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

TYPE: TIMESHIP
LAUNCHED: 29th C
LENGTH: 193 METERS
WEAPONS: DISRUPTORS
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Stand assembly:

Hook the stand over the back of the ship.

Final position

U.S.S. RELATIVITY

SPECIFICATION

OPERATED BY: TEMPORAL INTEGRITY COMMISSION

CLASS: WELLS

IN OPERATION: 29TH CENTURY

LENGTH: 193 METERS (APPROX.)

WEAPONRY: DISRUPTORS

CAPTAIN: BRAXTON

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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.

In the 29th century, the U.S.S. Relativity was dedicated to protecting the timeline from dangerous incursions. It was equipped with powerful sensors that were capable of scanning through space and time in order to protect the timeline against temporal anomalies. 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 The familiar LCARS terminals had been superseded by TCARS interfaces that were operated by touch or by simply moving a hand over them.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.

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 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.

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.

On the starboard side behind the chief sciences officer, a console was available to run simulations before operatives were sent into action, and to ensure that everything went to plan.

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.
**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.

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**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.

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**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.

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**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.

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**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.

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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.
Stranded in the 20th century, Braxton soon became homeless and predicted the end of the world, but no one would listen to him. In the first timeline, Braxton was ordered to destroy Voyager, as it was believed to have caused the destruction of the Sol system. 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 raving led him to being institutionalized and pumped full of drugs. 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. 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.
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 was obsessed by what he had become. The one-time hippy became too rich and powerful, and the captain of the timeship was able to control the future.

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.

BRAHSON-12 was Braxton’s time travel ship, 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.

Eventually, it was discovered that Braxton was responsible for Voyager’s destruction. He was caught installing a time-travel device aboard Voyager. This weapon was designed to fracture time.

PROFILE CAPTAIN BRAXTON

RECOVERED MEMORIES

Braxton’s problems, however, were not over. He ultimately retained a full awareness of the three decades he had 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-474449-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 had become 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 sent to the Temporal Integrity Commission to serve 10 years in rehabilitation.

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

Eventually, it was discovered that Braxton was responsible for Voyager’s destruction. He was caught installing a time-travel device aboard Voyager. This weapon was designed to fracture time.
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-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." • 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. • 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.
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’ve 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.”

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.”

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.”

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.
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 bos 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 boom, 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.’ He first 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. The third is never clearly explained, but could involve the events of ‘Endgame.’

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?

FIRST APPEARANCE:

RELATIVITY (VOY)

TV APPEARANCE:

STAR TREK: VOYAGER

DESIGNED BY:

Rick Sternbach

Inside your magazine

• 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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