

STARGATE: SPECIAL DOWNLOAD EDITION

THE OFFICIAL MAGAZINE

STARGATE

SG-1 LÂN SGU

**INSIDE THE
STARGATE UNIVERSE
WRITERS' ROOM!**

**TOP 10
STARGATE
GADGETS!**

Worlds Apart!

**ROBERT CARLYLE AND LOUIS FERREIRA
CLASH ON STARGATE UNIVERSE!**



Michael Shanks
A DECADE OF DANIEL



Ben Browder
FROM FARSCAPE TO SG-1



Wit & Wisdom
MCKAY'S WISE WORDS

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THE OFFICIAL MAGAZINE
STARGATE
 SG-1 • ATLANTIS • SGU

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A WHOLE NEW UNIVERSE

Welcome to this special download edition of *Stargate Magazine*! Across the following 40 pages you'll find a sampling of features from recent editions of *Stargate Magazine*, giving a flavor of the kind of content regularly featured. We've got star interviews (Robert Carlyle, Michael Shanks, Ben Browder), details of the brand new *Stargate Universe* series and quirky character-based features. Check out page 33 for a guide to the kind of content featured in our regular issues and page 40 for an opportunity to subscribe.

SGU Stargate: Universe
 STARGATE UNIVERSE *The First Season Check List.*

1.01 AIR (PART 1)
 Script: Robert C. Cooper & Brad Wright
 Director: Andy Milkita

1.02 AIR (PART 2)
 Script: Robert C. Cooper & Brad Wright
 Director: Andy Milkita

1.03 AIR (PART 3)
 Script: Robert C. Cooper & Brad Wright
 Director: Andy Milkita

1.04 DARKNESS
 Script: Brad Wright
 Director: Peter DeLuise

1.05 LIGHT
 Script: Brad Wright
 Director: Peter DeLuise

1.06 WATER
 Script: Carl Binder, from a story by Brad Wright,
 Robert Cooper & Carl Binder
 Director: Will Waring

1.07 EARTH
 Script: Martin Gero, from a story by Brad Wright,
 Robert Cooper & Martin Gero
 Director: Ernest Dickerson

1.08 TIME
 Script: Robert Cooper
 Director: Robert Cooper

1.09 LIFE
 Script: Carl Binder
 Director: Alex Chapple

1.10 JUSTICE
 Script: Alan McCullough
 Director: Will Waring

1.11 SPACE
 Script: Paul Mullie & Joseph Mallozzi
 Director: Andy Milkita

1.12 DIVIDED
 Script: Paul Mullie & Joseph Mallozzi
 Director: Felix Alcalá

1.13 FAITH
 Script: Denis McGrath
 Director: Will Waring

1.14 HUMAN
 Script: Jeff Vlaming
 Director: Robert Cooper

1.15 LOST
 Script: Martin Gero
 Director: Rohn Schmidt

1.16 SABOTAGE
 Script: Barbara Marshall
 Director: Peter DeLuise

1.17 PAIN
 Script: Carl Binder
 Director: Will Waring

1.18 SUBVERSION
 Script: Paul Mullie
 & Joseph Mallozzi
 Director: Alex Chapple

1.19 INCURSION (PART 1)
 Script: Paul Mullie
 & Joseph Mallozzi
 Director: Andy Milkita

1.20 INCURSION (PART 2)
 Script: Paul Mullie & Joseph Mallozzi
 Director: Andy Milkita



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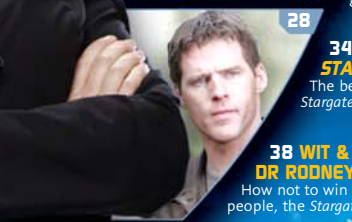
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Darker! Grittier! Set in space!
Stargate Universe offers a
brand-new take on the
Stargate franchise.
Here's everything you
need to now about this
new *Universe*.



While hearts may have sunk as deep as the city once was when news of the cancellation of *Stargate: Atlantis* broke, *Stargate* fans were quickly offered succour in the shape of new arrival *Stargate Universe*. With filming just about to wrap in Vancouver's *Stargate* home, Bridge Studios, the new series has been created by show veterans Brad Wright and Robert C. Cooper, who have written a large proportion of the show's inaugural season.

Universe stands out from its predecessors in a variety of ways, the most obvious being that it's set largely in space – a fact born out by the first press release issued by studio MGM. “*SGU* follows a band of soldiers, scientists and civilians, who must fend for themselves as they are forced through a Stargate when their hidden base comes under attack. The desperate survivors emerge aboard an ancient ship, which is locked on an unknown course and unable to return to Earth. Faced with meeting the most basic needs of food, water and air, the group must unlock the secrets of the ship's Stargate to survive. The danger, adventure and hope they find on board the *Destiny* will reveal the heroes and villains among them.

“The crew will travel to the far reaches of the universe, connecting with each of the previously launched Stargates, thus fulfilling the *Destiny*'s original mission. Challenges will arise,

though, as the ship comes into range of Stargates placed centuries ahead of the *Destiny*, and the crew is unable to control the ship's navigational schedule. If someone is left behind, there is no way to go back for them...”

Yet, despite the deep space setting, it was announced that there would be opportunities for guest roles from familiar characters – and Richard Dean Anderson, Michael Shanks and Amanda Tapping all make appearances on the show...

Another difference from the established *Stargate* set-up is a desire to modernize the style of the series. Stories will be tougher and grittier, though the producers are keen to keep the humor which has become such a trademark of the franchise. The camerawork will also be closer to *The Shield*'s documentary style, though Robert C. Cooper insists it's not an attempt to copy recent SF series – with one possible exception.

“It's not intended to be style for style's sake, or to emulate any other show,” he said at a recent convention. “Although, to be honest with you, one of the shows we both love that we did look at and say, ‘That's a style we would love to try and approach,’ is *Firefly*. That's how *Firefly* was shot. There's a lot

SGU
STARGATE UNIVERSE

UNIVERSE
101

WORDS: PAUL SPRAGG

Universe... in a nutshell

The key facts...

- Brad Wright and Robert C. Cooper will write much of *Stargate Universe's* first season
- *Universe's* storylines will be tougher and grittier than its predecessors
- *Universe* is set largely in space
- Richard Dean Anderson, Michael Shanks and Amanda Tapping will all be making guest appearances on the show
- The camerawork will follow *The Shield's* documentary style
- Robert Carlyle heads an all-star cast
- There will be more story arcs

of hand-held stuff, and cameras were in places that were non-traditional. But we examined that quite closely and looked at other dramatic shows that are shot like that as well."

It's not just change for the sake of it, either. After working on the *Stargate* franchise for more than 15 years, Brad Wright explains, "Robert and I feel like we're growing and have new challenges to do ourselves. And we feel like we want to be the agents of that change, and that we're capable of coming up with another engaging television show that is possibly more mainstream, possibly a little outside the *Stargate* box, because we know where we've been. For us to

remain engaged in the show creatively, we need to make those changes." We are also promised more arcing of storylines, though not to the same serialised extent as *Lost* and *24*.

But what of those hardy souls who'll be exploring the *Stargate* universe? Well, heading up the team is Dr. Nicholas Rush, played by one of the UK's best-loved actors. Robert Carlyle is the star of *Trainspotting*, *The Full Monty*, recent 24 TV movie *Redemption*, and, of course, *Hamish Macbeth*. "I've done an awful lot of nitty-gritty stuff in my career over the last 15 to 20 years or so, and I felt it was time for a change," he told Multichannel News, recently. "I wanted something different. When I came out to

Los Angeles about a year ago, I talked to various television people with various ideas. I put it out that I was looking for something that was going to interest me. And I was very fortunate three or four things came in. This one, for me, was far and away the best.

"Brad Wright and Robert Cooper are the main reason I'm here. They explained it extremely well. The first thing I said was, 'Why do you want me?' The way they put it was very interesting. They said they wanted someone who can 'make unattractive things seem quite attractive.' I said, 'I'm your man.'"

Explaining the tough nature of this new mission, Carlyle revealed, "Survival is the main thing. It's much less about

interaction with alien species and more about who's in charge, who's going to run this ship, who's going to survive. There's two or three deaths, in fact, in the first three episodes, and a suicide by episode six. So this is a harsh world."

Filling out the cast are Louis Ferreira (turn to page 13 for an exclusive interview with Louis) as Colonel Everett Young, Brian J. Smith (*Law & Order*) as Lt. Matthew Scott, Alaina Huffman (*Painkiller Jane*) as Sgt. Tamara Johansen, David Blue (*Ugly Betty*) as Eli Wallace, Elyse Levesque (*A Season To Wither*) as Chloe Armstrong, Jamil Walker Smith (*In The Wind*) as Senior Sgt. Ronald Greer, Ming-Na (*Vanished*) as Camille Wray, and Lou Diamond

Phillips (*Wolf Lake*) as Colonel Telford. Oh yes, and there'll be one other star: a brand new 'gate, according to producer Joseph Mallozzi on his blog: "Yep, all new 'gate. Or, actually, all new old 'gate. I'd say it's probably the coolest of the three 'gates, almost steampunk in operation. The SG-1 'gate comes a close second. *Atlantis' Vegas* design, while certainly nice, doesn't really compare."

Stargate Universe airs in the US on the Syfy Channel, Friday nights at 9pm, and in the UK on Sky One. It's a whole new adventure!

For further *Universe* exclusives, turn to page 18, where the show's writers reveal more exciting secrets from season one! ^

UNIVERSE
SPECIAL!

TURN OVER THE PAGE FOR AN
EXCLUSIVE INTERVIEW WITH
STARGATE UNIVERSE'S ROBERT
CARLYLE AND LOUIS FERREIRA!

SG·U
STARGATE UNIVERSE

“These are military people,” says actor ROBERT CARLYLE of the characters Doctor Rush has to contend with on *Stargate Universe*. “Rush doesn’t understand them, they don’t understand him, and he *does not* want to return to Earth.”

A MAN ALONE

WORDS: STEVEN ERAMO

How would you react if you were told you could never go home again? That’s the situation the heroes of *Stargate Universe* are faced with when they are marooned in deep space, a long way from Earth. Naturally, the news is a difficult pill for everyone to swallow—except for Dr. Nicholas Rush. The scientist seems oddly content with the prospect of spending the rest of his days in strange, and often dangerous, surroundings. Why does he feel this way, and more importantly, what is his real agenda? No one knows for sure, including Rush actor Robert Carlyle.

“Dr. Rush is certainly a complex individual,” says Carlyle. “You’re never sure what his motives are, and to be honest with you I don’t know what’s happening with the character either. Brad Wright and Robert Cooper [*Stargate Universe* creators and executive producers] are obviously telling me everything I want to know, but I’d rather not know it all, which is how I’ve worked over the years. When you know how your character is going to end up, you’re tempted to play his heroic side. In fact, what you should be doing is playing the moment and each scene as it is, which is fresh. Just like you shouldn’t look too far ahead in your [real] life, you shouldn’t look too far ahead in your acting life.

“So with Rush you have this man who’s driven by something. What we know so far is that he’s been married, but his wife is dead. The fact that he was married is the only thing that actually roots him

in reality, because he ‘lives’ in a different type of reality, one, I believe, in his own mind. Rush is by far the biggest expert on Ancient technology, and when his wife dies and he gets the chance to go on this exploration of the universe, he jumps at it because there’s nothing left for him [on Earth]. As far as our story and where our people end up, it’s Rush who tells them that there’s no chance they can ever go back, and he thinks there’s nothing greater! This is the best potential for exploration that mankind has ever known. That’s what’s driving Rush; and therefore he’s probably not to be trusted by anyone on the crew.”

Excellent Drama

A familiar face on the small and big screens, Carlyle has played a diverse collection of characters in over 25 years as an actor, including a policeman in UK TV show *Hamish Macbeth*, Adolf Hitler in *Hitler: The Rise of Evil*, and—most prominently—an unemployed-steel-worker-turned-male-stripper in *The Full Monty*. His experience also extends to the fantasy and horror genres with *Eragon* and *28 Weeks Later*, but *Stargate Universe* marks his introduction to the worlds of TV science fiction.

With no need to submit to an audition, Brad Wright and Robert C. Cooper offered Carlyle the role of Dr. Rush—an offer that came as bit of a surprise to the actor. “The first thing I said to Brad and Robert,

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“The first three scripts were what I accepted the job on. The Pilot is a three-parter and absolutely excellent. [It’s] a character-driven piece, not to mention excellent drama.”

was, “I’m quite flattered by this, but why me? Why do you want me to come do this?” recalls Carlyle. “They then went on to explain the unfolding series that they had in their minds and I thought, ‘Now I understand why they want someone like me to do this.’ The thing about *Stargate Universe*, as opposed to prior incarnations of the series, is that it’s a lot darker—that’s certainly what I see anyway—and more about survival, as well as how these characters interact with each other. Obviously there’s alien interaction and stuff like that along the way, but that’s not the main event. This is a character-driven piece, not to mention excellent drama.

“The first three scripts were what I accepted the job on,” continues the actor. “The pilot, entitled *Air*, is actually a three-parter and absolutely excellent. It’s followed by an episode called *Fire*, which was originally supposed to be a single story, but it’s overrun. However, Brad and Robert are so happy with it that they’ve decided to turn it into a two-parter. By that you can probably tell that there’s an awful lot of cerebral material and drama that’s impossible to cut. So if they feel that an episode needs more

space, then they’ll turn it into two. That’s a brave thing for them and a fantastic thing for an actor, because then you don’t have to be as worried about time and getting your lines out quickly. You can take your time and tell the story the way it should be told.”

Big Project

Opening episode *Air* sees Colonel Everett Young (Louis Ferreira, previously known as Justin Louis), commander of a secret off-world base, lead a hasty escape to an unmanned and experimental spaceship called the *Destiny*, launched by the Ancients at the height of their civilization. Not long after arriving, the team discovers that the ship is on a preprogrammed course and is unable to return to Earth. With a *Stargate* on board, but no access to Earth, Young and his team are stuck and must fend for themselves as the *Destiny* continues its travels through space.

Arriving on the *Universe* set for the first time to begin work on *Air* was an eye-opening experience for Carlyle. “It was like walking onto a James Bond set,” he says. “It’s that big, it’s that good, it’s that spectacular, that’s the best compliment I can pay it. This show has wonderful craftsmen, set

designers, and props people. They spent a tremendous amount of money on this set and it’s all there on screen.

“My first impressions were, ‘This is the real deal and a big, big, project.’ From there, it was a matter of everyone getting to know each other and how each other works. I know this is going to sound kind of corny, and I’m not a corny guy, but this cast gets along extremely well and it has been that way from the start. With Louis Ferreira and myself, it was like meeting a long-lost brother. We’ve been inseparable since day one, and the same goes for the rest of the cast.

“I don’t know, but I feel as if I’ve been given something of a reward for 25 years of hard work in the business because this is just a terrific experience. I’m almost frightened of waking up one morning and someone taking it all away. It’s a great way of working and the reason why I became an actor in the first place. I’m enjoying going to the set, working with my fellow actors and the directors, reading each new script, you name it. I can’t speak highly enough of the cast as well as the crew and this particular creative process.”

Along with the *Universe* cast, Carlyle has also had the chance to work with former *Stargate SG-1* leading man Richard Dean Anderson (General Jack O’Neill), who, in addition to *SG-1*’s Amanda Tapping (Colonel Samantha Carter) and Michael Shanks (Dr. Daniel Jackson), will guest-star in an episode. “It was lovely to work with Richard Dean Anderson,” says the actor. “I’ve been a big fan of his for a number of years and have a great deal of respect for him and what he’s achieved as an actor. Richard and I got on really well and I think he was very happy to be back with the *Stargate* family.”

Escaping Destiny

Unfortunately, the congenial mood on the *Universe* set is not mirrored onboard the *Destiny*, particularly in regard to Dr. Rush’s relationships with his colleagues. “If we start at the top in terms of crew ranking, Colonel Young is my character’s nemesis, there’s no doubt about that,” notes Carlyle, “and it’s quite serious. These guys are not having a petty conflict. Without giving too much away, there’s an episode, which we’ve yet to shoot, where a tragedy takes place aboard the *Destiny* and Rush tries to

frame Young. They hate each other *that* much. Young is a soldier, while Rush is a scientist, and they just don’t get one another. As soon as they end up on the *Destiny*, the colonel is all about getting everyone home, and Rush is all about ‘How do we avoid that?’ So they’re against each other from day one and that’s been developing beautifully over the past six or seven weeks of filming.

“The other main character who Rush has most of his dealings with is Eli Wallace, played by David Blue. He’s a young guy who, as the *Stargate* people put it to him, won a ‘competition,’ so he comes with us on our spaceship and help us explore the universe. Eli is given few options with that, and Rush is more or less in charge of him. The way Brad and Robert spoke of the relationship between Rush and Eli is a bit like Salieri and Mozart. I know that sounds grand, but by that I mean someone like Salieri was obviously a mega-intelligent man, yet he needed someone else [Mozart] to help him. With Rush, he can’t actually do what he wants to do without Eli. So he’s dependent on this young genius, even though Eli’s youth frustrates my character.

Robert's Route...

Selected Credits: Robert Carlyle

24: Redemption	(TV, 2008)
The Last Enemy	(TV, 2008)
Eragon	(2006)
The Beach	(2000)
The World is Not Enough	(1999)
The Full Monty	(1997)
Hamish Macbeth	(TV, 1995-97)
Trainspotting	(1996)
Cracker	(TV, 1994)
Priest	(1994)
Riff-Raff	(1991)
Taggart	(TV, 1990)

Their relationship has a long way to go, but like Young’s and Rush’s, it’s bubbling very nicely at the moment.

“In terms of Rush’s relationships with other characters on the ship, like Lt. Scott [Brian J. Smith], Sergeant Johansen [Alaina Huffman] and Sergeant Greer [Jamil Walker Smith], these are military people who Rush doesn’t concern himself too much with. In fact, he’d be happy to see them put into an airlock and shot out of the ship all together. So my character is a man alone; I suppose that’s what I’m getting at. Rush doesn’t understand them, he doesn’t understand him, and as I said he’s really serious about this. He *does* not want to return to Earth.”

When asked about his favorite *Universe* episode to have worked on so far, Carlyle refers back to *Fire*. “One of the interesting things about these episodes is that the first three are, as you know, entitled *Air*, *Fire*, then *Water*, followed by *Earth*, so it’s very much about the basics,” says the actor. “These characters are ill-equipped for this mission. None of them are supposed to be there [onboard the *Destiny*], and therefore have no additional resources when they get there.

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“Rush is by far the biggest expert on Ancient technology. When he gets the chance to go on this exploration, he jumps at it. He thinks there’s nothing greater!”

“*Fire* is about the energy within the ship, and, again, without giving too much away, some of our people go off in this shuttle to investigate something, while Colonel Young, Rush and a few others remain onboard to take care of a situation going on there. By the end of the episode you’re left with this thought that maybe Rush knew what was going on right from the start, and if that’s the case, then that makes him all the more dangerous. It really is a wonderful story, and as far as acting, it was as much as I’ve been called upon to do in any part of my career. There are a couple of scenes that required me to pull out everything, so I’m looking forward to seeing that episode.”

Art of Acting

Listening to the actor speak, it is obvious that he’s thoroughly enjoying what he’s doing. There was a time, however, when the Scottish-born Carlyle dreamt of performing in a very different type of arena. “Like most youngsters in Britain, I wanted to be a footballer. All I wanted was to play football, and, of course, that was the impossible dream,” says the actor. “At first, I worked as a painter/decorator with my father, who, along with his family as well as extended family are all decorators and have been for about 50 years. So that’s what I was going to

do, until many years ago when a friend of mine asked me to go with him to an amateur dramatic group. I was bitten quickly by the [acting] bug. I was 21 and an opportunity came up to go to drama school and I thought, ‘I’ll take it.’

“At that point, the other interest in my life, which was mainly a hobby, was art. I was actually accepted to art school and drama school in the same month, so I had a big choice to make. I made the right one,” he chuckles. “In terms of the art, it’s a great hobby of mine and I still sketch a lot. Who knows, maybe one day there will be a Carlyle book of caricatures or something like that.”

Having previously done some TV work, the actor’s first foray into the feature film world was playing a construction worker named Stevie in the 1991 movie *Riff-Raff*, directed by Ken Loach. “I don’t know if you know much about Ken Loach’s methods, but he’s unique. Everything is shot in sequence day-by-day, and you’re not given the entire script, so you don’t know if your character is going to live or die. That was my initial introduction to film and I loved it,” enthuses Carlyle. “I thought every job I got was going to be like that, but nothing could be further from the truth. However, what I’ve tended to do is try my best to

apply the same sort of techniques from my Ken Loach days to everything I do.

“I can’t describe what I felt when I first walked onto that set. It was the most amazing thing for me. My whole childhood was about going to the movies three or four times a week, never thinking at all back then that I was going to be an actor. I just felt happy and at home there, and then there I was suddenly all these years later on a film set for the first time. I’ll never forget that, and I’ve always tried to keep in mind that I’m a very, very lucky man.”

Although the world of *Stargate* may be uncharted territory for Carlyle, he seems to have taken to it like the proverbial fish to water. “I had put it ‘out there’ last year in Los Angeles that I was interested in something new. Well, this is it,” says the actor. “This has landed on my plate, and either I step around it or I jump straight into it. I was aware of the success of *Stargate* and the fantastic fan base it has, so I thought, ‘This is a nice world to enter and a new one for me, too.’ I had never done science fiction before, and Vancouver is a terrific place to be as well. There were several considerations and I decided that this is what I want to do for the next few years. So I’m quite content with where I am at the moment.” Å

THE UNIVERSE
INTERVIEW

Words: Bryan Cairns

YOUNG AT HEART

“You can only hope for a cast as fantastic as this!”
In an exclusive interview with *The Official Magazine*,
Stargate Universe’s **LOUIS FERREIRA** talks camaraderie,
Robert Carlyle and what we can expect from
Colonel Everett Young...

Louis Ferreira wasn’t particularly well-versed with the *Stargate* franchise when he first heard of its much-anticipated new series, but after being told he was in the running for Colonel Everett Young on *Stargate Universe*, he went out of his way to do his homework...

“When I first got introduced to the show, I was not that familiar with the *Stargate* franchise, but once I was up for it I started watching a lot of the *SG-1* episodes and became a huge fan of them,” explains Ferreira while taking a quick break from shooting the 11th episode of *Stargate Universe*’s first season. “I’m

also a big fan of Richard Dean Anderson and that entire group. *Stargate* is a style of show I wasn’t familiar with to be honest. I’m not that much of a TV guy per se unless you talk to me about 1980s sitcoms – then you’re talking my language!”

Becoming part of a sci-fi legacy undoubtedly has its appeal, but what truly reeled Ferreira into this brave new world was the vision of the show’s creators, as well as an incredible talent signing on.

“There were two things that attracted me, which were Robert Carlyle, and executive producers Brad Wright and Robert Cooper

explaining to me the type of show they wanted to do,” says Ferreira. “Their idea was a gritty reality set in space or basically a drama adventure series. Also, it was going to be a present day story that happens to be set in space, with ordinary people in extraordinary circumstances. And you are dealing with darker tones, as well as really exciting storylines for every single character. There’s something or someone in the show for every viewer. It’s that high school thing again. Remember *The Breakfast Club*? You had your jock, your academic, and your geek. Well, our show covers all the bases as well.”



“I love my relationship with Nicholas Rush [Robert Carlyle] even though it’s full of hatred. We’re essentially enemies and there’s a great chemistry there.”

The *Stargate* shows have always contained specific archetypes such as the quipping scientist, staunch leader, and steely warrior, but Ferreira initially had a blurry sense of where his character Colonel Everett Young fit in.

“When I saw the breakdown, I had a very different idea of who Everett was,” he reports. “I thought I was going to be the guy who went, ‘Group, good luck on your mission!’ That’s my Ted Knight impression. ‘Good night! Good luck!’ Then they would come back and I’d be, ‘Welcome back. How did it go?’ That ended up not being the case. They focused on my character a lot more than I ever expected. I was like, ‘Wow really? You guys are going to...?’ The pilot is very different to what the episodes have become. I had to make a big adjustment because I assumed he was someone who was going to be there as a reference point in carrying storylines. Personally, it was a bit of a shocker for me.”

Indeed, Young will be forced to take a more active hands-on approach rather than simply remaining behind on base and barking orders.

“He’s an integral part of the show. What they’ve done is really follow all the characters and it’s great to have stuff to do,” notes Ferreira. “It would have been easy to play that general archetype, which wouldn’t give you a lot to sink your teeth into. The reverse has happened and I’m grateful for it.”

To date, most of *Universe’s* plot details have been kept securely under wraps, although this series is hardly a nostalgic trip down memory lane. The October season premiere quickly establishes the diverse cast and the dire circumstances in which they find themselves.

“You can expect lots of excitement and entertainment,” promises Ferreira. “The pilot sets up the entire season as far as what the premise is. We essentially start on one mission and through a chain of events, people are forced to abandon the base, and go through the *Stargate*, where we end up on the *Destiny* for the first year. That’s the ship we are essentially now stuck on. The *Destiny* itself is obviously a huge part of the show.”

Sometimes a sci-fi series takes a while to delve into any sort of real character development, so Ferreira is pleased they’ve already begun to flesh Young out.

“A new show starts and your writers are getting to know the actors, and the actors are giving input,” he explains. “A combination of things need to happen where the writer hears the character’s voice and starts writing with that in mind. Then all of a sudden, it’s up a notch. I believe we’ve moved onto that scale very quickly and that’s what has been really amazing. It’s not necessarily just for myself, but for the entire cast and the interaction between everybody. I love my relationship with Nicholas Rush [Robert Carlyle] even

Louis’ Legacy

Selected credits: Louis Ferreira

<i>Saw V</i>	(2008)
<i>The Andromeda Strain</i>	(TV, 2008)
<i>Saw IV</i>	(2007)
<i>F-800-Missing</i>	(TV, 2004-2006)
<i>Dawn Of The Dead</i>	(2004)
<i>24</i>	(TV, 2003)
<i>Hidden Hills</i>	(TV, 2002-2003)
<i>Star Trek: Voyager</i>	(TV, 1998)
<i>Public Morals</i>	(TV, 1996)
<i>Urban Angel</i>	(TV, 1991-1992)

though it’s full of hatred. We’re essentially enemies and there’s a great chemistry there. With each character, you can draw a line from one person to another. There’s already a connection between everyone that is so well defined. The reality is when you’re stuck in a situation, even on a ship this big, it’s still very small after a while. We’re in space, on a ship, and there’s approximately 90 people. You really get to know and work on these relationships. The way those are being explored is exciting.”

Despite their predicament and struggle to survive, not everyone on the *Destiny* is on the same page during the crisis...



"In the first year, there are two sides, with Young representing the head of the military and Rush representing the science," reveals Ferreira. "We are sort of the leaders, so I probably have most of my stuff with him. Even when we're not together, those are the storylines in conflict. Besides that, everything is spread out pretty evenly. Things are always changing, though. It's like a classroom, and layered with so many possibilities."

In addition, another aspect that truly differentiates Young from any other past or present *Stargate* regulars is his union with Hailey, a two-year marriage that opens up plenty of story opportunities for both of them.

"For Young, that's actually the crux of this person," says Ferreira. "You get to a point in your life where he was promising his wife he wouldn't do another mission. He gets stuck on this one accidentally and because of that, all he wants to do is be there with his wife. That is taken away from him and now puts his relationship in jeopardy. A lot of his stuff stems from the fact that not only is he getting too old for this, but in the bigger picture he realizes what matters most. When that realization happens, and you're in the unfortunate position of not being able to do anything about it, it sucks. Beyond that, there are great storylines between myself, Lou Diamond Phillips, who plays Telford, and my wife."

"I always like characters with emotional gravity, but I love embracing the different aspects of the series, which in this case has a sci-fi backdrop," adds Ferreira. "The merging of the two elements is fantastic."

With a long list of genre credits ranging from *Saw V* to *Star Trek: Voyager*, Ferreira obviously has no problem letting his imagination run wild.

"It's the challenge that is alluring," notes Ferreira. "It's being able to put yourself in a situation that could never possibly happen in real life and exploring that. At the end of the day, this isn't brain surgery. It's supposed to be fun and I'm certainly trying to have that."

There's no denying the *Stargate* casts have always had a tremendous energy and camaraderie, on and off camera, and along for the ride this time round are an eclectic

bunch of actors including David Blue, Alaina Kalanj and Patrick Gilmore. Even though they've only been together for a short period of time, Ferreira feels the *Universe* team have gelled already, and has high hopes that magic will translate onto the screen.

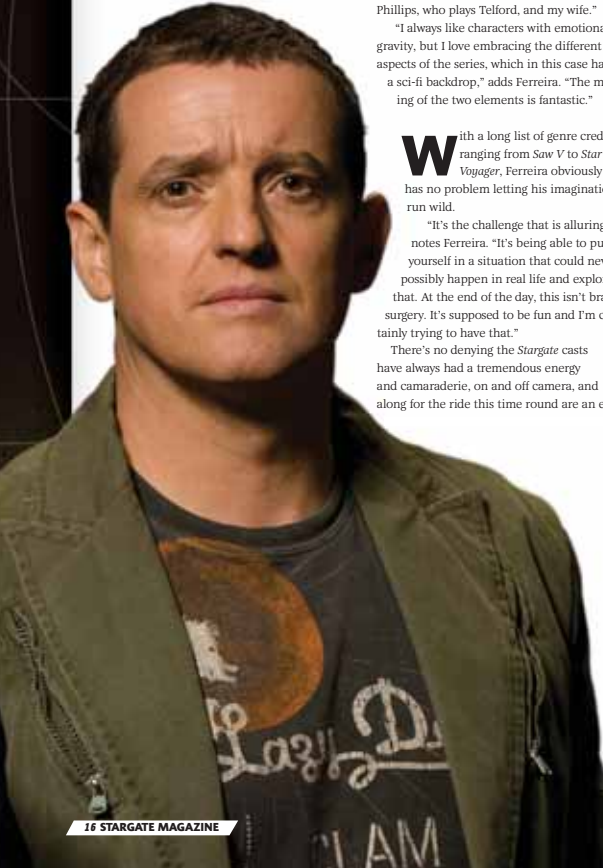
"Because some of the crew have been here since day one of *SG-1*, you have a built-in family with them," states Ferreira. "That's from top to bottom. They are probably the best crew and producers I've ever worked with in my life. Then you can only hope for a cast as fantastic as this. As someone who has done a lot of series television, I certainly feel I have a lot to go on. We say it every day, but we are a very blessed group of people and our hope is to make the best show possible. We enjoy the work, but it's hard. It's been a while since I've done this much work on a show, but I'm certainly embracing the opportunities because I feel it's so rich in content. Grateful is the word for what I personally feel on this set."

There's plenty of buzz over who will be dropping by, too. *SG-1* alumnus Michael Shanks is already guest-starring in the season premiere, and other *Stargate* veterans such as Amanda Tapping and Richard Dean Anderson are also scheduled to make appearances early on. So with the changing of the guard, did Shanks and company offer any words of encouragement about taking over the reins of this phenomenon?

"Not so much," says Ferreira. "They could not be more gracious and professional. Both Bobby and I came on really believing what Brad and Robert had told us, which was to do something unique. What I felt when I met RDA was, 'Wow! That's the man! This is why I'm here!' That was cool to appreciate from an actor's perspective of what he had done. And like I mentioned, I was a big fan of his work. To me, he was a movie star on television so he had that kind of presence. It was great meeting someone I enjoyed watching."

Both *Stargate SG-1* and *Stargate: Atlantis* enjoyed a considerable run which means Ferreira could potentially be playing Young for the next four or five years, a notion he hasn't really considered.

"That's something I don't really think about too much," concludes Ferreira. "I've learned to just take it day by day, hope for the best, but not expect. I play in the moment as opposed to anywhere else. That's just what I try and do." **A**



YOUNG

"Remember *The Breakfast Club*? You had your jock, your academic, and your geek – well, our show covers all the bases as well. There's something for every viewer!"



UNIVERSE SPECIAL!
TURN OVER THE PAGE FOR AN EXCLUSIVE INTERVIEW WITH STARGATE UNIVERSE'S WRITING TEAM!



Universal Translators

We've already given you a taster of what's in store (see page 4), but here, in another *Official Magazine* exclusive, the writing team behind *Stargate Universe* reveals even more about the show's much-awaited first year. Trust us, it's exciting stuff...

Words: Stephen Eramo

Rain, rain and, yes, more rain. While the rest of Vancouver is enjoying a dry and sunny May morning, the rain has been coming down in sheets on the *Stargate Universe* set. The wet weather (courtesy of a 2,000-gallon tank sitting outside the stage door) is among the many hurdles facing our heroes in the first season episode *Time*, written and directed by Robert C. Cooper. It was, in fact, he and fellow *Universe* co-creator/executive producer Brad Wright who originally set all this in motion, stranding Colonel Everett Young and about 80 military and civilian personnel on-board an unmanned Ancients starship called the *Destiny*.

Unable to alter the ship's course and having limited supplies, Young and the others must not only find the basics in order to survive, but also deal with alien threats and growing tensions among their own number. Their adventure begins with the series opener, *Air*, which took some creative engineering to pull off, as Brad Wright explains.

"Originally, the story was supposed to be a two-parter. That was the first production challenge," says the executive producer. "Robert and



The Wright stuff:
Brad Wright.





I was writing this script together, which came out of a story we'd spun. He had put the story beats down and, as I tried to go through those beats, I realized that these scenes weren't little, they were huge. I struggled for a while to write certain parts of the script, and finally I emailed Rob and said, 'We have too much story. We're never going to get to the planet before the end of part two, especially if we write these scenes the way they should be written.'

"Rob wrote two words back to me, which were 'three hours' – and that's what ended up happening. Obviously, we had to get on the phone and discuss it with Syfy and MGM, and as a result *Air* has become a two-hour premiere with a cliffhanger, and its resolution is *Air Pt. 3*. Expanding our story was a function of having such rich characters to play with, and a big, almost epic tale to tell, which required three hours. "It's not like it's terribly complicated, though, despite all this talk about beats. Basically, our people are running out of air, and while the solutions are more complex, they need to solve a very elemental problem. That's true of most of our first season. It's about survival and just getting to the next day alive. And that's because our ship, the *Destiny*, is wonderful and full of technology as it is, it's really old. It's falling apart, and staying alive is going to be a challenge for all our characters."

In order to resolve the environmental issue aboard the *Destiny*, Lt. Scott (Brian J. Smith) leads a team on an off-world mission in *Air Pt. 3* in search of calcium carbonate to remove excess CO₂ from the ship. Regular viewers of *Stargate SG-1* and/or *Stargate: Atlantis* who might be expecting to see the team trudging around 'familiar surroundings' are in for a surprise.

"We desperately did not want to have our characters running through trees," insists Wright. "In every other *Stargate* series we've been surrounded by the forests of Vancouver, and this time Charlie Cohen [a senior executive] at MGM said,

"Well, let's go somewhere new, then!' We told him that it would be expensive, and Charlie said, 'This is a big, important new show for us, so let's make it work.' So we shot in the White Sands Desert of New Mexico and it looks like a feature film. Robert Carlyle [Dr. Nicholas Rush] actually got T-shirts for everyone who went down there with '117' printed on the front because that's how hot it was!

"The footage is magnificent and Andy Mikita, who directed all three parts of *Air*, did an amazing job. As most people know, he's been with us for years and once again he absolutely hit it right out of the ballpark. So the New Mexico shoot was another production challenge with *Air* and very much worth it, but it those who were there suffered to get the job done. Their efforts come out of our desire to tell elemental stories that aren't about fighting big late-faceted, English-speaking bad guys. That's the major difference between this show and the other *Stargates*. *Universe* is much more man against nature/man against man and the other *Stargates* are more internal and onboard the ship. It's human interaction and human conflict as opposed to alien. That's not to say we're not going to run into aliens, because we are. They're just not going to twirl their mustaches and all speak English."

With fresh air to breathe once again, the *Destiny*'s unwilling passengers must deal with an energy crisis in the two-part story *Darkness and Light*, also penned by Wright. Replenishing their water supply is also on the agenda in the episode *Water*, which is written by *Universe* executive producer Carl Binder.

"When Brad and Rob asked me to be part of the show, they sat down with us [writers] to talk about the various storylines and if there were any stories that we were particularly attracted to," Binder recalls. "The one I had my eye on was *Water*, and before I could tell them, they said, 'We think *Water* is the right one for you!' When we began writing our scripts, Brad and Rob had just written the first hour of *Air*. It was

before we had really established the cast. Even the characters' names were different.

"So there was an evolution to all this, and initially we didn't quite have the voices of the characters. It's amazing, though: once filming begins and you start hearing the actors saying their lines and becoming their characters, you start thinking, 'OK, now I get it!' However, because we did start writing before any of this happened, *Water* was very difficult. It was Brad and Rob's story, so we broke it, and fleshed it out, and then I went off and wrote it. I did a first, and second draft, and by the third one I got it in the ballpark. Brad subsequently did a major pass on the script. At that point, we had our cast and were starting to shoot the first episode, so Brad was able to smooth out a lot of the dialogue and really brought it into the voice of the show.

"*Water* is another big episode," Binder continues. "At one time we were going to film it in the Arctic, like they did with *Continuum* [the second *SG-1* DVD feature film], then it became the Pemberton Ice Cap, and ultimately we wound up building this big ice planet on-stage. There's plenty of action in *Water*, with people in dire circumstances, aliens aboard the ship, and all kinds of tension. The visuals are amazing, and the director, Will Waring – who directed a number of my *Atlantis* episodes – did an incredible job."

Having finished *Water*, Binder moved on to *Life*, which he describes as a day-in-the-life kind of episode. "We're building to a certain storyline which happens around mid-season where the two main characters,

"Our people are running out of air, and while the solutions are more complex, they need to solve a very elemental problem. That's true of most of our first season. It's about survival and just getting to the next day alive." – Brad Wright

“We’re building to a certain storyline which happens around mid-season where the two main characters, Dr. Rush and Colonel Young, come to a collision of sorts!” – Carl Binder.

Dr. Rush and Colonel Young [Louis Ferreira], come to a collision of sorts,” he says. “They don’t get along, and it just mounts and mounts, so we had to get to a point where drastic measures are taken. We needed a story to ramp that up, and one that reminds you what life is like onboard the *Destiny* and just how tough it is.

“We decided to throw that all into *Life*, and I was immediately attracted to this story because it’s all [about] character, as opposed to being a gun-to-the-head sort of episode. So we learn more about Ming-Na’s character [Camille Wray], who is the IOA [International Oversight Authority] member onboard the ship who, prior to this, has projected this tough exterior and been very by-the-book. We thought it would be interesting to put her into a situation where she could completely fall apart and you get to see a vulnerable side to her. We also discover some things about Lt. Scott’s past in *Life*, as well.

“We brought in a director who was new to *Stargate* for this episode, based on the suggestion of Brian Smith. He had worked with Alex Chapple before, on an episode of *Law & Order*, and now the cast absolutely loves Alex! He really set out to get the feel and mood of the show, and he has delivered an incredible piece. I’m extremely pleased with how that episode has turned out.”

Another former *SG-1*/*Atlantis* writer who has contributed to *Universe’s* inaugural season is Alan McCullough. Though fully entrenched as a co-executive producer/writer over on *Sanctuary* these days, he still found time to pen *Justice*, in which our heroes investigate foul play onboard the *Destiny*...

“One of our characters becomes the prime suspect in a crime, and, for lack of any other way to proceed, is put on trial.” of any other way to proceed, is put on trial.” of any other way to proceed, is put on trial.” explains McCullough. “Our characters are forced to develop their own system of justice in order to determine if this individual is innocent or guilty. The episode then takes a sharp turn, which I don’t think anyone will see coming, and ends on an unbelievable cliffhanger. I think it’ll be a great shock, and a tease for the next two episodes [Space and *Divided*], which I’ve heard are terrific!”

Those two episodes are written by long-time *Stargate* executive producers/writers Joe Mallozzi and Paul Mullie respectively, with some aliens popping up in Mallozzi’s story, *Space*. “Using a piece of Ancients technology, Colonel Young accidentally ends up on an alien vessel, and then, suddenly, finds himself back on the *Destiny*,” Mallozzi explains. “No one actually believes him, and thinks that his brain is manifesting these hallucinations as a result of a hiccup with the technology. Then, however, the *Destiny* drops out of FTL [faster than light] drive, and an alien ship arrives! Our people try to communicate with it, and the aliens respond, but then the *Destiny* is attacked!

“This story not only deals with the shipboard dynamics on a small scale, but also the bigger mystery of who these aliens are, and what they want from us. There are lots of little twists and turns; and things that were set up in earlier stories pay off in this one. It’s a very action-driven episode, and also our first big space battle story. One of the neat things about it is that we leave the door open for certain things to follow. The smaller story arcs aren’t necessarily tied up in a neat little bow before the end credits. In lots of episodes, we close the door on one story aspect, but open a window or a bunch of windows on several others, and in that regard, the end of *Space* segues nicely into *Divided*.”

In Paul Mullie’s *Divided*, the tension that has been building up throughout the first half of *Universe’s* first season finally reaches breaking point. “It’s the military versus the civilians,” says Mullie. “The thing is, the military has been in charge by virtue of the fact they’re military. However, the civilians onboard didn’t sign up for this and are now asking themselves, ‘Why am I taking orders from these people? They’re making life and death decisions and some of us are not surviving their decisions. Why don’t we get a say? This should be a democracy.’ Then, of course, there’s the other side of the argument, the quasi-military way of looking at things, which says, ‘You need a strong leader and you need someone who can make

fast decisions without having to consult with everyone, each and every time.’

“Those two philosophies are clashing and become the dividing line – literally. The civilians seal off one section of the ship to protect themselves from the military, because they have the guns. Once you’ve been away from Earth, or even the *Stargate* network – which has roots in Earth with its military and political organizations – for enough time, you’re just a bunch of people, right? You look at the guy next to you and rank and position start to mean less and less. When you see he has a gun on his hip, you’re asking yourself, ‘Why do I have to do what he says, just because he’s armed?’ So there’s going to be a straight-out fight between people on the ship, and that’s the idea behind this episode.”

Of course, audiences can look forward to equally compelling and action-packed episodes for the latter half of the year, including the season finale, which at one time Robert C. Cooper pitched as a possible episode 17, before it was decided that it was deserving of a more prominent spot. “The finale story is huge and has a big twist,” teases Joe Mallozzi. “So it’s going to be a lot of fun for viewers!” As, on this evidence, is the whole of the season. Å

Universal soldier:
Robert C. Cooper on the
Stargate Universe set.



Words: Bryan Cairns

“Ten years is quite a stint playing the same character. I got to do so much with Daniel.”

MICHAEL SHANKS looks back on over a decade playing the intrepid Daniel Jackson and looks forward to his life beyond *Stargate*.

S *targate Magazine*: Since it's been a while, how happy were you with how the two *Stargate* movies turned out?

Michael Shanks: I was quite content with the process of both. *Continuum* seems to be the favored one by the people involved. It benefited from the fact that we didn't have to resolve any ongoing arc issues. The first one [*The Ark of Truth*] carried a lot of baggage in terms of resolving a two-year story arc. We built up this enemy to such a degree, there was so much story to tell, and they were such a fierce antagonist that to get rid of them over two hours was a bit of a conundrum. It seemed to be a bit of a quick convenient fix to have this device that you magically open and the bad guys go away. *Continuum* could stand on its own. It was a different story and there wasn't so much exposition. *Continuum* also seemed to be a lot more fun. The visuals were quite fantastic, with filming in the Arctic and the use of the jet planes. The return of Richard Dean Anderson is always fun, as well.

Both were so well received it must have felt rewarding that there was still that fascination with the *Stargate* characters.

Yeah, obviously that is the amazing thing about this show. The series has survived many cast

departures (and returns!) and plotline shifts. It's been a 12-year journey, and those characters are still around. The fact that the audience is still with us is very flattering.

Do you have any news on a possible third *Stargate* DVD movie?

I have no clue. I've been told many things—that it's likely, I know there's a script being written, but in terms of being given any concrete information, I probably know as much as the next person who uses the Internet! I think the only one who would have any clue is [writer/producer] Brad Wright, but he's been busy with the new show [*Stargate Universe*]. I hope there's another one coming up, but no one's contacted me. The further we get from the series, the more the people and actors move on with their careers and lives, the harder it would be to get the band back together for a four-week shoot. We're all hopeful because it's always a fun place to come back to and a great reunion.

How far in advance did they approach you to visit *Atlantis* in season five?

I didn't know until after the fourth season. I had gone down to do some DVD feature work. Since the movies, I hadn't really been in that

world. Oddly enough, Joe Mallozzi was out walking his pugs and thinking up some stories. He said "Next year, we're going to want Daniel Jackson." At that point, I don't even think they had been picked up for a fifth season. I was like "Okay, let me know when." He contacted me early on in the plotting of the season and asked me if I was willing to do a couple of episodes for them in their mid season two-parter and I said "Well, of course!"

Were you thinking, "It's about time!"

I don't like to say it that way because it's always nice to be asked. I have no expectations or demands since they have their own show to make. I've been on one for a while, so they don't owe me anything. I've always said that. It's strange. It always seemed like a natural fit to have Daniel visit Atlantis, but they have a lot of people to service. I wasn't bitter about it, but it seemed odd that it wasn't considered earlier on.

As the resident archaeologist, were you pleased with why Daniel was visiting Atlantis and how they tied it in to the Asgard?

I think so. It almost makes more sense to have Jack O'Neill tied in to the Asgard because of his relationship with Thor over the years. With this

“Oddly enough, I played a lot of bad guys after leaving *Stargate*. It’s refreshing after playing the Boy Scout for so long.”

being a new group, it made sense for Daniel to step forward to talk to this new race as well as his reasons for being there. I always said to anyone who listened, “How much of this place have they actually explored? There has to be all sorts of treats and tidbits in there where they can tell interesting stories within the city itself, never mind the galaxy it’s part of.” I thought it was appropriate that Jackson was going to Atlantis to look into secret rooms and chambers. That made a lot of sense.

What made Daniel and Rodney such an interesting pair of characters?

Rodney is a great character to interact with anybody. Normally, when you have a group of heroes, you rarely have the bitter, jaded one. We had O’Neill, but at the same time he was very optimistic and had a lot of integrity to him. Rodney is a very strong foil for any heroic character because he’s such an oddball to be amongst a group of them. That was immediately interesting for Daniel who has always been somewhat of an optimist, but that optimism has been fading as the years have ground him down. It was great to play off of all Rodney’s jealousy, protectiveness, and defensiveness. Immediately, you have that relationship because there is friction: you have that sandpaper character you don’t necessarily have people getting along with because you like tension interwoven on some level. Of course, the main thing that everybody talks about is how both David Hewlett and I speak very quickly as actors and the characters themselves are fast talkers. We

knew there was going to be a lot of noise going on in the rooms! I noticed very quickly what a pain in the ass I must be to work with from working with David. He speaks so quickly that when you are going over your lines, you can barely hear what he’s saying. All of a sudden, it’s your turn and you’ve been listening so intently you get lost. I would blast lines out, and he would have to blast it back. It was like racquet ball in fast-forward! There are a lot of takes on the cutting room floor where we both look at each other going, “What? What did you say?” David is very easy to work with, very professional, and a lot of fun to be with.

In a way, did it feel like coming home?

There are a lot of people in the crew that are holdovers from the *SG-1* days. The people in the office are the same. We had worked on the *Atlantis* pilot and in other capacities over the years. We shared a lot with these people. Our stages were across the hall from each other and we would go to social functions together. It wasn’t like they were strangers and it was a different show. There was a similar feel to it and a very comfortable environment.

Were those spacesuits you guys wore as cumbersome as they appeared?

David was lamenting it quite a bit because when you are working intensely nine months out of the year, everything can get to you. You’re just tired all the time. You work 14-hour days, five days a week. But when you

are working a little bit here and a little bit there, you don’t moan or gripe as much because you’re a lot more rested. When I think of the suit, I was having fun. It was a little uncomfortable, hard to sit in, and by the end of the day, it was a pain in the butt. I bore it a lot more than David because he was tired and the idea of wearing the suit was not sitting well with him. I think I tried to make a lot more humor out of the situation than he was prepared for.

Next up, it’s been reported you’re guest starring in the *Stargate Universe* pilot.

I will say I got the script and there’s a good chance Daniel will be making a brief cameo along with some other people from the *Stargate* universe. That’s probably as much as I can say without getting my nuts chopped off. I’m literally in there for two seconds to provide some brief information. I’m not an integral part of it at all.

Looking forward, is there an update on your heaven and hell endeavor, *Rage of Angels*?

Who knows? I don’t know anymore. The recent economic woes haven’t made it any easier. I believe it’s in the hands of DirecTV right now. I can’t speculate when that is going to see the light of day. It’s in what we call “development hell.” In the meantime, I am just moving on with other projects and if this happens, then great, and if not, lesson learned.

How were you going to approach portraying the evil Lucifer?

It’s an interesting prospect and something I always wanted to do with a certain amount of levity, but the original script was much more of a graphic novel than [anything] based in humor. I haven’t seen the script since it got workshopped, so I’m not sure where the character sits on the page anymore. I was going to cue off of the script and add my own insights into what made him entertaining. I wanted to make him more dimensional and have him as a guy with daddy issues.

After playing Mr. Nice Guy for so many years, was it cathartic being the bad boy in *Burn Notice* and *CSI: Miami*?

Yeah, it’s been nice. Oddly enough, I played a lot of bad guys after leaving *Stargate*. Complex villains are always fun to play, but I don’t know why they keep casting me as them, except when you are playing in someone else’s world, you’re usually the bad guy. A lot of people like to cast against type,

“When I mention the fact *Stargate* went on for 10 years, most actors’ jaws drop to the ground!”

so they look for the nice guy where you don’t see it coming. It’s refreshing after playing the Boy Scout for so long. I always enjoyed playing the villains on *Stargate* when Daniel was possessed or went bad himself. It was a nice change of pace, because the good characters can be predictable. With villains, you can be a loose cannon and the most fun I’ve had playing one has been in *Burn Notice*. The character has no rules or guidelines, so you can behave a little more chaotically. As Victor, I got to chew a lot more scenery than I ever did before.

What is your upcoming movie *Desperate Escape* about?

That’s a Lifetime movie. Without giving too much plot away, it’s a project about a woman who wakes up after an accident on a boat and has amnesia. She tries settling back in her life with guidance from her fiancé. I play her fiancé, who may not be everything he seems.

Do you have anything else in the pipeline?

Another movie coming out that’s been in the can for a year is a Mother’s Day movie called *Living Out Loud* with great Canadian director Anne Wheeler. That’s a story about a family dealing with the mother getting breast cancer. It’s a bit of a heavy topic, but a nice movie. I was a little concerned with how TV movies tend to go, but this was handled with finesse and was a touching story.

It must be amazing to do these other projects and then return to the *Stargate* franchise.

It is. You have days when you are idle after being so used to being busy. I like being busy, so I miss it some days. However, I’ve been able to spend a lot of time with my family over the last couple of years. You appreciate the regular role, but at the same time you appreciate the chance to play

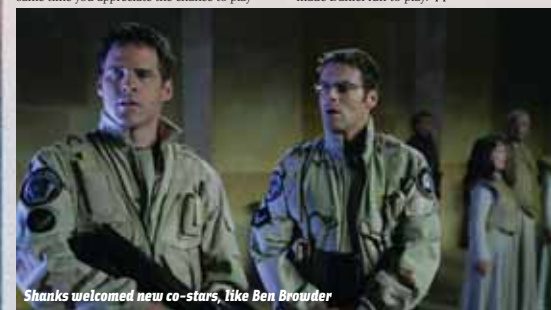
various parts as opposed to doing the same thing. I do miss the *Stargate* universe, but it’s nice to shake it up and add some variety.

In the end, what has kept Daniel Jackson so fresh over all this time?

I attribute it to the genre. Every time I’m on a different show and we talk about our careers and I mention the fact *Stargate* went on for 10 years, most actors’ jaws drop to the ground! When I was in London last year and was talking with Patrick Stewart, he was like “10 years! Wow!” And he was on a successful show for seven years [*Star Trek: The Next Generation*] and the movies as well, so he had some perspective. Ten years is quite a stint when you put the double digits on there playing the same character. If I was on *CSI* where you are doing the same thing with the real-life character, it might be a little boring. It’s kind of the same old, same old. I got to do so much more with Daniel over those seasons. You get to be different people: possessed, drugged up, schizophrenic, and multiple personalities downloaded into your head. It was always interesting and [there was] always something new to play. Because of the fantastical nature of the genre in terms of anything being possible, the stories were never dull to read or even participate in because there was always something extraordinary happening. We were always trying to push the envelope with visual effects. The best part of playing Daniel was having the chance to evolve the character, taking his experiences, banking them, and seeing what they would do to his psychology. Playing off people like Claudia Black, Richard [Dean Anderson], or Beau Bridges always brought you to a different level. We had great guest stars, too. There was a lot going on, so that made Daniel fun to play. Δ



Daniel and Rodney: made for each other?



Shanks welcomed new co-stars, like Ben Browder

THE SG-1
INTERVIEW

Words: Emma Matthews

“ I never even realized I was the naked guy. We were basically just there for the flesh! ”

The Official Magazine talks to **BEN BROWDER** about Cameron Mitchell, drama school, and, um, nudity...

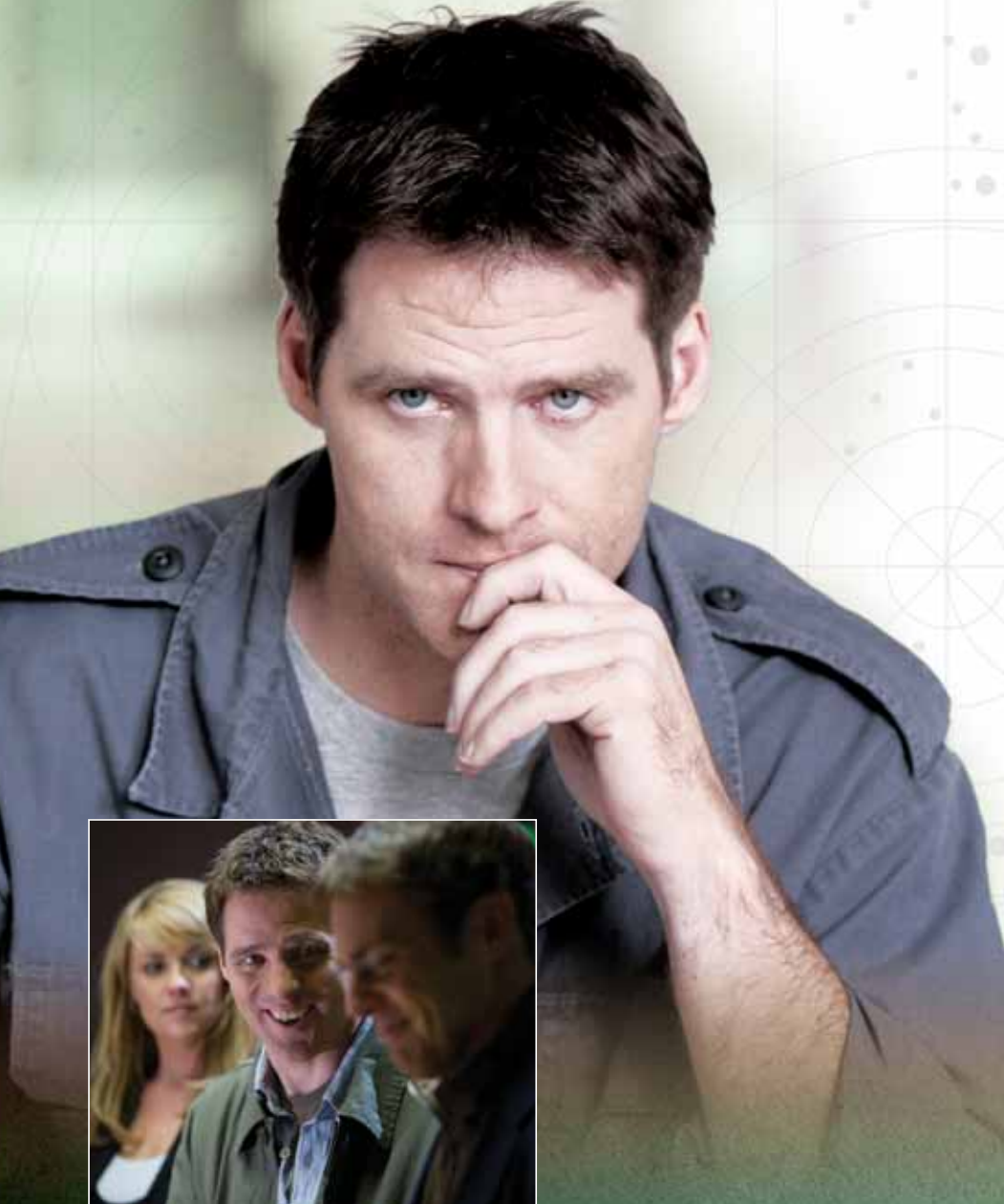
The *Official Magazine*: Now that you've got a little distance from Cam, how do you think the show changed after he joined SG-1?

I defer to other people on that. I always defer to the audience, and even to the critics on that kind of stuff, because there's no way for me to judge. I think that the show in the last two years had a different tone. I think that in some ways it was good, in some ways it was almost a return to the roots of the show... There was a qualitative shift – that's not a positive or negative statement, it was slightly different the last two years. It was fun for me, hopefully it was fun for the fans, but that's about as deep as I can go. Ultimately, I judge it by how it was on set, because I can't watch an episode that I'm in without remembering what happened on the day. It was a lot of fun!

You've often talked about your contribution to the show as being relatively minimal – do you think Cam wasn't important as a character?

On a relative scale, if I was a fan of *Stargate* talking about a character that had been there for two years, I would say he's not as important. It doesn't diminish anything that I did over the two years, and I would never diminish anything that Claudia Black did because I think she's just a magnificent actress. But, from the standpoint of the people who were the building blocks of the franchise, it's the writers, the crew, the directors and those four characters and the actors who play them. Above and beyond it all is that 'gate – the 'gate that takes you to magical places. I've said this in other interviews, but it doesn't hurt me to repeat it now – there was a discussion when we were

shooting the earlier scenes of Mitchell's appearance. They were going to end a scene with a push-in on Mitchell, and I said, "Let's not do that. Let me leave the frame, and what you're left with is the 'gate, because that's the continuity between the first eight seasons, into season nine." The 'gate is the continuity, not me. I wanted it to be about the 'gate because as an actor, in my ticking head, that's what Mitchell was interested in, and that's what the audience comes for. They come for the characters as well, but I didn't think that a push-in on my face was as interesting as a really good shot of the 'gate – that's the enduring image. That doesn't diminish anything I did as an actor, but it's called *StarGATE*. It's *Stargate SG-1*, it's *Stargate Atlantis*, it's *Stargate Universe* – that's the thread that runs through it all, along with those



“I’m picturing the producers watching the rushes going, ‘Why is Ben in his underwear? Again. He must really like it, let’s write it in some more!’”

characters and those actors who are also critically important to the success of any show.

Did you happen to notice that you took Michael’s place as the go-to naked guy?

I never even realized I was the naked guy. Maybe that’s why they brought Claud and I in. Now I’m thinking about it, Claud was running around in those slinky outfits. We weren’t hired for any skills, talent or brains – I’m feeling cheap! I have to talk to Claudia about this! I am really shy about that stuff – I don’t like having my shirt off and walking on set. There was one scene in *Crusade*, in the bathrooms. Mitchell’s shaving and Vala/Daniel comes walking in – it’s brilliant. Mike and Claud were just in synch. I love that scene. I walk on set, you know – bring out the skinny white guy – and it was like they’d emptied out Gold’s Gym! I’m the only guy within a 50-mile radius that has hair on his chest! I decided not to shave my chest – I may have trimmed my nose hair though... Those guys were all in there, getting pumped up for when the camera goes by, and I’m like, “Don’t pan by those guys, ‘cos you’re gonna get here and it’s gonna be, ‘Oh that’s disappointing.’” And then there was me in my underwear in *Ripple Effect*... That

THANK YOU FOR SMOKING

Ben Browder on that scene in *The Road Not Taken*...

“Don’t not smoke, then smoke all day – it’ll put you in a place! It was something that they hadn’t seen from me, I think, as much as anything else. I looked at the script, and thought, ‘This is my favorite script so far – I’m gonna have fun with this one!’ It’s great, I love doing things like that. The smoking seemed appropriate, and it gave me the right feel for how far this guy had gone – the fact that he was self-medicating to keep himself alive. It’s a simple thing, but it worked and it differentiated him from the other alternative Camerons. The hair was part of it, the grubbiness and the greasiness; I had stuff under my nails – small details in a performance like that inform a great deal. Amanda was wonderfully generous in that scene, and a large part of that performance plays on her face. You can’t underestimate that – as an actor, when you’re in a scene, particularly two-handers – you’re only half the performance if the scene is right. It’ll play off someone else’s face and that’ll tell you so much more. It’s give and take and when that occurs, you have a good scene and they captured it – they shot it right, Andy Mikita cut it right, the words were good, the set was right, everything was right – that’s what makes an actor look very, very good. It may be my favorite scene in all of the episodes I was in, which I hate to say because it’s a whole different Cameron Mitchell!”



FREEZE FRAME

Ben Browder on his latest role – an Iraq War veteran who is as far removed from our Cam as it's possible to get...

"We've got a project called *Freeze Frame*, and there's a little short film up on YouTube. The script is powerful. It's a story that needs to be told, and that one scene had the kind of meat in it that you look for as an actor. When I read it I said to the writer, Jonas McCord, "I don't know if you've got the right guy for this." "Nope, I want you to do it." And I said, "Well, I'll give it a go, but there's heavy duty chops required for this." You go as far as you can go with it, keep it simple and keep it as true as you can, and hope that someone's going to tell you when you're going off the rails..."

You can see Ben's short film on YouTube, or check out: <http://freeze4vets.org> for the latest info on the full-length movie, and a Browder-penned blog.

"I never intended or anticipated being out in Hollywood. I don't know if I ever intended or anticipated being anywhere!"

was my choice though. We were playing multiple versions of ourselves, and one Mitchell had stolen the other Mitchell's clothes. When they put the teams back together, I said, "How do we know which Mitchell is which?" I'm thinking, "If Mitchell's getting even, he's not giving the guy his clothes back!" I said this to Peter DeLuise and he goes, "Yeah, that's a great idea!" I ask, "Shall we call the writers?" "Nah, they'll love it!" So, I'm picturing the producers watching the rushes going, "Why is Ben in his underwear? Again. He must really like it, let's write it in some more!" But, I don't like it – if I was wise I would stop myself before I finished the sentence! The main thing is that it's funny. Like the look on Amanda and Mike's faces when they came in for real during *Memento Mori*, and I'm eating my Twinkie, handcuffed to the bed...

You've been in two hugely successful sci-fi shows – did you make a choice to work in the genre?

It just somehow sort of worked that way.

When I left North Carolina, I thought I was going to be doing Shakespeare for the rest of my life. That was what I was doing when I left. That's why I went to England, that's what I was doing in drama school, and when my second gig out of drama school was Shakespeare, I really thought I would be doing it for years. Now I just occasionally pick up a book of sonnets. I don't know that you can make a choice like that. I guess you can say, "I'm a serious actor – I'm not doing sci-fi." But I'm not a serious actor. I'm a deadly un-serious actor! Being on TV or film seemed like some distant thing. I never intended or anticipated being out in Hollywood. I don't know if I ever intended or anticipated being anywhere! I went to drama school in England, y'know. Just write that down one more time... Δ



WORDS: PAUL SPRAGG

Part of Stargate Command's mission was to retrieve alien technology that could be used to defend Earth from extra-terrestrial threats, so what were the Top 10 *Stargate* alien devices?

STARGATE

Top 10... Devices

One of the reasons for heading through the Stargate and exploring the galaxy beyond was to uncover new technologies that could be useful to Earth, particularly in defending it against the Goa'uld. While the more unkind observer might class the acquisition of such tech as theft, there's no denying that SG-1 managed to bring back some pretty nifty trinkets in their time. Here are a few of the most handy.



10 Quantum Mirror

Remember that mirror in *Harry Potter* that shows you your heart's desire? Well, the Quantum Mirror, thanks to its convenient link to a parallel universe, can show you what's on the horizon. Just step through, and you'll find yourself getting a glimpse into how badly things could pan out on your Earth if nothing is done—a useful early warning system, though escaping the alternate reality before disaster strikes is paramount. In Daniel Jackson's case, it demonstrated that a massive Goa'uld force led by Apophis was on its way to Earth. Sadly, this was in the early days of the Stargate Program and he found it hard to get anyone to believe his warning until it was almost too late. [Episode: *There but for the Grace of God*]



9 Goa'uld Healing Device

One of the most useful little devices found by SG-1 very early on, it can heal most injuries, but like the majority of Goa'uld technology, it comes with a downside. It can only be used by someone with naqahdah in their bloodstream. This tends to mean someone who has at some point hosted a Goa'uld symbiote. Carter, who was briefly possessed, has the ability to use one, but it's surprising, considering the rate at which Stargate Command gets through doctors, that no one sought a way to get around the need for naqahdah to make the device work. The other device the team discovered that could heal was the Goa'uld sarcophagus. It did a nifty line in resurrection, but did leave the user with an unstoppable craving for another regenerative fix. So not much help there either. [Episode: *Thor's Hammer*]



8 Ancient Knowledge Device

Jack O'Neill learnt about this one the hard way, when his legendary insatiable curiosity made him peer into a device that then enveloped his head and crammed his brain full of knowledge of the Ancients. While it certainly helped push humanity toward its ultimate destiny as the galaxy's "fifth race," the device is only really useful if you don't mind your brain exploding shortly after use. That drawback aside, with careful use these devices enabled the team to bring back a great deal of knowledge, even though both Daniel and Jack almost died trying to acquire information that could save Earth. Indeed, if you intend to use such a device, it's a good idea to have an Asgard on hand to help you get back to normal afterwards. [Episode: *The Fifth Race* (pictured), *The Lost City*]



7 Zat Guns

Surely one of the most effective weapons SG-1 "acquired," the zat'nik'tel (shortened to 'zat' by Colonel O'Neill, who had 'pronunciation difficulties') is a Goa'uld weapon with a very simple set of rules. One shot stuns, two shots causes death, and a third shot disintegrates the target entirely. Often carried by SG teams but not frequently used if there's a nice sturdy gun available, it's a powerful and impressive range weapon, but not something you want to end up in enemy hands. Also, if you're not very good at counting, there's the possibility of an unfortunate faux pas. [Episodes: *Within the Serpent's Grasp* (pictured), and many more...]





6 Crystal Skull

While it's not exactly the most useful thing to carry around on missions, the Crystal Skull can have its uses. It has the ability to send people 'out of phase' with the world around them, essentially making them invisible and ghostlike, as happened to Daniel Jackson until his grandfather's research managed to reverse the effect. While phasing is often less than helpful, there are circumstances where it can prove useful, such as exploring hostile environments without an adverse effect on the person out of phase.

[Episode: *Crystal Skull*]



3 Ancient Communications Device

Another irritant of an item that became incredibly useful later, this Ancient device transferred the essence of Daniel and Vala into the bodies of married couple Harrid and Sallis, where they managed to incur the wrath of the Ori. After they'd had a series of terrifying experiences, not least Vala being burned to death, the rest of the team found a way to bring the pair back to their own bodies. Vala found a better use for the stones when she sent her essence into Daniel's body to warn the SCG of an imminent Ori invasion. Unsettling, but effective.

[Episodes: *Stargate SG-1: Avalon* (pictured), *Crusade*, *Stargate Atlantis: Identity*]



4 The Ancient Weapons Platform

Sometimes the most useful discoveries are lying right at your feet. That was certainly the case with the Ancient weapons platform, which came as a package deal with what appeared to be the location of Atlantis. Not entirely conveniently situated in the Antarctic, the platform is a chair built to interface with those people who carry the "Ancient gene."

The connection allows control of a large cache of weaponry, most notably a pile of flying drones, built to take on the Goa'uld. Atlantis also contains a very similar chair that is used to activate the more complex capabilities of the city such as flight as well as defensive functions.

[Episode: *Stargate SG-1: The Lost City*, *Stargate Atlantis: Rising, Enemy at the Gate*]



[Episodes: *1969* (pictured), *2001*, *2010*]



2 Asgard Beam/Shipbuilding Technology

Finally realizing that asking nicely was an equally valid way to get some cool stuff, SG-1's growing friendship with the race of aliens known as the Asgard resulted in deals being made for technology in exchange for assistance with tasks the Asgard were unable to accomplish on their own.

As a result, Earth military hardware was mated with Asgard advancements to make tougher, punchier space-faring vessels like the *Prometheus* and *Odyssey*, equipped with beam weapons, high-tech shielding and transporter capability. As the Asgard began to die off, the human race was entrusted with many of their greatest achievements for use in the future.

[Episodes: *The Fifth Race*, *Gemini*, *New Order*, *Reckoning*, *Flesh and Blood*, *Unending*, *The Siege* (Part 1) (pictured)]



1 ZPMs

While the SCG thought it had struck gold with the discovery of power source naqahdah, it's nothing compared to the power of a zero point module, or ZPM. Extracting vacuum energy from an artificially created region of subspace, a ZPM has a massive power output and is also generally quite stable. Created by the Ancients, finding them is tricky as they're quite scarce, but it's only through the use of a ZPM that Atlantis is able to function, with other areas of the city being made available as more ZPMs are activated to provide the power for them.

[Episodes: *Stargate Atlantis: The Lost City* (pictured), *Rising*, *Progeny*, *Enemy at the Gate*]

Selection Criteria

A truly phenomenal amount of advanced technology has fallen into Stargate Command's lap over the years. Obviously an episode of TV isn't very interesting when the heroes discover something that doesn't cause them any trouble at all, but for the purposes of this list it was decided to narrow the field to devices that had a lasting positive impact. It eliminates, for instance, the Tok'ra armbands from *Upgrades*, which were temporarily effective but failed when SG-1's bodies adapted to the virus injected into them that provided super-strength and speed. What we have here are the 10 best long-term discoveries that have improved the lives—and chances of escaping various technologically advanced races with those lives—of the teams both on Earth and in the Pegasus galaxy.

Agree? Disagree?

Did we get our Top 10 Stargate devices right, or did we miss out your favorite? Drop us a line to stargate_sg1@titanemail.com and we'll run your comments and letters!

WORDS: EMMA MATTHEWS

The Wit and Wisdom of... Rodney McKay

Inside the mind of Atlantis' self-styled "most intelligent man!"

Rodney McKay is possibly not the best example of how to win friends and influence people, but he's nothing if not entertaining. Here he's at his sarcastic, arrogant, and hilarious best.



"Some of those Athosian women are really hot, and we did just save them from the Wraith, so we've got to trade on that while we can before they discover that we're not actually that cool."
[Hide and Seek]



"What Who are you, Captain Kirk?"
[The Defiant One]

"I wish I didn't find you so attractive. I've always had a weakness for dumb blondes..."
[Stargate SG-1: 48 Hours]



"The only reason I don't like airplane food is that you can't have seconds..."
[Suspicion]



"People don't like me?"
[McKay and Mrs. Miller]



"Okay, time for the 'How Screwed We Are' report."
[The Ark]



All quotes and episode titles are from *Stargate: Atlantis*, unless otherwise specified.

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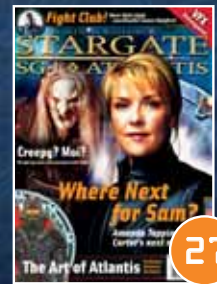


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