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TSUNKATSE ARENA SHIP

TYPE: ARENA SHIP

IN USE: 2376

LENGTH: 710.7 METERS

WEAPONS: NEUTRONIC

TSUNKATSE ARENA SHIP

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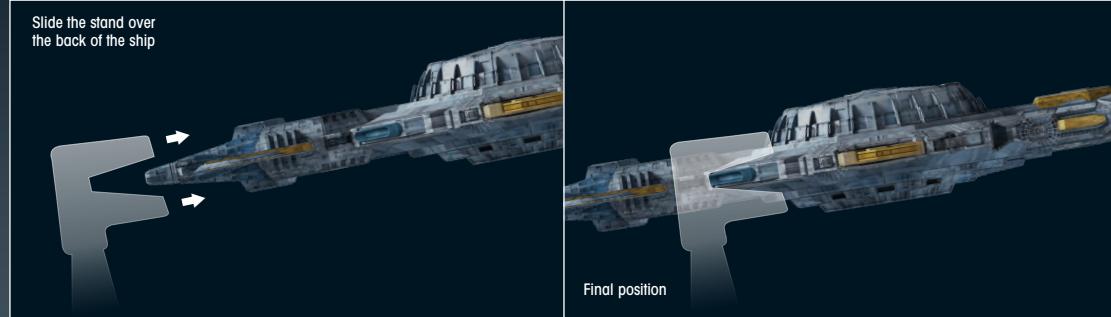
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TSUNKATSE ARENA SHIP

SPECIFICATION



OPERATED BY: THE NORCADIANS

TYPE: ARENA SHIP

IN OPERATION: 2367

LENGTH: 710.7 METERS

DEFENCES: COVARIANT SHIELDS

WEAPONRY: NEUTRONIC ENERGY BEAMS





► The Tsunkatse starship was built around a fighting arena, which had small holding cells and training facilities adjacent to it. The ship was also equipped with powerful transmitters, which beamed the fights in holographic form to billions of fans.

TSUNKATSE ARENA SHIP

A Delta Quadrant species known as the Norcadians operated a huge starship built to stage brutal Tsunkatse fights.



The Tsunkatse arena ship was a unique custom-made vessel built to stage brutal fights and broadcast them to billions of fans across several worlds in a region of the Delta Quadrant. The vast starship, which weighed five million metric tons, was essentially an interstellar stadium. It also housed living and training facilities for the fighters, and was operated by the Norcadians.

The ship constantly traveled throughout a sector of space near the Norcadian homeworld. It was equipped with six powerful transmitters, which it used to beam the bloody, but wildly popular, Tsunkatse matches to dozens of worlds. These violent, and often deadly, contests were holographically projected simultaneously to arenas many light years apart, but the baying,

► The Tsunkatse fights took part in a small arena, or 'pit,' which was located in the uppermost deck on the central part of the ship. The combatants were forced to take part; there were blue matches, which continued until one of them was knocked unconscious, and red matches, which ended only when one of them was dead.

paying crowds believed that the fights were actually taking place right in front of them.

The 'sport' was insanely popular and generated huge financial benefits to the Norcadian homeworld; the citizens depended on it for the luxurious lifestyles it afforded many of them. Many, if not most, of the Tsunkatse competitors were kidnapped and forced to fight. It was for this reason that the arena ship constantly moved, as it made it difficult for any species to track their lost people and ask them if they were willing participants in Tsunkatse.

FLYING FORTRESS

Even if the competitors were found, it was almost impossible to retrieve them as the arena ship was had reinforced hull plating protected by tetryon-based covariant shielding. This could dissipate a directed energy weapon blast around the entire shield matrix, reducing the impact on a single area. It also used multiphasic forcefields, which blocked sensor penetration and transporter signals, making it very difficult to lock on and beam out the enslaved fighters.

Its excellent defensive capabilities were matched by its powerful offensive neutronic directed energy weapons. These were able to completely drain the *U.S.S. Voyager's* shields with just three blasts. It also used a specialized tetryon-based dampening field, which could knock out several systems including weapons, shields, propulsion, and transporters on a small craft. The arena ship could then transport the occupants to





▲ The arena ship was massive and had reinforced hull plating, which in turn was protected by covariant shielding. It acted as a heavily fortified prison to the fighters, as the Norcadians did not want them to escape or be rescued by their own people.

its holding area and force them to take part in the Tsunkatse fights.

On the inside, the main bridge, which dealt with navigation and piloting the warp vessel, was located at the front. The huge circular area in the middle of the ship was dedicated to the Tsunkatse combatants. It was here that the fighters were kept in very basic cells, although they could use a larger dedicated training area. They sharpened and honed their skills in the hope that this would improve the excitement of the contests. The actual ring, or 'pit,' in which the Tsunkatse fights took place was in a small circular area on the upper part of the midsection of the ship. Each fight was 'filmed' by numerous holorecorders in the ring, which captured the action from various angles. A small booth above the pit contained the

equivalent of a film studio, which broadcast the barbaric contests in holographic form through the ship's six transmitters to billions of enthusiastic fans.

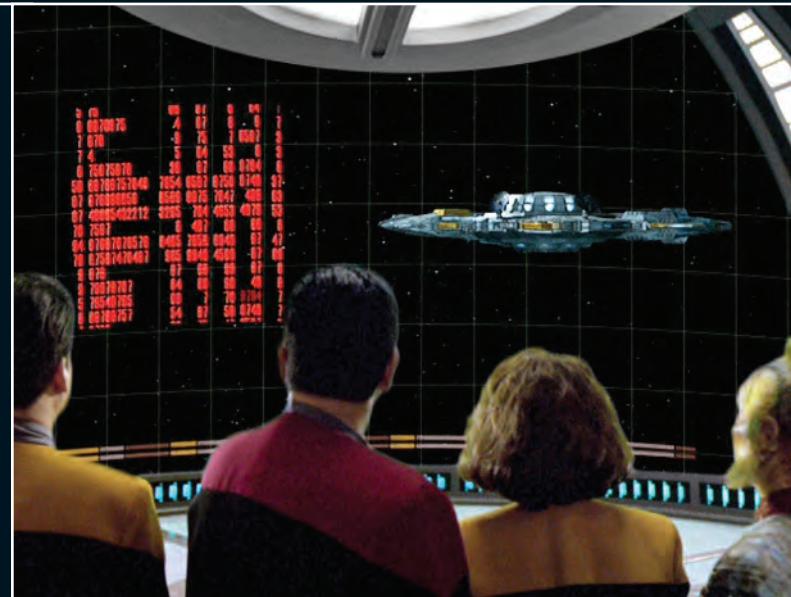
IMMORAL RINGMASTER

The coordinator of the bloodsport was a Norcadian named Penk. He also appeared to command the ship, and was ruthless and completely unethical when it came to keeping the valuable enterprise from continuing.

In 2376, Seven of Nine and Lt. Commander Tuvok were using a shuttle to study a micro-nebula near Norcadia Prime when the Tsunkatse arena ship used a dampening field to disable it and kidnap them. Seven was then forced to fight in Tsunkatse matches or Penk would refuse to treat Tuvok, who was badly injured when they were taken.



▲ Some of the central circular area of the Tsunkatse ship was given over to the living facilities for the fighters. They were kept in small cells where they could be seen by armed guards at all times. The fighters had no amenities in their cells apart from a bed, which was made from a cold metal slab.



► *Voyager* attacked the Tsunkatse arena ship in an effort to retrieve Seven of Nine and Tuvok. It managed to transport Tuvok to safety, but before Seven was rescued *Voyager*'s shields were taken out by the arena ship's neutronic weaponry. Seven was saved only when the *Delta Flyer* joined forces with *Voyager* in the attack on the arena ship.



▲ The *Voyager* crew used their astrometrics lab to pinpoint where the Tsunkatse fights were being held. They also discovered that the vessel was heavily armed and armored, but they could track its course and intercept it.

When the crew of *Voyager* discovered what had happened, they attempted to retrieve their crewmates. The authorities on Norcadian Prime said they were outraged that the fighters were being forced to take part, but this was just lip service. They had tacitly agreed with the fighting enterprise as it had brought them enormous benefits.

The *Voyager* crew eventually traced the transmission of a Tsunkatse fight to the arena ship and launched a rescue. *Voyager*'s sensors failed to penetrate the arena ship and they were forced to bring down their shields by targeting their aft generators. *Voyager* managed to transport Tuvok directly to sickbay, but the crew could not lock onto Seven. Fortunately, Captain Janeway arrived in the *Delta Flyer* and joined the attack, which allowed her to rescue Seven as well.

DATA FEED

The Tsunkatse operation was run by a Norcadian named Penk from his huge starship. He affected a paternal care for the fighters, but was really immoral and concerned only for the profits the Tsunkatse fights made. He had no qualms about kidnapping aliens and he would find a way to force them to fight if they refused. He would even compel them to fight to the death if he believed it would boost the 'sport's' popularity.



Transmitter dish

Warp exhaust

FIGHTING TO LIVE

Seven of Nine was forced to fight to the death in a Tsunkatse match against a Hirogen champion. He was a veteran of the competition and had been undefeated for 19 years. After this long arduous time, he could not take it anymore and he believed that Seven had the skill and strength to beat him if he trained her. He could finally escape his Tsunkatse hell with an honourable death.

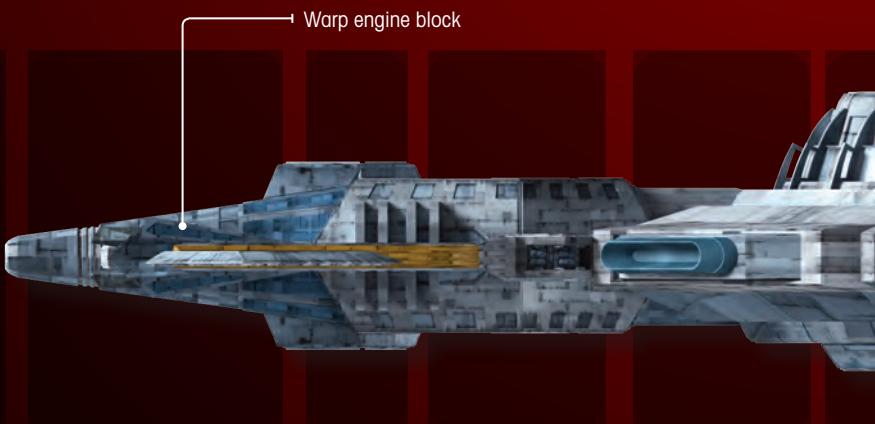
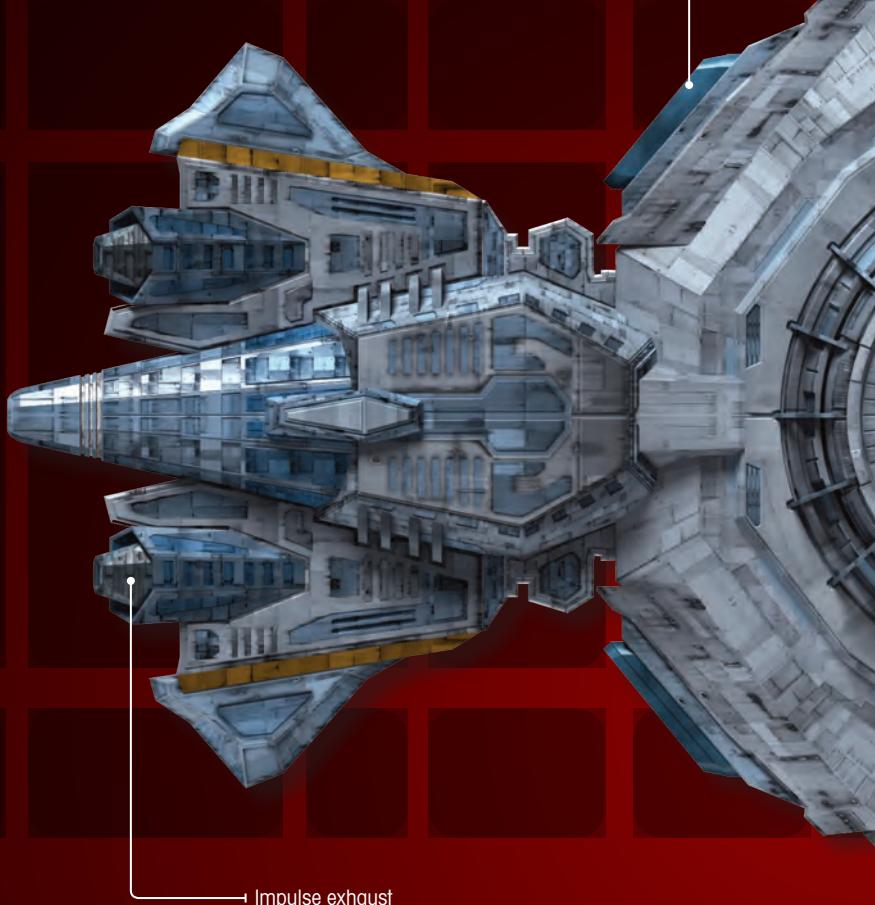
Seven was unaware of what the Hirogen had planned, and she was shocked when she faced him in a fight. Unbeknown to them, however, as the contest took place, *Voyager* was trying to rescue her.

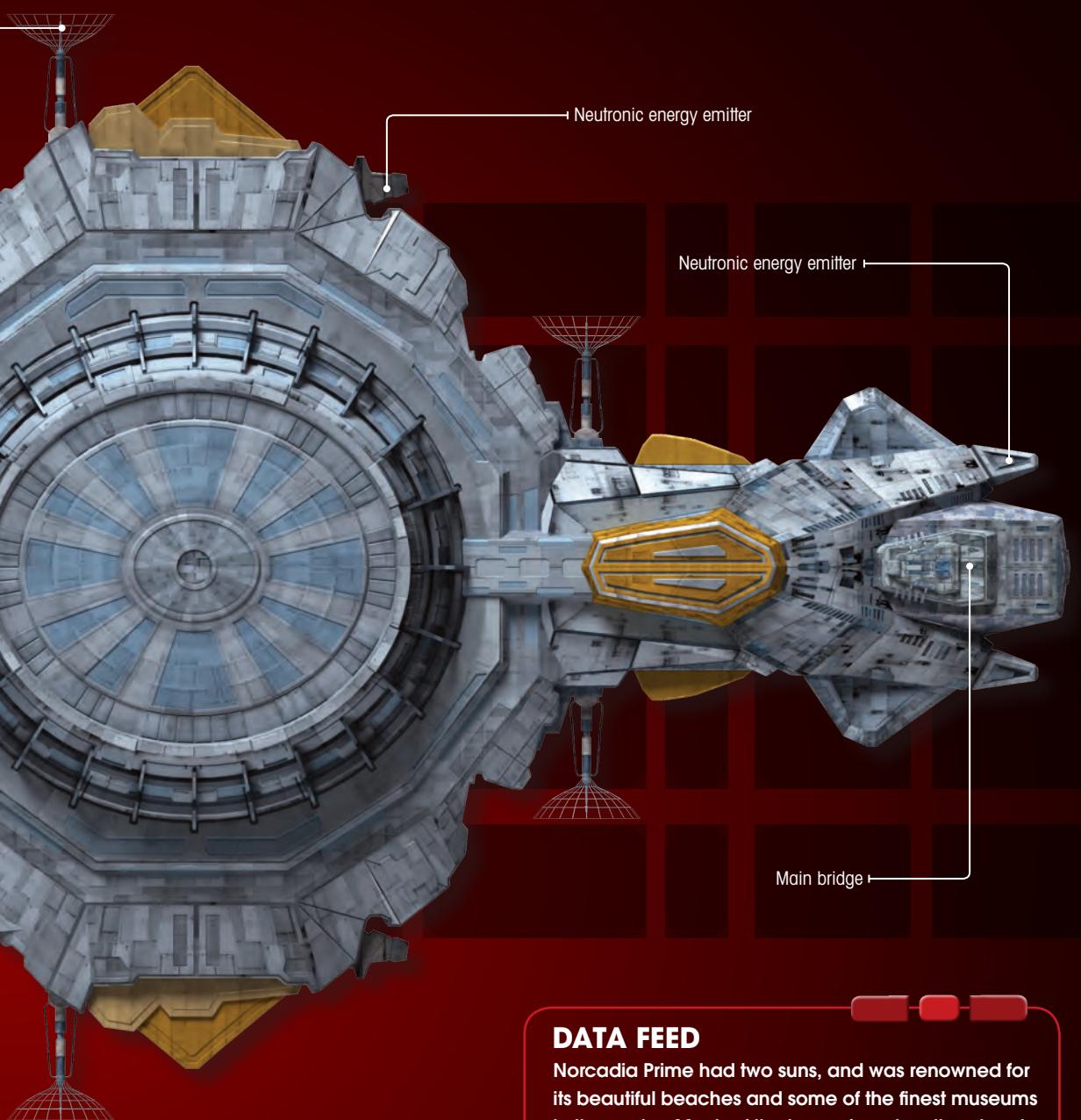
When *Voyager*'s attack failed to bring down the arena ship's multi-phasic forcefield, the Starfleet crew changed tactics. They targeted the arena ship's signal generators, hoping that they could stop the broadcast and end the reason for the fight. By this point the arena ship had fought back and overcome *Voyager*'s shields, rendering its weapons inoperative.

It looked like *Voyager* would have to retreat, but Captain Janeway arrived in the *Delta Flyer* and she continued to target the signal generators. Penk realized that he had lost half the audience and he rerouted power to transmitters five and six to compensate. The arena ship had to reduce power to its forcefields to boost the transmitters and this allowed the *Delta Flyer* to beam out Seven and the Hirogen hunter.



▲ A Hirogen hunter befriended Seven of Nine and taught her how to excel at Tsunkatse. After nearly two decades of being forced to fight, the Hirogen wanted Seven to kill him in a match and end his misery.





DATA FEED

Norcadia Prime had two suns, and was renowned for its beautiful beaches and some of the finest museums in the sector. Much of the luxury found on the planet was funded from revenue raised by Tsunkatse.



SPECIES 689

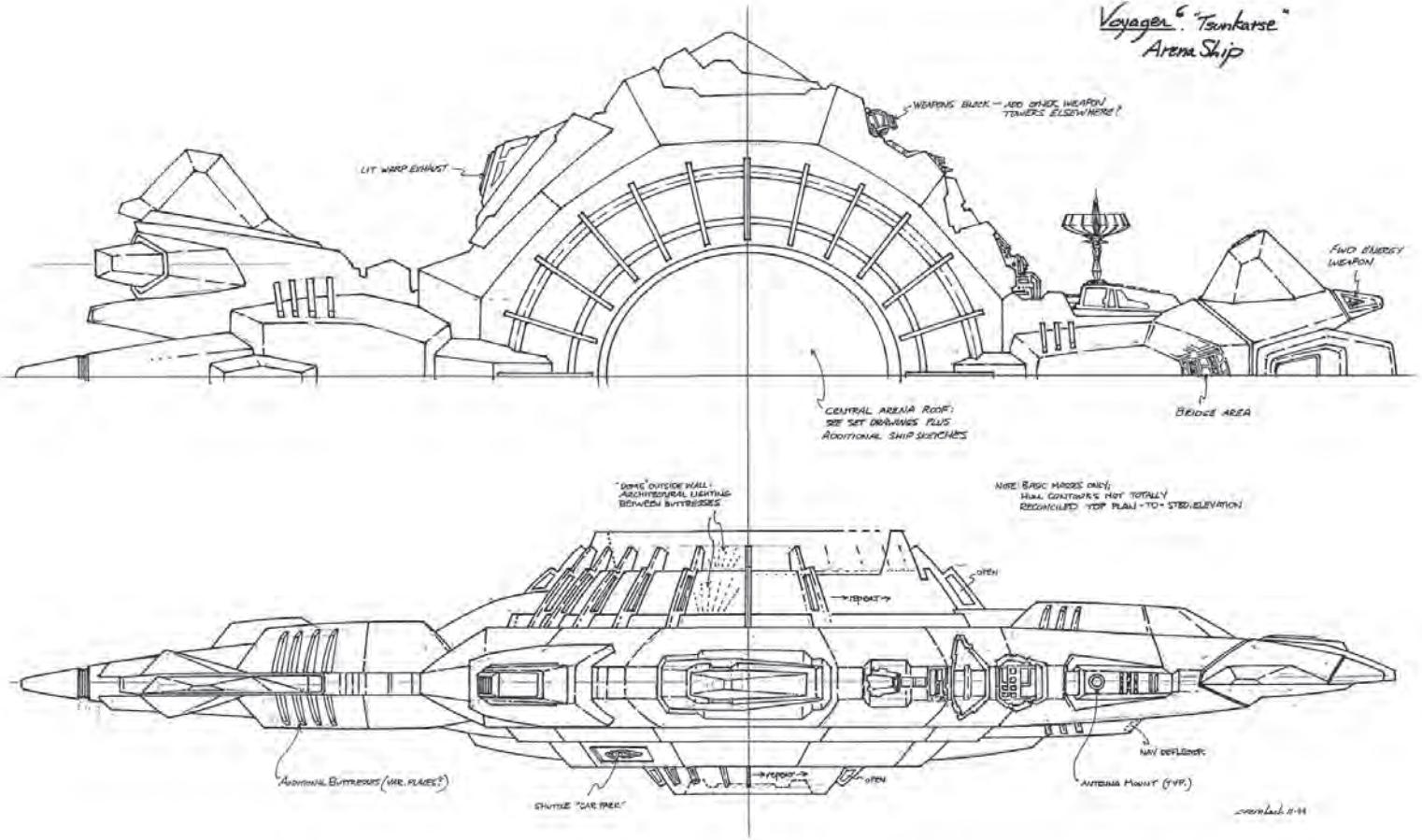
A Norcadian girl named Mezofi was assimilated by the Borg and spent several years as a drone. She and four other young drones were rescued by Voyager in 2376. Many of their Borg implants were removed and they regained their individuality.

FIGHT FAN

Chakotay used to take part in boxing as a light heavyweight. He had a record of 23 wins and one loss to a Nausicaan with a mean right hook. Chakotay was known as the "Tattooed Terror," who put more men in sickbay than the Ankaran flu.

BELIGERENT ALIENS

Several species were seen being forced to fight in Tsunkatse. There was the Hirogen champion, a gruesome-looking Kradin, a Vensiddian, a dinosaur-like Reptohumanoid, and a male and female Pendari, who were known for their bad tempers and superior strength.



DESIGNING THE TSUNKATSE

ARENA SHIP

The iconic multi-purpose indoor arena Madison Square Garden gave Rick Sternbach the inspiration of the Tsunkatse Arena Ship.

After reading a short synopsis for an episode that became 'Tsunkatse,' senior illustrator Rick Sternbach knew he had to come up with a design for an alien starship that would be completely different to anything he had created before. He understood it had to host brutal fights and transmit them to worlds light years apart.

As always, Sternbach had around just two weeks to create the design and have it approved. It could have been a daunting assignment for some illustrators, but the experienced Sternbach knew that the preliminary script pointed him in the right

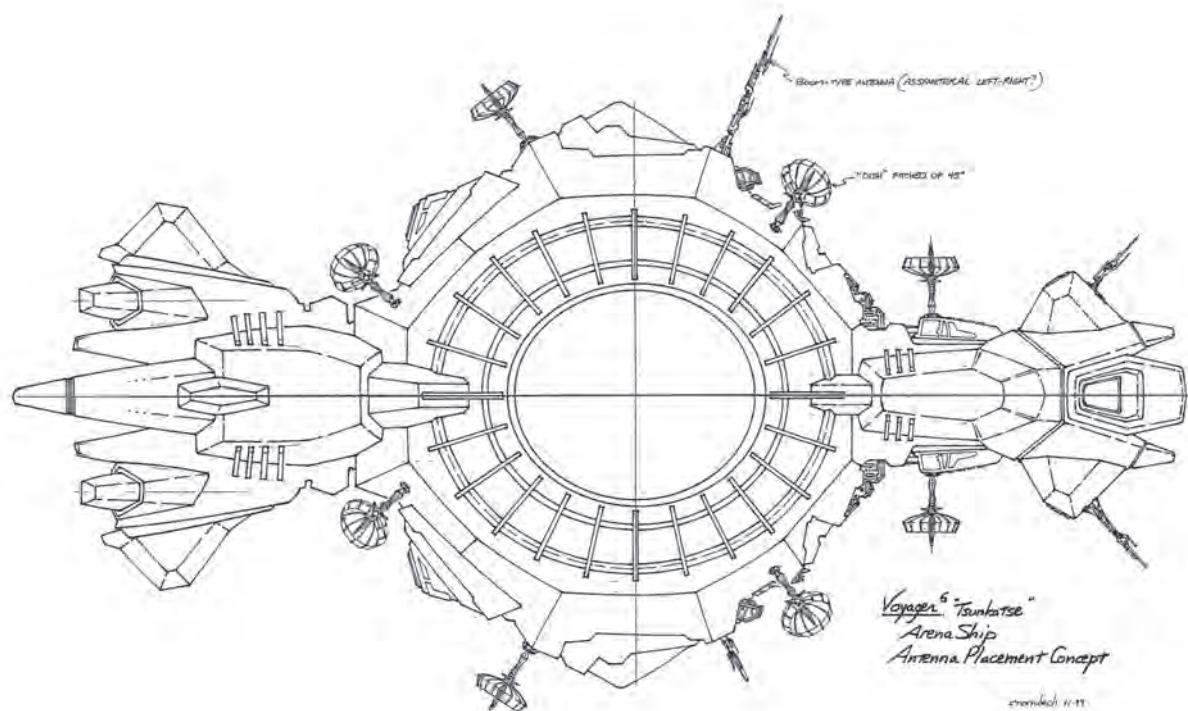
direction. It had to stage a "real over-the-top sports event," as Sternbach put it, and it had to be equipped with recognizable antennae to relay it to millions of fans.

"Given the basic written description in the story of the ship's purpose, I decided to include some architectural cues that would remind the viewers of a typical large sports stadium like Madison Square Garden," said Sternbach.

He started off with basic doodles in a search for its overall shape, and added satellite dishes to some of them. He also conceived the idea that

▲ Rick Sternbach's detailed drawing of the Tsunkatse Arena Ship showed how the normal elements of a starship were built around a circular stadium. He also included the positioning of the dishes that would transmit the fights, and even suggested that shuttles could 'park' in the cavernous interior at the bottom of the ship.

► This illustration showed where the antenna dishes could be positioned, and even suggested that boom-type antenna could be used. In the end, fewer dishes were used on the final CG model, but it still reinforced how powerful the signal it could broadcast was and how many people watched the fight.



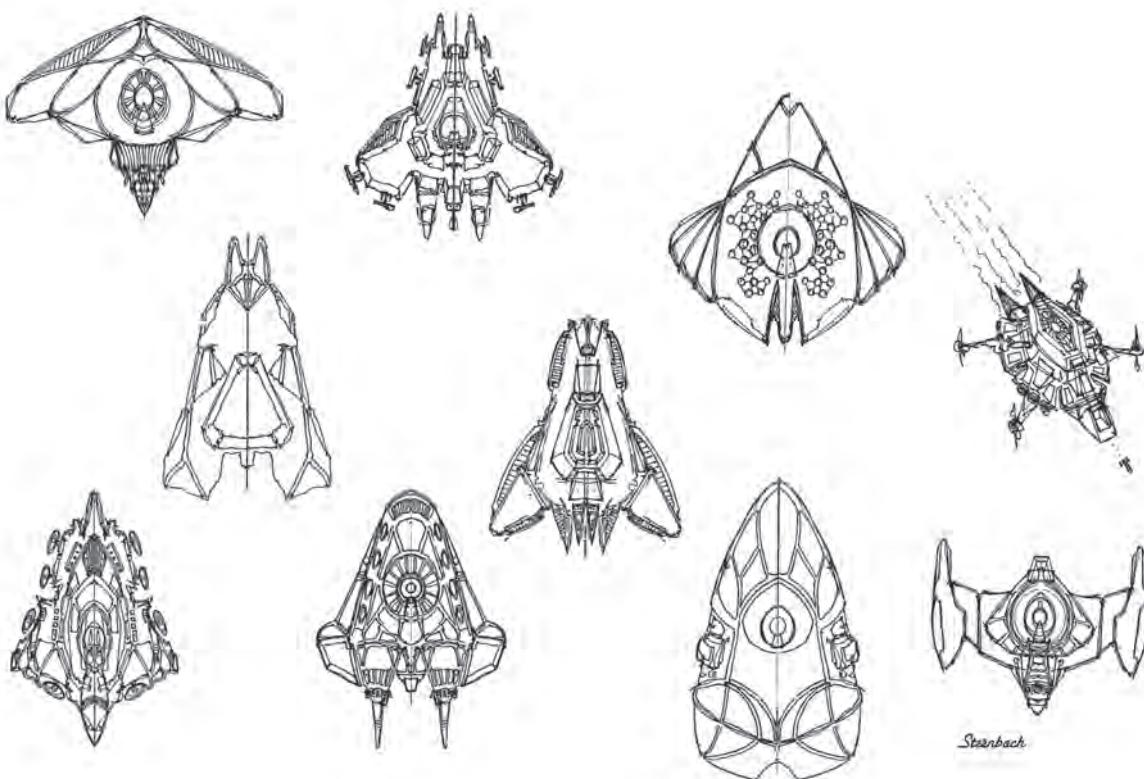
the fighting arena would be in the middle of the ship, which would be accentuated by dramatic uplighting shining through the structural buttresses.

Sternbach then added the rest of the necessary elements to the ship. "The forward control section, broadcast antennae, and the aft propulsion structure were slightly blocky, alien 'wrappings' that conceptually pulled the arena together as a vessel," said Sternbach.

He drew up the final detailed illustrations and

added some annotations showing the positioning of the transmitter dishes, navigational deflector, warp exhaust and the energy weapons. He also envisaged an idea for visiting shuttles with spectators for the fight entering at the bottom of the ship and 'parking' there. This was a really cool idea, but proved too expensive to create it in CG. Visual effects house Foundation Imaging did a fantastic job in faithfully interpreting Sternbach's design in the finalized CG model for the episode.

► The concept began by Sternbach doodling various shapes and ideas for an arena ship, as he narrowed in on a concept that he thought would work best.





STAR TREK: VOYAGER WRITER

ROBERT J. DOHERTY

Robert Doherty began his writing career on *VOYAGER*, and here he discusses his *STAR TREK* experiences and the episodes he worked on.

Today, Robert Doherty is a successful writer and executive producer, who has worked on hit shows like 'Medium' starring Patricia Arquette and 'Elementary,' a modern take on Sherlock Holmes living in New York, with Jonny Lee Miller and Lucy Liu. He started his career, however, on *STAR TREK: VOYAGER* when he was made an assistant to writer Kenneth Biller on an internship

straight from college. After three years he was promoted to the writing staff in 2000, and despite being the youngest member of the team, Doherty proved himself as a skilled scriptwriter and came up with several storylines that made it onto the show.

"I came out here through internship, just out of college," Doherty said. "I was an English major.

▲ *VOYAGER* cast members goofed around with Dwayne 'The Rock' Johnson in publicity photos for 'Tsunkatse.' The episode was one of the first that Doherty wrote and it was the highest rated of the season.

When I was coming closer to graduation, I guess I was planning to go into something like short fiction writing. It didn't really occur to me until quite late to pursue screenwriting.

LONGTIME FAN

"I graduated in 1996 and I did the same internship as Brannon (Braga) had done, the Academy of TV Arts and Sciences. I had no idea I would be placed at *STAR TREK: VOYAGER*. I sent an application to the Academy and they just said I would be based on a one-hour drama somewhere, somehow."

Doherty had been a fan of *STAR TREK: THE NEXT GENERATION* for several years. "I had watched that pretty religiously during college," Doherty said. "*VOYAGER* I really hadn't seen because I was at school in this tiny little farm town in central New York and we didn't get UPN, so I really hadn't seen *VOYAGER* before I got home that summer."

LIFE AS AN INTERN

Arriving at Paramount, Doherty was surprised to find that an intern's role was treated very seriously. "I thought it was going to be a lot of running errands," he said, "but the internship was really very rewarding to anybody who did it. You were included in all the meetings, all of the story breaks, the production meetings, stuff like that. It was really getting a writer's eye view of the production process. It was rare that you were asked to make copies or coffee or anything like that. I was encouraged when I was an intern to speak out and contribute ideas. Everyone was treated with a great deal of respect, and there was really no such thing as a bad idea. It was tough for me because I was pretty quiet and soft-spoken – it took me a while before I could speak up."

"I was interned for that summer in 1996. Following my internship, an opening came up with (Voyager producer) Ken Biller. I worked with him on kind of a trial basis for a little while, then I finally got hired as his assistant." Doherty learned a lot during that time, and wrote his first *VOYAGER* episode for Season Four's 'Vis à Vis,' where the alien Steth exchanged DNA with Tom Paris – the last in a long line of victims – so as to take on his appearance. "I was thrilled," said Doherty. "It was the first script I had ever had produced, and we

had Dan Butler guest-starring, who played Bulldog Briscoe from 'Frasier'; that was a thrill too."

The following season, Doherty wrote the teleplay for two shows: 'Infinite Regress,' which had Seven of Nine exhibiting the personalities of assimilated victims, and 'Bliss,' where the crew were led to believe they were on the brink of reaching home. "'Infinite Regress' was something I had come up with that we had to marry to another story from (freelance writer) Jimmy Diggs, so I also got half a story credit," Doherty said. "'Bliss' was the other



▲ 'Vis à Vis' was the first episode Doherty wrote for *VOYAGER*, and it featured an alien played by Dan Butler, who had the ability to switch DNA with humanoids and take their physical forms.



▲ The alien from 'Vis à Vis,' who had taken on the form of Steth, attacked Tom Paris and switched physical bodies with him before assuming his life on *VOYAGER* and behaving irresponsibly.



► Doherty wrote the teleplay for 'Bliss,' which was based on an idea pitched by Bill Prady, who would later write for 'The Big Bang Theory.' In the episode, *Voyager* found a wormhole that led directly back to Earth, but Seven contacted an alien named Qatai, who told her it was not as it seemed.



teleplay I wrote that year (based on a story by Bill Prady). It turned out to be a lot of fun."

Doherty also worked on four teleplays for Season Six, including 'Riddles' and 'Tsunkatse'; the former came from a story by *STAR TREK* science advisor André Bormanis. "I just took a pass at the story and got the teleplay," said Doherty. "Roxann Dawson (B'Elanna Torres) directed it; I thought she did an incredible job.

"'Tsunkatse' was a story by Gannon Kenney. Brannon had plenty of notes on how the sport could be depicted and produced, so again it was a big team effort and all of the staff contributed."

Seven returned to the fore in 'Tsunkatse,' facing a real moral dilemma: whether or not to kill the captured Hirogen in order to survive herself. Brannon Braga said, "We basically wanted to do a futuristic sport with Seven of Nine, and we



hired a really sophisticated fight coordinator who normally worked on feature films. It was about violence and a lot of different things. Seven tapped into her violent impulses, and in the end we were not sure what she would have done." Guest stars included J.G. Hertzler and Jeffrey Combs, famed for their roles in *STAR TREK: DEEP SPACE NINE* as Martok and Weyoun, and WWF wrestler 'The Rock.' "He was actually quite good," said Braga. "He was an alien, so I wasn't sure if a lot of people would recognize him. That show was just a lot of fun."

FAVORITE STORIES

Doherty enjoyed every writing task he was given, but felt more at home with character-based ideas rather than action-adventure shows. "I often came up with decent high-octane stories," he said, "but when it came to actually sitting down and writing a teleplay, I definitely preferred the character-driven stories."

"I had a lot of fun with 'Riddles,' because it was covering characters that we didn't always focus in on, Neelix and Tuvok especially; it was a lot of fun sitting down and writing for those two."

Crew interaction was fine, then, but actual romance wasn't necessarily what Doherty wanted to focus on. "I thought romance was always a great thing, but I had trouble putting my finger on any romantic relationship that I personally enjoyed in *STAR TREK*. I liked Worf's relationship with Dax a lot. We had a similar setup with Tom



► 'Tsunkatse' also saw Jeri Ryan spar with J.G. Hertzler, who played the Hirogen champion. Hertzler had already played several different aliens on *STAR TREK* and he enjoyed this one too. "I love working in latex," said Hertzler. "Either take all my clothes off and let me around naked on stage, or give me a mask. I'll go either way!"



◀ Jeri Ryan faced many difficult challenges playing Seven, but she never thought the part would require her to fight Dwayne 'The Rock' Johnson, but in the end she had a surprisingly great time.

and B'Elanna, but I don't think we devoted as much time to their relationship as the guys on *DEEP SPACE NINE* did with those two characters. Romance was tough to pull off with the setup on *VOYAGER*, with the ship constantly on the move; we were going to run into a lot of situations where crew member A fell in love with alien B but they couldn't stay together.

CREW INTERACTION

"Something that I always wanted to see more of, in particular when I was working as an assistant on *VOYAGER*, was the crew as a family; we didn't see enough of them interacting in social situations. But over the last few seasons I thought we really got into that. We saw the crew interacting on many different levels. We also got interested in characters that were not the main cast – we met Naomi Wildman, we met Samantha Wildman, we introduced some of the *Equinox* crew. That was a development that I considered we'd met."

Doherty enjoyed writing for all of *VOYAGER*'s nine regular crew members. "I thought Neelix was a very funny character," said Doherty. "Tom Paris was fun because he could get away with lines or wry comments that other characters would not be able to make. And I have to say the Doctor was always a lot of fun to write for."

"Torres was also an interesting character. Klingons remained incredibly popular with the fans and it was always interesting to depict that kind of duality she had, with the fight that raged between her Klingon side and her human side. I thought 'Barge of the Dead' was great. She was really incredible."

CHALLENGING TO WRITE FOR

Did Doherty find any of the characters difficult to handle? "I thought Seven was always a challenge for me," he said. "The character had a very distinct voice and way of speaking. I became more comfortable with it than I was, say, when I wrote 'Vis à Vis.' Kim could be tough too; you didn't want him coming off as too wide-eyed. He'd grown a lot during the time in the

► 'Riddles' came from a story by regular contributor André Bormanis, and Doherty was given the teleplay. He liked writing for characters that were not featured as often as some of the crew. In it, Tuvok lost his memory and his Vulcan emotional self-control and he turned to Neelix for help.



▼ Doherty preferred character-based stories over action orientated episodes. One of his favorites was 'Someone To Watch Over Me,' where The Doctor fell in love with Seven while he was teaching her about social situations such as dating and dancing.

Delta Quadrant, and I thought we always had to make sure to reflect that growth."

As for Janeway, Doherty thought she had been handled in just the right way. "I thought we'd always done pretty well with Janeway," said Doherty. "As a captain I didn't envy the position she was in. Her word was really a gospel in that situation; she didn't have Starfleet to fall back on. There was no higher authority for our purposes in the Delta Quadrant, and that forced her to make

a lot of difficult decisions. I thought in the past people had unjustly accused her of being not a terribly strong captain, but under the circumstances she was doing a pretty fine job. I wouldn't have changed her."

Second-in-command Chakotay was heavily featured in 'Tsunkatse,' in a role Doherty felt worked well. "He was kind of filling in for Janeway for much of the episode, so it was an opportunity to see him in a real command position," said Doherty. "He was great; he really pulled it off."

FAVORITE SHOWS

Looking back, Doherty had a few favorite episodes. "'Prey,' from Season Four, stood out in my mind," said Doherty. "I thought that was a very interesting story. In Season Five, I loved 'The Fight'; I thought that was a wonderful sci-fi story. Also 'Someone To Watch Over Me' was a very satisfying episode; it was a nice departure from the shoot-'em-up, action-based shows."

"Season Six's 'Tinker Tenor Doctor Spy' was one of my favorite episodes in a long time. It's a great story for Bob Picardo (The Doctor), and the aliens were one of the most interesting I'd seen in a while. It was a touching story, and it was very comedic."



What was Doherty's day like on *VOYAGER*? "It really depended on the schedules of the bigger guys, the producers like Brannon Braga and Ken Biller and Joe Menosky," he said. "When I was writing, I could have days when I was there by 6.30 in the morning and I didn't leave until 10 or 11 at night; then I had days when I was not writing, but we were always busy – if we were breaking a story we could remain in the same room together all day. It just really depended on what was going on."

For the most part, Doherty carried out his writing assignments alone, which was the way he liked it. "I never tried writing with someone else," said Doherty. "I didn't think it suited me; I preferred to write by myself. I was a very deliberate writer then, and I tended to need a lot more time to really chew on the dialogue and go over things again and again."

TEAM EFFORT

Every show, however, was a group effort, whether the writer was working alone or was teamed with someone else. "We were constantly discussing various points and getting notes," said Doherty. "I was assigned a story or a premise and would be asked to write it and contribute my own ideas. That would go out as a story document to Brannon and Ken and Joe, and Bryan (Fuller) and Mike (Taylor); then you got notes and they'd tell you the various problems that should be addressed. It was always a group effort. Even if it was your story, you'd constantly get notes and tweaks and changes that you'd have to address."

Doherty realized that, thanks to this constant collaboration, he learned a lot throughout his internship and his time as an assistant.

"It was practically like going to film school," said Doherty. "I had never taken a screenwriting class or a film study class in college. When I got there, I really learned everything. It was quite an eye-opener. I would liken it to an apprenticeship; the other guys were very patient and always eager to teach and go over notes and explain things. I knew on other shows it didn't work that way, and it was very rewarding to work under a staff like that where they really guided you along. Being there was just the most important education I ever could have had."



◀ Doherty loved the comic touches in 'Tinker Tenor Doctor Spy,' where aliens tapped into The Doctor's 'daydream' program and believed it was real that he ran the ship and women found him irresistible.



◀ Along with the rest of the writers, Doherty found it difficult to come up with story ideas for Chakotay, but he enjoyed seeing him feature centrally in 'The Fight,' and gave him more to do in 'Tsunkatse.'



◀ Captain Janeway could not rely on Starfleet Command to back her up in the Delta Quadrant, and Doherty felt that the writers explored how difficult it was for her to face troubling decisions in isolation.

ON SCREEN



FIRST APPEARANCE:

'TSUNKATSE' (VOY)

TV APPEARANCE:

STAR TREK: VOYAGER

DESIGNED BY:

Rick Sternbach

KEY APPEARANCES

STAR TREK: VOYAGER

'Tsunkatse'

The U.S.S. Voyager's crew is taking shore leave on Norcadia Prime, where some of them are watching a martial arts competition known as Tsunkatse. It is a thrilling and enormously popular spectacle, but too brutal to interest other crew members.

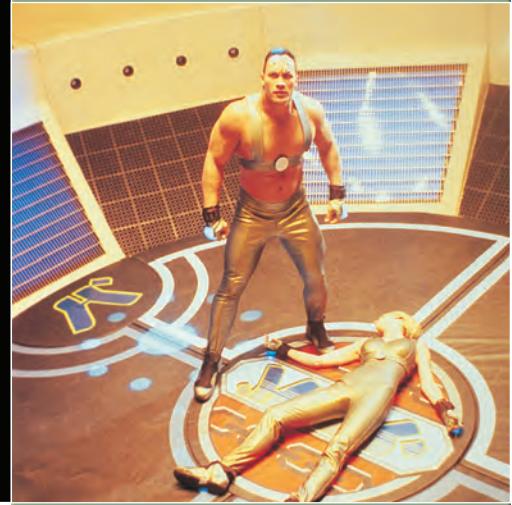
Captain Janeway decides to visit a neighboring system in the *Delta Flyer*, while Tuvok and Seven of Nine use another shuttle to study a micro-nebula. During the expedition, their shuttle is attacked and rendered inoperative by a huge starship. They are knocked unconscious and when Seven comes

round, she finds they have been kidnapped. An individual named Penk tells her she will make an excellent fighter in Tsunkatse because of her Borg-enhanced physiology. She refuses, but Penk tell her that he will not treat Tuvok, who has been badly injured, unless she fights in the arena.

Later, the Voyager crew discover what has happen to Seven and Tuvok and that the Tsunkatse fights take place on an arena ship. After tracking it, they launch a rescue mission, but find that the arena ship is like a fortress and powerfully armed. They realize that they will have to be creative to save their crewmates or they will all be killed.

TRIVIA

The Pendari champion, who fought Seven of Nine in a Tsunkatse match, was played by Dwayne Johnson, also known as 'The Rock.' His appearance in the episode was part of a marketing ploy to promote 'WWF SmackDown!' joining the UPN network, which also made *STAR TREK: VOYAGER*. Other WWE stars to feature on *STAR TREK* were Tommy 'Tiny' Lister Jr., and The Big Show, who both appeared in *ENTERPRISE*.



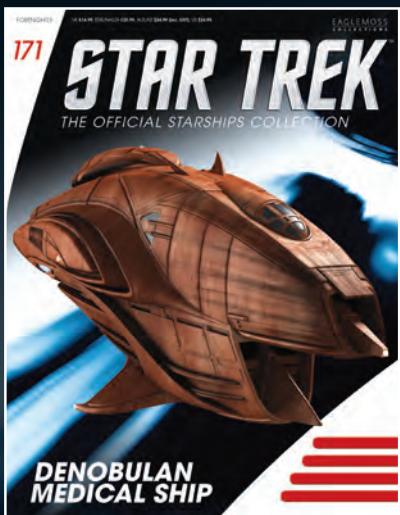
J.G. Hertzler played the Hirogen champion in 'Tsunkatse,' but is better known to *STAR TREK* audiences as General Martok from *DEEP SPACE NINE*. Hertzler enjoyed portraying a Hirogen, but he complained of having to wear a skintight rubber suit. "Had I been 23, I would have been much happier," said Hertzler, "but at 49?"



'Tsunkatse' was one of two occasions where B'Elanna Torres was seen in command of *Voyager*, the other being 'The 37's.' 'Tsunkatse' was the only time B'Elanna was seen sitting in the captain's chair.

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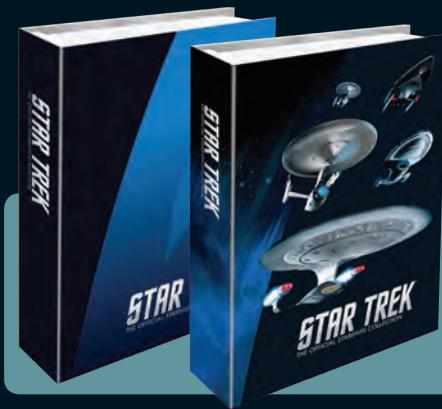
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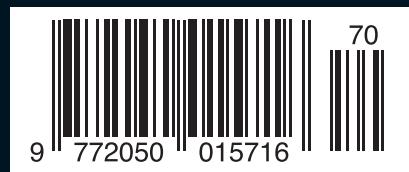
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