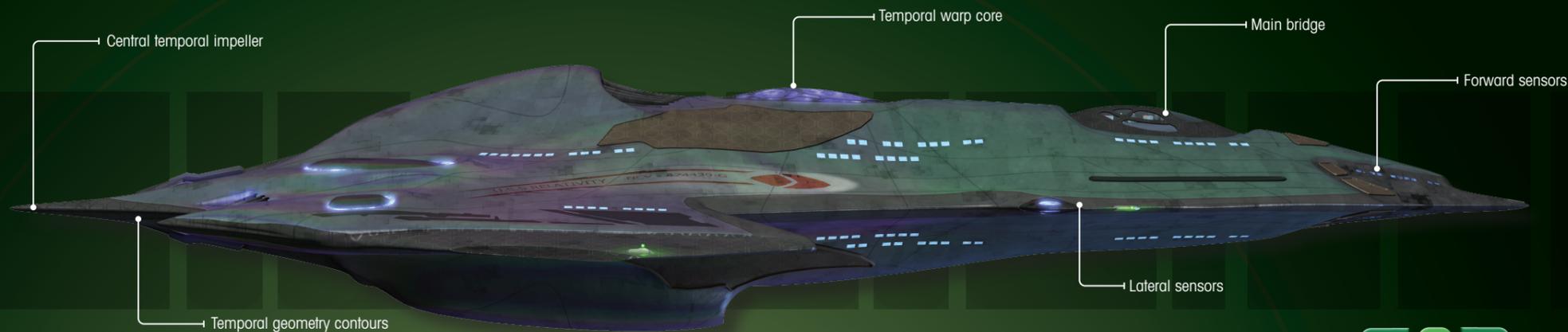


MAIN BRIDGE

At the front of the bridge there was a rectangular viewscreen, which was used to display data about the timestream and the timeframe being monitored by the ship. In front of the viewscreen was a large helm console that had seating for two officers. On the port side of the upper level was the captain's chair, while elsewhere on the bridge was a temporal transporter. This allowed a person to be beamed into the past, with the temporal sensors permitting the precise moment and location to be chosen.



▲ The seating in front of the viewscreen allowed the crew members to locate past problems in the timeline, and find a way to put them right without anyone from the past being aware that they were there.



DATA FEED

When Seven of Nine was being instructed in the role of temporal interference, she was told about the Pogo paradox. This was a causality loop in which interference to prevent an event through the use of time travel actually triggers the same event.

FAMOUS QUOTE

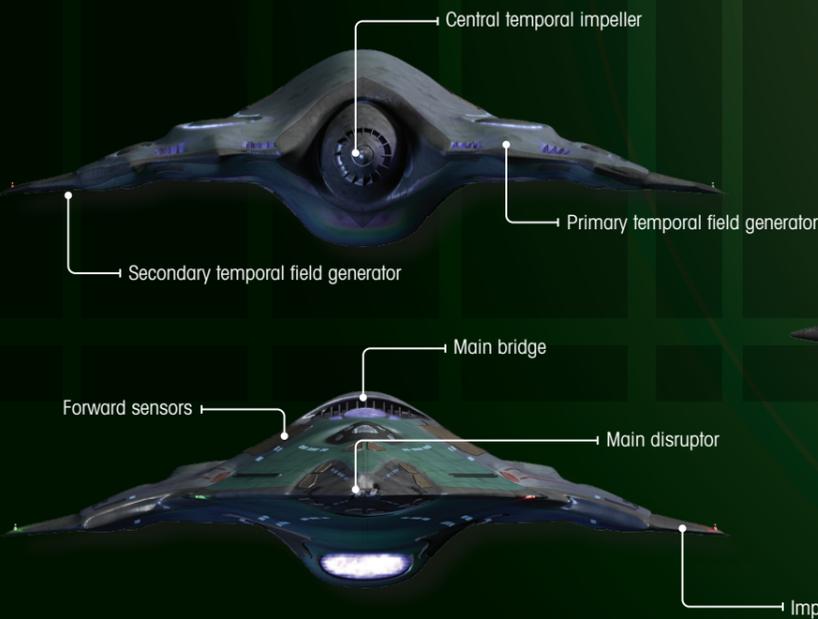
The *Relativity's* dedication plaque was, 'The only reason for time is to stop everything from happening at once,' – a quote taken from Albert Einstein.

MANY LIVES

The episode entitled 'Relativity' marked the fifth time that the *U.S.S. Voyager* was completely destroyed. It also included the eighth time that Captain Janeway died in the series.

JANEWAY MEDDLING

The 'Janeway Factor' was an informal term used by Captain Braxton with regards to Captain Janeway of the *U.S.S. Voyager*. Braxton considered Janeway's meddling with the timeline a major annoyance, and coined the term to describe it.





◀ In one timeline Captain Braxton was the pilot of the timeship *Aeon*, and in another he was in command of the larger *U.S.S. Relativity*.

▶ Stranded in the 20th century, Braxton soon became homeless and predicted the end of the world, but no one would listen to him.



▶ Henry Starling was able to utilize his primitive understanding of the timeship's technology to launch a huge electronics empire.

▼ Braxton was well known to the authorities of the time, and his ravings led him to being institutionalized and pumped full of drugs.



▶ In the first timeline, Braxton was ordered to destroy *Voyager*, as it was believed to have caused the destruction of the Sol system.

◀ The *Aeon* was able to create a temporal rift that allowed Braxton to travel to *Voyager's* location in the 24th century.



◀ Janeway and Chakotay managed to track down Braxton in the 20th century. His appearance deteriorated over the years, along with his mental state. He was coherent enough to explain that Henry Starling would destroy Earth if he tried to use the *Aeon* without properly recalibrating the ship's temporal matrix.



CAPTAIN BRAXTON

As captain of two 29th-century timeships, Captain Braxton came into contact with the *U.S.S. Voyager* twice, with disastrous results for himself.

Captain Braxton's first encounter with the *U.S.S. Voyager* NCC-74656 came in 2373.

He was captain and sole crew member of the Starfleet timeship *Aeon*, originating in the 29th century. His mission, as directed by the Temporal Integrity Commission, was to travel back in time to the Delta Quadrant in the 24th century and destroy *Voyager*.

Debris from *Voyager's* hull had been found in a temporal explosion in his century that had destroyed Earth's solar system. It was believed that the only way to prevent the chain of events leading to this cataclysmic incident was

to destroy Captain Janeway's vessel.

When *Voyager* resisted Braxton's attempts to destroy it, he calmly informed Captain Janeway that she had to lower shields and allow her ship to be destroyed in order to safeguard the future. He reckoned without Janeway's tenacity, however, and in the ensuing battle, both the *Aeon* and *Voyager* were pulled into a temporal rift, and ended up in Earth's solar system in the 20th century.

For Captain Braxton, this was the beginning of a waking nightmare. The *Aeon* arrived 29 years ahead of *Voyager* in 1967, and crashed in

the High Sierra mountain range in North America. Braxton managed an emergency beam out, but Henry Starling, a witness to the crash, located the *Aeon* before Braxton.

DOWN AND OUT

The opportunistic Starling used the technology he discovered to build an electronics empire that was responsible for every computer advance of the late 20th century, but Braxton had no such luck. Lost and out of his depth in a world of "post-industrial barbarians," he was forced to eke out a living as a beggar on the streets of Los Angeles.



◀ After Braxton's time in the 20th century, he underwent rehabilitation. He was later assigned command of the *U.S.S. Relativity*, where he once again came up against Captain Janeway's crew.

▶ In another timeline, Braxton recruited Seven of Nine to help search for a saboteur on *Voyager*, as her ocular implant meant she could detect disruptions in the spacetime.



◀ The effects of traveling through time caused Seven to develop temporal psychosis, and she died twice while searching for the culprit who had caused *Voyager's* destruction. This did not stop Braxton from going to another point in time and recruiting Seven all over again.

Braxton tried to get close to Starling, but the one-time hippy became too rich and powerful, and the captain was unable to recover his vessel. The captain's sad circumstances were discovered when *Voyager* finally arrived through the rift, in the year 1996.

Braxton initially believed Janeway and Commander Chakotay to be social workers, and refused to answer their questions, but on closer inspection of the newcomers, memories of the events leading up to his downfall came flooding back. He blamed Janeway for what had happened to him. Braxton nevertheless passed on a hand-drawn 'schematic' of the chronometric data from the *Aeon's* sensors, but ranted that it was too late – his timeship had been stolen, and he believed Starling would attempt to pilot it into the future without recalibrating the temporal matrix. It would therefore be Braxton's own ship, and not *Voyager*, that would cause the destruction of the solar system.

Fortunately, the *Voyager* crew were successful in preventing Starling's

journey and the correct timeline was restored. Reinstated as captain of the *Aeon*, Braxton appeared once more on *Voyager's* viewscreen, explaining that the Temporal Integrity Commission had detected the starship's temporal displacement, and he had been sent to return them to the 24th century. He was not worried by the idea that he might have lived on 20th-century Earth, or encountered *Voyager* and its crew before. He simply never experienced that timeline.

RECOVERED MEMORIES

Braxton's problems, however, were not over. He ultimately retained a full awareness of the three decades he spent stranded on Earth.

Whatever the situation, Braxton underwent extensive rehabilitation before he was allowed to return to duty. At some later point, he was assigned as captain of the timeship *U.S.S. Relativity* NCV-474439-G.

One of Braxton's missions aboard the *Relativity* brought him into contact

with Janeway once again: he had to locate a saboteur who had placed a temporal disruptor aboard *Voyager*, causing its destruction. To this end, Braxton recruited the ex-Borg drone Seven of Nine, as her ocular implant meant that she could detect disruptions in spacetime, and because of her familiarity with *Voyager*.

Braxton sent her to various temporal destinations, including the Utopia Planitia Fleet Yards, just prior to *Voyager's* launch in 2371, and during a Kazon attack on the vessel in 2372. Braxton pursued his mission with a single-mindedness to the point of bringing Seven of Nine out of time after she had died twice before, even though this might have resulted in her developing temporal psychosis.

Braxton was obsessed by what he called the "Janeway factor." She had been responsible for three major temporal paradoxes, and each time he had to repair the damage. He believed she was reckless and had no regard for the integrity of the timeline. The extent

of the bitterness he harbored only became apparent with the revelation of the saboteur's identity: a future version of Braxton. This haggard figure, suffering from temporal psychosis, told himself that he would be sent into rehabilitation and be forced to retire.

FUTURE CRIMES

The only way to avoid this fate was to obliterate *Voyager* from the timeline. This insane Braxton led Seven of Nine on a chase through time, as he timeshifted from 2372 back to the Utopia Planitia Fleet Yards, then forward to *Voyager* in 2375. His vendetta was eventually frustrated by the combined efforts of Seven of Nine and Captain Janeway, who were directed by the *Relativity* crew. Braxton's past self was also arrested on the *Relativity* bridge – for crimes he would commit in the future. Braxton was subdued and penitent when beamed to the *Relativity*, to some extent a broken man. The first officer, Ducane, assured Janeway that all of the Braxtons would be reintegrated in



◀ Eventually, it was discovered that Braxton was responsible for *Voyager's* destruction. He was caught installing a force three temporal disruptor aboard *Voyager*. This weapon was designed to fracture time and to eventually tear the vessel apart.



◀ With Seven out of action, it was left to Captain Janeway to bring Braxton to justice. Braxton believed that the only way out of his predicament was to wipe *Voyager* from the timeline, and then all his problems would disappear.

time for the trial, but it remained a sad fate for a competent and loyal officer, who had succumbed to the dangers inherent in working with time.



STAR TREK: VOYAGER'S

BEST SPECIAL EFFECTS

STAR TREK: VOYAGER's visual effects were among the best ever seen on television – we take a look at some of the show's finest effects.

STAR TREK: VOYAGER's VFX team regularly produced effects that wouldn't look out of place in feature films. From the very beginning, VOYAGER pushed the boundaries of effects technology. The opening titles featured a CG model of the ship when most people were using motion

control; in the third season they started using CG creatures (an experiment that culminated in Species 8472); and towards the end they produced unprecedented effects using smoke and water.

"We'd broken a lot of new ground," said VFX supervising producer Peter

Lauritson. "Memorable sequences for me were Species 8472 and the creatures we created for 'Equinox'; also, I liked putting Voyager on the surface of planets. And of course there was the snow crash from 'Timeless.'"

Since 'Basics, Part I' most of the effects had been computer-

▲ The crash sequence in 'Timeless' saw the U.S.S. Voyager belly-flopping into the mountainside and the huge plume of snow raising behind it.

generated. The show's regular suppliers were Foundation Imaging, Digital Muse and Eden FX, though other effects houses were brought in from time to time; the compositing was done at Digital Magic and CIS.

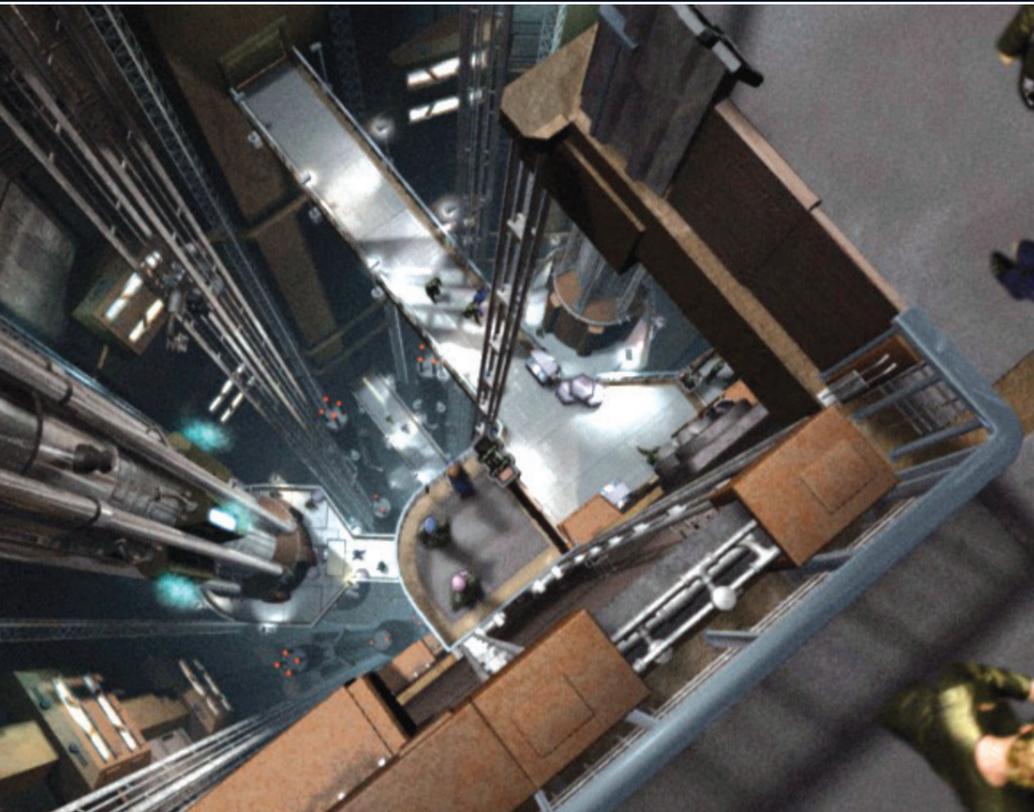
BIRTHPLACE OF VESSELS

Adam 'Mojo' Lebowitz of Foundation Imaging explained just what went into the shot of Voyager being constructed in orbit of Mars. "Fittingly, it all began at Utopia Planitia," said Lebowitz. "The shipyards had been the birthplace of so many of Starfleet's finest vessels. Way back in 1999, Foundation Imaging

▲ Species 8472, the Borg's nemesis, were a major breakthrough, and were among the most sophisticated CG characters ever built on television at the time.

▼ We had heard about it for years, but we only finally saw the Utopia Planitia Shipyards in 'Relativity,' where numerous vessels were being built in orbit of Mars.





▲ This shot of an elevator from 'Workforce' was a firm favorite of all who worked on it. If you look at the last few frames you'll see Janeway walk off the elevator platform and into the powerplant. Shots like this one was why it was nominated for 'Outstanding Special Visual Effects for a Series,' but it lost out to *VOYAGER*'s finale 'Endgame.'

▲ In *VOYAGER*'s final season, we saw *Voyager* set down on the surface of a planet for a major overhaul, while away teams were sent for supplies in shuttles.

received the script for the *STAR TREK: VOYAGER* episode 'Relativity.' It featured a shot of *Voyager* being built at Utopia Planitia – a simple shot of the lone ship in drydock. One ship, one drydock, and that was it. As fans who were working on the show, we couldn't bear to be this close to seeing the shipyards and not go all the way. So, in our own time, we created the entire shipyard and took rough drafts of the shot we had in mind to VFX supervisor Ron Moore and producer Peter Lauritson. Luckily, they were very receptive.

"It may have only amounted to two shots in the final episode, but they were an absolute labor of love for all of us. The half-constructed ships looked great (thanks to the hard work of Koji Kuramura), and the image of Mars you see in the final sequence was made up

from a satellite photo of the real Utopia Planitia, courtesy of the folks at NASA."

Some of the effects have been quite spectacular. Asked about their favorites, many of the staff, like Lauritson, picked the snow crash in 'Timeless,' and the Borg Queen's entrances in 'Dark Frontier' and 'Unimatrix Zero.'

INSPIRED VISIONS

In the final season, 'Workforce' was particularly well received. Executive producer Kenneth Biller praised it for having some of the highest production values ever seen in *STAR TREK*. "That show had some of the best visual effects we'd ever done," said Biller. "When Janeway first went into the plant, she descended on a huge elevator and we had a fabulous optical shot of this enormous building."

VFX producer Dan Curry nominated the same shot, and goes on to say that not all the best VFX sequences were so obvious. "We'd done some shots that don't even look like effects. One great episode was the one with the two doctors both played by Robert Picardo. The EMH went back to see his creator, Dr. Zimmerman ('Lifeline')."

VFX supervisor Mitch Suskin agreed, although he added that most people would not even have noticed one of his favorite effects. "There was a very strange and unusual shot that was close to my heart in 'Gravity.' There was a binocular view looking at some aliens. It was supposed to have been shot by production, but we pasted it together with still photographs and greenscreen elements, and all that sort of thing. It was a monumentally complicated shot."

VOYAGER's other supervisor, Ronald B. Moore, also mentioned the motion control work in 'Lifeline,' and nominated an exploding building in 'The Killing Game.' "We built probably one of the best miniatures we ever built; it was very big and high scale, and we exploded it real well. It was a lot of fun, and it looked real."

CG CHARACTERS

Peter Lauritson also praised "invisible shots," mentioning CG human figures in the background of some scenes, and one of the final season's most impressive sequences. "For 'Renaissance Man' we created a CG Torres who ran up the wall over Tuvok, and a CG Doctor so we could have many, many Doctors. That was challenging stuff – the boldest that we've ever attempted."



◀ The water planet in 'Thirty Days' was a major achievement, with the sea completely computer-generated. As Ron B. Moore said, "That show was so unique. We got an Emmy nomination on that, but we were beaten by ourselves, because 'Dark Frontier' ultimately won that year."

◀ 'Lifeline' featured the EMH (played by Robert Picardo) visiting his creator Dr. Lewis Zimmerman (also played by Robert Picardo). The shots were achieved using a motion control camera and a greenscreen, but many people did not get that it was an effect at all.

◀ The Borg Queen's entrances in 'Dark Frontier' and 'Unimatrix Zero' offered *Voyager*'s snow crash in 'Timeless' serious competition for the title of greatest effect. For 'Dark Frontier,' the VFX crew used a combination of live action and CG models of the Queen's head and body.

ON SCREEN



TRIVIA

Jeri Ryan found it amusing that in the *STAR TREK: VOYAGER* episode 'Relativity,' her character wore a Starfleet uniform, which she describes as "actually very funny." She continued, "I had just done an online chat three or four days before the script came up. As they always do, one of the fans had asked me when we were going to see Seven in a Starfleet uniform. And I said, 'Well never, because she's not Starfleet, of course.' Then bam, I get a call from the wardrobe two days later saying, 'We need you to come in for a fitting because you are in a Starfleet uniform for the next episode.'"



Bruce McGill was the second actor to play the role of Captain Braxton in 'Relativity.' The first was Allan Royal, who portrayed him in *STAR TREK: VOYAGER* episodes 'Future's End, Part I & II.'



Braxton mentions that Captain Janeway and *Voyager* were involved in three major temporal events. The first was clearly a reference to 'Future's End,' while the second was involved in 'Timeless.' This was not Janeway's fault, but Chakotay and Kim's fault. The third is never clearly explained, but could involve the events of 'Endgame.'

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

KEY APPEARANCES

STAR TREK: VOYAGER 'Relativity'

It is Captain Janeway's first day aboard the *U.S.S. Voyager* NCC-74656, but there is someone who should not be there: Seven of Nine. It soon becomes clear that she has been sent back in time by the 29th-century *U.S.S. Relativity* NCV-474439-G. Seven has learned that there is a device installed by someone from the future, and that it will cause temporal anomalies to tear the ship apart. After Janeway almost discovers Seven, which would contaminate the timeline, Braxton beams Seven from *Voyager*, but she is dead by the time she gets to his ship.

With the benefit of time travel, Seven is recruited again. On the fourth attempt, she is sent to *Voyager* two years before she joined the crew. Here, Seven is captured by Janeway, but she manages to convince the captain to trust her seemingly implausible story. Working together, they find out that the person trying to plant the device is Braxton himself. The only person more shocked by this is Braxton, who is promptly arrested for the actions of his future self. Meanwhile, this doesn't stop future-Braxton as he is chased through time by Seven, but can she stop him before the side effects of time travel become fatal to her?

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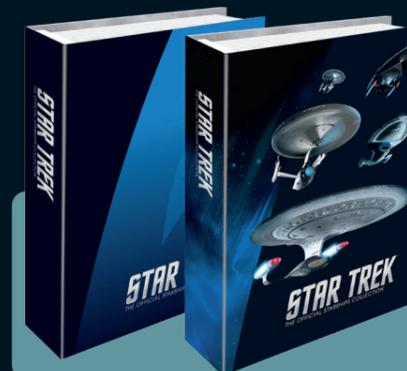
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- In-depth profile of the *SS Botany Bay*, the sleeper ship of the late 20th century used by Khan Noonien Singh and his followers to escape Earth
- A look at art director and production designer *Matt Jefferies'* designs for the *SS Botany Bay*
- Director *Nicholas Meyer* talks about the return of Khan from 'Space Seed' in *STAR TREK II: THE WRATH OF KHAN*

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