IRINA’S RACING SHIP

SPECIES: TERRELLIAN
IN USE: 2370s
CREW: TWO
LENGTH: 20 METERS
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IRINA'S RACING SHIP

SPECIFICATION

SPECIES: TERRELIAN
TYPE: RACING SHIP
IN OPERATION: 2377
LOCATION: DELTA QUADRANT
LENGTH: 20 METERS (APPROX.)
CREW: TWO
PILOT: IRINA
Irina was a Terrellian from a small trinary system in the Delta Quadrant who piloted a specially designed ship to meet the guidelines for the Antarian Trans-stellar Rally. The race was organized in 2377 to commemorate the first anniversary of a precarious treaty signed by the Delta Quadrant races of the Aksani, the Antarians, the Chessu, and the Terellians after nearly a century of conflict. It was designed to be the ultimate test of ship design and piloting skill, but also fulfilled the far more important diplomatic function of enabling peaceful competition between recent enemies.

Built for speed and maneuverability, the Terrellian ship piloted by Irina took part in a demanding interstellar rally. Irina's ship was a two-person craft, with a streamlined main hull connected to twin oversized drive nacelles by upwardly angled port and starboard support struts. A striking metallic red stripe ran along the middle section of the hull and on the top of the nacelles, giving it an aggressive, go-faster appearance. Lt. Tom Paris noted that its warp system was rudimentary, but that the impulse drive was "a real beauty." This reflected the fact that it had been designed for the sublight Antarian Trans-stellar Rally, in which the use of warp drives was prohibited.

Advanced Impulse Drive
The impulse drive on Irina's vessel therefore relied on more conventional means to generate thrust, employing deuterium fuel. This restricted the ship to only about one-quarter light speed, or roughly 270 million kilometers per hour, but it meant that pilot skill played an important part in its operation, compared to the uninvolving straight-line piloting of warp flight. To Irina, this meant that her ship was about real flying in which pilot skill played a huge part in making it fast. In addition, as Irina's ship was set up primarily for sublight speeds, it was more maneuverable than the Delta Flyer, which had been designed to balance the requirements for both impulse and warp travel.

Irina's ship was equipped with several systems compatible with Starfleet technology, including similar EPS power relays and impulse manifold systems. However, some of the tools used to make repairs, such as a veridium injector, were unfamiliar.
to the Starfleet crew. Irina’s ship also had shields, but these appeared to take only limited damage before the shield generator overloaded.

Irina and her sleek vessel first came to the attention of the crew of the U.S.S. Voyager NCC-74656 when she challenged Lieutenant Tom Paris and Ensign Harry Kim – who were piloting the newly rebuilt Delta Flyer – to a race through an asteroid field. The race was closely fought, not least because Irina had a head start, but by employing their new impulse thrusters Paris and Kim succeeded in beating her ship “by a nose.” During the contest, however, Irina clipped an asteroid, which caused her starboard nacelle to vent toxic nyocene gas into the cabin, and she had to be transported to safety aboard the Delta Flyer.

Paris and Kim towed Irina’s ship back to Voyager, and while they were making repairs Irina informed them of the upcoming rally. They were very keen to join the race, and Captain Janeway gave them permission to enter the Delta Flyer, although in the end B’Elanna Torres took Kim’s position as copilot.

The total length of the course was 2.3 billion kilometers, split into three separate segments and run over two days, and it included several naturally occurring obstacles, ranging from dwarf star clusters to K-class anomalies.

The first leg of segment one moved through the Darla System, passing a gas giant whose gravity could be used to boost speed. A Möbius Inversion covered the entire last third of this section, and was described by Tom Paris as “a little wormhole with a big attitude.” The final segment included a red giant that required a fast course change of 86 degrees after exiting it, and then passing between twin pulsars before the finishing line.

Irina’s vessel certainly had the potential to win the rally, as it kept with the front runners and even led the race at one point, but she did not want to win. Instead, it was her intention to disrupt the peace by causing an explosion at the finish line. Irina had rigged the Delta Flyer’s fuel converter to detonate, which would have killed hundreds of spectators. Fortunately, Kim discovered her plan and warned Paris, who ejected the Delta Flyer’s warp core well away from everyone. The race was won by Assan, a member of the Imhotep species, and, despite Irina’s best efforts, the contest was successful in bringing together former enemies.
As the pilot, Irina was seated on the port side of the cockpit, while her copilot, Joxom, sat directly next to her and was responsible for operating secondary systems and monitoring other ships.

The inaugural Antarian Trans-stellar Rally of 2377 featured 12 vessels from at least five species. As well as the Delta Flyer, ships from the Aksani, Chessu, Imhotep and Terrellian races took part.

A Möbius Inversion was a small wormhole with a level six subspace distortion filled with gravimetric shears. Radiation from the anomaly blocked sensors, so spectators of the rally lost contact with the ships while they were in the wormhole, and had no idea who was winning until they emerged.

Irina was a Terrellian, but a different species, also known as Terrellian, were members of the Federation, and Chakotay fought one in a boxing match when he was a cadet in around 2349.

Irina said she designed her own impulse drive on her ship. It required enriched deuterium fuel to power the impulse engines. A fuel converter had to installed on the Delta Flyer in order for its impulse engines to run on enriched deuterium, one of the prerequisites for a ship to be allowed entry into the Trans-stellar Rally.

The interior of Irina’s vessel was somewhat spartan in order to keep the weight down and insure that it was as fast and maneuverable as possible. It was fairly spacious, though, and easily accommodated a two-person crew. The pilot’s seat was on the port side, and the copilot on the starboard side directly behind two dedicated consoles of similar design. The chairs used by the crew reclined and swiveled, allowing them to easily reach the various controls. A series of large windows provided an excellent all-round view of the surrounding space, which was perfect for racing.

The pilot’s station controlled the propulsion and attitude of the ship, and also acted as the primary communications station. A larger inset console to the right of this position could be used to track the movements of other ships. The copilot’s control panel displayed readings from the EPS relays, and provided an audible warning if any malfunctions were detected.

A short ladder was located at the rear of the cockpit and led to the deck below, where the propulsion systems could be accessed. In common with the engineering area, the majority of the internal systems could be repaired with a relatively small set of tools carried aboard the vessel. There did not appear to be a personal transporter system, although it was possible for other vessels to beam the occupants out.
Many of the ships that were seen in the STAR TREK: VOYAGER episode 'Drive' were reuses of vessels that had been seen before. ‘Drive’ was a very expensive show in terms of special effects, as it featured many sequences of ships flying through space. To help keep costs down, the digital artists were asked to recycle ships and effects that they had used before.

For example, the Möbius Inversion wormhole was a reuse of the quantum slipstream effect that had been used in ‘Hope and Fear’ and ‘Timeless.’ Similarly, many of the starships were tweaked versions of vessels that had made brief earlier appearances. Irina’s racing shuttle actually started out as a vessel senior illustrator Rick Sternbach had designed for an unnamed alien that appeared in the Season Five episode ‘Latent Image.’ The digital artists changed the color and added racing stripes to the CG model to turn it into Irina’s ship, but even without these alterations it was highly unlikely that anyone would notice that it had been used before as it appeared so briefly in ‘Latent Image.’

Similarly, many of the other vessels that appeared in the Antarian Trans-stellar Rally started life as something else. Assan’s Imhotep racing shuttle appeared to be a fairly major modification of a Cardassian workbee from the DEEP SPACE NINE episode ‘Tacking into the Wind,’ while another looked very similar to the Benthian coastal drive vessel seen in the fourth season episode ‘Vis à Vis.’

REUSED SHIPS
In fact, by looking extremely closely at the footage from the rally, it appeared that just about all of the competing vessels had been seen before in one shape or another. For example, some of the ships seen on the starting line at the rally included a Qomer ship from ‘Virtuoso,’ Kes’ shuttle from ‘Fury,’ and even a Bajoran raider from DEEP SPACE NINE episodes like ‘Shadows and Symbols.’ However, with a color change here and a slight alteration there, the digital artists were able to recycle these vessels and make them look slightly different. This saved a huge amount of money without spoiling the story, and for the most part no one noticed.

The origins of Irina’s racing ship started out as a design that Rick Sternbach came up with for another species seen in ‘Latent Image.’ The basic shape remained the same, but the digital artists gave it a slick new paint job and added a few extra details to transform it into one of the star ships of ‘Drive.’

It wasn’t just previously seen ships that were altered and reused in ‘Drive,’ but the quantum slipstream effect was repurposed to depict the Möbius Inversion wormhole.

DESIGNING IRINA’S RACING SHIP
To create Irina’s racing ship, the VFX department modified a vessel that illustrator Rick Sternbach had devised for an earlier episode.
Executive producer Brannon Braga and writers Bryan Fuller, Michael Taylor, James Kahn, Raf Green and Robert Doherty talk about "STAR TREK: VOYAGER’s" final season and what they wanted to achieve.

When Brannon Braga handed over the reins of "STAR TREK: VOYAGER" to Kenneth Biller for the final year, but was still involved in some of the shows. "I wrote the premiere episode ['Unimatrix Zero, Part II', with Joe Menosky]," said Braga. "Also I wrote the story for 'Author, Author', and the script for 'Human Error' [with Andre Bormanis]. I was thrilled to do a little bit of writing because I missed the characters, and I worked on the story for the final episode, but other than that my involvement was very minimal."

STAND-ALONE SHOWS
It became clear that unlike "STAR TREK: DEEP SPACE NINE", we did not find the ship and crew in a major story arc during the last six or eight shows. Braga said, “I thought we had to stay true to VOYAGER, and it was all about stand-alone episodes. The final show was a big, long epic, but we didn’t want to do a continuing storyline.”

Writer Michael Taylor agreed that VOYAGER was a very different show and did not lend itself to a long story arc. "DEEP SPACE NINE had a different kind of feeling," said Taylor. "There was so much more happening internally with that station. On VOYAGER, the show wasn’t so much about the ship. It was about the different situations and problems that the characters were confronted with week by week. I thought we stayed true to that by not serializing the end of the show."

MARRIED AT LAST
Taylor’s first big assignment of the final season was writing ‘Drive’, which finally saw B’Elanna Torres and Tom Paris married. Taylor originally conceived the show very differently, though. “I just wanted to do a story about a big race!” said Taylor. “I had in mind ‘Death Race 2000’ and great Roger Corman movies like that; movies that I saw when I was a kid. There have been lots of great race shows, and I really wanted to do one. I wanted to do it with cars – I wanted them to be driving around on a planet – but we were a space show, so (executive producer) Ken Biller said, ‘Well, do it in space!’ So we did, and it was fun.” He was not entirely sure how the B’Elanna and Tom aspect came into being. “It wasn’t my idea,” said Taylor. “Somehow it just came about that this would be a good thing to put with it and it gave the episode real character depth.”

CHARACTER ARCS
While VOYAGER didn’t take a serialized approach to its storytelling in the final season, writer Raf Green thought the characters definitely had their own arcs. "At the beginning of the year we talked about having a progression, and I thought maybe it was just sort of a subtle progression as opposed to a really clear serialized one. My understanding was that we always wanted every show to be something you could tune into and get a complete story, without having to know other episodes, and I guess it was character arcs rather than story arcs that made things work."

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Bryan Fuller wanted to bring back the Kobali for the story that ended up as ‘Workforce.’ He thought it would have been better if the crew had died, but Bryan Fuller wanted the story to feature Chakotay as the romantic interest.

Chakotay returned from an away mission to find the crew had been abducted and their memories had been wiped. He took on the alien appearance to infiltrate the facility where his acquaintances worked.

After an energy bolt from a spatial rift caused Voyager to fracture into 37 different timeframes in ‘Shattered,’ Chakotay led a pre-stranded Janeway around her ship, showing her key moments from the past and future. Bryan Fuller wanted Chakotay and Janeway to acknowledge the feelings they had for one another while they were existing out of normal time, but could never act on it because they were in command of the ship.

Chakotay and Paris and Neelix were the away team, and they would be at each other because they wanted to take out the whole Kobali aspect of it and just make them brainwashed and working in a factory, as opposed to being integrated into a new culture with new identities where Janeway would have a family, a husband and children, and Harry Kim would have a wife and child. A lot of that was carried through into ‘Workforce,’ but a lot of it was also shed to get to a much simpler, cleaner story, I think.”

ETERNAL TRUTH
Chakotay had plenty to do in that show; he had a good season overall, starting with ‘Shattered,’ written by Michael Taylor from a story conceived by Mike Sussman and himself. Taylor said, “‘Shattered’ was a favorite show of mine, where Chakotay from the future, our present, took Janeway from the past on a tour of the future in a sort of a Dickensian story. It was about the future not being what you expected. Something like that was a kind of universal truth that anyone could relate to. That was what I found most compelling about the franchise. STAR TREK allowed you to tell stories about those kinds of situations and how they affected us. It was always been most interesting in stories that put our characters in unique situations, and it was not so much whether the characters were Chakotay or Janeway but the fact that they could be any one of us in a situation like that.”

Bryan Fuller had wanted to revisit the Janeway-Chakotay romance in this show too. “When we were breaking ‘Shattered’ I was trying to get the story to go to a place where in that final scene, Janeway would ask Chakotay how good friends they were really, and he would feel her – more subtle than this, but basically – ‘I’ve always been in love with you, and because of our situation I couldn’t really act on it, and neither could you.’ And Janeway would then return not remembering that incident, but the confession would flavor all of the episodes to follow and the audience would understand that here was a romance that could never be.”

TENDING TO EVERYONE
Returning to the rest of the crew, the season saw plenty of action for some characters who hadn’t had a lot to do in previous seasons. Brannon Braga hoped that the audience would like the way all the characters were wrapped up. “That was our goal every year,” he said. “It was an ensemble cast and obviously you could focus on your most popular characters, but you had to tend to all of them because they were part of the family.”

Writer Rob Doherty agreed. “I thought the season was devoted to touching base with the characters to see where they were after seven...
In ‘Prophecy,’ Voyager had endured. Going through what she features to spare the baby unborn child’s Klingon to genetically alter her culminated in her trying when she was young. It her human father left her past and insecurities after brought back her difficult Torres discovered that.

**SHARING THE SPOTLIGHT**

Looking at the other characters, Doherty pointed to someone who had plenty to do in the final year. “I thought, had a pretty good season,” he said. “Prophecy” was a great show. Her pregnancy as a subplot throughout the season had been very present. Neelix may not have had many episodes this year that were devoted to him, but he played an important part in just about every show. We tried, as we always did, to shine the spotlight on every single character. Personally I was satisfied with how we handled each of the characters.”

**NEELIX ENTHUSIAST**

Green also wrote “Destiny,” Neelix’s big show of this season. “I’d been a huge fan of Neelix,” said Green. “Ethan [Phillips] is a wonderful actor.”

**REACHING THE END**

**GRAND THEMES**

A show that dealt with wider issues rather than focusing on characters was “The Void,” in which the crew were confronted by powerful and aggressive races and struggled to survive. James Kahn, who co-wrote the teleplay, said, “Oftentimes things began to emerge as we started writing; the characters would tell us what the themes were as we began getting into the plot. ‘The Void’ from the beginning was very specifically supposed to harken back to TNG kinds of themes and greater issues about the Federation; the original title of the show was actually going to be ‘Federation.’ We were thrown into this completely void-like circumstance, and what would we do; we’d probably try and start a Federation again.”

**BEHIND THE SCENES**

Raf Green worked on the story for ‘Prophecy,’ with the idea in mind of tying up loose ends.”

**NEELIX’S STORY**

Neelix’s story came to an end in “Homeward” when he was reunited with his people, who were living inside an asteroid. Neelix became a hero when he saved the survivors from a group of miners, and he decided to leave Voyager to remain with them, whom he had taken in love with, and her son Brax.

**REACHING THE END**

What do the writers think have been the special strengths of this final season? Rob Doherty said, “Personally, I found this season very rewarding. I thought that we had some of our best pure science fiction shows, along with some of our best pure character shows.”

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ON SCREEN

KEY APPEARANCES

STAR TREK: VOYAGER

‘Drive’

While out testing the newly rebuilt Delta Flyer, Tom Paris and Harry Kim become involved in an impromptu race with a stunning-looking starship piloted by an equally attractive female named Irina. The Delta Flyer wins by a nose after Irina’s ship clips an asteroid, causing the cabin to fill with nyocene gas. She is transported to safety, while her ship is taken back to the U.S.S. Voyager.

Irina informs them that she is on the way to the Antarian Trans-Stellar Rally, a race organized to celebrate a peace treaty between four different species. She suggests that Paris and Kim should enter the race with the Delta Flyer, and Captain Janeway thinks it is a good idea as it will help with ship moral.

One person who is not so happy is B’Elanna Torres, as she has gone to considerable trouble to organize a holodeck holiday with Paris. Trying to save her relationship, Torres decides to take part in the race as Paris’ co-pilot in place of Kim.

The race is incredibly demanding and dangerous, but near the end the couple realize it is in fact deadly. It seems that Irina has rigged the Delta Flyer with a bomb, which is due to explode at the finishing line, as she wants to reignite the recent war.

TRIVIA

O’Zaal (pictured below) the Antaran ambassador from ‘Drive,’ who organized the Trans-stellar Rally, was played by Brian George. He had previously portrayed Dr. Bashir’s father, Richard Bashir, in the DEEP SPACE NINE episode ‘Doctor Bashir, I Presume.’ Mena Suvari, Patricia Klipsch, who played Assan in ‘Drive,’ had previously appeared as Rozzik, a Kazan, in the VOYAGER episode ‘Injections.’ and Reese, a Redshirt soldier, in the DEEP SPACE NINE episode ‘The Siege of AR-658.’

Inside your magazine

- In-depth profile of a Vulcan survey ship, an example of which was sent to investigate the launch of Earth’s first artificial satellite, Sputnik 1 in 1957
- Illustrator John Eaves explains how he came up with a concept for a 20th-century Vulcan ship for the ENTERPRISE episode ‘Carbon Creek’
- Writers Mike Sussman and Phyllis Strong talk about their experiences of working on ENTERPRISE in the early days

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