

116

STAR TREK™

THE OFFICIAL STARSHIPS COLLECTION



U.S.S. CURRY

NCC-42254

CURRY CLASS

LAUNCHED: 24th C

LENGTH: 380 METERS

MAX SPEED: WARP 9.6

U.S.S. CURRY NCC-42254

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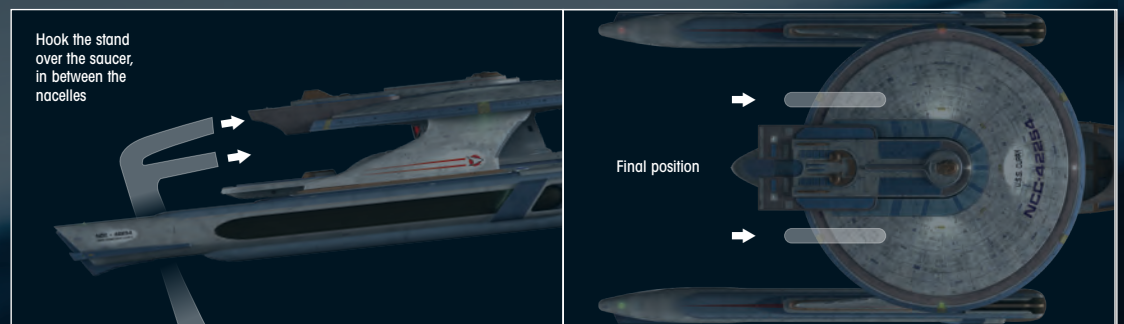
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U.S.S. CURRY

SPECIFICATION



TYPE: MEDIUM CRUISER

REGISTRY: NCC-42254

IN SERVICE: 2370s

LENGTH: 380 METERS (APPROX.)

CREW: 300 (APPROX.)

TOP SPEED: WARP 9.6

WEAPONRY: PHASER EMITTERS,

PHOTON TORPEDOES

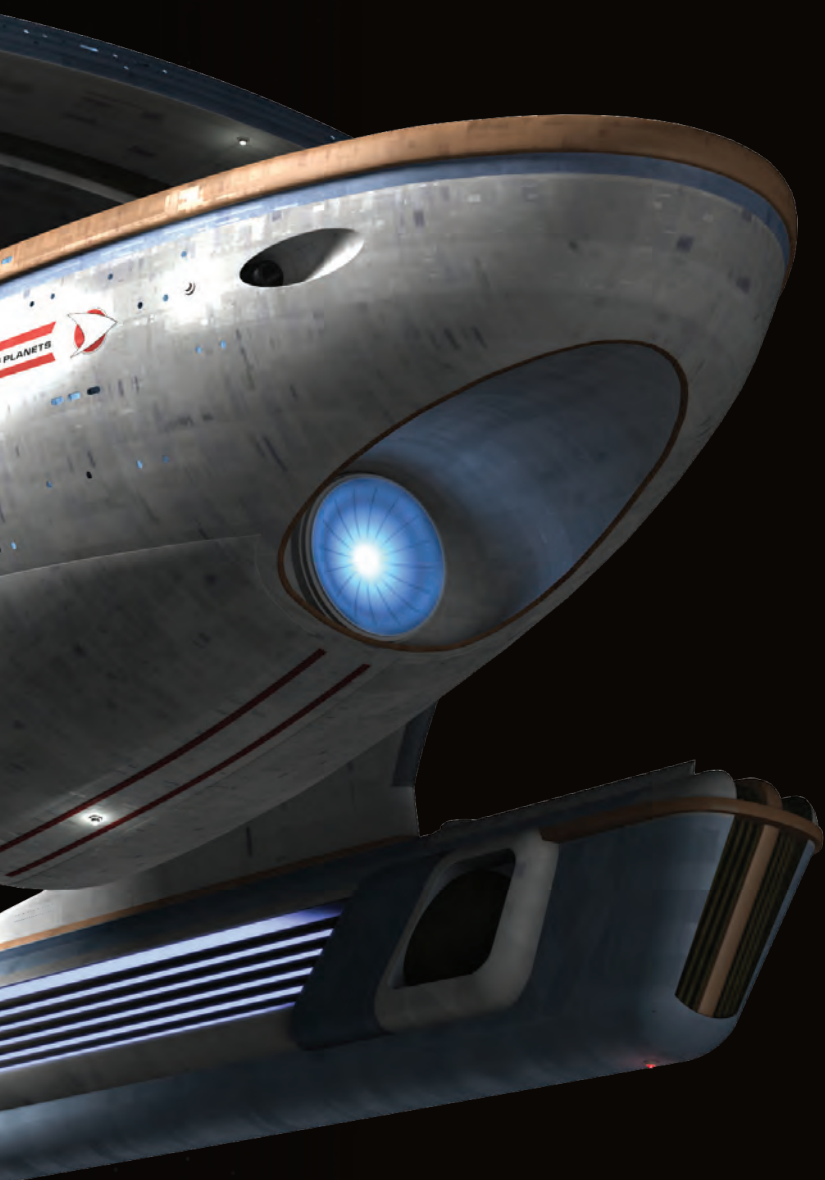


► The primary and secondary hulls of an *Excelsior*-class vessel were mated in an unusual way to produce the main structural elements of the *U.S.S. Curry*, while the pylons and the warp nacelles from the *Miranda* class provided the propulsion components.

U.S.S. CURRY

NCC-42254

The *U.S.S. Curry* was hastily assembled from various classes of ship in order to fight in the war against the Dominion.



The *U.S.S. Curry* NCC-42254 was a 24th-century Starfleet vessel that fought with the Second Fleet during the war with the Dominion. The *Curry* was unusual in that it was assembled from parts taken from different classes to meet the threat posed by the might of the Dominion.

The saucer and engineering hulls of the *Curry* were the same as those used on the *Excelsior* class. However, the secondary hull was moved much further forward, and connected to the middle of the saucer section rather than at the back. This meant that the front of the engineering hull extended out well beyond the front of the saucer, giving the ship a very distinct profile.

UNUSUAL CONFIGURATION

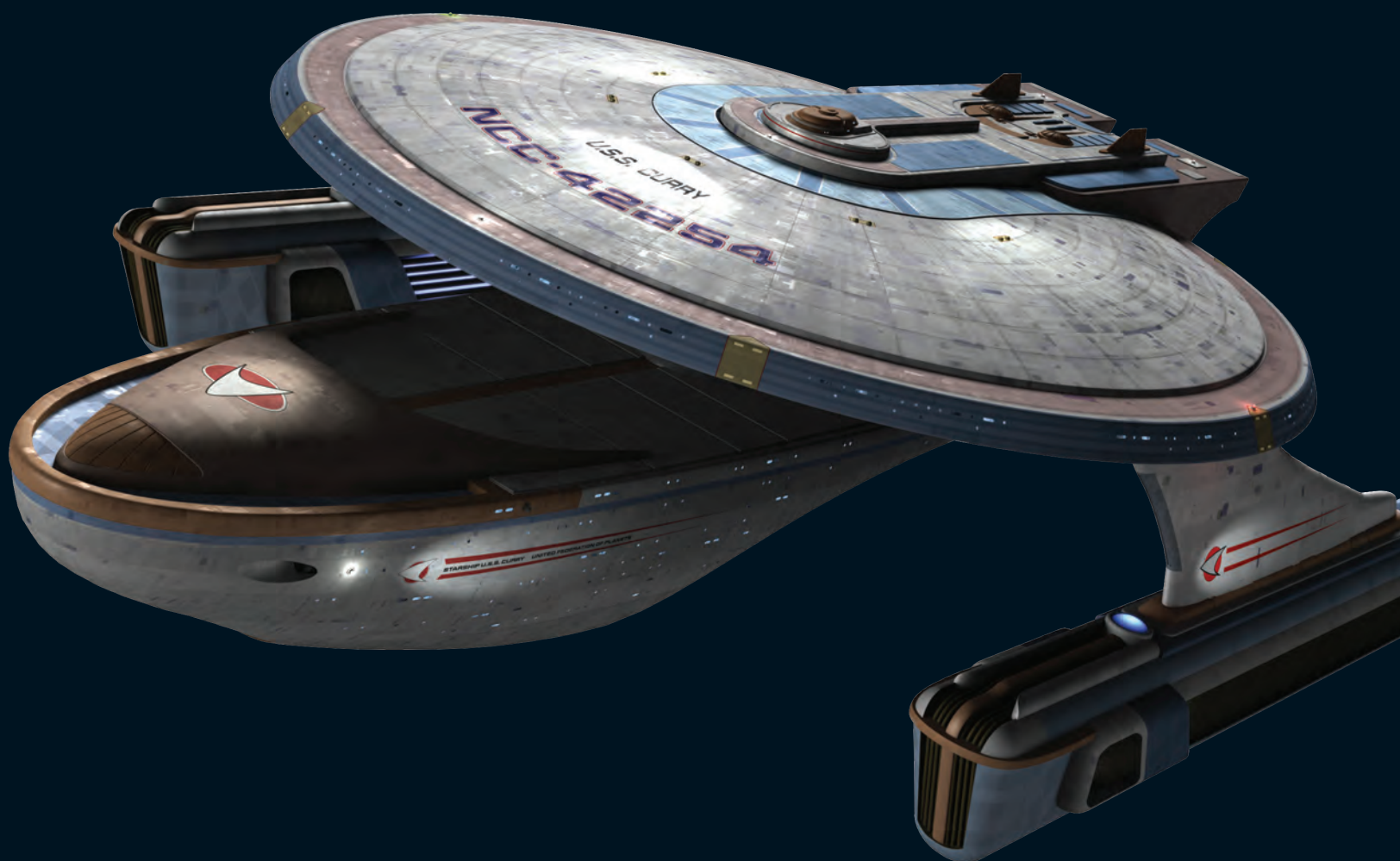
Another singular feature of the *Curry* was that the shuttlebay and the shuttlebay doors had been moved from the rear of the engineering hull, as they had been on the *Excelsior* class, to the front.

The warp nacelles and pylons on the *Curry* were very similar in shape and style to those found on the *Miranda* class, a type of ship that had first entered service over a hundred year earlier. Despite their aging look, the nacelles were fitted with more advanced propulsion technology, and were capable of propelling the ship to a top speed of warp 9.6 for short periods.

In fact, although the different elements that made up the *Curry* came from classes that had been in service for some considerable time, many of the systems had been upgraded to late 24th-century specifications. For example, its sensors



◀ The *Curry* fought with the Second Fleet for a short time during the opening engagements of the Dominion War. This large armada was comprised of a number of Starfleet and Klingon ships, and included vessels from the *Excelsior* class, *Miranda* class, *Steamrunner* class, *K'T'inga* class, *Galaxy* class, *Vor'cha* class and *Saber* class.



▲ The *Curry* looked a bit ungainly with its secondary hull jutting out beyond the saucer section, but it was effective. Starfleet needed all the ships it could muster to fight the Dominion, and refurbishing parts from salvaged vessels was a quick way of adding more vessels to the fleets that fought in the war.

had been upgraded, while its armaments, which included ten phaser emitters and two photon torpedo launchers, had also been modernized.

This latter feature was of particular importance, given the situation that the Federation had found itself in. After first contact had been made with the Dominion in 2370, a state of cold war had developed following the destruction of the *U.S.S. Odyssey* NCC-71832 by the Jem'Hadar. From that point on, many thought it was only a matter of time before the Dominion invaded.

Realizing that if they were going to be able to repel the legions of the Dominion's Jem'Hadar soldiers, Starfleet needed ships – and fast. Starship production was ramped up in all fleet yards, with Starfleet engineers using whatever resources they could find. Parts and systems from vessels that were going to be scrapped were instead salvaged, reconditioned and upgraded.

This led to ships like the *Curry*, which included elements from several different classes. In order to expedite the building of these vessels and get them into service as quickly as possible, some of the internal layout was left empty. This meant facilities such as holodecks and research labs were not fitted as they normally were on Starfleet ships of this time. Instead, it was important that vessels like the *Curry* were launched as soon as their defensive and combat systems were ready.

WAR BREAKS OUT

The *Curry* joined the Second Fleet, an alliance of Starfleet and Klingon vessels that numbered in the hundreds. By 2373, the Second Battle of *Deep Space 9* signalled the start of war with the Dominion. The Dominion captured the station, but Captain Sisko was able to evacuate all Starfleet personnel, and activate a minefield within the

▶ An *Excelsior*-class ship, like the one pictured here, provided much of the framework of the *Curry*, including both the main hulls. The engineering hull was moved much further forward on the *Curry*.

▼ The *Curry*, seen here in the bottom right of the picture, was badly damaged in fighting with the Dominion. A large part of its saucer had been blown away, and its secondary hull was etched with scorch marks.



Bajoran wormhole that prevented Dominion reinforcements from the Gamma Quadrant joining the war. While this was going on, the Second Fleet crossed the border into Cardassian territory and destroyed a major Dominion shipyard at Torros III.

This proved to be one of the few successes for the Allies at the beginning of the war. Just three months later, Allied fleets were in disarray, as they were forced to continually retreat in the face of overwhelming Dominion opposition. The once proud and powerful armada that made up the Second Fleet had been reduced by the ravages of war to a third of its original size.

After one particular bruising encounter, the remaining ships of the Second Fleet limped back to Federation space, all looking battered and much the worse for wear. Some were leaking plasma, others were towed, unable to proceed under their own power, while the *Curry* had

suffered a massive hull breach to its saucer section and was barely operational.

This was the last time that the *Curry* was seen, even though the Second Fleet took part in many more engagements during the Dominion War. It may have been that the *Curry* was too badly damaged to be repaired, and any parts that were salvageable were used to build more ships.

▲ The *U.S.S. Fredrickson* NCC-42111, an *Excelsior*-class ship, fought alongside the *Curry* in the Second Fleet. It suffered even more damage than the *Curry*, and had to be towed back to Federation space.



DATA FEED

Captain Sisko commanded the Second Fleet from the *U.S.S. Defiant* NX-74205 in many of the engagements with the Dominion in the first three months of the war. This was a grim time for the Federation and its Allies, as their fleets were constantly forced into retreat by the Jem'Hadar. Sisko tried to remain positive for the sake of morale, but even he felt hopeless rage when he heard that the Seventh Fleet had been decimated by the Dominion.

MIXED CLASSES

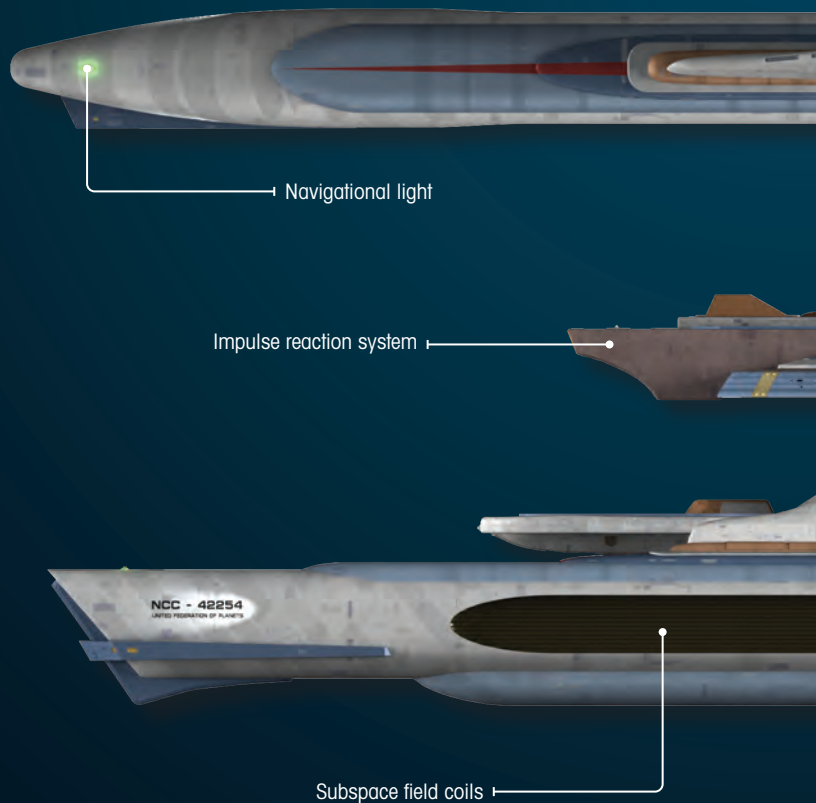
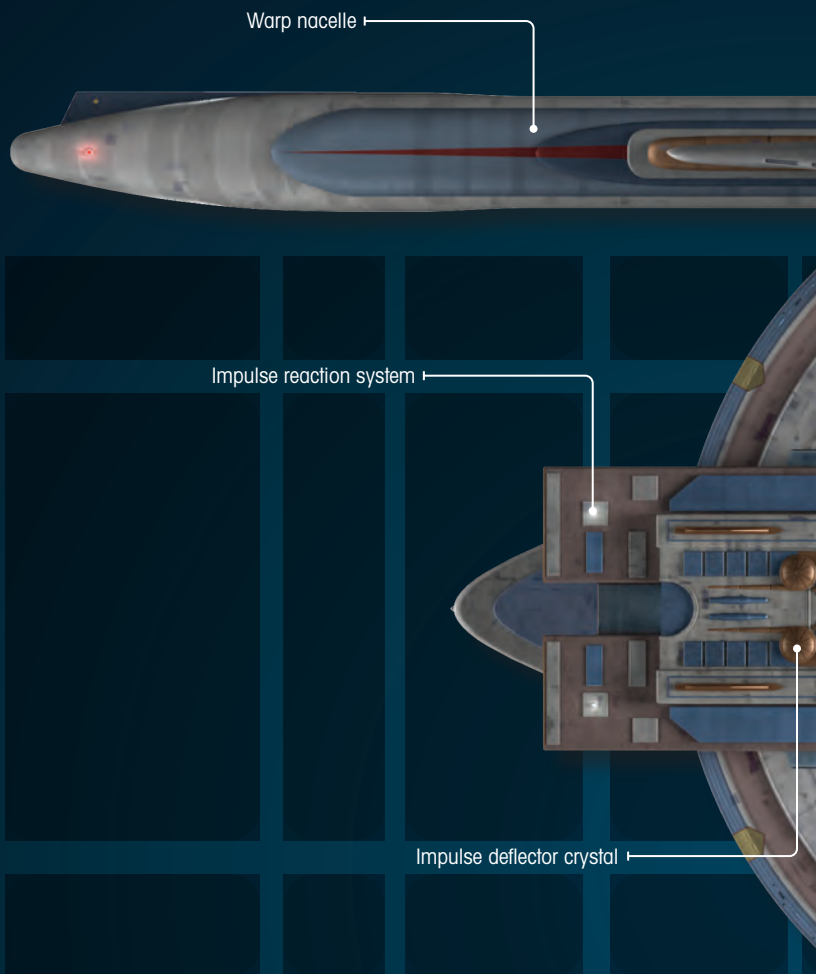
At the time the *U.S.S. Curry* was part of the Second Fleet, this task force was made up of a number of different classes of Starfleet and Klingon ships. While many of the Starfleet vessels were from familiar classes, a few, like the *Curry*, were comprised of parts taken from various classes.

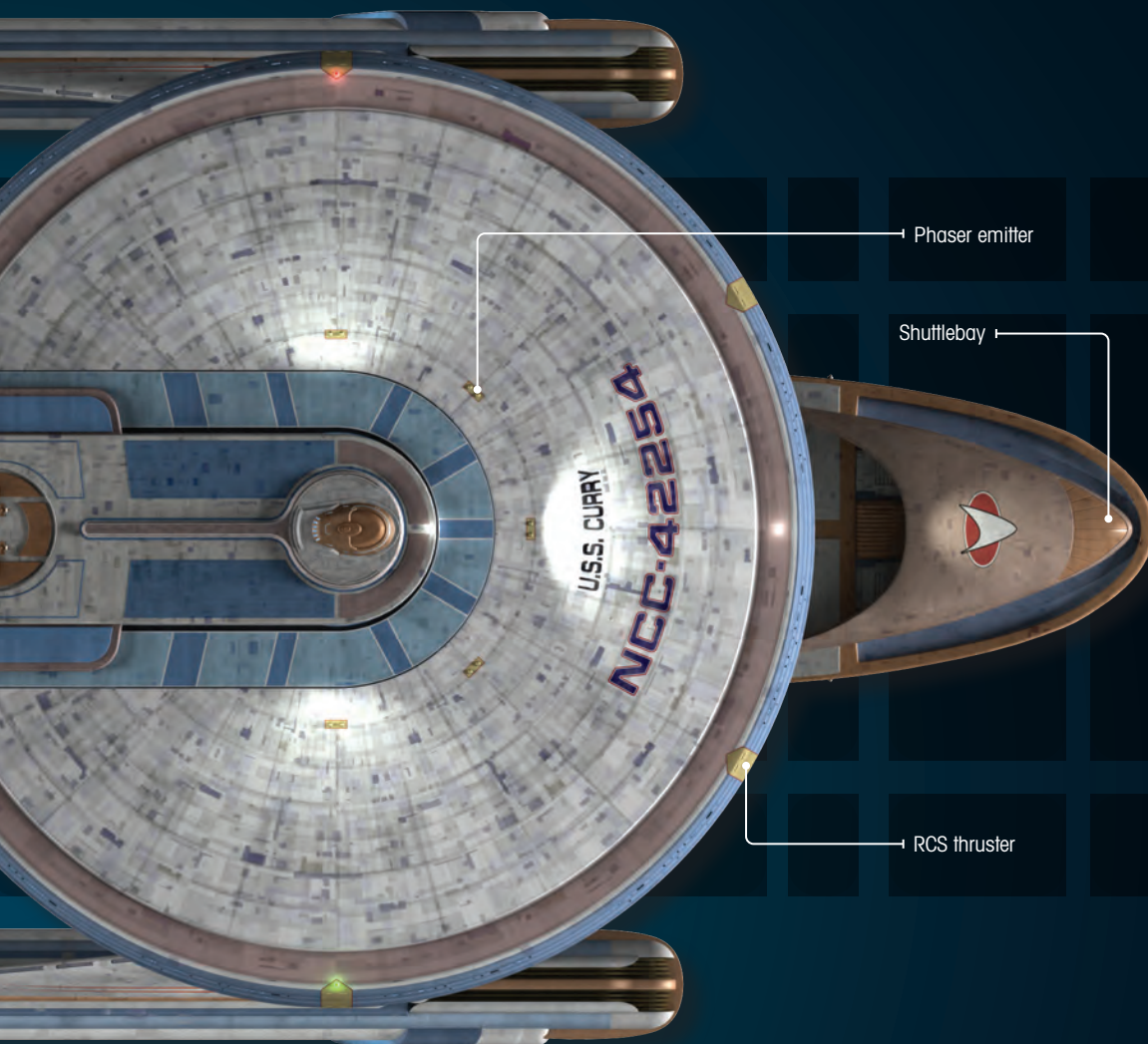
The most notable of these was the *U.S.S. Raging Queen* NCC-42264, which shared much in common with the *Curry*. The *Raging Queen* mainly used parts from the *Excelsior* and *Miranda* classes in a similar configuration, but the nacelles were connected at the rear of the saucer with an additional pair of corrugated pylons.

In addition, there were more hybrid classes in the Second Fleet in the shape of the *U.S.S. Centaur* NCC-42043 and the *U.S.S. Elkins* NCC-74112. The *Centaur* was also largely made up of *Excelsior* and *Miranda*-class parts, but it did not feature a secondary hull. The *Elkins*, on the other hand, featured a very similar saucer hull as was used on *Intrepid*-class vessels, and this was mated to a secondary hull, which looked similar to the one used on a Maquis Raider.



▲ In 2374, the battle-weary Second Fleet retreated to the relative safety of Federation space. The armada included several 'mongrel' ships such as the *Curry*, the *Raging Queen*, the *Centaur* and the *Elkins*.





Phaser emitter

Shuttlebay

RCS thruster



Main bridge

Shuttlebay

Photon torpedo launcher

HUGE OPERATION

In order to retake *Deep Space 9* from the Dominion, Captain Sisko put together a task force that comprised elements from the Second, Fifth and Nine Fleets – around 800 ships.

FAILED ASSAULT

Later in the Dominion War, the Second Fleet tried three times in a month to retake Betazed from occupying forces. Unfortunately, they were unable to do so because the Dominion kept sending in reinforcements and fortifying their position.

COMEDY NAME

The lettering of the *Raging Queen* was never seen on screen. It was only discovered later when photos of the studio model surfaced. The name 'Raging Queen' came from a pirate vessel, which featured in a 'Saturday Night Live' sketch starring Michael Palin.



BUILDING THE *U.S.S. CURRY*

NCC-42254

The *U.S.S. Curry* was created in record time by Dan Curry when a flotilla of damaged ships was needed for an episode of *DEEP SPACE NINE*.

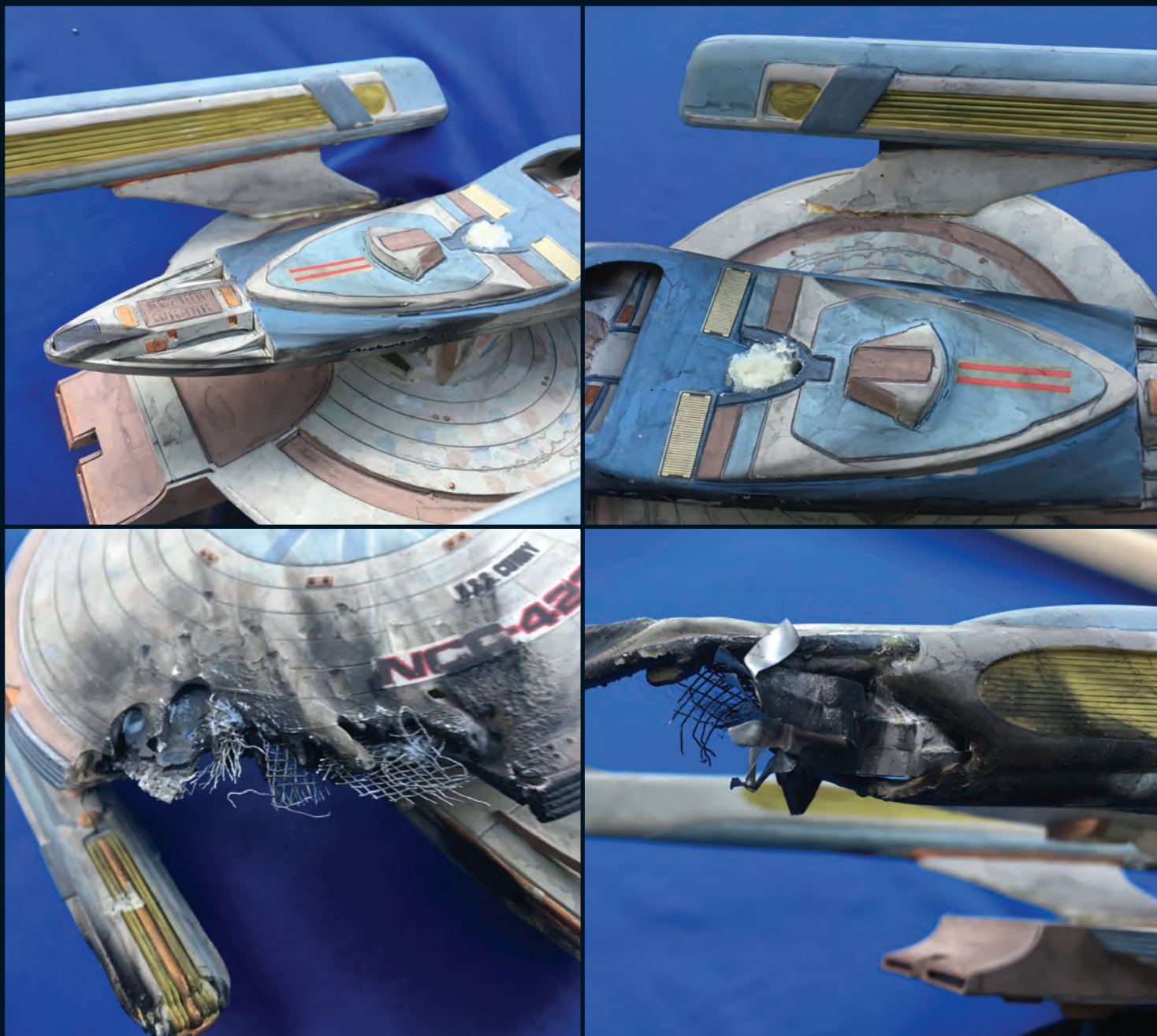
The opening scene of the *STAR TREK: DEEP SPACE NINE* episode *A Time to Stand* called for a battered fleet of ships to be seen retreating back to Federation space. This was one of the last scenes to be filmed that featured a number of physical studio models in the same shot before the switch was made to CG models.

The problem was that the special

effects team did not want to ruin the physical studio models that already existed by adding battle damage to them. The only solution was to build more models. Of course, constructing models from scratch was not only very expensive, but also time consuming. They therefore decided to 'kitbash' some models for the scene – that is taking various parts from different

commercially available model kits and mixing them together to assemble a new model.

This was how visual effects producer Dan Curry came to put together the model that became known as the *U.S.S. Curry* NCC-42254. When asked which model kits the parts came from, Curry said he could no longer be sure exactly where they originated.



"At Image G (where motion control was filmed) we kept boxes of random parts, as well as complete model kits," said Curry. "Since we wanted everything to have a Starfleet aesthetic, we used primarily pieces from *STAR TREK* kits, along with screens, crumpled aluminium foil and other materials to create the damage."

Judging by the look of the final product, it certainly appeared like Curry mainly used components from *Excelsior* and *Miranda*-class models to create the

U.S.S. Curry, and he also got creative with how they were put together.

DISTINGUISHING FEATURE

"Moving the shuttlebay doors to the front was just to give it a different look," said Curry. "But, I was also thinking about World War II landing craft that had doors in front. We didn't have much time to make these ships, so everything was rushed. I made the *U.S.S. Curry* in a few hours."

The ships that were made just for this

one scene, which also included ones made by Curry's visual effects colleagues Gary Hutzler and Judy Elkins, were never meant to be seen in much detail. This led them to label the ships after themselves, or give them fun names such as the *U.S.S. Raging Queen*.

The ships were only glimpsed briefly in the episode, but *STAR TREK* fans being as eagle-eyed as they are wanted to know more about them. It was only later that their names came to light, but they were never legible on screen.



STAR TREK'S SPECIAL EFFECTS GURU

DAN CURRY

Dan Curry is a man of extraordinary talents, and his work as visual effects producer made him one of the true unsung heroes of *STAR TREK*.

▲ Dan Curry pictured during his days of working on *STAR TREK*. He joined the franchise in the early days of *THE NEXT GENERATION* and continued right through until the end of *ENTERPRISE*. During that time he earned 15 Emmy nominations for his visual effects work on the shows.

Dan Curry began work on *STAR TREK* in 1987, first as visual effects supervisor on *STAR TREK: THE NEXT GENERATION*, and then as visual effects producer on *THE NEXT GENERATION*, *DEEP SPACE NINE*, *VOYAGER* and *ENTERPRISE*. He also directed second unit filming on all four shows, and directed the *THE NEXT GENERATION* episode *Birthright, Part II*.

Curry also produced extensive artwork for the shows, including conceptual design, and carried out motion control photography, animation, electronic and optical compositing, matte

painting, space ship design, storyboarding and martial arts choreography. He even designed and produced the iconic Klingon weapons – the bat'leth and the mek'leth – of which more later.

Curry was nominated 15 times for an Emmy award for his visual effects work on *STAR TREK*, and won an incredible seven times. He also earned two International Monitor awards, including one for his work on the *DEEP SPACE NINE* episode *A Call to Arms*, which featured the Starfleet ship he built – the *U.S.S. Curry NCC-42254*. He was the true renaissance man of *STAR TREK*,

seemingly able to successfully turn his hand to just about anything. As senior scenic artist Mike Okuda once said, "Dan Curry is one *STAR TREK*'s heroes. He's an amazing genius."

TREK CAREER BEGINS

Curry's very first *STAR TREK* credit was on *STAR TREK IV: THE VOYAGE HOME*, for which he designed the titles, and he joined the TV series a few years later. "My involvement with the shows began when *STAR TREK: THE NEXT GENERATION* was in the planning stages," said Curry. "Producer Peter Lauritson called me to help design a series of stock shots that would serve the proposed series as stock 'fly-bys,' 'orbitals,' and other generic events. This was my first contact with the legendary Gene Roddenberry, and I considered it a privilege to meet him and have even the slightest input into anything called *STAR TREK*. I could not have predicted how much those few meetings and sketches would change my life.

"At the time I was working as Vice-President, Director of Creative Affairs, at Cinema Research Corporation. Several shows into the first season, Peter called me again and asked if I would consider coming on board as a visual effects supervisor. It took about three seconds to make the decision to accept. This was the beginning of the two-team system that we used on *STAR TREK*. VFX supervisor Rob Legato and I alternated episodes, while supervisors Gary Hutzel and Ron B. Moore worked with Rob and myself respectively as coordinators."

STORYBOARD PLANNING

Curry's artistic skills helped him plan the visual effects for the show, as unlike his colleagues, he normally prepared storyboards. "There was no right or wrong way to do it," said Curry. "It was whatever worked for the individual. Storyboards were important for me. I'm an artist, so I could draw them fairly well and quite quickly. They were

▼ Curry, seen here in the back row second from the right, poses with the rest of the visual effects team from the first season of *THE NEXT GENERATION*, along with Gene Roddenberry.



Based on **STAR TREK**
Created by
GENE RODDENBERRY

▲ The first work Curry ever did on *STAR TREK* was creating the opening titles for *STAR TREK IV: THE VOYAGE HOME*.

▼ When the original weapons robot from *The Arsenal of Freedom* proved too heavy, Curry created a new one from objects that he bought in a local store. It proved to be a resounding success.

more for me than anyone else. They enabled me to visualize the flow of images and would prevent me from being repetitious – I would be able to build the sequences in the way a composer would build sounds in a piece of music. Also it would allow me to communicate with the motion control guys – I’d go in and say ‘I want a shot like this.’”

INSPIRATIONAL THINKING

Meanwhile, Curry and Moore were developing their own innovative approaches to the episodes they worked on. Curry in particular had a capacity for inventing schemes that would never have occurred to other people. One of the first times



this was seen in action was on *The Arsenal of Freedom*, when an away team were hunted by an increasingly powerful series of robots.

“They had designed a robot,” Curry recalled, “it was this huge claw-like device. It was so heavy that we couldn’t fly it in on wires on the set and, being a claw, it kept snagging in the jungle. I had to shoot mattes on stage so that we could do it motion control. That was very time-consuming for the actors, and we were running out of time, so I figured I’d better come up with something fast.”

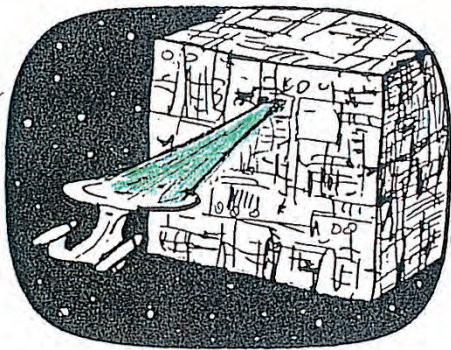
Moore picked up the story. “Dan was a master at pulling things out of nothing. He went over to Pick’N’Save, which was right next door to where we were working. He picked up a bottle of shampoo, some pantyhose, a piece of electrical conduit, an Easter egg and a Mylar pom-pom. He came back with this bag of stuff – incidentally the bag was a white plastic bag – and he sat down and made a robot out of the Easter egg, the pantyhose, and the shampoo bottle. He cut ‘em up, put it all together, and painted it up.

“We went over to motion control with this stupid-looking thing. Rob Legato and Gary Hutzel just went nuts and kept saying that this was just the worst. Dan had got it stuck on a stick and he was just bouncing it up and down. We were sitting there laughing and saying, ‘We’re going to take TV back 20 years.’ So we shot this thing, but Dan wasn’t happy with it, so he took the plastic bag that all this stuff had come in, and cut it into strips and glued it together, making something out of it to shoot! It just blew us away.

“We finally got a look at the teasers for the show. There were four of them and they kept getting shorter and shorter. When it got down to the five-second teaser, the only shot they put into it was this one shot of Dan’s model!”

DESTROYING THE UNIVERSE

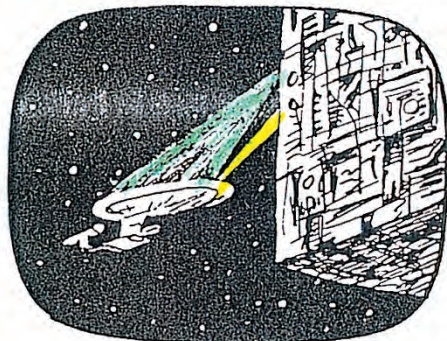
This was a typical example of Curry’s creative thinking, and often when others were struggling to find a way to depict what the writers wanted, it was Curry who came to the rescue. For example, when the effects staff read the script for *All Good Things ...*, the finale to *THE NEXT GENERATION*, they were stumped by the concept of an anomaly that destroyed time and space. How on earth were they going to do that?



Sc. 37C

BORG TRACTOR BEAM ATTACHES
TO ENTERPRISE SAUCER

[ADD ANIMATION TO COMP FOR Sc. 35]

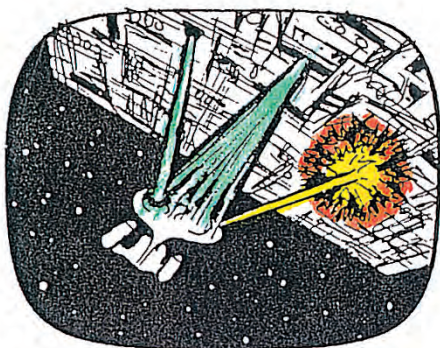


Sc. 39

ENTERPRISE FIRES PHASERS ATTEMPTING
TO STOP BORG TRACTOR BEAM... BORG
BEAM HOLDS

ENTERPRISE: IMAGE G-Z
ROLL 137/031 T.C. 01:00:50.12

BORG SHIP: [B-C]

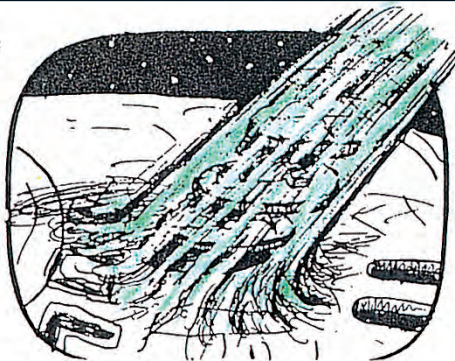


Sc. 41

AS THE TRACTOR BEAM HOLDS
ANOTHER BEAM LEAVES THE BORG
SHIP AND CUTS INTO ENTERPRISE...
INTERMITTENT PHASER FIRE

ENTERPRISE: IMAGE G-D H.F.
ROLL 116/031 TC: 01:00:31.15

BORG SHIP: [B-D]



Sc. 41 A

TIGHT ON ENTERPRISE HULL...
BORG CUTTING BEAM SLICES
OUT A CORE SAMPLE...
TRACTOR BEAM STARTS TO
REMOVE IT.

- INSERT + HARD ANIMATION

◀ Curry liked to create storyboards for the effects that he had to shoot. He believed it helped everyone in his department have a clear idea of what he wanted to achieve. Here is the storyboard he drew up for when the Borg cube attacked the U.S.S. Enterprise NCC-1701-D in the episode 'Q Who.'

"Everyone wanted to avoid doing this aspect of the show, but I thought it would be kind of fun to do," said Curry. He began visualizing how he might create such a phenomenon. "Actually, I had a vision of what I wanted the anomaly to be. I assumed it was something like a black hole, an immense gravitational field that would pull matter into it. So I knew that I could get liquid nitrogen to either gush up and spill out of a hole in the center

of something, or gravity would pull it down through the hole, depending on how it was used."

Inspired by the physical properties of liquid nitrogen, Curry envisioned a multi-textured event horizon with gaseous streamers being sucked into a central point. "We created some holes in black velvet-covered cardboard and had liquid nitrogen vapors coming up through them," said Curry.

"Learning how to control the liquid nitrogen made

► Curry, seen here with effects rigger Dennis Hoerter, set up a vapor rig using liquid nitrogen to create a visual effect depicting “a cosmic event that can destroy time and space.”



it possible to create elements with different patterns that we could digitally composite one on top of the other, in layers, to create the very complex anomaly that you saw in that show.”

KLINGON WEAPON

This type of thing was certainly part of Curry’s remit as visual effects supervisor, but he was also called on to work on elements that certainly were not part of his job description. “Some of the most rewarding aspects of working on *STAR TREK* were having opportunities to make contributions outside

my immediate area of responsibility, said Curry. “I lived in Asia for a number of years, where I studied martial arts intensively. When we received a script in which Worf inherited a Klingon bladed weapon, I made a foam core mock-up of a weapon I had been imagining for years, and showed it to executive producer Rick Berman. This came to be known as the *bat’leth*. I also helped to develop a martial system for it loosely based on t’ai chi. Actor Michael Dorn and the stunt team took to it immediately. It was gratifying that the *bat’leth* became a *STAR TREK* icon.”

► This was the finished result of the anomaly that threatened to tear space apart that Curry and his team filmed. They combined multiple nitrogen elements to depict a rip in space, while light beams were shot into a room filled with smoke to complete the effect.





Curry was not finished yet, and later came up with another Klingon weapon. "When Michael Dorn decided to join the cast of *STAR TREK: DEEP SPACE NINE*, he called me and said, 'Daniel, I need a new weapon,'" said Curry. "It was important to me that the blade be unique and ergonomically practical. From this collaboration came the *mek'leth* that Worf wielded in many *DEEP SPACE NINE* episodes, as well as the feature *STAR TREK: FIRST CONTACT*."

SENIOR ROLE

As time went on, Curry's role changed slightly. "When I was supervising, I had the satisfaction derived from hands-on involvement with every shot in each episode for which I was responsible," said Curry. "As visual effects producer for *DEEP SPACE NINE*, *VOYAGER* and *ENTERPRISE* my hands-on role was more limited. When there were particularly complex episodes, I sometimes co-supervised to help bring the workload within reason. In addition to sometimes directing second unit, I designed some of the ships, such as the *U.S.S. Curry*, did storyboarding, and painted as many of the matte shots as possible. This kept my artist's skills alive, and satisfied a need for direct personal expression."

For Curry, his work on *STAR TREK* was far more than just a job, and even went beyond the satisfaction of making telling contributions to the

legacy of *STAR TREK*. "Perhaps the most significant aspect was the fact that the people I worked with made going to the studio every day a pleasure," said Curry. "The cast and crew were true professionals and genuine human beings. I formed friendships that will last a lifetime."



◀ As well as starship models, Curry also designed the Klingon *bat'leth*, which was first seen in *THE NEXT GENERATION* episode *Reunion*. Curry has considerable experience in martial arts, and he devised the Klingon fighting technique known as *Mok'bara*, which he based on tai chi.

◀ As well as being an experienced visual effects supervisor, Curry also often directed the second unit on *DEEP SPACE NINE*, *VOYAGER* and *ENTERPRISE*.

◀ As a trained artist, one of Curry's favorite jobs was creating matte paintings, such as this one that was used in *THE NEXT GENERATION* episode *The Inner Light*.

ON SCREEN



TRIVIA

The Jem'Hadar attack ship that was used by Captain Sisko and his team to infiltrate behind enemy lines in *A Time to Stand* was the one captured in the previous season episode *The Ship*. Co-executive producer Ronald D. Moore revealed that a line was cut from *A Time to Stand*, which indicated that the captured Jem'Hadar ship was transmitting a newly updated recognition signal, and that was why it did not raise any suspicion to other Dominion-aligned ships.



A Time to Stand was dedicated to the memory of Brandon Tartikoff, the former Chairman of Paramount Pictures, who died in August 1997. It was Tartikoff who approached executive producer Rick Berman about doing another *STAR TREK* series, while *THE NEXT GENERATION* was still on air. Tartikoff suggested a series set on a space station rather than a starship.

- FIRST APPEARANCE:** A TIME TO STAND (DS9)
- TV APPEARANCES:** STAR TREK: DEEP SPACE NINE
- DESIGNED BY:** Dan Curry

KEY APPEARANCES

STAR TREK: DEEP SPACE NINE

A Time to Stand

After just three months of war with the Dominion, the Federation and its Allies have suffered devastating losses. The Second Fleet has been reduced to a third of its original size by relentless fighting. The remaining ships, which include the *U.S.S. Curry* NCC-42254, are all battle-worn as they retreat from the front lines. Everyone is already grim, when news reaches them that the Seventh Fleet has been decimated by Dominion forces in the Tyra system.

Back at Starbase 375, Admiral William Ross relieves Captain Sisko of command of the *U.S.S. Defiant* NX-74205. Instead,

Sisko is given a crucial and dangerous mission: to take a recently captured Jem'Hadar attack ship deep into enemy territory, and destroy the depot where the Dominion make the drug that gives life to the Jem'Hadar.

After a fraught journey, Sisko and his crew arrive at the ketracel-white facility. They beam down empty canisters of the drug, asking to be resupplied, but one of them is filled with an explosive. The detonator is set for three minutes, but when they request clearance to leave, a security net is activated trapping them inside. They have just seconds to work out how to escape, or they will be destroyed along with the facility.

In memory of Brandon Tartikoff

The warp engines of the Jem'Hadar attack ship used by Captain Sisko and his crew were taken out in the explosion, as it made its escape from the ketracel-white depot. Using impulse power only, it would take them 17 years to return to Federation space.

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