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Cult Television Magazine

Special #71

Comings...

...and goings

EPISODE 13
EPISODE-BY-EPISODE
Doctor Who
Doomsday

Special

On-set season
previews...

Stargates

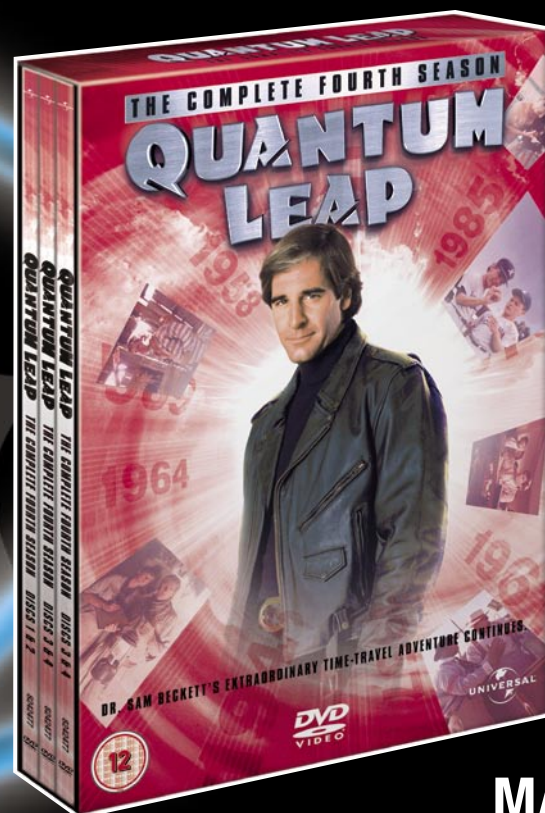
The ground-breaking
SG-1 Season 10 & Atlantis
Season 3

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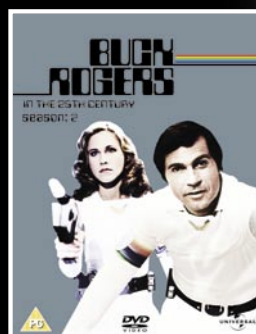
A group photo of the main cast members of Stargate SG-1 and Atlantis. From left to right: Michael Shanks (Teal'c), Christopher Yund (Daniel Jackson), James Van Der Beek (Jack O'Neil), and a woman in a purple hoodie. In the foreground, two men are sitting on a wooden crate. The background is a blue, textured wall with a grid pattern.

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episode of the second
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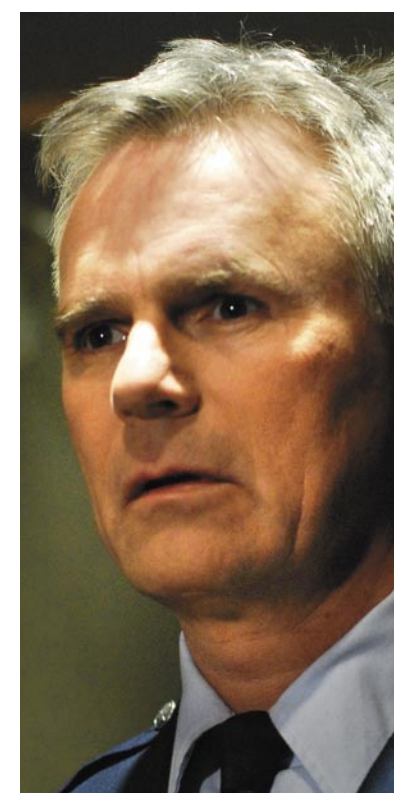
Editorial

So, 10 years of *Stargate*, eh? It's an impressive achievement for any series, but what really marks it out is that series which do reach this milestone usually have ever-changing ensemble casts – *EastEnders*, *The Bill*, *ER*, *Cornation Street*. Even *Doctor Who* lost its last original cast member after a little more than three years.

Yet three of *Stargate*'s original core quartet are still in place, although one did go awol for a while (but let's not dwell on that). And even Richard Dean Anderson is back this year, making cameo appearances on both of the franchise's shows. It's a new unique story of loyalty and teamwork in the world of television.

Still, 10 years? *Doctor Who* says 'Pah, lightweight' to that. Now when *Stargate* can notch up 40 years, that'll really be impressive...

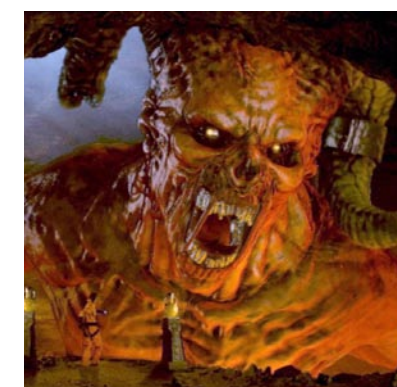
Anthony Brown



← Richard Dean Anderson crosses over *Stargate* worlds

→ The third voyage of discovery in *Atlantis*

✂ One of the many weird and wonderful products of Ed Thomas's mind for *Doctor Who*





TV ZONE SPECIAL #71

Stargate 2006

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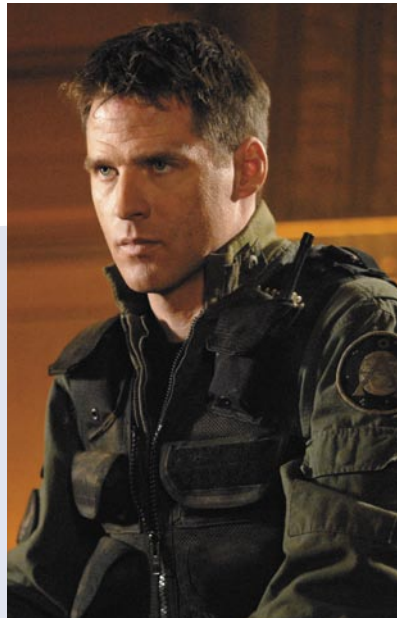
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↑↑↑ Paul McGillion and David Hewlett - seen here co-starring in the film *A Dog's Breakfast* - are back for more oceanic adventures

↑↑ Rachel Luttrell gets to 'lie down on the job!'

↑ An in-depth look at the action to come in Season Three of *Atlantis*

The Stargate Worlds



Welcome to our preview of the new, record-breaking, tenth series of *Stargate SG-1* and the third series of *Stargate Atlantis*.

TV Zone travelled across vast distances to the worlds of both series, meeting casts and crews in the strange place known as Vancouver.

Reporting by Steven Eramo

Jack's Back

*A familiar face returns to both **Stargate** series, but more to one than the other, as Richard Dean Anderson explains...*

AFTER EIGHT years of helping right intergalactic wrongs and keeping Earth safe from alien incursions, Richard Dean Anderson decided to take a break from his duties as Brigadier General Jack O'Neill on **Stargate SG-1** in order to spend more quality time with his little girl Wylie. The actor did make a couple of brief appearances at the beginning of the show's ninth season to help usher in a new chain of command, but otherwise he pretty much put his professional life on hold. Recently, however, Anderson returned

to the **Stargate** fold, thanks in part to his daughter's encouragement.

"Wylie came to me one day and said, 'You know, Dad, if you want to go back to work you can because I'm OK now. We're good,'" recalls Anderson. "I was like, 'Are you sure?' and she said, 'Yes'. My reply to that was, 'Well, what about me? What if I miss you too much?' That's when she put her hand on my shoulder, looked me square in the eye and said, 'Dad, you'll be OK.'" She's such a wise and sensitive soul for a seven-year-old," smiles the actor.

"So I've been relaxing quite nicely. Whenever I'm not with Wylie I just go

➔ A **Stargate Atlantis** appearance for Richard Dean Anderson in *The Real World*



MacGuyver Revisited



It's been over 12 years since Anderson appeared as Angus MacGuyver, but he can currently be seen once again playing the resourceful secret agent in a TV advert for MasterCard. "It's the first and only time I've portrayed the character since the TV series ended," he says. "The MasterCard people approached me and the script they had in mind was amusing enough and had the potential to be a nice little send-up of the character.

"I had to make it clear, however, that I wasn't going to wear a mullet wig," laughs the actor. "I just thought it would be

more effective if we saw MacGuyver as he is today, although they did colour my hair for the commercial.

"So you have him doing the same heroic stuff, but he's not taking chances any more. MacGuyver brings everything he needs with him, like a pair of socks that he replaces at the end of the commercial. I really think it worked and people realized that we were, or certainly I was, winking my eye at the passage of time and the effects it might have on a hero like that."



horizontal and rest. I've discovered this great invention called a nap. I wish I had stock in those things. And then not too long ago I got a phone call from the guys here at **Stargate** to do the 200th episode and I didn't even hesitate. It was a no-brainer. They subsequently asked me, 'Would you like to do four additional episodes this season?' and I said, 'Sure'. It was just perfect timing all around.

"Of course, no one mentioned that I'd doing more **Stargate Atlantis** episodes than **SG-1**'s, but that's cool. Right now I'm in the middle of filming my next **Atlantis** story [*The Return*]

and things are going great. Brad Turner is up here as well. He's a very good friend of mine and an amazing director, so I've been working with him and Robert Picardo [Richard Woolsey], who is also guest starring in this episode. Robert is one of my favourite actors and I've been trying for years to do a project with him, and it finally came together here."

ALTHOUGH HE shot **SG-1**'s 200th episode and the first of his three **Atlantis** episodes, *The Real World*, at the same time, it was on **Atlantis** that Anderson first stepped

“...not too long ago I got a phone call from the guys here at **Stargate** to do the 200th episode and I didn't even hesitate. It was a no-brainer”



back into the role of Jack O'Neill. "That was interesting," notes the actor. "I'd been away for over a year and kind of lost the rhythm of production. All of a sudden I was thrust into filming two series and playing the same character, but for the *Atlantis* script I was supposed to portray O'Neill as seen by Dr Weir [Torri Higginson] in her coma/dream projection. However, I didn't have a very clear idea of what they wanted. So I was basically there to give Torri someone to bounce off of and collaborated with her a bit on where her character was and what was going on with Dr Weir in the story.

"In essence, my character is a familiar presence and an authority figure from *SG-1*. My performance was rather stoic and lacking in the O'Neill flippancy or irreverence that people might be used to. I had to play it straight, and it felt a little weird. I'm not sure why, but it's just a little bit of a rougher road on *Atlantis* insofar as being O'Neill and bringing that familiar playful dynamic to my work. One of the saving graces for me in the episode we're currently doing is Robert Picardo. Our two characters

↔ Previous page, *Stargate Atlantis The Real World*

↔ And a reminder of when O'Neill headed the *SG-1* team

are sort of teamed up throughout this story, which is a blessing. The comedic awareness and rhythms I'm used to from *SG-1* are, I guess, available to both of us. It's an ideal partnership and Robert and I are having a great deal of fun."

OVER ON *SG-1*, the actor had the opportunity to work once again with his old cast mates as well as Willie Garson, who is reprising his role of Martin Lloyd from the show's 100th episode, *Wormhole X-Treme!*, for the 200th story. "Willie is another extremely talented actor who is also very smart and innately funny," says Anderson. "Those are all elements I'm drawn to when it comes to a partner or partners to work with.

"As for the 200th episode, I think it's very well-written. It's also more of a stretch than our 100th story, which makes it more of a separate entity. By that I mean it doesn't involve an established bad guy from the *Stargate* franchise. I think the problem I had with the 100th episode was that there was a real bad guy jeopardy throughout the story, and because of that you had to maintain a level of credibility. The 200th episode is just a crazy romp. Any of the quirks or idiosyncrasies that the writers, directors or us actors may be harbouring or living with were targets, and I love that. No one was spared. As subtle as the moments might be, or as blatant, we all got nailed. It's quite clever stuff and I'm proud of these guys for having come up with such a script."

BESIDES HIS recent acting jobs and hanging with his daughter, the actor continues to support many charities and organizations. On the ecological front, Anderson is on the Board of Trustees for the Waterkeeper Alliance as well as the Board of Directors for the Sea Shepherd Conservation Society. "The more atrocities that you see, the more you want to work to generate awareness of the inane choices that some of Humanity has made in the treatment of other Earthly beings and the environment," notes the actor.

As for his work this year on *Stargate*, Anderson still has one more *SG-1* episode to shoot. "Robert Cooper [executive producer] is writing the script as I speak," he says. "Hopefully it'll be an amusing romp, too. We don't want it to be all serious and deep-browed, right? I want to see the fun, slightly dense O'Neill that we've grown to love," chuckles Anderson.



Animated Antics

Prior to starting work this year on *Stargate*, Anderson realized a lifelong dream when he was invited to take part in *The Simpsons* episode *Kiss Kiss, Bang Bangalore*. "This was the apex of my career. If I never worked again I'd still die a happy man," he enthuses. "It was such an upbeat experience for me, and I don't want to get too ornate about it, but doing *The Simpsons* really injected a wonderful new positive edge to my acting. It was like hitting the refresh button on your computer.

"From the table reading to showing up on the day with the script and performing it like old-time radio with the actors standing in front of their microphones, it was truly amazing. There I was working with people who have become heroes of mine. They have such a rapport with and an

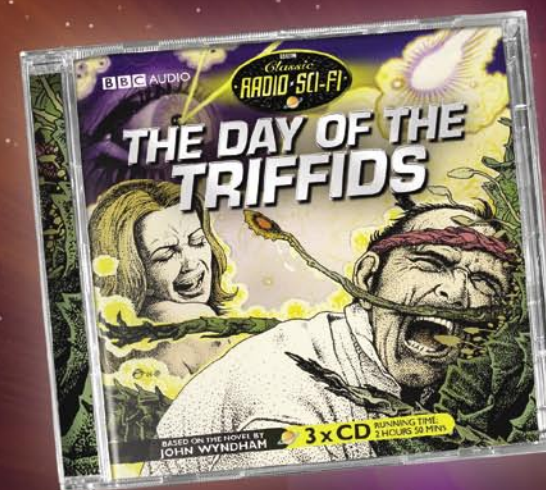
understanding of each other as well as the multitude of characters they play. It's a very free and trusting [work] environment.

"The nature of this particular *Simpsons* script was such that there was a proper amount of ribbing that was directed at me, personally, and my MacGyver character. It was all good-natured, though, and it was an honour to be skewered in such a way."



MATT GROENING

BBC AUDIO

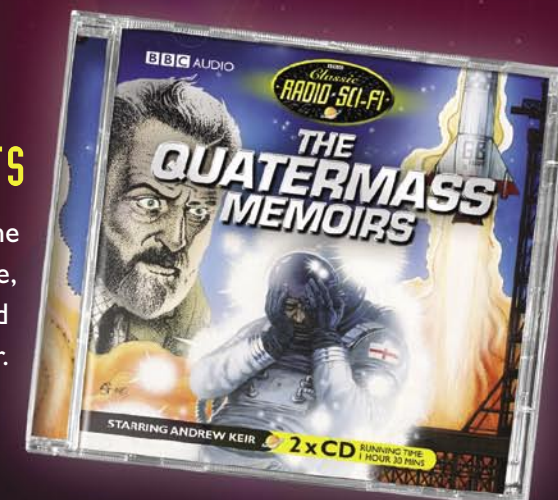


The Day of the Triffids

Giles Cooper's six-part dramatisation from 1968 stars Gary Watson, Barbara Shelley and Peter Sallis, with appearances from Doctor Who names Peter Pratt, Christopher Bidmead and David Brierley. Divided by blindness and societal breakdown, humanity is at the mercy of the carnivorous Triffids...

The Quatermass Memoirs

First broadcast in 1996, this gripping serial weaves extracts from the original Quatermass TV episodes with contemporary news footage, narration by writer Nigel Kneale, and a new dramatic thread – with Andrew Keir reprising the role of the legendary professor.



Aliens in the Mind

Based on a story by Doctor Who script editor Robert Holmes, this six-part 1977 drama stars horror film legends Vincent Price and Peter Cushing, with an appearance by Richard Hurndall. A remote Scottish island harbours powerful forces - and they are bent on world domination!

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Comfort Zone

Ben Browder had bags of fun filming Season Nine, and he's back for more in Season 10...

AS LT Colonel Cameron Mitchell on **Stargate SG-1**, Ben Browder never quite knows what each day at work will bring. One thing he can be sure of, though, is that he'll have fun. For example, the actor spent most of this morning filming a scene for an upcoming episode where his character is wearing just his underwear and handcuffed to a bed, all courtesy of a prospective teammate. It's now late afternoon, and the **SG-1** cast is shooting another scene involving the interrogation of a prisoner at Stargate Command.

It's all very serious, except for those takes where the actors are laughing.

This may only be his second year on the long-running series, but Browder is clearly right at home and comfortable in his role of Mitchell.

"Having already done a year on **Stargate**, I think there's a clear concept in the writers' minds of where

Mitchell sits in terms of the rest of the team, and in my mind, too," explains Browder. "I'm finding my character is much more settled this year than he was in Season Nine, which was my first year on the show. That's just a natural progression. Whenever you start, for

"I think there's a clear concept in the writers' minds of where Mitchell sits in terms of the rest of the team, and in my mind, too"



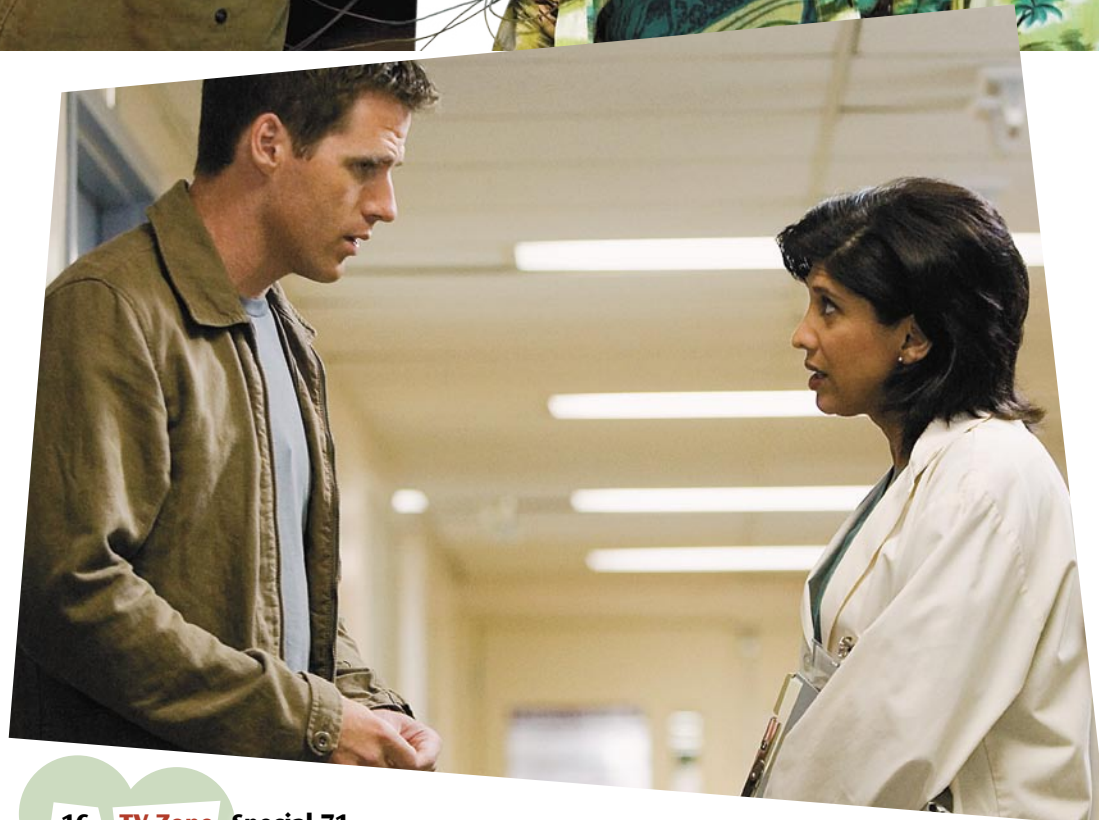
Blast from the Past



One of Browder's favourite Season Nine SG-1 episodes is *Stronghold*, in which his character tries to help Major Bryce Ferguson, an old friend and fellow military officer who is suffering from a terminal illness. "Reed Diamond was the actor who played Mitchell's buddy. He and I actually met 17 years ago on the set of [the feature film] *Memphis Belle*," recalls Browder. "Reed is a good guy and a talented actor. I've seen him on and off in Hollywood over the past 15 years, so it was great to be able to get together with him here in Vancouver and say, 'Hey,

remember when'. Because Reed and I have some history together it made our characters' relationship that much more believable.

"As for the episode itself, I thought it was good to get Mitchell away from Stargate Command and the team and put him in an environment where he's with someone who he shares a natural, easy rapport with. This doesn't have anything to do with saving the world, but saving a friend. Reed did a great job in the role and it was an absolute pleasure to work with him again."



↔ Cameron Mitchell (Ben Browder) and Major Bryce Ferguson (Reed Diamond) in *Stronghold*

↔ Mitchell hears the worst news about Ferguson from Dr. Kelly (Veena Sood)

↔↔ More problems for Mitchell in *Flesh and Blood*

↔↔↔ Vala (Claudia Black) returns to keep everyone on their toes...

example, a new job or go to live in a new city, there's always a slight sense of dislocation and you need time to adjust to your new surroundings. Mitchell spent much of last year doing just that and trying various tactics in regards to what his role was within the team structure.

"I had a ball last season and I feel the writers did a fantastic job of introducing a new leader of the SG-1 team after all this time. They certainly had their hands full dealing with eight years of back story and then adding two brand new characters with Mitchell and General Landry [Beau Bridges] along with a semi-regular one in Vala [Claudia Black]. On top of all that, Sam Carter [Amanda Tapping] wasn't in the first five episodes last season. So there was an interesting balance of all these elements that had to be achieved and in the end it all worked out quite well."

A LONG WITH the new protagonists introduced last year on SG-1, a new antagonist also made its debut. The Ori is an alien species touting its own special form of religion that demands total devotion of its followers. Those who dare stray from the teachings of the Ori invite death and destruction. In the SG-1 ninth season finale *Camelot*, the Ori launch an attack in an attempt to take over Earth's galaxy. The only thing standing in their way is SG-1.

"*Camelot* was one hell of a ride," enthuses Browder. "I like it because it had a number of major [story] arcs coming together, and from my end I got to do another big swordfight. Then there was all that cool stuff with Sam Carter hanging in outer space. Maybe it's because this was the last story we shot last year, but I think we all had a blast working on it."

"This episode also gave me some amusing scenes with Michael Shanks [Dr Daniel Jackson], which I don't get too many of," adds the actor. "There's just a natural rhythm that we pick up on when the two of us work opposite each other and as a result we bounce off one another in a sharp fashion. That makes our 'playtime' all the more enjoyable."

IN SEASON 10 of SG-1, Colonel Mitchell and his team continue with their efforts to stop the Ori. Lending them a helping hand once again is Vala, whose mere presence makes their missions more "interesting", if not on occasion



more complicated. "One of the neat things Claudia Black brings to this series through her character is a tremendous energy and a sort of quirky, unpredictable nature," says Browder. "You never know what Vala might say or do, so that keeps us all on our toes. A character like her or McKay [David Hewlett] on *Stargate Atlantis* provides a wonderful release for everyone involved.

"Something else I've noticed this year is that as a regular player now on the show, Claudia has integrated beautifully with this entire cast, which makes for a great ease in the working process. I was watching a cut of one of the episodes recently and was so impressed with the amount of throws back and forth among the actors. If there's one thing I'm really pleased about is how well we've all come together as a cast, and Claudia is one of those actors who is always reacting and finding something that works. Anytime you have a person like that joining a group of performers who have been doing that as well, I just think it's value added, or in this case Vala-added," he chuckles.

VALA MAY be fighting for the good guys, but her newborn daughter Adria (Morena Baccarin), who has been transformed into a fully-grown adult courtesy of the Ori, is leading the battle against her mother and SG-1. Browder is looking forward to Mitchell's first clash with Adria.

"Everyone seems to be lobbying to get our two characters together," smiles the actor. "I think Morena is another very sharp and smart addition to the show. She's a lovely individual as well as a talented actress, and if you've got to have someone playing Vala's daughter, this works. There are lots of pretty girls out there, but Morena has something special and I can't wait for the day when I actually get to work with her."

During his four seasons playing hero John Crichton on *Farscape*, Ben Browder gained a large and loyal fan base. It seems that support has carried over to his work on *Stargate SG-1*. "Well, I haven't had anyone coming up to me in an airport to tell me, 'You jerk, you ruined my favourite TV show,'" he jokes. "No, seriously, since I've been doing *Stargate* I've met so many nice people who watch the series and tell me that they like what we're doing, so it's all good."

● Out of the Ordinary

Browder and his fellow SG-1 cast members took a break from their on-screen heroics when filming the programme's 200th episode. "I'd do a 200th episode every week," says the actor. "Obviously that's not possible, but those types of stories are special, and the one that our writers came up with is incredible.

"Initially, I think there was some concern that maybe the script

was going to go too far. I don't know if that's true or not – I haven't seen the episode yet – but there's definitely some stuff in it that for my money is just plain old fun to watch. Be sure to keep an eye out for one member of our production team who appears in a particular segment. This person gives a brilliant performance. Of course, we all had a few scenes with Richard Dean Anderson, and that was a treat.

"Every show has its signature moments and things they do on a regular basis, and *Stargate* is no exception. However, what's really fun on a series like this are those days when you're not doing the signature scenes. That happened tons with the 200th episode, and believe me it made the time go by very quickly."



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Woman of Substance

*The woman behind Lt Col Samantha Carter chats about helping to break a record, green screens, and her guest role in **Stargate Atlantis***

AMANDA TAPPING sits patiently in her chair on the **Stargate SG-1** set as the show's make-up artist Jan Newman painstakingly applies the final touches to a nasty looking bruise on the actress's right temple. It's all part of the Season 10 **SG-1** episode the show's cast and crew are currently shooting.

"This story is called *Company of Thieves* and it's our 203rd episode, so it's one for the Guinness Book, the record breaker [for longest running Sci-Fi series in North America]," says Tapping. "In it we're once again dealing with the Lucian Alliance, only this time it's face-to-face. They've commandeered our battle cruiser, the *Odyssey*, and someone dies. Cue

dramatic music. That's about all I can tell you. It's very sad to see this person go.

"My character of Samantha Carter is sort of thrown into this situation, but basically what she and her fellow shipmates are trying to do is bide time. Their ship is damaged and the bad guys want Sam to fix it, but she's just trying to stall as long as she can until

help arrives. A girl's gotta do what she's gotta do, right?" jokes the actress. "So you'll see lot of scenes where I'm pulling on wires, fiddling with bits and pieces of machinery and saying, 'Hmm, I'm not quite sure about this'. Come on, guys. Don't we have OnStar out here?"

When **SG-1** viewers last saw Lt Colonel Samantha Carter at the end of the show's ninth season finale *Camelot*,

“...someone dies. Cue dramatic music. That's about all I can tell you. It's very sad to see this person go”



The Buddy System



For the past nine years, Samantha Carter has been the only woman on the SG-1 team. How does she feel now that Vala has come on board? Certainly not how some people might expect. "From the get-go, Claudia and I decided to make the relationship between Sam and Vala a good one," says Tapping. "It would be too easy to make them bitchy. Instead, why not make them buddies? They do it with guys all the time, right? The secret handshakes, the special code; it's OK, they're buddies. You never see that with women."

"So Claudia and I are determined that our two characters are going to be

buddies. That's what we've been working towards and it's happening. Yes, Sam and Vala have totally opposite ways of doing things, but they can respect one another and what they each have to offer to the team. From Sam's perspective, I think more often than not she looks at this woman, rolls her eyes and says to herself, 'Oh, boy, here we go again'. But she's also starting to find Vala kind of amusing, which is important, otherwise she'd just be annoying to Sam, and that wouldn't be any fun for either of them or me and Claudia, and especially not the audience."

she was in an equally perilous position. The colonel was examining a portion of the Ori Supergate when it was activated, paving the way for a fleet of Ori ships to enter Earth's galaxy. "I think that was the final thing we shot last year, and it was me in Space and wearing a full NASA

spacesuit," recalls the actress. "They even have a specialist who comes up and helps you get into it. The suit itself is quite heavy and it really weighs on your shoulders. Afterwards I literally felt like my back was permanently curved because you're sort of crunched into the thing, so it's

really uncomfortable but it looks great on screen.

"Martin Wood directed this episode and for these scenes he had me up on a platform and lying on a jib arm or camera crane [long pole] that they hoisted up in the air. I'm not a big fan of heights, but it was kind of cool. The difficulty with a scene like this is that it was all green screen and one tiny piece of set, which was the Ori Supergate. There I was 'floating in Space', and meanwhile poor Martin is down below yelling, 'And there's a battle going on overhead, and one ship blows up! Now they're firing on each other, and then the gate kawooshes! Oh, my God, look at that!' You have to react not only to Martin who, God bless him, is just amazing, but also to something that's clearly not there. It's really tough to know whether you're going over the top or what you're doing is enough.

"The trickiest part about doing Sci-Fi and dealing with green screen is paying the proper credence to it. The idea is to give it the right amount of weight without making it look hokey. So you basically have to dial in and put 110% belief in what you're saying and what's happening, all the while praying that you don't look like a fool. That's the nature of the genre, I guess."

Having taken the first few episodes of **SG-1**'s ninth season off to spend time with her and her husband Alan Kovacs' then-newborn daughter Olivia, the actress has returned to working fulltime on the show. "Coming back this year was completely different for me compared to last season," explains Tapping. "As with Seasons One through Eight, I started this one off right from the beginning with the opening episode. Being part of that initial chemistry and gelling makes things far easier than trying to find your way back in once filming has already begun."

"So we're having a blast. Claudia Black's character of Vala is a regular now, Ben Browder [Colonel Cameron Mitchell] is well-established, as is Beau Bridges [General Hank Landry], and everyone is enjoying themselves. Probably the hardest thing about this year is that our characters are spending less time as a cohesive group and more time apart. In the next episode we're shooting [*The Quest*], we pretty much travel together, which is quite nice, but because we now have five regulars, plus Beau, you can't always have all of us in every scene. So there's a bit more pairing off of our characters, but those moments where we are together it's as if nothing has changed."

A LONG WITH her work this year on **SG-1**, Tapping will also be making the occasional appearance as Samantha Carter during Season Three of **Stargate Atlantis**. "I recently shot an **Atlantis** episode [*McKay and Mrs Miller*] featuring McKay's [David Hewlett] sister Jeanie [David's real-life sister Kate Hewlett]," she says. "My character sort of serves as the catalyst for bringing McKay and Jeanie back together. It was fun to work with David once again and, of course, his sister Kate for the first time, as well as watch the real-life dynamic between siblings and how it played out in the episode."

With Season 10 of **SG-1** shortly to begin airing on the US Sci-Fi Channel, what are the actress's thoughts about the future of the show? "First off, 10 years is a gift, no matter how you slice it," notes Tapping. "The series has new legs and a new energy to it, and with the Ori as a threat we could potentially carry on. Who knows? To be honest, it's all down to the ratings. There are a lot of changes, and if the fans embrace those changes, great. As is always the case, time will tell."



↩ Spacesuit 'fun' in *Camelot*

⇒⇒ Back for more adventures in *Flesh and Blood*



Out of the Box

Christopher Judge reflects on the role of his character Teal'c, and why he's had the most fun he's ever had with Season 10

THE FIRST week in June has been an incredibly busy one for Christopher Judge. The actor, who plays the Jaffa warrior Teal'c on **Stargate SG-1**, and the rest of the show's cast and crew have spent part of it on location in the town of Surrey, British Columbia, filming scenes for the upcoming two-parter *The Quest*. "This is by far one of the biggest episodes we've ever done," says Judge, taking a lunch break in his trailer. "It's very much a team story and we delve deeper into the Merlin legend as well as meet up again with the new head of the Ori army, who makes an extended appearance in this episode."

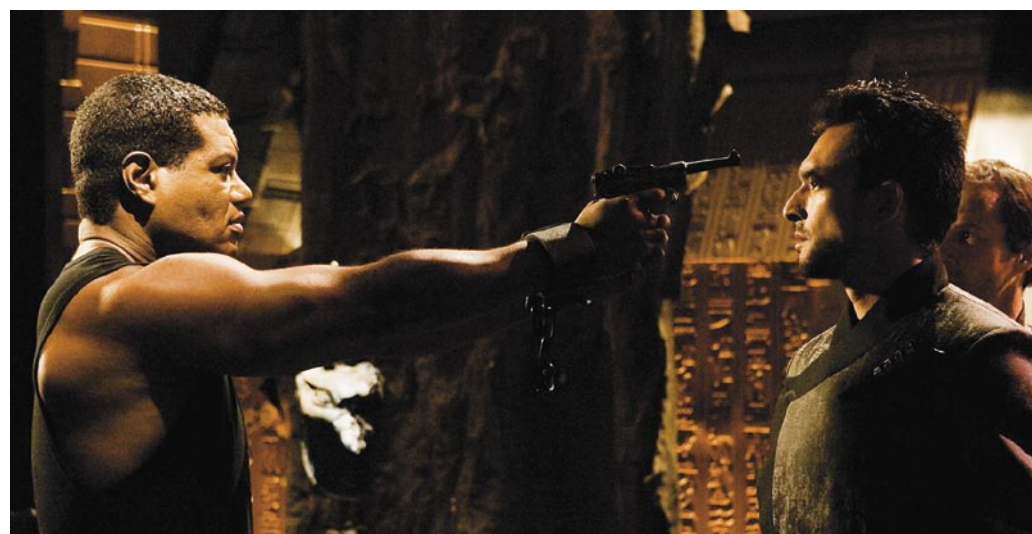
"All of the characters, both heroes and villains, are trying to unravel the same mystery, but it's not just a talky episode. I wasn't joking when I said this is an ambitious story. We usually do 10 or 11 pages of script a day, but with all the visual and special effects required in this episode, we've only been getting four or five pages done. In some ways it's unbelievable that the producers

have decided to do this now rather than at the beginning or at the very end of the year. Part one of *The Quest* will air in mid-season and it's going to be a great cliffhanger."

WITH THE exception of Jonas Quinn (Corin Nemec) in Season Six of **SG-1**, Teal'c has

↓ At the end of Season Nine, *Camelot*...

been the only off-world member of the SG-1 team. This year, though, he shares that spot with Vala (Claudia Black), who has joined the SG-1 ranks, and her presence has a surprising affect on him. "Teal'c has loosened up quite a bit this season, and his amusement with the Vala character has contributed to that," notes the actor. "However, I had



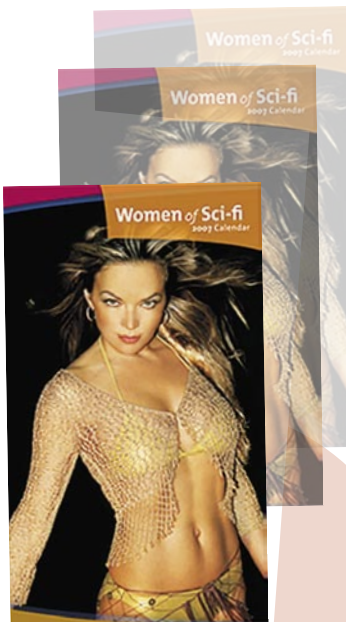
Calendar Girls

Fans who have been eagerly anticipating the release of Christopher Judge's and Michael Shanks's joint venture, the 2007 Woman of Sci-Fi Calendar, need wait no longer. "The calendar is currently on sale at our Women of Sci-Fi website [www.womenof-sci-fi.com]," says Judge. "We're just about to put out signed versions of the calendar as well as limited edition versions."

"We're also ready to jump into production on the Men of Sci-Fi Calendar. Michael and I were going to try to do it during the July hiatus, but we're both pretty beat, so we're waiting until we return to work

next month to start that project. A number of the actors we're planning to have in the calendar will be at Comic Con, so we'll at least be able to verbally finalize their participation. It looks like we'll have an overabundance of guys, and we already have actresses coming to us and expressing interest in being in the next women's calendar, and that's really exciting."

"Michael and I are planning to attend the Timeless Destinations con in Vancouver at the end of July. We'll have a table in the dealers' room with some of the actresses [including Laura Bertram from *Andromeda* and Rachel Luttrell from *Stargate Atlantis*] featured in the current calendar, and we'll be signing calendars as well as



just shaking hands and thanking people for all their years of support."

“It was the most fun I’ve ever had working on this programme, and it’s the most excited I’ve ever seen people”

to tone things down just a bit. It's just so much fun watching Claudia do her thing as Vala that my enjoyment was, I think, crossing over a little too much in my performance as Teal'c," chuckles Judge.

"The addition of Vala to the team and our characters accepting her has resulted in a slight shuffling and manoeuvring of everyone's positions to better understand where they all fit in now, and that process is ongoing. For example, Daniel is kind of leading the technobabble because a number of the stories deal with mythology, which is one of his strengths. Vala is now participating in some of the kick-ass, action stuff, and Teal'c is engaging in far more dialogue with the new

people that SG-1 encounters, which is something he's totally not comfortable with because that's always been Daniel's forte.

"So our characters are branching out beyond the parameters that have defined them for so long, and that's wonderful because it's presenting them as well as us actors with some terrific new challenges. I know when Richard Dean Anderson left the programme I was forced to do a lot more talking, especially in all the scenes on the Jaffa homeworld of Dakara. As an actor, that was great for me because it got me out of the box and doing things I hadn't done in a very long time. Now when I do scenes with Claudia it feels

good to be able to follow her lead and play onscreen with her in such a way because Teal'c has never had someone who teases him as much as Vala does."

A LONG WITH developing Teal'c's and Vala's relationship, Judge would love to see the writers find ways to have more interaction between his character and General Landry (Beau Bridges). "Unfortunately, the team has been so busy off-world this season that there haven't been that many scenes yet between Teal'c and Landry," explains Judge. "However, we'll eventually have to deal with what's going on with the Jaffa, and I'm hoping that

will include some scenes with Teal'c, Landry and Bra'tac.

"Speaking of Teal'c's people, something devastating is going to happen this season that will throw the whole Jaffa nation into chaos. Feudal factions will emerge and attempt to take over in Teal'c's and Bra'tac's absence. So the once united nation is once again divided, and as I just mentioned we'll be dealing with that in the latter half of the season. I really haven't been privy to what the writers and producers are planning, but I know it's something relatively big."

On a much lighter note, Judge can't resist saying a few words about the much-anticipated 200th story. "It was

↑ The Teal'c stare continues in Season 10...

the most fun I've ever had working on this programme, and it's the most excited I've ever seen people. Every department went above and beyond the call of duty and were completely gung-ho about the episode. It's funny, when I first looked at the script I thought, 'Wow, this is pretty risky'. It's definitely a thank-you to the fans, but it's very 'different' from anything we've ever done before. However, the execution of it was so wonderful, and it's as much fun to watch as it was for us to do."

It was back in 1997 that the actor made his debut as Teal'c in the *SG-1* pilot episode *Children of the Gods*. As one of the show's original cast

members, how does it feel to have reached the 200th episode? "Very surreal," says Judge. "At various points during the filming of the story, we sat down and talked about what we were doing 10 years ago. We've spent a decade together, and having that script in your hand made that all the more real."

"It's easy to think, 'Hey, we've been doing this show for 10 years,' but when you stop and really think about it and all that's happened in your life while you've been involved in this great situation, it's quite remarkable, not to mention humbling. It also reaffirmed to all of us just how blessed we've truly been for the past decade."



Cause and Effect

As Dr Daniel Jackson, Michael Shanks has seen it all on SG-1, and now he is back, facing his favourite villains on the show to date, the Ori



OF EVERYONE on the SG-1 team, Dr Daniel Jackson has had the most interaction with the Ancients, an omnipotent race of beings and the builders of the Stargate. At one point, he 'ascended' and joined their ranks, but after a year realized he could no longer embrace their way of life and was returned to his mortal existence. Daniel has since crossed paths with the Ancients, and in Season Nine of **Stargate SG-1** he encountered the Ori, who are descended from the same species as the Ancients. However, unlike their brothers, the Ori want others to worship them as gods. That causes some problems, especially for SG-1, as Michael Shanks, who plays Daniel Jackson, explains.

"We finished up last year by opening up an incredible can of whoop-ass on our characters," jokes Shanks.





“Throughout Season Nine we’d been weaving this whole story involving the Ori. In the penultimate episode, *Crusade*, we established they were coming, and then in the year ender, *Camelot*, the Ori came through the Supergate and made a mess of everything. Suddenly, these guys were in our galaxy and they wiped out whatever ships we had in one fell swoop. The show’s writers did a wonderful job of creating this really imposing villain that has infiltrated our galaxy and is taking over. In doing so, however, it left our heroes in terrible jeopardy in the final moments of *Camelot*.

“Now at the beginning of Year 10 it’s like, OK, we’ve created this huge dilemma, and we have to try to solve it. So in this season’s opener, *Flesh and Blood*, our characters had to find a way out of this situation. Part of that involved having to justify how Daniel and the rest of the team managed to live through the perilous situations they were caught up in at the end of last year. On top of that, we had to come up with a plan to rescue Vala from one of the Ori ships. There were all these pieces of the story that had to be put together in one episode before SG-1 could get back to their usual adventures through the gate. It was a little bit daunting, but we managed to pull it off,” smiles the actor.

Much to his chagrin, Daniel’s natural curiosity has contributed to his and his teammates’ current dilemma. “His past experiences with the Ancients has more or less put him in the position he’s now in,” explains Shanks. “Also, Daniel was a catalyst of sorts for bringing the Ori to Earth’s galaxy in the first place. So he feels a lot of guilt insofar as wanting to help resolve this problem. Because a number of episodes this season have to do with the Ori and the Ancients, Daniel is more involved in the plot. As an actor, those stories have been a great deal of fun as well as responsibility for me in terms of expositional storytelling.”

YEAR 10 of *SG-1* has Daniel and his colleagues taking a little trip that Shanks has been longing for his character to go on. “We shot an episode for this season called *The Pegasus Project* in which the team travels to Atlantis, home of the Ancients, to check out their database for information on the Ori,” says the actor. “Daniel spent seven years trying to find this city, but he lost out on being part of the original

Hero’s Return

A few months ago, Shanks and his fellow cast mates welcomed back former *SG-1* leading man Richard Dean Anderson for the filming of the show’s 200th episode. Although they didn’t have much onscreen time together, the two men did share one brief scene. “I don’t want to spoil anything and I don’t know how much of it they’ll keep in during the edit, but Rick and I certainly had a ball with what I’ll call fan fiction theorizing,” chuckles Shanks. “There was this one little beat written into the script that the two of us just milked for all it was worth. It’ll be interesting to see what the producers do with that. “In general, it was just great to have Rick with us once again. He was a huge part of the show for such a long time and it was only right that he was here for the 200th to share in its success and that of the franchise. An added bonus was Rick agreeing to do another *SG-1* and three *Atlantis* episodes. He brought along his sense of humour and irony together with the other stuff that makes him who he is. The moment he stepped back onto the set, it was like he’d never left.”



Atlantis mission. Brad Wright [*SG-1* co-creator/executive producer] was finally able to tie our show’s mythology to *Stargate Atlantis*’s and that paved the way for us to pay them a visit. So that was fun getting to ‘play’ on the *Atlantis* set for a few days.

“As this season unfolds we continue to do battle with the Ori. Along the way we introduce a new head villain, if you will, which is the character of Vala’s daughter Adria [Morena Baccarin]. Not surprisingly, there are quite a few mixed emotions going on in that relationship. Yes, this is her child, but it’s such a strange departure for Vala to care about someone and then have that person be so out of control, especially in the destructive capacity

that Adria embodies. Vala still has maternal instincts for this creature, for lack of a better term, and yet must always be fighting against her. Not only does Daniel have to witness this taking place, but it’s also building to the point where he will eventually have a direct confrontation with the Adria character.”

AT THE time of this interview (early May), the *SG-1* cast and crew had just completed the first of a six-day shoot on the episode *Memento Mori*. “This story is part of a continuing story arc involving Vala’s past, which comes back to haunt her in a specific instance and she loses her memory,” says Shanks. “Given Vala’s

convoluted past maybe that’s not such a bad thing, but she even loses touch of why she’s here and who her friends really are.

“Daniel legitimately cares about Vala and has seen some sort of redemption in her and wants that process to continue. He’s proud of the headway she has made and there’s a strong bond of trust and friendship growing between them. During the search for Vala in this episode, Daniel is dealing with all these feelings he’s having for this person who was once such a pain in the ass to him. While I think it was fun to play the absolute antagonism between these two people, the fact that we’re seeing their relationship develop into something more says a lot about the characters.”

Despite all the headaches that the Ori are causing, Shanks considers their presence to be a plus for *SG-1*. “I enjoy the Ori stories because it’s fresh material for us to mine,” notes the actor. “There’s just a different feel to them as compared to our previous episodes, and in some ways I like the Ori better than our past villains. So I’m enjoying the unpeeling of the onion of really finding out where this is going and what it’s leading to.”

“Daniel was a catalyst of sorts for bringing the Ori to Earth’s galaxy in the first place. So he feels a lot of guilt insofar as wanting to help resolve this problem”

Command Performance

Beau Bridges discusses playing Major General Hank Landry, and what the loyalty of the show's fans means to him

AS A veteran US military officer, **Stargate SG-1**'s Major General Hank Landry thought he had pretty much seen it all, but that was before he took over the running of Stargate Command.

During his first year at the SGC, the general faced a variety of extra-terrestrial threats and dealt with such alien races as the Jaffa, Goa'uld and, of course, the Ori and their devoted lackeys, the Priors, and did so without even batting an eyelid. He immediately took to his new job, as did actor Beau Bridges, who plays Landry.

"I really enjoyed my first season on **SG-1**," enthuses Bridges, "and that included my preparation for the role and how I worked with Robert Cooper [**SG-1** executive producer] to flesh out my character. He and I kind of came up with Landry's backstory together, and I began that process by researching

American generals from George Washington on up to General John Jumper, who has actually been on our show. I wanted to get a feel of what the real guys need to do to get through the day, and that left a very big impression on me.

"Robert and I then worked together to come up with a character that we both felt good about, and that included Landry being a highly decorated Vietnam War pilot who married a Vietnamese woman. They had a child together, Dr Carolyn Lam [Lexa Doig], someone who's very important to him. Landry and Carolyn are somewhat estranged and I enjoy that [story] arc between them. I'm hoping Carolyn will be back this [tenth] year. I'm not sure about that, but I've certainly expressed to the producers how much I like her and Landry's relationship. I think people in leadership positions face common challenges on the battlefield, but they're also human beings and have

to deal with all kinds of family issues as well. So I was pleased we could incorporate that personal element into my character."

THE SITUATION looked bleak for our heroes at the end of the series last year, when an invading fleet of Ori ships arrived in Earth's galaxy. Happily for Bridges, the SG-1 team and Landry survived to continue their fight against their enemy starting with the Season 10 episode *Flesh and Blood*.

"First off, it was exciting that **SG-1** was picked up again," says the actor. "It was a nice message back from the fans that we had done the right things in Year Nine and were therefore able to continue with this show.

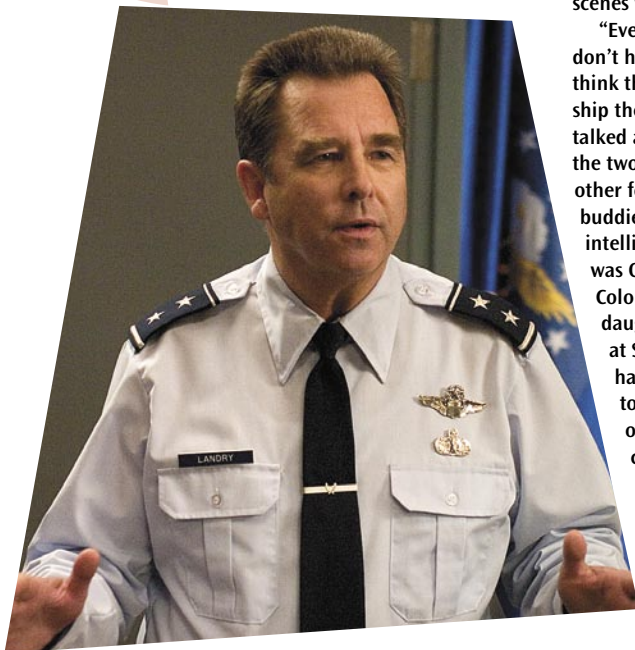
"I should preface that by saying I recently attended my first **Stargate** convention and it was a wonderful experience. The fans are great. They're so diverse and come from around the world and from all generations. Most



General Relations

Back in April, Bridges finally had the opportunity to work with his and General Landry's predecessor, Richard Dean Anderson, when filming SG-1's 200th episode. "I've known Rick for many years," says the actor. "We actually did a scene together in the first episode of last year, but we weren't there together because our schedules were

such that Rick and I weren't available to film on the same day. So we had our doubles shooting over each other's shoulders, which was rather comical. Rick came back, though, for the 200th and I had a couple of scenes with him, which was great. "Even though our characters don't have many scenes together, I think there's definitely a relationship there, and it's one that's talked about quite a bit. Obviously the two of them have known each other for a long time and are good buddies. They got involved in the intelligence arena together, and it was O'Neill who arranged for both Colonel Mitchell and Landry's daughter Dr Lam to come work at Stargate Command. He also had a hand in getting Landry to the SGC when he talked him out of retirement. In return, my character loves to tease him, and O'Neill gives it right back to Landry whenever he gets the chance."



of all, they're loyal to the show and have been with it for a long time. I was extremely impressed by that, and I found it really inspired me to want to measure up and keep going for them, you know? I want to do my part to shoulder the responsibility of making sure Stargate Command continues, and so far so good.

"So stepping back into Landry's shoes at the start of this season was a good thing, and I feel much more comfortable with who the character is. I think, too, that Landry has kind of gotten past being the new kid at school. He can feel good about his team and trust in what they're doing. It's just the Ori, that's all we have to worry about, and those darn Priors," chuckles Bridges.

LIKE THE SGC commanders before him, Landry isn't content to run things from behind his desk. Last year on SG-1, the general showed that, when necessary, he is willing to get his hands dirty, and this season, viewers can look forward to seeing him

in the thick of things both on Earth and off-world.

"We just finished filming an episode [*Counterstrike*] where Landry goes to Dakara with Bra'tac," says Bridges. "I always enjoy working with Tony Amendola [Bra'tac], and the two of us had a great deal of fun doing this story. My character got to wear his off-world camos [camouflage outfit], so he was in step style-wise, and then he got bombed on, which was pretty cool.

"In *Uninvited*, which we shot prior to the one I just spoke about, Mitchell [Ben Browder] has to tackle Landry in order to get him out of the way of a mutant monster that's headed right for him. Ben did a good job of that. He took me down but didn't hurt me. We're very fortunate to be working with Dan Shea [SG-1 stunt co-ordinator]. What a great presence on set. When you're doing fights as well as stunts or anything else with potential risks, it's important to have someone who knows what they're doing. I actually worked with Dan before on

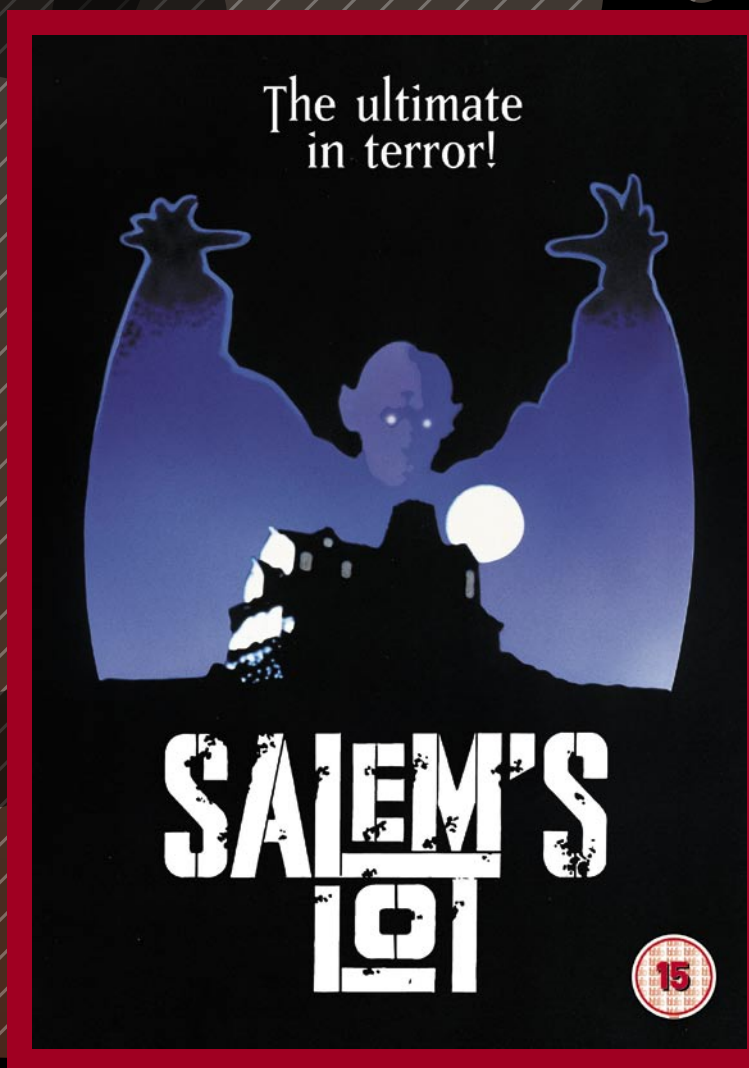
a movie I shot up here in Vancouver called *Voyage of the Unicorn*, and that had several stunts in it as well.

"*Uninvited* was also my first time firing a P38 on the show. When I was in the Coast Guard in real life years and years ago we had to fire an M1. That's all we had. A lot has happened since then, and today's automatic weapons are just amazing. There's no kick to them at all. You just pull the trigger and boom, boom, boom! Again, you have to really know what you're doing because, even though you're firing blanks, you can still get hurt because there are shells spitting out the side of the gun. You have to know where to stand in relation to those around you. We were all in a big line and blasting away at the same time, so that had to be worked out ahead of filming."

At that moment, one of SG-1's assistant directors knocks on the actor's trailer door to tell him that he's needed back on set. "It's time for the general to give those Priors another good talking to," smiles Bridges.



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Uninvited

We take a look at the genesis of an episode

WHAT'S BIG, *really* mean and can't be seen? That's a question General Hank Landry and the SG-1 team literally risk their lives to find the answer to in the Season 10 **Stargate SG-1** episode *Uninvited*, penned by SG-1 creative consultant/writer Damian Kindler. "*Uninvited* came out of a general feeling among the producers and writers that we wanted to do a Ben Browder and Beau Bridges story," explains Kindler. "We recognized that there is a nice chemistry between their two characters and wanted to take advantage of that."

"This episode starts out with SG-1 being invited to a retreat by Landry, who is not only trying to get them to take some time off, but also do some team building, which is very important. There have been some changes in their lives and the structure of SG-1, which is now a five-person team with the addition of Vala [Claudia Black], so the general is trying to get them

all together. Unfortunately, for poor Mitchell, it ends up being just him and Landry stuck in a remote cabin. Of course, terrible, exciting things ensue, which makes it all fun.

"There's a movie that came out back in 1981 called **Southern Comfort** about a squad of National Guardsmen who end up stuck in the Louisiana bayou and being hunted by some locals. We wanted to set a similar tone in *Uninvited*, where even though we're on Earth, there's severe danger in the woods and things happening that really aren't normal. Using a device that regular **SG-1** viewers will likely be familiar with, we were able to devise a story in which our heroes face a creature they've never before encountered on Earth or off-world."

AS IS often the case on Sci-Fi shows, creating a convincing-looking alien adversary was the biggest challenge with *Uninvited*. "One of the gags we use in the episode is not showing the creature and then showing it," says Kindler. "After all that sort of suggestive, scary, **Jaws**-like hype of, 'Oh, there it goes. What was that?' when you ultimately reveal the thing it had better knock people's socks off. So we had to find the best way to do that from both a practical and visual effects standpoint."

"Other than that, the actual filming of the episode was pretty much our actors running around different Vancouver locales with guns, and Wray Douglas [special effects supervisor] helping them blow stuff up. Ben and Beau had a great time, and Beau loved getting out of his starched general's uniform and being given BDUs [battle dress uniform] and a gun."

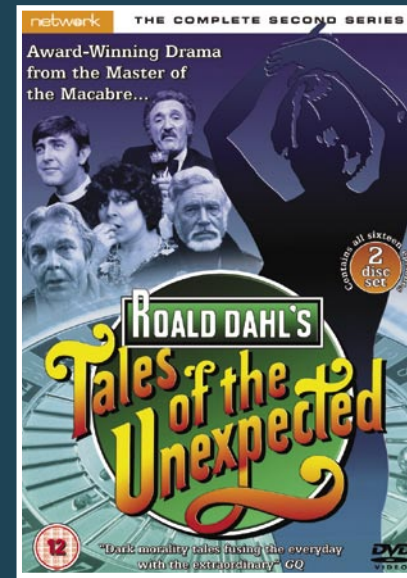
"As for me, I thoroughly enjoyed writing the script and am very pleased with how the episode turned out."



⇒ Early rough concept design for the creature

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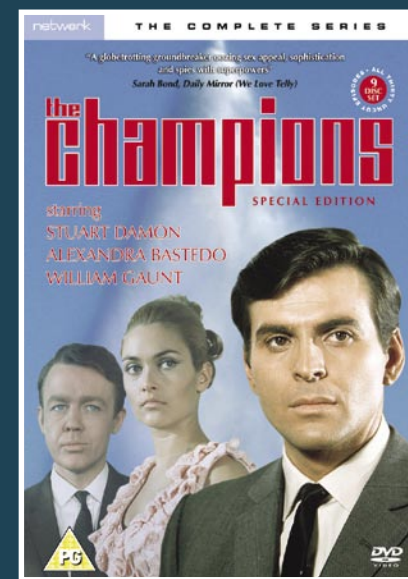
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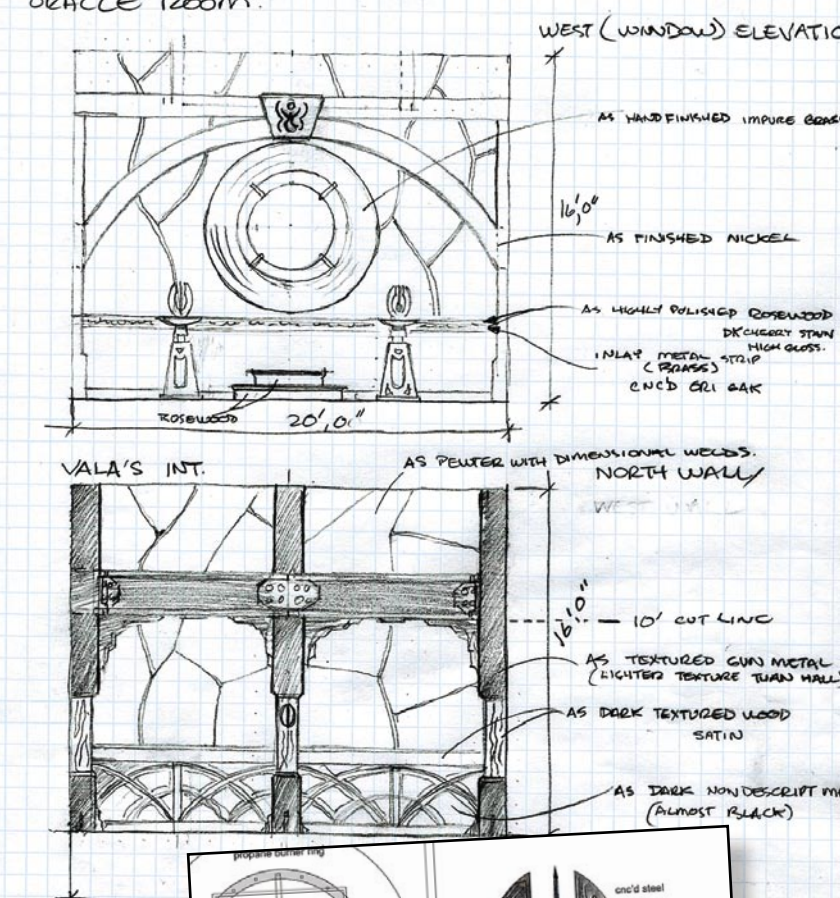
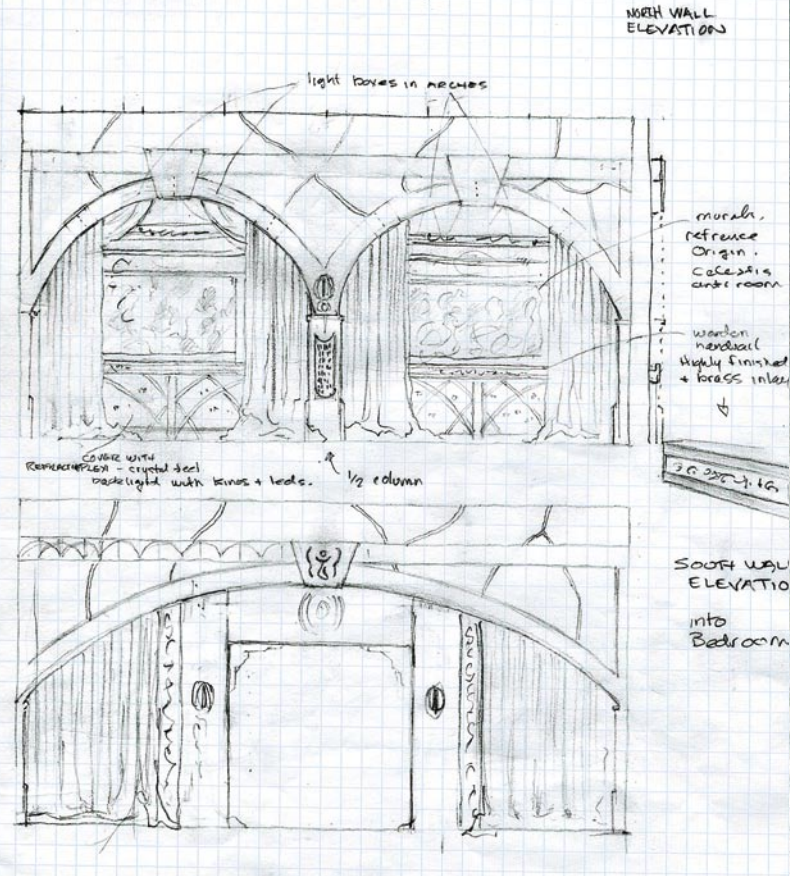
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A Perfect 10

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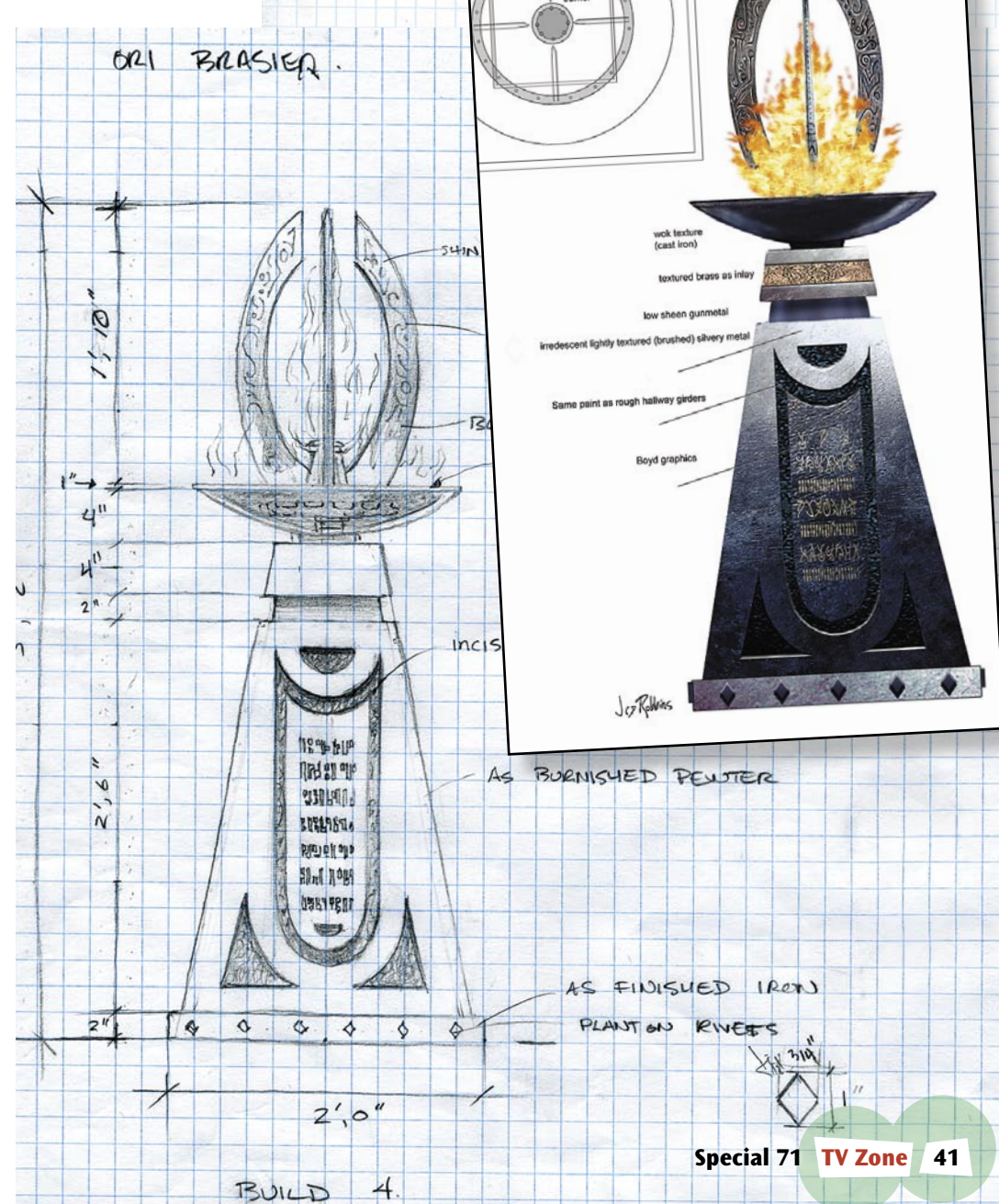


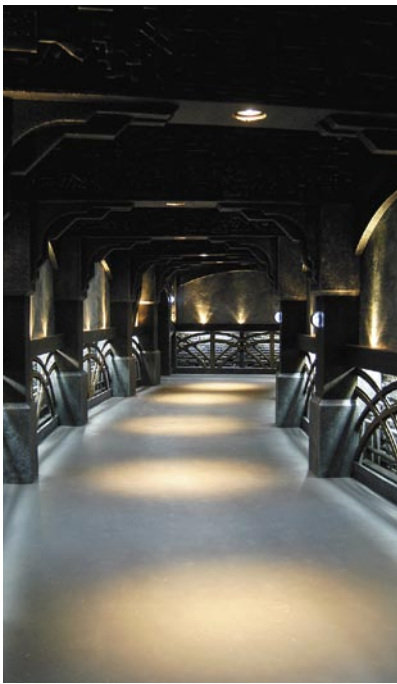
ORACLE ROOM TREATMENTS -



JULY 2006 marks the tenth year of **Stargate SG-1** on the air, making it the longest-running Sci-Fi television series in North American history. There's no time for celebrating, though, in the **Stargate** universe, as Colonel Cameron Mitchell and the SG-1 team are busy fighting to save Earth's galaxy from the Ori. Last year, these all-powerful beings made great strides in their invasion plans, and in the Season 10 opener *Flesh and Blood*, written by **SG-1** executive producer Robert C Cooper, the birth of Vala's daughter Adria could give the Ori the upper hand they've been waiting for. Adria's accelerated growth in this episode puts her on the fast track to becoming leader of the Ori armies and yet another thorn in SG-1's side. In the real world, *Flesh and Blood* presented a very different type of challenge for the show's production designer James Robbins.

"We were a little late getting started because of some in-house production parameters that were unavoidable," says Robbins. "By the time I forwarded some plan renderings of the Ori ship interior to the producers, we were down to, I think, 17 days before the start of filming. Luckily, my drawings were approved very quickly, but the actual set build that we should have had five weeks to do, was, in fact, finished in those 17 days. Typically when you're working under that kind of pressure it translates to slightly less [quality] on screen, but I have to say





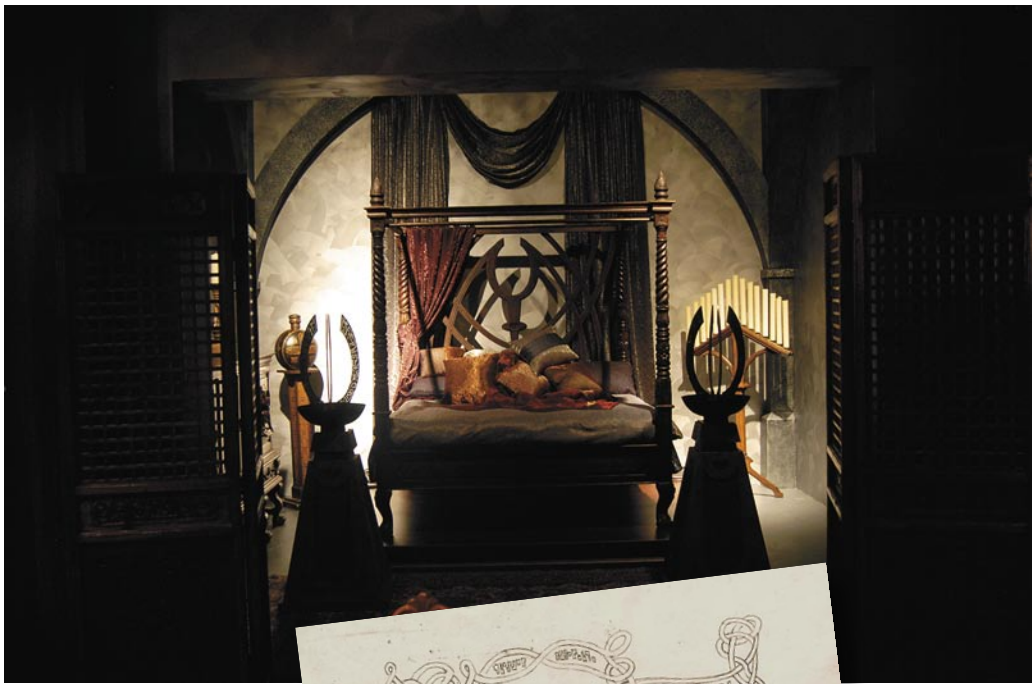
that the sec dec, paint and construction guys did a phenomenal job. What we put together and what showed up on film is absolutely amazing. So despite the initial delay, we wound up with a very good start to the season."

FALLING ASLEEP becomes a deadly prospect in *Morpheus*, written by **SG-1** executive producers Joe Mallozzi and Paul Mullie. "In our original pitch for this episode, Sam Carter [Amanda Tapping] is onboard the Odyssey and travelling to Atlantis when the ship comes across an abandoned space station," says Mallozzi. "Upon investigating, they find the station's



crew dead in their beds, and as Sam and the others try to figure out what happened, they begin to get sleepy. One of them eventually falls asleep and doesn't wake up. Sam then realizes they've been infected with something and it becomes a race against the clock to find out what it is, while at the same time fighting sleep deprivation.

"We ended up switching gears and tying this story into SG-1's ongoing mission to find the Sangraal, the device that Merlin created that can presumably wipe out Ascended beings. Our heroes check out this planet and find a village where all the people are long dead in their beds. SG-1 calls



Designs for the Ori

Design concept for a power core. Could be trouble...

An Ori place

An ancient tome from *Morpheus*

A bridge elevation





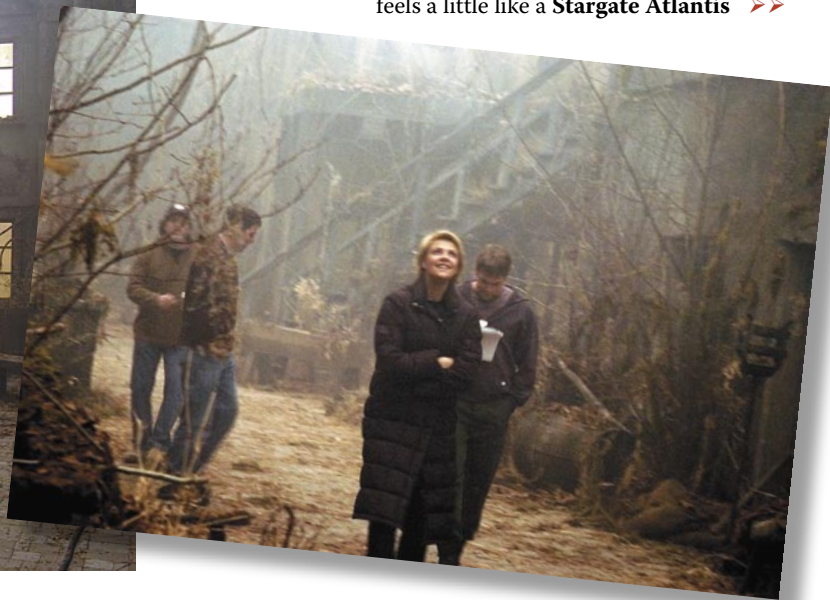
← 'Village of the Dead' in *Morpheus*

→ Gruesome pages from a history book. Perhaps they are a clue...?

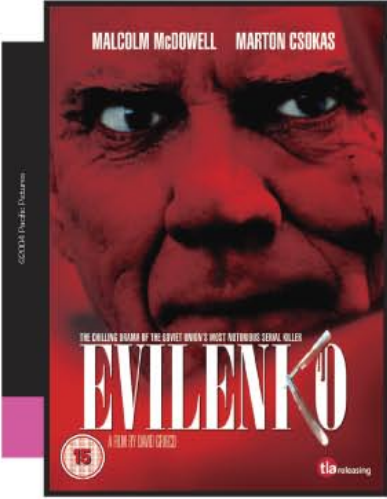


in a medical team to examine the bodies. However, this team is pulling a double shift and is tired, so one of them falls asleep and doesn't wake up. As the others, including SG-1, try to figure out what's happening and who's responsible, they begin to drift off one by one. It's a neat episode and Andy Mikita did a terrific job of directing. He shot it on our standing village set and gave it a wonderfully creepy look."

SG-1'S SEARCH for information on the Ori takes them to a place far, far away in *The Pegasus Project*. "This episode was a little weird for me because it's the first time our team has come to Atlantis," notes SG-1 co-creator/executive producer Brad Wright, who wrote the episode. "It feels a little like a *Stargate Atlantis*" ➤➤



HMV dvs of mystery and imagination



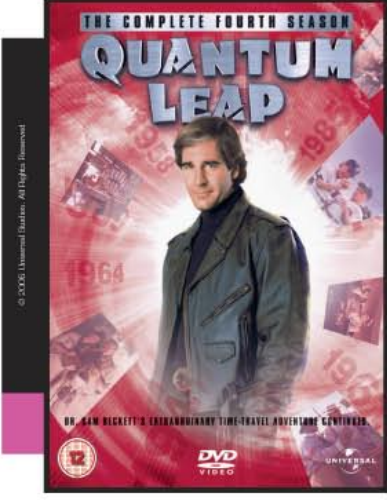
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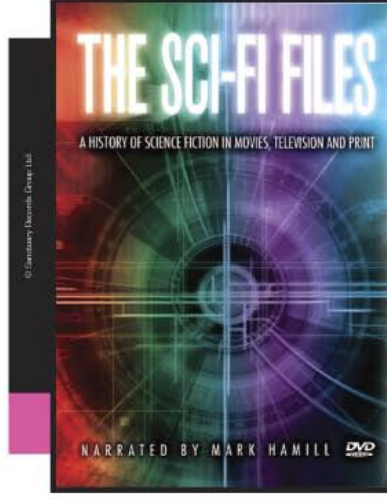
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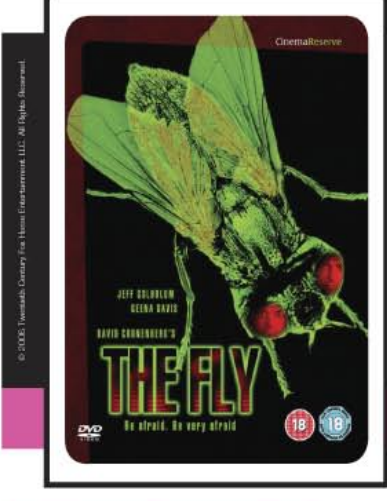
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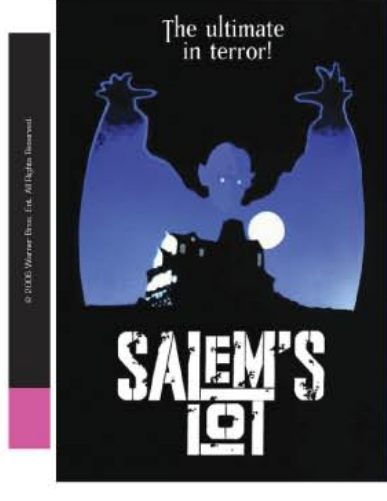
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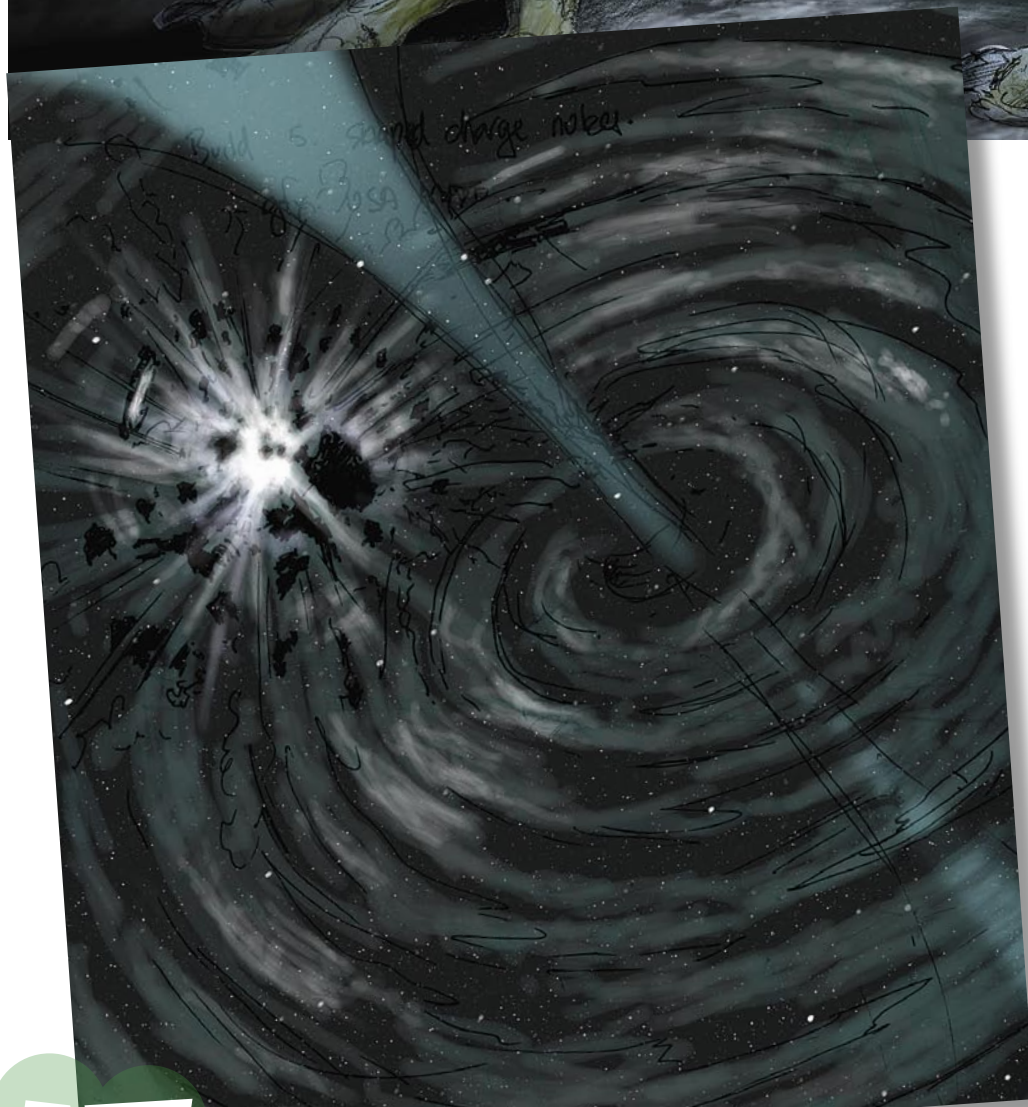


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➤ episode to me. One thing I wanted to do is achieve a win of some kind. It's a bit of a Pyrrhic victory, but still, I think we needed a win on **SG-1**."

HAVING JOINED the **SG-1** writing staff last year, Alan McCullough penned four scripts including *Stronghold* and *Off the Grid*, both of which feature the Goa'uld Baal. This season, he keeps that ball in the air – no pun intended – with *Insiders*. "In this episode, Baal crash lands an Al'kesh very near Cheyenne Mountain on Earth," says McCullough. "He's brought to the SGC [Stargate Command] where he explains that [last season] he had a very elaborate plot to brainwash the Jaffa High Council so that he could establish a Stargate mini-grid. Baal then planned to use the weapon on Dakara to wipe out all other life in the galaxy so that the Ori would lose interest."

"As we know, SG-1 foiled his plans and now he's coming to them for help. Baal's clones are after him and he needs the team to capture and kill them. In exchange, he'll give them the location of Merlin's lab. They don't



believe a word he's saying, but Baal does reveal the whereabouts of all his clones. So SG-1 brings all the clones back to the SGC, but Baal, of course, has something else up his sleeve. He and his clones end up making life very difficult for everyone at the SGC."

IT TOOK the combined efforts of James Robbins, the **SG-1** art department and a couple of outside sources to bring to life the alien creatures stalking SG-1 and General Landry in *Uninvited*. "I had the fun job of drawing what the VFX version of this thing would look like," says Robbins. "The MastersFX guys did an actual [creature] build of one of these aliens, which is the one that SG-1 initially kills and does an autopsy on."

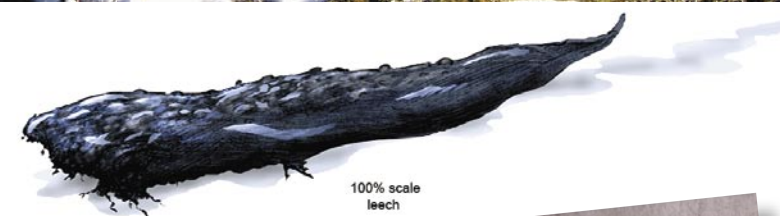
"The second creature, who I dubbed Fluffy, is anything but. You wouldn't want to meet this thing in the woods," jokes Robbins. "It's all VFX and I'm dying to see what the people at Image Engine did with it. Today's viewers are quite fussy and expect you to turn out CGI effects as good as those in *Jurassic Park* and similar films. So you really have to show them something

↪ Something 'interesting' for *Morpheus*

↪ And it looks like *The Pegasus Project* might be quite eventful...

↑ A crashed spaceship for *Insiders*.

➡ Proposals for model shop work in *Uninvited*





↪ A projection screen from the 200th episode, designed for – well, you’ll have to wait and see!

↪ A zombie for episode 200

↪ Concept drawing for *Uninvited*

↪ Some more zombie ideas for episode 200

↪ It’s a power core! From *Counterstrike*

believable, and I’m confident that Fluffy will be just that.

“After *Uninvited* came *SG-1*’s 200th episode,” continues the production designer, “which sees the return of Martin Lloyd [Willie Garson] from our 100th story *Wormhole X-Treme!*, only this time he’s shooting a movie instead of a TV show. In this episode we get to see little snippets of concepts sent to Martin by the *SG-1* team to help him improve his film. Some of them are very amusing as well as campy and cute, but they’re basically just a whole bunch of unconnected vignettes.

“Early in the story, *SG-1* is off-world and I did a big matte painting of a forest and this village. It’s very loosely

based on the Ewok village in *Star Wars* only mine is more like a Sequoia National Park skyscraper village. So instead of it being all cutesy and Swiss Family Robinson-esque, this village is made up of these massive trees with lights in them and little balconies going up the sides. I probably upscaled the trees by around 400%. I mean, sequoias are big anyway, but these are monstrous. We also did a little filming against a green screen that supposedly shows the interior of one of these trees, so that was pretty cool.”

SG-1 stunt coordinator Dan Shea makes not one but three appearances in episode 200 as everyone’s favourite Sergeant ‘Sly’ Siler. There’s a scene



STARGATE SG-1

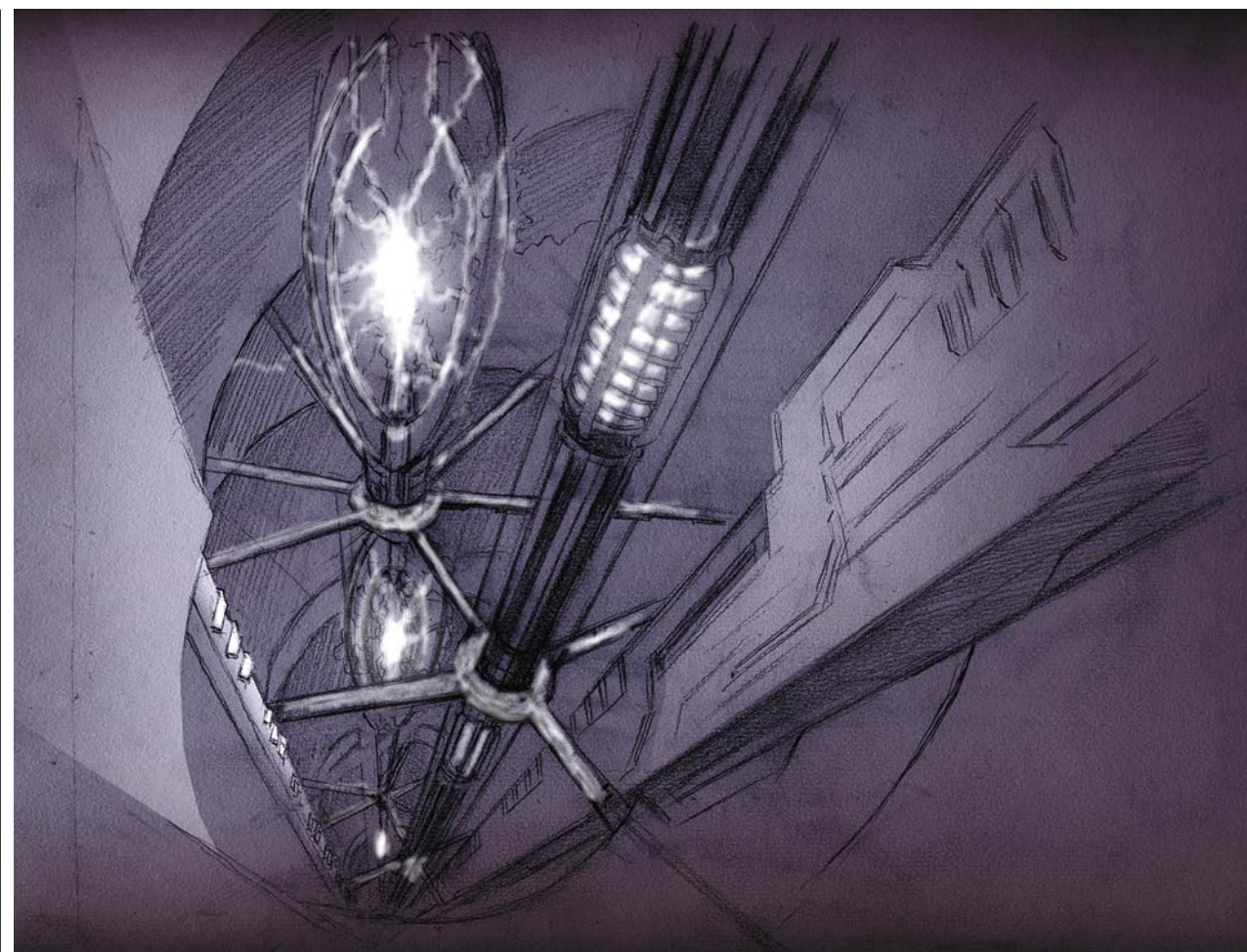
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where Mitchell [Ben Browder] is doing some John Woo action by firing two guns in unison and blowing these zombies away," says Shea. "[Director] Martin Wood shows Mitchell getting rid of his empty mags in slow motion, reloading, and then blasting more zombies, including Sly Siler.

"We did another cool gag in this story where Carter sends Siler into the gate room to stop this arching effect and when he touches a panel – boom! For that stunt I got ratcheted back 30 feet and slammed into a wall. It's your typical Sly moment," he laughs.

MORENA BACCARIN, who played Inara Serra in the short-lived Sci-Fi series *Firefly* as well as the feature film *Serenity*, makes her debut as Vala's [Claudia Black] now grown-up daughter Adria in *Counterstrike*. "SG-1 is on a planet when an Ori ship lands and Adria arrives in the village to give a speech," explains Joe Mallozzi, who along with Paul Mullie wrote this episode. "Meanwhile, the Odyssey is in orbit above and

it picks up a weird energy wave emanating from the planet's Stargate and headed straight for the village. Our guys beam out of there before the wave hits, and later return only to find everything has been destroyed.

"When SG-1 investigates the Ori ship they make a couple of interesting discoveries, one of which is a group of Jaffa warriors who have basically come in to claim the spoils of war. It seems they were responsible for the wave, and that leads into a terrific B-plotline in which General Landry [Beau Bridges] and Bra'tac [Tony Amendola] travel to Dakar, where Landry has it out with the new leader of the Jaffa. So it's a real action-driven episode with a lot of different and interesting stories running throughout. I have to say, too that, Morena Baccarin does such a good job in it. She really came through for us and we couldn't be happier with her performance."

JUST WHEN Vala thinks she's finally left the past behind her, it ends up coming back to

haunt her once again in *Memento Mori*, another Mallozzi/Mullie story. "Daniel [Michael Shanks] takes Vala out to dinner and she's kidnapped by people working with the Goa'uld Athena," says Mallozzi. "Athena once partnered with Qetesh, the Goa'uld who formally inhabited Vala's body, to steal an Ancients device. He double-crossed her, though, and kept the device for himself, and now she wants it back.

"Vala's mind has suppressed Qetesh's memories, because as we know the genetic memory of a Goa'uld would drive a Human being insane, so Athena decides to probe her mind for the information she needs. SG-1 mounts a rescue mission, but things go awry and Vala disappears. As a result of the mind probing, she now has amnesia and is lost somewhere in the nearby city. So there are two searches going on for Vala, one led by Athena and the forces of The Trust, and the other by SG-1."

Veteran *Stargate* writer/director/producer Peter DeLuise had plenty to keep him busy when

directing *Memento Mori*. "Being an Earth-based story there were a ton of locations, including a diner and a police station, and there was also a big car chase with a motorcycle weaving through traffic, which is something we never do," says DeLuise. "That was a tremendous undertaking that ended with a car flipping over several times.

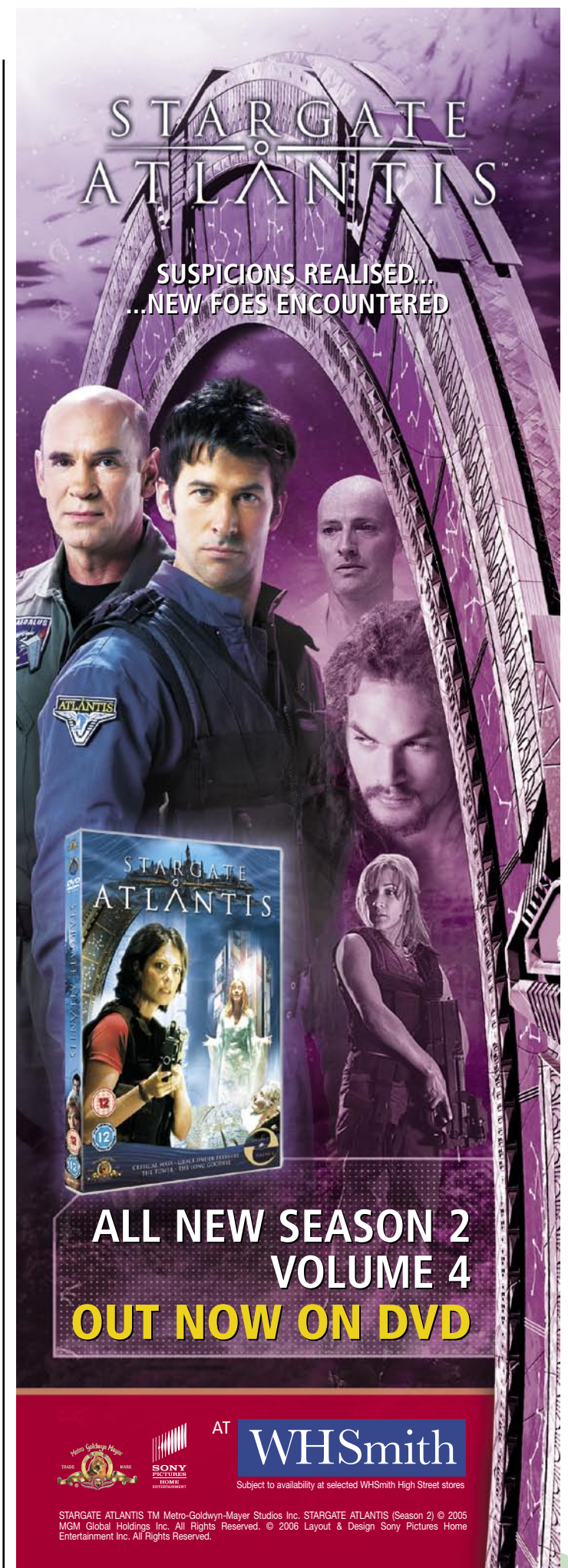
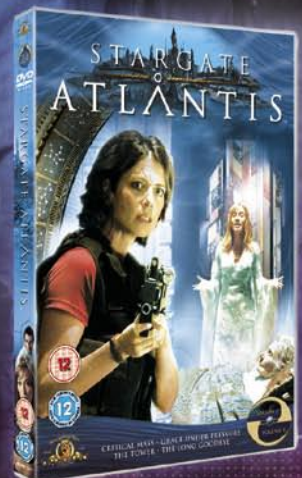
"Fortunately, we have experts here who know what they're doing and for this stunt they used what's called a telephone pole cannon. The reason it's called that is that inside the car there literally used to be a piece of telephone pole lumber in a gas chamber, and when it was activated by the driver it would shoot the pole into the ground, causing the car to tumble. Nowadays, instead of a pole we use a hydraulic lift. So in this case, we put the vehicle into a four-wheel drift skid, activated the plunger and the car tumbled over. In the actual episode we needed some justification for that, so we have Vala, who is being escorted by the bad guys, start to kick, punch and choke the driver. That causes the car to swerve and, ultimately, turn over. Vala is able to free herself and then hilarity ensues.

"There are some wonderful scenes in this episode between Ben Browder and Claudia Black, and I'll tease the viewers by saying that their two characters end up in a motel room bed together. Ben is clad only in his underwear and there are handcuffs as well as a creamy Twinkie involved," chuckles the director.

ALAN MCCULLOUGH'S *Company of Thieves* is another Odyssey-related story in which an old enemy makes a comeback. "We receive information from a Jaffa patrol that there's a second Ori Supergate in the galaxy, so the Odyssey goes to investigate," explains McCullough. "It is, in fact, a trap and the ship is boarded by a rogue faction of the Lucian Alliance. There's also a second trap that Daniel and Vala fall victim to. So we're left with Mitchell and Teal'c [Christopher Judge] tearing their hair out at the SGC and wondering how they're going to track their team

STARGATE ATLANTIS

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...NEW FOES ENCOUNTERED

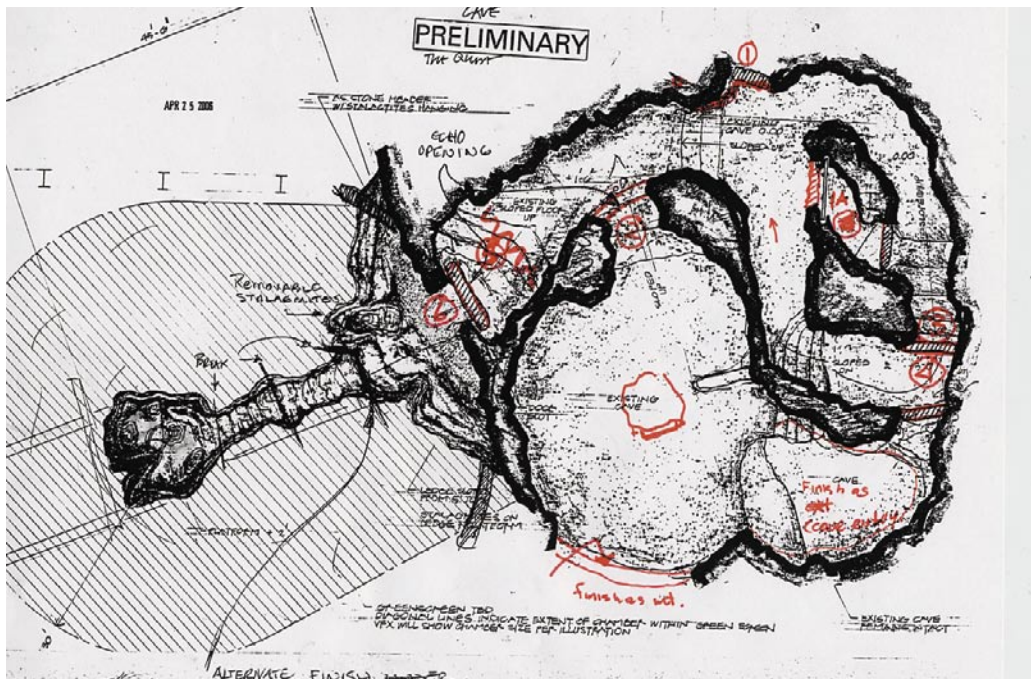
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“Creatively, I found this script quite challenging, especially the scenes with Mitchell posing as Kefflin. There were some perspective and POV issues, which you’ll understand when you watch the episode. Rob Cooper did a great pass on my script and cleaned up a lot of things that I hadn’t quite nailed down. Although it was a tough one to write, I think it’s going to turn out to be a great story.”

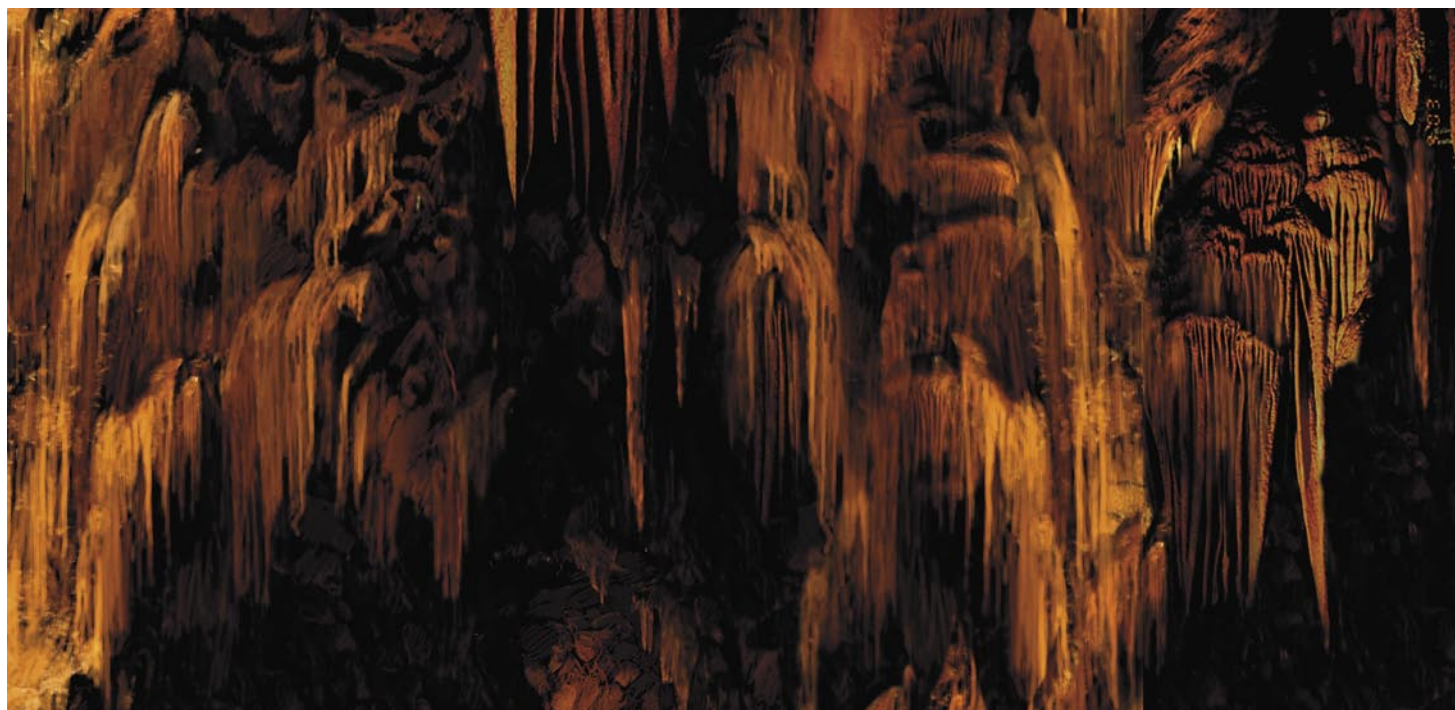
“While they’re preparing to go on this quest if you will, Ori soldiers sweep into town and take over. SG-1 is now trapped in this village and they



At the end of June, at least 13 episodes of **SG-1** and **Atlantis** had

← And a concept drawing for what it shows. Wonder what's wandering around in here...?

been shot and a few additional scripts finished and ready to be filmed when the casts and crews return from the July hiatus. What about the remaining stories? "Rob Cooper is hesitant to sort of overdevelop at this point," says Mallozzi. "We'll probably come up with a couple of more stories, but we're leaving the last two or three slots of both shows sort of open at the moment simply because we don't know what the future holds. If we perform in the ratings and Sci Fi wants to go for more, then we'll do season finales. So we'll have to wait and see. Production-wise, though, things are going great and we're all having a good time."



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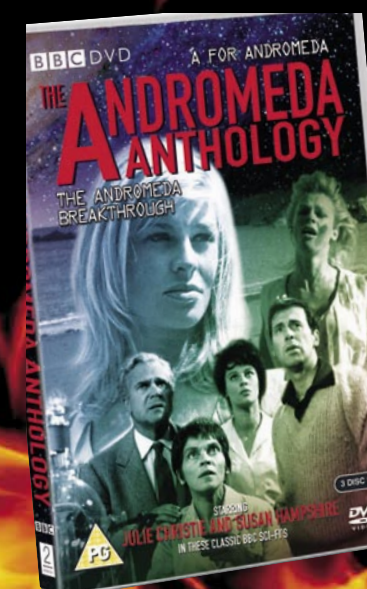
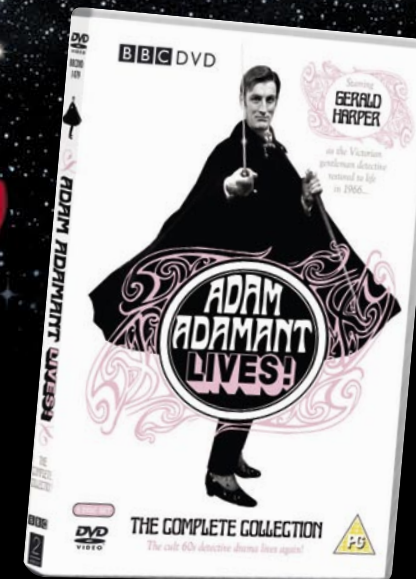
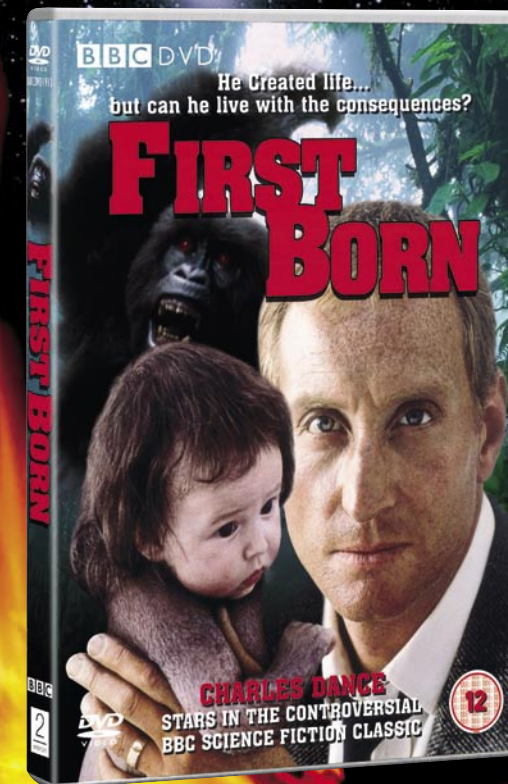
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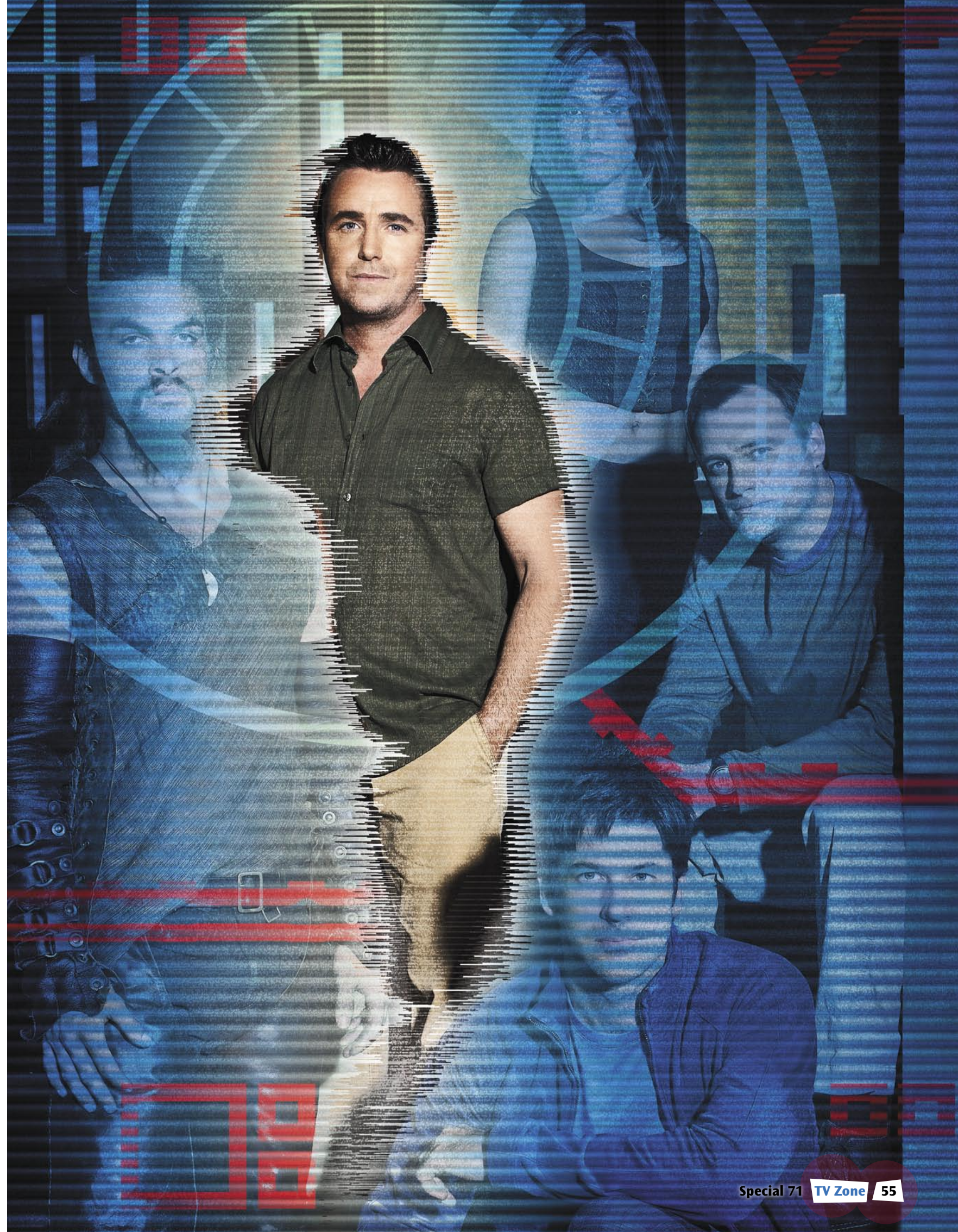
As the Atlantis crew's reliable Dr Carson Beckett, Paul McGillion talks about his highlights of his character



← Paul McGillion
in *Progeny*

IT WAS with both trepidation and curiosity that *Stargate Atlantis*'s Dr Carson Beckett first came to the Pegasus galaxy two years ago. The physician had no idea what awaited him and his colleagues in Atlantis, but he couldn't turn down the chance to discover whatever medical secrets the city might hold. Little did the members of the Atlantis team realize that shortly after arriving they would be fighting for survival against the Wraith, an alien race that feeds on the Human life force. Last season on *Atlantis*, Beckett developed a retrovirus that can change the Wraith into Humans. It sounds like the ideal solution to their dilemma, but one that leaves him teetering on the edge of a slippery slope, as Paul McGillion, who plays the doctor, explains.

"In developing the retrovirus, Beckett becomes in some ways a much darker character," says McGillion. "He's dealing with the moralistic and ethical issues of the lack thereof of the Geneva Convention so to speak because they're looking at conducting tests on another species and, perhaps, being able to eliminate them. It's a complex situation, and one that I feel weighs



Not So Fatal Attraction

For the many fans who enjoyed the comedic elements of the Season Two *Atlantis* episode *Duet*, McGillion promises an equally enjoyable time when they sit down to watch this year's *Irresistible*. "It's one of my favourite episodes of the season so far for my character," says the actor. "The basic premise involves Lucius Lavin, a man who has 11 wives and is adored by everyone around

him, but for the life of us we can't understand why. Beckett visits his planet to examine some herbs and other items for trading purposes and it's not long before the doctor also finds him 'irresistible'. "My character takes him to Atlantis and Dr Weir is like, 'Carson, what are you doing? You can't bring someone back here unannounced.' Beckett says, 'But he's amazing, you'll see.'

Pretty soon, she and the rest of the team are also enthralled by Lucius, even Ronon, who is laughing out loud at his jokes. The only person not affected is Colonel Sheppard, who 'kidnaps' Beckett in order to break this guy's hold on him. It was a very fun episode to film and Richard Kind [Lucius] is an amazing actor as well as a riot to work with."



← Connor Trinneer as the Wraith-turned-Human turning back into a Wraith (!) in *Michael*.

heavily on our people, in particular Dr Weir [Torri Higginson] and Beckett. My character is wondering, 'Am I doing the right thing?' Part of him isn't sure. If they weren't in Outer Space and at war, I doubt he would be attempting this. Beckett is put under the pressures of where they're at with the Wraith, and there aren't many other options to consider. Also, what if these things get to Earth? In order to prevent that, do we kill off another race just because we believe it's the right thing to do?

"As you might recall, Beckett's work was put to the test in the second season episode *Michael*. When I first read the script I found it to be a fascinating dark story that delved heavily into bioethics, which I thought was a neat thing for my character. In it, we cross the line of deceit because we are fabricating an entire world for Michael [Connor Trinneer] and basically testing our moral core by transforming someone into another species.

"Every character takes part in this conspiracy and that's what I found so intriguing about the episode. At first I wasn't sure how viewers would respond to it because sometimes you don't want to see your heroes go down that path. However, I think the final cut did a fine job of bringing out the humanity in all the characters, including Michael. You cared about him, and I think that's a testament to Connor Trinneer, whose performance is really a tour de force in that story."

MICHAEL SUBSEQUENTLY escapes back to his people, but in the Season Two *Atlantis* finale *Allies* he contacts Dr Weir and makes her an offer regarding the retrovirus that she cannot refuse. Unfortunately, the Atlantis team is betrayed by the Wraith, and in the Year Three opener *No Man's Land* they're still fighting their way out of the corner they've backed themselves into.

"In *No Man's Land* there's a Wraith hive ship and its crew that we have to take care of, and in the following episode, *Misbegotten*, Beckett's assistance is required," notes McGillion. "Once again, he's caught in the middle of a heavy moral dilemma. He's like, 'OK, if we change these Wraith into Humans then in many respects they deserve all the rights that Humanity has to offer.' If, though, you were to ask Ronon [Jason Momoa], he's very much of the opinion that once a Wraith always a Wraith.

"Beckett goes off-world in *Misbegotten* and ends up being taken hostage by Michael. [Director] Martin

Dog Days

During the last *Atlantis* hiatus, McGillion worked on a variety of projects including *A Dog's Breakfast*, an independent feature film written and directed by as well as starring David Hewlett. "Oh, my God, what a fantastic experience," says the actor. "David plays this curmudgeonly sort of guy, and one day his little sister Marilyn [Hewlett's real-life sister Kate] brings home her new fiancé Ryan – my character

"Ryan is a Sci-Fi/Soap Opera actor and stars in this TV series called 'Starcrossed', which he kind of forces Marilyn and Patrick [Hewlett] to watch with him. He's not what you'd call the brightest bulb in the world, and the first time Ryan meets Patrick, he accidentally whacks Patrick over the head with a cricket bat. So they don't get off to the best of starts," smiles McGillion.

"When I first read the script I laughed out loud. It's such an interesting vision and a quirky one, too. It has a family tone to it, so I think it will appeal to all ages. David is

hilarious in the film and he did a great job writing and directing. Everyone worked really hard on it and I hope it's a huge success."



Wood wanted to do an homage to *Michael* where he's strapped down to a bed and my character is performing biological tests on him. In this story, Michael straps Beckett down and interrogates him. It's a really great scene with me and Connor Trinneer in a tent and his character is circling the bed that Beckett is strapped to while at the same time torturing him. Suddenly, the doctor is now being tortured for what he's done, and all the time Beckett is thinking, 'This is it. He's going to kill me.' Thankfully he doesn't because I'm in the next episode," jokes the actor. "So it's a very compelling story arc and an ongoing one because our characters are continuing to work at perfecting the retrovirus, if that's even possible."

ALONG WITH *Misbegotten* and *Irresistible*, McGillion especially enjoyed shooting the Season Three episode *Sateda*. "This is a huge Ronon story," he says. "It was directed by Rob Cooper [*Atlantis* co-creator/executive producer]. He is an absolute pleasure to work with and sets a really relaxed tone on set. In this story, David Hewlett [Dr Rodney McKay] and I

share some extremely funny moments juxtaposed with all the action. Rodney is struggling with a rather delicate medical issue and Beckett has to treat him as well as deal with his whining and complaining. It's quite amusing," chuckles the actor.

Having worked this morning on the *Atlantis* mid-year two-parter *The Return*, McGillion and some of his co-stars will be heading across the street from Bridge Studios later today to film a scene at Elements Café. "In this episode, the Ancients return to Atlantis and it's homeward bound for our characters," explains the actor. "I have a really nice scene I'm shooting next week with Torri where her character isn't returning phone calls, so Beckett decides to check up on Dr

Weir. In a lot of ways Beckett is like the big brother of Atlantis insofar as looking out for people. He ends up persuading Dr Weir to come out to dinner with him, McKay and Sheppard [Joe Flanigan]. That's what we're filming this afternoon."

Following *The Return*, the *Atlantis* cast and the crew are scheduled to begin shooting *Phantoms*. "Beckett's humanity can sometimes be his weakness, and in this case it's very dangerous for him, so I'm looking forward to working on this episode.

"There has been some terrific development with my character so far this season. The writers have been giving me a wide range of material from comedy to drama; I couldn't ask for anything more."

“Suddenly, the doctor is now being tortured for what he's done”

Loyal Ally

After battling her way through the alien Wraith as Teyla Emmagan, Rachell Luttrell is more ready than ever for new challenges

THERE'S A very familiar face on the set of **Stargate Atlantis** today and Rachel Luttrell, who plays Teyla Emmagan on the series, is among those who are delighted to see this particular individual. "We have Richard Dean

Anderson [General Jack O'Neill] back with us," enthuses the actress. "This is his second appearance on the show this year. The first was in *The Real World*, but, sadly, I didn't have the chance to work with him. However, in the episode we're doing at the moment, which is the mid-season two-parter

The Return, I do get a scene or two with Richard, so that'll be cool.

"These types of crossover stories with **SG-1** are always fun, especially for the fans, and to have Richard along with Robert Picardo [Richard Woolsey] as guest-stars is an added bonus. Brad Turner, who is one of my favourite directors, is here as well and he'll be manning the ship for the next couple of weeks, so we're in good hands. We just began filming the first half of this story today and there are some great scenes coming up, including one where Teyla and her team mates say their goodbyes to one another. They don't know when or even if they'll ever see each other again, so it really tugs at the old heartstrings.

"I'm a sucker for moments like that where we get to see real connections between these people. I mean, yes, it's neat to see them battling evil creatures and in peril and all that, but I think it's also wonderful to have scenes where they interact and you get glimpses into who these characters are and what they really mean to one another."

SEASON THREE of **Atlantis** marks Teyla's third year living away from her people, the Athosians, and being a full-time member of Colonel John Sheppard's (Joe Flanigan) off-world exploration

Wish List

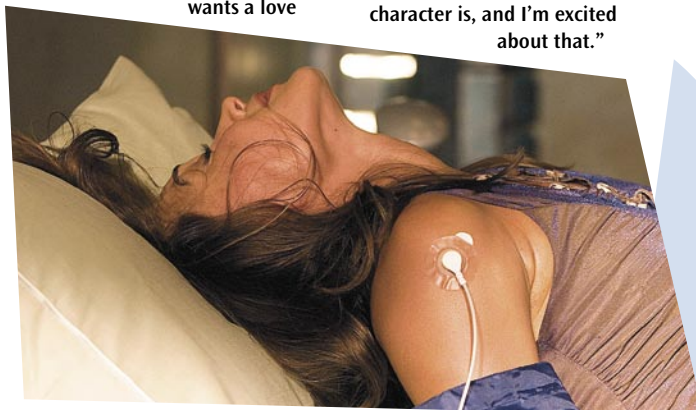
Looking ahead to production on the latter half of **Atlantis**'s third season, Luttrell is hoping that the show's writers might have the opportunity to delve a bit deeper into her character's background and, perhaps, even her future. "I have a great deal of admiration for our writers because I know they can fit only so much into a script and have several characters to service," says the actress. "It's just in my own mind I have so much going on with Teyla.

"There are various things that have challenged her in the past that I want to dive into. For example, I think there's much more to explore about Teyla

having Wraith DNA in her. We only scratched the surface of that in the first season episode *The Gift*, but what does this really mean and to what extent does it affect her?

"Something Brad Wright [**Atlantis** co-creator/executive producer] has mentioned to me is that he really wants a love

interest for Teyla. He would like to introduce a character into Teyla's world that tests her loyalty to her teammates. That idea is still floating around in Brad's head. So little by little we're painting a colourful palate of who my character is, and I'm excited about that."



unit. Having laid the foundation for her character during the first year of the series, Luttrell relished the opportunities she had in season two to build upon that.

"There were a few episodes last year that I especially enjoyed biting into and that really challenged me as an actress," she recalls. "*Critical Mass* was one such story. I liked the bond Teyla had with her fellow Athosian, Charin [Brenda McDonald], and when she dies my character no longer has any family or someone she considers to be family. At that point Teyla truly became an orphan, which I think was a big turning point in her life.

"Of course, I found all our dealings with the Wraith last year interesting. I like the episode *Michael* because suddenly Teyla is in a situation where she has to deal with a Wraith who isn't quite a Wraith. Up to that point, my character had spent her life loathing these creatures, and in this story she and the viewers were given some unique insights into this species.

"The relationship Teyla had with Michael was most satisfying for me to play as an actress because there was so much happening. When I first read the script for *Michael* there was something that jumped out at me in the writing and the issues we were tackling. Then when I met Connor Trinneer [Michael Kenmore] and we began working on the material we just clicked, both as characters and as actors. I look forward to him coming back again and again and seeing where our on screen relationship goes."

Michael is very much a presence in the first two episodes of *Atlantis's* third season, *No Man's Land* and *Misbegotten*. "Teyla does get to meet up with Michael again at the start of this season, albeit briefly," notes Luttrell. "Actually, I was a little disappointed as I'd hoped the characters would get to spend a bit more time together. It's basically the

Royal Visit



In the Season Two *Atlantis* finale *Allies*, our heroes took a bold step by inviting a Wraith Queen to Atlantis to discuss the terms of an alliance between them and the Wraith faction that the queen represents. Naturally, Teyla had some reservations about this, but Luttrell thought it was a terrific idea. "I was happy to see our Queen Wraith return," says the actress. "I find them to be such a wonderfully imposing force, and it was somewhat of an historic moment on our show to actually have one of them step foot into the city.

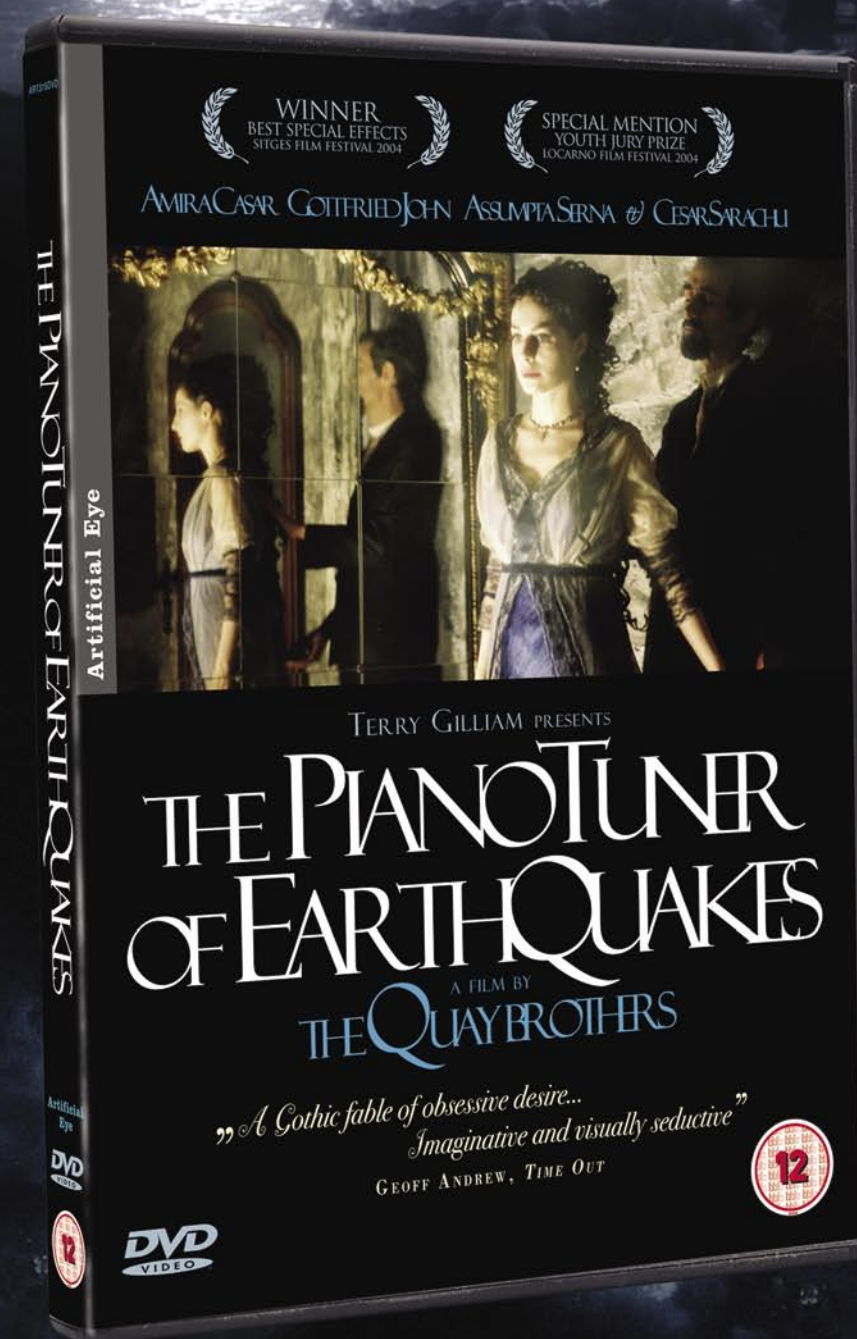
"The scene that stands out most for me from *Allies* is a very brief one in a corridor

where Colonel Sheppard comes up to Teyla and more or less asks for her approval regarding what they've done. She tells him that she doesn't necessarily agree with their plan, but that she has put her trust in him and the others. I like that moment for two reasons, number one, it shows that Teyla always had a hunch that this plan was not a good one, which we later discover it wasn't. It also shows that even though she had those reservations, her trust in her fellow teammates has deepened to the point that it outweighs her doubts."

on their way to help Ronon out of a situation, and Sheppard starts talking with Teyla about how he really cares about the team and they discuss the lengths the two of them would go for their team mates. It's such a well-written scene and there were some beats written into it that were also playful, which made it feel that much more natural.

"So in general *Sateda* was a fun episode to do, as was the next one we shot, *Irresistible*, but for very different reasons," chuckles Luttrell. "In it you get to see Teyla laughing and 'intoxicated' if you will, but in a good way. It all has to do with a person named Lucius Lavin [Richard Kind], who Teyla is initially disgusted by. She's appalled by his lascivious nature and the fact that he feels everyone should kind of bow at his feet. Her opinion, however, then begins to shift, and she becomes all girly and silly around him. It was a short arc for my character but a total joy to play."

DESPITE HER busy schedule on *Atlantis* this year, Rachel Luttrell is finding time to devote to one or two personal projects. "I'm doing some writing, but it's probably not going to be a script, but a novel," she says. "There are a couple of other irons in the fire, including, I hope, a musical one, so keep your fingers crossed."



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Family Reunion

*Kate Hewlett is the actress sister of **Atlantis** star David Hewlett, and also plays his character's sister in the series...*

WHEN SHE was in the fifth grade, Kate Hewlett appeared in a school production that helped fuel her dream to one day become an actress. "We did 10-minute versions of **The Sound of Music**. The story lost something, I'll admit," she chuckles, "but I was absolutely hooked."

"My high school had an amazing acting programme, which I participated in, but then I lost my confidence a little bit. It [acting] seemed like such a difficult business. I was going to university and thought, 'Why do that if I already know I want to be an actress. Perhaps while I'm at university I'll explore some options,' which I did. However, halfway through my second year I did a school play and that's when I finally decided to seriously pursue an acting career."

Hewlett made her big screen debut in the 2005 feature film **Dark Water**, directed by Walter Salles. On TV, she has guest-starred on **Kevin Hill** and is a regular on the Canadian drama series **11 Cameras**. This past May, the actress was cast as Jeanie McKay, sister of Dr Rodney McKay, in the third season **Stargate Atlantis** episode *McKay and Mrs Miller*. Kate is, in fact, the real-life sister of David Hewlett (Rodney

McKay), and the role of Jeanie was the result of another happy coincidence.

"Last summer I did a Toronto fringe show that a group of friends and I wrote together," says Hewlett. "One of the people in the cast was Brendan Gall, who is a friend of Martin Gero [**Atlantis** writer/co-producer]. Martin came to see the production, and not long after I received a phone call from my brother David, who told me, 'Martin loved the show and he wants to write a part for you [in **Atlantis**].' I wasn't sure, though, if it would actually happen, but then it did. So I put my audition on tape here in Toronto, sent it to the **Atlantis** producers a week prior to the start of filming, and all of a sudden I had the job."

TWENTY-FOUR HOURS before she was scheduled to begin work on **Atlantis**, Hewlett spent the day shooting another TV show, then jumped on the redeye to Vancouver, and arrived in the middle of the night. "I slept for two or three hours before my 5.15 call in the morning," she recalls. "When I got to the **Atlantis** set my brain was mush, but happy mush," chuckles the actress.

"All the scenes we shot that day were of my character's first time on the Daedalus and meeting an alien

for the first time. Funnily enough, in some ways it really didn't take much acting on my part because I was just so amazed. The sets are so convincing that you don't feel like you're in a studio at all. You actually feel like you're on a spaceship, and Hermiod, the little alien [Asgard], is the most incredible thing I've ever seen. I had to do a scene where I'm staring at him with my mouth open and part of me wasn't pretending."

"That first day I worked with David as well as Amanda Tapping [Colonel Samantha Carter], who is just so lovely. What a perfect person to meet right off the bat. Amanda was very welcoming and treated me like we had known each other for years. So it was a really good start for me."


IN **MCKAY** and *Mrs Miller*, Jeanie comes to Atlantis to assist her brother Rodney and his team mates with a complex scientific problem, but shortly after her arrival it's obvious that there are some unresolved issues between the siblings. "My understanding is that Jeanie and Rodney were very close when they were younger and are quite similar in that they're both extremely smart," notes Hewlett. "However, Jeanie chose a life with her husband and daughter



over her career, and Rodney was furious because he felt like she was wasting her life by not becoming the scientist she could have been.

"So they haven't seen each other in something like four years, which is a really interesting place to start the episode. You can tell, though, that they really love and miss each other, and as the story unfolds you get little glimpses of them sort of coming back together as siblings."

AT**LANTIS** WAS Hewlett's second time performing alongside her brother. "In January I worked with David on **A Dog's Breakfast**, an independent film that he wrote, directed and acted in," she says. "That was our first time collaborating as actors and it was so much fun, but David was incredibly busy. He was focused a lot on the directing, so we weren't really able to just hang out together on-set as actors. That made **Atlantis** even more fun because we got to play off each other, tease each other and get the crew to side with one of us. I had a great time, and David is such a talented actor, but don't tell him I said so," jokes the actress;

If given the opportunity would Hewlett like to reprise her role of Jeanie? "In a second," she enthuses. 

↑ & ⇄ Familiar faces join Kate Hewlett in **A Dog's Breakfast**



Common Ground

TV Zone takes a look at the genesis of an episode

HAVING WRITTEN for several animated TV series including **Medabots**, **My Dad the Rock Star** and most recently **Clash of the Titans**, Toronto native Ken Cuperus has joined the **Stargate Atlantis** creative team this season. The writer had mentioned to his agent that he was interested in working on the series, and, at the time, the show's producers were actually accepting new pitches.

"I had a phone meeting with Brad Wright and Rob Cooper [**Atlantis** co-creators/executive producers] and several of the writers, and I rattled off my 10 pitch ideas, all of which were soundly rejected on the basis that several of them were similar to ideas already in the pipeline," says Cuperus.

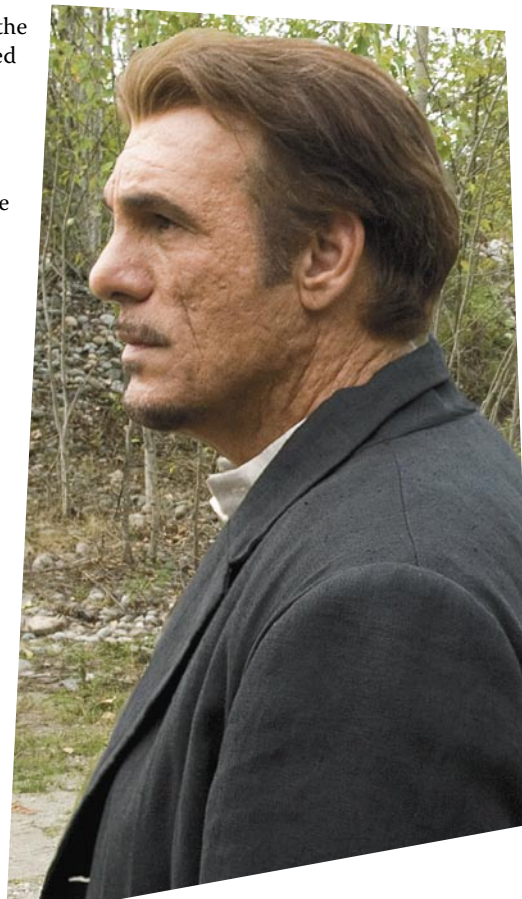
"I was just about to thank them and say my goodbyes when I had a final notion, which wasn't really even so much a pitch as more of a one-line premise. I told them the line, there was a brief silence, and then Rob said, 'We like that one. Develop that story and call us back in a week with a new

premise.' So I quickly did that and a week later phoned them with my story idea. Again there was a bit of a silence, and they said, 'We're not really sure about that idea, but we've since come up with a different spin on your pitch and we'd like you to write the outline.' As it happened, when I did the outline I hit on all the story beats they were looking for, and from there we went to first draft. I spent the next two weeks working on that, sent it in, and shortly after I got a call from the producers asking if I'd be interested in becoming part of the staff."

CUPERUS'S ORIGINAL one-line pitch evolved into the third season **Atlantis** episode *Common Ground*, which features two of the show's recurring enemies. "Unlike most new writers to **Stargate**, who pitch a story where the team visits a new world and discovers new things, I pitched a story involving the Genii and the Wraith as well as a specific Genii character [Commander Acastus Kolya, played by Robert Davi]," notes the writer. "That meant I needed to research every prior appearance of these characters in order to remain faithful to their ongoing storylines.

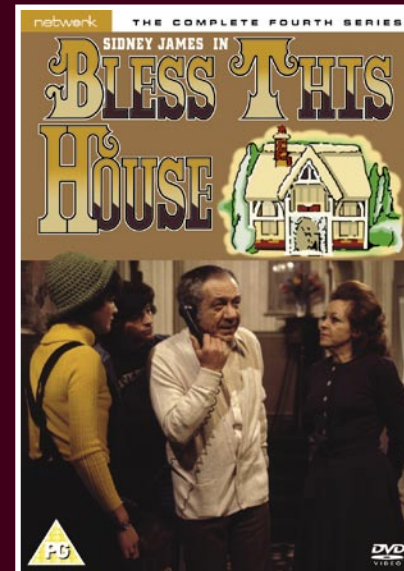
"So I created a huge challenge for myself, but it worked out

pretty good. Luckily, I had a great support system here with the writing staff, and Brad Wright certainly helped me out a great deal insofar as keeping the character voices on track. That's something very difficult for a new writer to do on his first episode of any show. In fact, I recently began writing my third **Atlantis** script and I still have to be careful where I take the characters."



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BEING A diplomat, Dr Elizabeth Weir is no doubt familiar with the old adage about keeping your friends close and your enemies closer. Unfortunately, circumstances forced her to take that a bit too far in the Season Two **Stargate Atlantis** finale *Allies* when she agreed to an alliance

with members of the Wraith. Weir and her team were ultimately betrayed by their enemy, and at the start of the show's third year in *No Man's Land* they are still dealing with the fallout from that. Being the season opener, this episode not only needed to be particularly well-written, but also look particularly good. The latter took a little doing, as **Atlantis** writer/co-

↑ **Business as usual.** Sheppard blasting away, and...

→ ... Dr Beckett still afraid of the Ancient control device, in *Misbegotten*

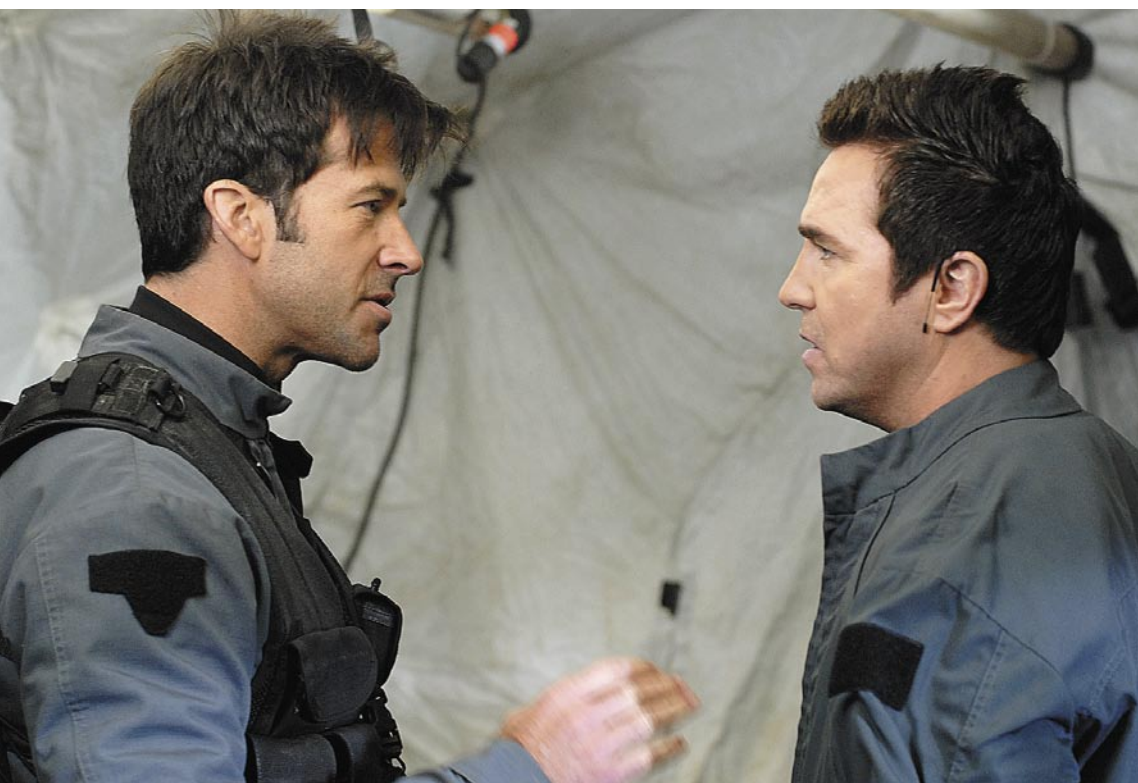
producer Martin Gero, who penned *No Man's Land*, explains.

"One of the production concerns with this story was the Wraith hive set," says Gero. "None of us were crazy about the original hive set. If you're familiar with the history of **Atlantis** you'll remember that Season One was rushed into production to basically meet a deadline, and although they did

a magnificent job on the Atlantis gate room set, the Wraith set left a little something to be desired.

"At the end of last year, McKay [David Hewlett] and Ronon [Jason Momoa] were trapped in cocoons aboard a Wraith ship, and for much of *No Man's Land* they're still stuck in those cocoons. When we got back the dailies for this episode they looked





less than impressive, so we decided to build a brand new Wraith set out at our Norco facility. A lot more money was put into the set and we re-shot all the cocoon scenes, so now everything looks spectacular. The season opener is a great show and I'm very excited about it."

ATLAGTIS EXECUTIVE producers Joseph Mallozzi and Paul Mullie took the torch from Gero and wrote the second half of the season opener, *Misbegotten*. "This story picks up the retrovirus storyline that *Atlantis* has been running with for a while now," says Mallozzi. "At the end of *No Man's Land* we're facing a major problem and the solution involves the retrovirus."

"Most of the action in *Misbegotten* takes place on another planet and has Dr Beckett [Paul McGillion] overseeing this project involving the retrovirus. As I described it online, the story sort of has the inmates in the asylum getting loose and Beckett becoming trapped there. His team mates must find a way

to help him and set the situation right. It's an interesting story, especially for Beckett fans, as a great deal about that character shines in this episode."

RONON MUST relive his nightmarish years of being hunted by the Wraith when he's recaptured along with Colonel Sheppard and Teyla and returned to his homeworld in *Sateda*, written and directed by *Atlantis* co-creator/executive producer Robert C Cooper. The show's stunt co-ordinator James 'Bam-Bam' Bamford was especially excited to work on this particular episode as it allowed him to pull out all the stops when it came to choreographing stunts and fight sequences.

"Rob Cooper pulled me aside one day and said, 'I have a present for you,' and he handed me the script for *Sateda*," recalls Bamford. "After I read it I thought, 'Right, here we go'. From my perspective, which is an action one, this episode was triple my largest stunt



(these pages)

Taking up the story from where it was left at the end of Season Two, with a new 'improved' Hive ship





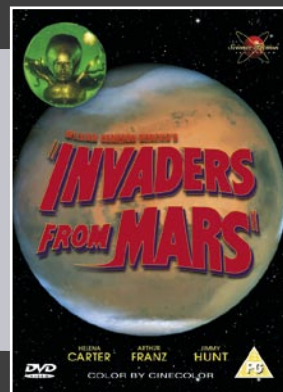
budget in my three seasons so far on **Atlantis**. As you know, the story is all about the Ronon character, and Jason Momoa got to stretch himself not only action-wise but acting-wise as well.

"*Sateda* is also the first time viewers will see me playing a Wraith, and I actually have a fight with Jason's character. I usually use a stuntman named Jeff Robinson, who plays a Wraith when we do fight scenes, but he wasn't available. When I discovered that Jeff's prosthetic make-up fit me, I asked Rob, 'What do you think? Should I do this fight with Jason?' He said, 'I think that's a great idea,' so keep your eyes peeled for that scene."

ROBERT COOPER had come up with an idea for a comical episode this year, and fellow **Atlantis** co-creator/executive producer Brad Wright was set to write the script. That task, however, eventually went to co-executive producer/writer Carl Binder. "Brad was writing *The Pegasus Project* for **Stargate SG-1** and along with some rewrites he had to do as well as his other responsibilities, time was becoming a bit of premium," explains Binder.

"So Brad asked me if I'd like to write this particular script and I said, 'Sure.' It's called *Irresistible*, and much like one of the stories I wrote last

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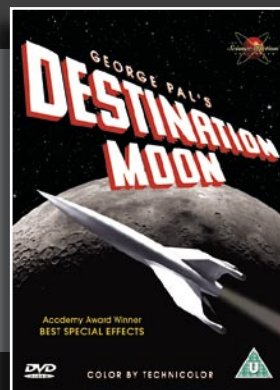
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year [Michael], it was important that we cast someone strong for *Irresistible* or it would be a disaster. Fortunately, we were able to get Richard Kind [Dr Gary Meyers in the original 1994 *Stargate* feature film]. Not only is he a really talented actor but he’s also a great guy and was a lot of fun to have on the show.

“I wrote my draft for *Irresistible* and then Brad did a pass on it, and once we knew we had Richard Kind we gave it what we called the Richard Kind pass. It was just amazing how well the dialogue suited him. Martin Wood directed the episode and he shot it in such a way that highlighted the comedic elements without turning it into a sitcom. Everything just clicked and it’s one of my all-time favourite *Atlantis* episodes, especially of the ones I’ve written.”

ALTHOUGH *IRRESISTIBLE* was fourth in production order this season, Binder had written two other scripts



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prior to it, *Progeny* and *The Real World*, which were subsequently shot as Episodes Five and Six. "Rob Cooper had this idea about discovering a new enemy, the establishing of that enemy, and how they cause problems for our people," says Binder. "That became the basis for *Progeny*, which was a very complicated script because we're dealing with a whole other society and we suspect our Ancients may not be, in fact, who they say they are. Also, from the story's conception, it was always going to require some visual effects that we hadn't seen before on the show, so it should look pretty cool.

"Next up was *The Real World*, which was a concept that I pitched last season, but at the time Brad Wright said, 'It sounds like something we'll do, but not this year.' So I re-pitched it this season and it was actually a much better fit. The story is a very intimate

and personal one about Dr Weir's [Torri Higginson] future, in which she has a very strange experience. She wakes up in a mental institution and we take it from there.

"*The Real World* is quite a different looking episode from the traditional *Atlantis* episode because a lot of it is Earthbound. Usually when we return to Earth it's to the SGC [Stargate Command]. The closest thing I could compare this episode to is Season One's *Home*, where we actually went back to Earth and saw our characters' daily lives. This story, though, is primarily focused on Weir. *The Real World* also had a new director [Paul Ziller], and it was a matter of getting used to his style. Of course, the question is always how far do you push that. You want to be sure that it's still recognizable as an *Atlantis* episode, but at the same time it should have a distinct kind of look. So it's a bit of a balancing act."

↔ (previous page, top) Wraith-awareness in *Sateda*

↔ & ↑ The *Irresistible* episode

→ → *Progeny*

→ → → *The Real World*

IN *COMMON GROUND*, Colonel Sheppard ends up once again a prisoner of the Genii, who have something very special in mind for him and a Wraith (Christopher Heyerdahl), who is also their captive. "The big concern with this episode was that it involved the Genii character of Kolya, who is played by Robert Davi," notes *Atlantis* writer Ken Cuperus. "At the time, we didn't know if he'd be available to do the episode. They wanted to use Robert last year in *Coup D'tat* but at the time he was busy working on something else, so they cast another actor [Ryan Robbins] and created a new Genii character [Ladon Radim].

"I think the show's producers were worried that same thing might happen again and they didn't want to dilute the Genii further. So the real moment of truth for the episode came when they called Robert Davi to ask if he would be free and he was totally on board with the idea from day one.



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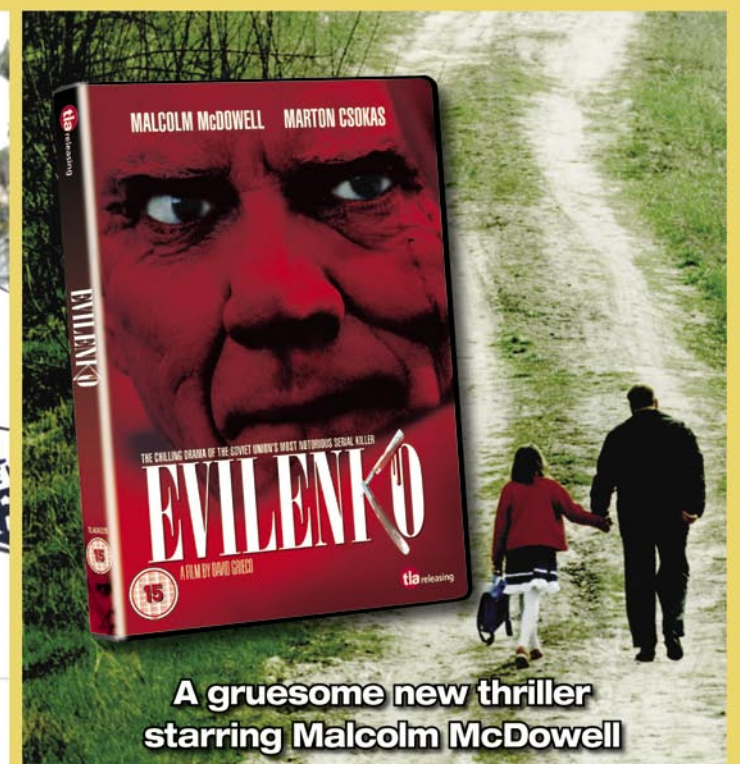
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➤ “The other thing was the producers wanted to do less stories about the Wraith this season, and *Common Ground* has a large Wraith perspective built into the episode. So they weren’t sure where in the season they wanted to do it or even if they wanted to, but luckily they shot it and the episode turned out really well.”

ON ATLANTIS, two great minds are better than one when it comes to solving a scientific mystery. However, in *McKay and Mrs Miller* those two minds belong to Dr McKay and his sister Jeanie and, having been estranged for a few years, they don’t make the most congenial of working partners. “I’d wanted to do this episode since last summer,” says Martin Gero. “It sort of came about as a result of a monologue I wrote in [Season One’s] *Hot Zone* where McKay thinks he’s about to die and is terrified. He says to his team mates, ‘I have a sister who I’ve lost track of. Someone should tell her what happened to me.’”

“In my original script it was McKay’s brother, because I have a brother, but then David said that he has a sister in real-life [Kate Hewlett] who’s an actress. He asked if McKay could also have a sister, on the off-chance that his sister Kate might one day guest-star on *Atlantis*. I said sure, all the time thinking that’s never going to happen. However, last year one of my best friends directed a play in Toronto and Kate Hewlett was in it. I went to see the play and she was amazing. She was funny, confident and incredibly likable as well as a charming and engaging performer. I thought, ‘We’ve got something here. Kate is fantastic, and I’d want to use her even if she wasn’t David’s sister.’”

“So I slowly began putting together a scenario to bring the two of them together and the rest of the writers chipped in. We made Jeanie McKay/Miller, who’s around 26, a young mother who dropped out of school to raise a family, which was more important to her than a career in physics, and McKay never forgave her for that. He secretly thought that she was smarter than he was and that Jeanie owed it to Humankind to devote her life to science. In *McKay and Mrs Miller* she has an epiphany and it has to do with a problem that her brother has been working on in his spare time. A good chunk of the story is set on Earth and Sam Carter [Amanda Tapping] is in it for a little bit, so we see some great Carter/McKay stuff, which I just love to write. Jeanie then comes to Atlantis



and there's this massive plot twist that I can't reveal but it's a pretty neat one."

A VETERAN WRITER of such *Atlantis* two-parters as *The Storm* and *The Eye* as well as *The Lost Boys* and *The Hive*, Gero wrote the script for the upcoming mid-season two-part *The Return*. "This is a great story, and I say that humbly because we all came up with it," smiles the writer. "Brad Wright had this idea of what if our characters come across living Ancients who felt like they still owned Atlantis, and that's what happens. Sheppard and his team are out in Space on a mission and they rescue an Ancients cruiser with a full crew. The team takes these Ancients back to Atlantis and they take control of the city in a very non-confrontational kind of way. So we have to pack up and leave."

"Part one of *The Return* very much feels like a series finale. We say our goodbyes to Ronon and Teyla, and Dr Weir becomes a little bit depressed because she has to leave the best job she's ever had. Of course, we have Richard Dean Anderson back for this episode as General Jack O'Neill. He and Richard Woolsey [Robert Picardo] come in to negotiate the treaty with the Ancients. Then, however, something happens to the Ancients, and O'Neill and Woolsey are stranded on Atlantis. In part two, Dr Weir together with Sheppard and his team return to the city and attempt to retake it. They have a pretty ingenious plan that nonetheless needs some fine-tuning once they put it to use in the real world. I don't want to say too much about part two, but what really excites me is having O'Neill back, and he's out there kicking ass and taking names if you will. It was a thrill for me to write a big O'Neill action sequence."

TAKING a peek at the latter half of Season Three, Carl Binder's *Phantoms* delves into Colonel Sheppard's past, and *Echoes* is a kind of ghost story set on Atlantis. Meanwhile, Ken Cuperus has been working on two more scripts, one of which, *The Ark*, is a disaster-type story with a Wraith connection.

"There are a couple of hush-hush episodes, including one I've given the title 'Code Named Sssh,'" jokes Martin Gero. "We also have a story called *The Sims* which I can't really talk about, and I'm writing a script that will basically take a look at our people's day off. So there's plenty of exciting stuff ahead this year."



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The Stargate Years

During *Stargate SG-1*'s record-breaking 10-year run, a full 100 cult series have come and gone. We pick out the best...

1997
1998
1999
2000
2001
2002
2003
2004
2005
2006

1997

Real World

NEW LABOUR won the British general election, as most commentators and, indeed, out-going Conservative Prime Minister John Major, had expected, but by a far greater margin than anyone could have predicted.

Diana, Princess of Wales died in a still-controversial car accident in Paris. Four days later, Mother Teresa's passing went almost unnoticed amid the mourning.

The Spektr module of the Mir space station was holed by a collision with a Progress freighter, a few months after an onboard fire had caused other damage.

Hong Kong was returned to Chinese rule after a century of British control, and on July 27 *Stargate SG-1* first hit the air in an R-rated version of the pilot episode, *Children of the Gods*.

And in fiction... Godfather Michael Corleone dies, while the HAL9000 computer comes on-line, and *Judgement Day* arrives on August 2nd... ■

Series of the Year

Buffy The Vampire Slayer

IF IT hadn't been for two newcomers, 1997 could have looked like the year it all fell apart for the cult TV boom. The previous year had seen the long-awaited revival of *Doctor Who* stall at start-up, as Paul McGann's American-set TV movie won solid ratings on the BBC, but flopped on Fox and wasn't picked up for follow-ups. The almost as eagerly awaited seventh season of *Red Dwarf*, with its new shooting style, expanded writing team and shaken-up cast, had won only mixed reviews from fans and critics.

Lois & Clark: The New Adventures of Superman was limping towards the end of a fourth and final season with stodgy storylines about married life and the difficulties of parenthood, while the revamped and much improved *SeaQuest 2032* had been cancelled just as it had finally seemed worth watching. Two of the most promising new series of fall 1996, *American Gothic* and *Dark Skies*, were both cancelled after a single run, and even the ongoing survivors seemed past their peak.

Two years into its run, *Star Trek: Voyager* had already become a synonym for caution and technobabble, while after a run of two absolutely superb years, *Babylon 5* was entering a troubled period, with its continuation into a fifth season in doubt and cast hassles about to strike once it was picked up by TNT. Onscreen, the first episodes of 1997, *The Long Night* and *Into the Fire*, had disappointed many fans with their resolution of the Shadow War storyline.

Even the great juggernaut of *The X-Files* was, with hindsight, having its last great year, despite the recent launch of semi-spin-off *Millennium* and the between-seasons production of a film for release the following year. It was telling that, after the overdrawn and ultimately weakly resolved fourth season story of Scully's cancer, the outstanding episodes of 1997 were all quirky tales, from *Small Potatoes* to *Triangle* and *The Post-Modern Prometheus*.

So thank the Lord for two newcomers. Only the canniest of critics spotted the potential of *Stargate SG-1* as it launched amidst howls of criticism from the *Stargate* movie's producers, Dean Devlin and Roland Emmerich, and a pointless nude scene, but by the end of the first season the series' producers had spotted where their strengths lay, and the show's

mythology was beginning to build as the cast's chemistry sparked into something wonderful.

But the real surprise hit of the year was a quiet little mid-season replacement, based on a rather less successful movie, which was so little regarded that production had already wrapped before the first episode aired and few of the cast really dared to hope that they might be asked back for a second run.

But winning cast chemistry, quirky writing and inventive treatment of clichés soon won *Buffy The Vampire Slayer* an audience, and by the end of the year it had become one of The WB's biggest hits. And amazingly, it turned out that the 1997 run was only the prologue, as the show would hit even greater heights with a shocking *Surprise* that would end the show's *Innocence* forever in January 1998... ■



Series of the Year

Ultraviolet

AFTER THE build-up we gave it overleaf, you'd think that *Buffy* would be the series of the year a second time running. And in any other year, the superb arc that began with Angel's descent back into evil in *Surprise*, and concluded with Buffy sending him all the way to hell just as his soul was restored in *Becoming*, would have been an easy choice for the top.

But in 1998, it was outdone by another vampire show, one that took its reinvention of the genre to such an extreme that the V-word was never used. A series that ran for only one six-week run, and which was out of favour with the new regime that had taken over Channel 4 before it even hit the screen.

But that didn't stop *Ultraviolet* scoring great ratings and receiving rave reviews from all sides. It came in stark contrast to other recent British attempts at telefantasy, including the ill-thought-out

Crime Traveller and the BBC's near contemporaneous *Invasion Earth*. The latter seemed embarrassed to admit that it was Science Fiction, insisting on over-emphasizing its bleak reality, whereas *Ultraviolet* simply, matter-of-factly, accepted that in a world where vampires exist, that is reality.

Brilliantly written and directed by Joe Ahearne, and superbly played by all its cast, but particularly by ex-*Sons and Daughters* star Philip Quast as the tormented priest in charge of Code V operations, and Idris Elba as the once-bitten ex-soldier determined that the leeches will never get another drop of his blood. Has there ever been a scarier scene than when he finds himself trapped in a warehouse with two coffins timed to open soon?

This ought to be compulsory viewing for anyone thinking of handling a fantastic subject, as a master-work in how to get it right. ■



Real World

PRESIDENT CLINTON faces impeachment over the Monica Lewinsky affair, after belatedly admitting that he had after all had sexual relations with "that woman, Miss Lewinsky". He's eventually acquitted.

Astronaut John Glenn returns to Space after 36 years aboard the Space Shuttle Discovery, and Google is launched.

Cambodian dictator Pol Pot died without facing trial, while comedian and *Simpsons* voice Phil Hartman was murdered by his wife. British government minister Peter Madelson resigns for the first time.

And in fiction... Marty McFly Jr is born, while Raccoon City is destroyed on 1st October. ■

Comings & Goings

WITH *BUFFY* riding high, it was time for the imitators, and among them was one series that would outlast *Buffy* itself, *Charmed*. Shorter-lived were the one-offs, *Ultraviolet* and *Invasion*, the single season runs of *Highlander* follow-up *The Raven*, and *The Crow: Stairway to Heaven*, not to mention hospital drama *Mercy Point*, which barely lasted five weeks.

Of course, *Highlander* itself also ended in 1998, after a final season that failed to live up to the previous cliffhanger ending. ■

1999

Real World

KING HUSSEIN of Jordan dies, as do John F Kennedy Jr, director Stanley Kubrick, and actors Oliver Reed and DeForest Kelley, while rock star turned politician Screaming Lord Sutch commits suicide and newsreader Jill Dando is murdered on her doorstep. Beatle George Harrison is stabbed by an intruder, but survives.

Pluto becomes the outermost planet once more as its orbit takes it beyond that of Neptune. Astronaut Eileen Collins becomes the first female shuttle commander, while the lost Mercury capsule Liberty Bell 7 is recovered from the Atlantic and construction of the International Space Station begins.

NATO forces go into action for the first time to prevent genocide in Kosovo, with airstrikes on Serbia and Montenegro.

Welsh and Scottish devolution go into operation, followed by the creation of the Northern Ireland assembly, while Boris Yeltsin resigns as Russian president in favour of Vladimir Putin. The European single currency, the Euro, is introduced.

And in fiction... The Moon is blown out of Earth orbit on 13th September, while Philip J Fry is accidentally frozen on New Year's Eve, just as the Doctor's TARDIS almost causes the end of the world. ■



Series of the Year

Deep Space Nine

IT'S HARD too chose the best series of 1999 – for so many shows it was business as usual, but not quite as good as last year. *Babylon 5* follow-up *Crusade* might have been the show of the year, but by the time it reached the screen, weaknesses in its format that might have been solved in practice had been overlaid by a layer of studio interference that ensured it could never be a match for even the weaker years of *Babylon 5*.

But as it came to an end, that other space station series, *Deep Space Nine*, had long since emerged from the shadow both of its rival and its siblings, to prove that *Star Trek* could be surprising and shocking and innovative. Despite some occasional longeurs and budget-driven compromises (the cop-out of the new *Defiant*), the 10-part series conclusion represents one of the definite high spots of the entire franchise. ■



Comings & Goings

OUTSIDE OF Fantasy, it was a bit of a vintage year for television drama.

The *West Wing* first hit the screen, while *The Sopranos* arrived on HBO, to shake up the entire nature of broadcasting and pave the way for *Six Feet Under* and many, many more.

On the main networks, *Angel* was spun-off into his own show, while a massive crop of new shows included *Futurama* and *Roswell*. *Red Dwarf* returned unexpectedly for a superb eighth season, while *Randall and Hopkirk (Deceased)* was resurrected. One-year wonders included *Now and Again*, *The War Next Door* and *The Others*, as well as the less well-received *Crusade*, *Total Recall 2070* and *The Last Train*. ■

1998

Series of the Year

Farscape

PROVING YET again that it's often the most unexpected ideas that prove the best, *Farscape* rapidly went far beyond its 'throw everything in the melting pot' scenario as a mix of *Blake's 7*, *Buck Rogers* and *The Muppets*, to become the cult show of 2000. The year began, in America, as the last four episodes of Season One shook up its format with the introduction of Scorpius. One year later, in Christmas week, lucky British viewers were the first to see the shocking conclusion of that storyline, as second season finale *Die Me Dichotomy* received its world première on BBC2.

In between had been 26 weeks of sheer format-smashing delight, from old ideas like the body-swap put into superbly irreverent practice, to the dark storylines of Aeryn's Peacekeeper past, Pilot's guilty route to symbiosis with Moya, and, darkest of all, the parallel stories of Crais's development into a uneasy ally and anti-hero, and Crichton's slow fall into the power of Scorpius's neural clone. Those who watched the three-part heist caper *Liars, Guns and Money* couldn't understand why the series hadn't simply ended on a high there... until the final episode took shock to an even higher level. ■

Real World

AFTER YEARS of disaster planning, the Y2K Millennium Bug fails to cause worldwide chaos.

George W Bush is elected the 43rd President of the United States, after a controversial legal decision awards Florida to him rather than Vice-President Al Gore.

The *Peanuts* comic strip comes to an end. Actors Alec Guinness, John Gielgud and Werner Klemperer die, as do director Roger Vadim, cartoonist Charles Schulz and footballer Stanley Matthews, while singer Kirsty MacColl is killed in a boating accident.

The USS Cole is attacked by Al Qaeda suicide bombers. An Air France Concorde crashes outside Paris shortly after take-off. The Russian submarine Kursk sinks with the loss of 118 crew. ■

Comings & Goings

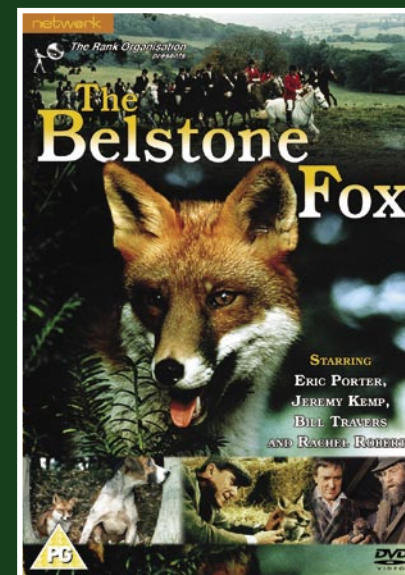
MAKING ITS début in 2000 was James Cameron's first television project, *Dark Angel*, along with four other double-season shows, *The Invisible Man*, *Sheena*, *Special Unit 2* and *Cleopatra 2525*. Gene Roddenberry's sock drawer was raided for old scribbles, which hit the screen in the form of *Andromeda*, at this point a promising show featuring rare contributions from genuine literary writers.

Single season start-ups included *Level Nine* and *Freakylinks*, while after a second run *Randall and Hopkirk* were laid to rest once more. ■

2000

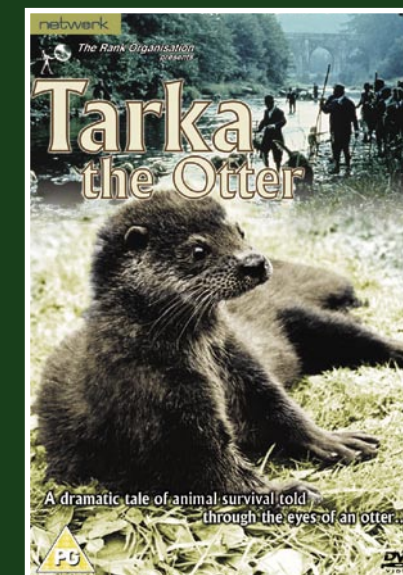
network
JULY RELEASES

THE BELSTONE FOX
OUT 10 JULY



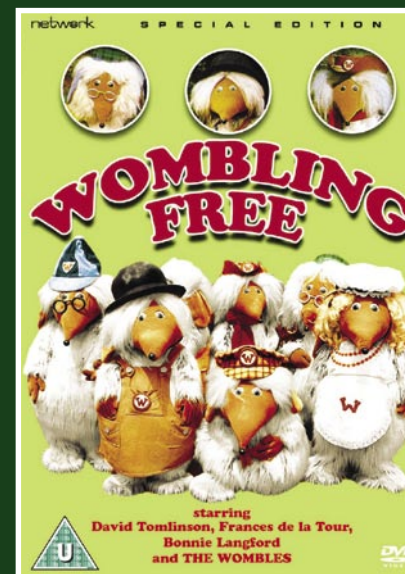
Based on the same tale that inspired Walt Disney's *FOX AND THE HOUND*, this classic children's film follows Tag, a cute fox cub who forms a close friendship with hound pup Merlin - but the incredible bond between them will be tested to the maximum when the animals grow up.

TARKA THE OTTER
OUT 17 JULY



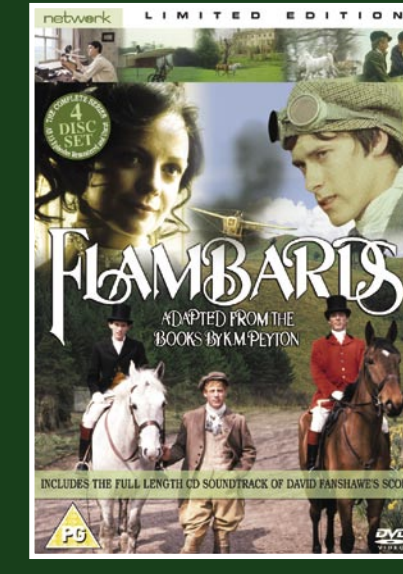
Narrated by film legend Peter Ustinov, co-scripted by Gerald Durrell and based on Henry Williamson's famous novel, this tear-jerking family favourite tells the tale of young otter Tarka, as he struggles to survive following the death of his mother.

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OUT 17 JULY



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Series of the Year

The Lone Gunmen

IN MANY ways, 2001 was a disappointing year for cult television. Xena left the air, *Invisible Man* was prematurely cancelled, and most of the new series launched in the fall were... OK. Nothing more.

The arguable highlight came in the form of another short-lived show, the X-Files spin-off *The Lone Gunmen*. Inconsistent in tone but superb when it did all click, it was pulling together every bit as fast as its parent show when it left the air after 13 weeks. Events that it almost predicted in the autumn might have made it seem distasteful or might have made it fit the mood of the changed world, but we'll never know... ■



Comings & Goings

MORE SINGLE-SEASON novelties, in the form of *The Chronicle* and the unique idea of *Greg the Bunny*. *Witchblade* was aided to its end by behind-the-scenes problems after two seasons, while *Mutant X* first hit the screen, as did *Smallville* and the new *Star Trek* series *Enterprise*. In exchange, *Voyager* left the air, and with it the fifth and final different approach to *Earth: Final Conflict*. More successful departures included *Xena* and *3rd Rock from the Sun*, while *Wolf Lake* only survived one season. Fortunately, *Six Feet Under* was to last longer, as were *Alias* and *24*, while Ricky Gervais's 'Seedy Boss' demo-film was to revolutionize comedy as *The Office*... ■

Real World

THE WORLD Trade Center is attacked and destroyed on September 11 after Al Qaeda terrorists fly hijacked jets into the towers, and also the Pentagon. One month later, America and allied forces invade Afghanistan to remove Al-Qaeda's supporters in the Taliban government.

Tony Blair was re-elected as Prime Minister, having previously delayed the election due to an epidemic of foot and mouth disease in cattle. William Hague stands down as Conservative leader, and is succeeded by Iain Duncan Smith. Northern Ireland secretary Peter Mandelson resigns for the second time.

Nepalese Crown Prince Dipendra massacres the Royal Family, including his father the king. Yugoslav ex-president Slobodan Milosevic surrenders for trial on war crimes charges at the Hague.

The Mir space station re-enters the atmosphere and burns up. Wikipedia goes online, and energy trading company Enron collapses.

Timothy McVeigh executed for his part in the Oklahoma city bombing.

Writer Douglas Adams dies, as do actors Ray Walston, Anthony Quinn, Nigel Hawthorne and Jack Lemmon, singer and comedian Harry Secombe and astronomer Fred Hoyle.

And in fiction... some of *2001: A Space Odyssey* occurs, and the main characters of *Neon Genesis Evangelion* are born. ■

2002

Real World

THE QUEEN Mother dies, aged 101, a few weeks after her younger daughter, Princess Margaret.

Gobbledegook comedian Stanley Unwin dies, as do actors John Thaw, Robert Urich, Glenn Quinn and Kevin Smith, animator Chuck Jones and comedian Spike Milligan, the last of the Goons.

And in fiction... The interstellar space probe Nomad is launched. ■

Series of the Year

Firefly

IT WAS another short-lived show that caught the moment in 2002. Like *Crusade*, *Firefly* hit the air hobbled by network interference, with its introductory episode pushed back to mid-season, and an uninspired heist caper replacing it, but Joss Whedon's creation coped with its problems far better than Straczynski's series. It retained its own style, becoming the first genuinely new take on television Space Opera since *Babylon 5*, and before that *Blake's 7* and *Star Trek*.

The writing was already on the wall when the show began to air, but the episodes which were made showed that *Firefly* was steadily getting

better throughout its brief life, making its loss even harder to bear. The fans put their money where their mouths were when the DVDs were released, making a film revival a certainty. Despite superb reviews, the movie *Serenity* didn't do as well as studio bosses had expected, but it once again showed Whedon's bravery, as given the chance to revive his baby, he changed it forever. It was a sad blow for fans who'd hoped the *Serenity* team would be back for more adventures together, but typical of the qualities that have made such a short-lived show so well-loved. ■



Comings & Goings

AFTER A successful mini-series, *Dinotopia* did less well as a weekly series, while the second revival of *The Twilight Zone* lasted only one season, as did *John Doe*. *Haunted* was even shorter lived, as was *Firefly*, but *Spooks* was to prove the herald of a new wave of popular sduccess for BBC drama. *Dark Angel* left the screen at the conclusion of a superb second season that turned it from a routine fugitive show into a great satire on prejudice and segregation (with massive fights!). Other new launches included *The Dead Zone* and *Jeremiah*, while *Legend of the Rangers* failed to revive the *Babylon 5* franchise... and, of course, *The X-Files* reached the end of a then-recording breaking run. ■



2001

Series of the Year

Battlestar Galactica

MANY HAD already written off Ron Moore's re-imagined **Battlestar Galactica** by the time it finally hit the air in December 2003. It had been on Sci-Fi's shelf for the better part of that year, it had turned the Cylons into eye candy, and fans of the old show hated the changes, while critics of the old show doubted anything could salvage such a tacky '70s throwback...

And then it aired, and once again, Sci-Fi would never be the same again. This is a Sci-Fi show that has die-hard Sci-Fi haters enthralled. The shocks

and surprises that have developed from the newly religious Cylons and their identities have kept on coming. As allies and enemies, Edward James Olmos and Mary McDonnell have dominated the screen in their very shared scene. The big issues of the current day have been debated in such a way as to turn characters upside down, as Starbuck cries for the Cylon she's been torturing in *Flesh and Bone*. Science Fiction has never been more relevant than it is here. ■

Real World

THE SPACE shuttle Columbia breaks up during re-entry after being damaged by falling foam during launch. China launches its first manned spacecraft, Shenzhou IV. On Christmas Day, Beagle 2 is lost during landing on Mars. Concorde makes its last flight, after a brief return to service the previous year.

Coalition troops invade Iraq in March, overthrowing Saddam Hussein's regime within three weeks, but by the summer a violent insurgency has begun, while no trace of the Weapons of Mass Destruction quoted as justification for the war are found.

Saddam's sons Uday and Qusay are killed while resisting capture in July, but Saddam himself is caught alive in December. Controversy over the war leads to the resignation of British ministers Clare Short and Robin Cook, and the suicide of government weapons expert David Kelly. Iain Duncan Smith is removed as Conservative leader after a vote of no confidence from his MPs. ■

Comings & Goings

SETTING SOME sort of record for post-*Prisoner* weirdness, *Carnivàle* came to cable, depicting a bizarre struggle between good and evil. *Joan of Arcadia* did the same in a very different way, but remained successful enough to last a full two years.

Buffy had run longer, clocking up seven seasons before Sarah Michelle Gellar was tempted away by a movie career. Another teenager stalked by the bizarre got only a few months in **Wonderfalls**, while **Jake 2.0** failed to upgrade to a complete season. **Futurama** became a thing of the past, while **Odyssey 5** fell victim to a network policy change. As for **Birds of Prey...** it was a mercy killing. ■

TV Zone Special Issues #1 to #70



Series of the Year

Angel

THE END came suddenly and unexpectedly for Angel, and in the episodes that made up the remainder of the final season, it was as if the production team had sat down and set out to prove, as comprehensively as possible, quite how wrong the network chiefs had been.

From the nostalgic and tragic return of Charisma Carpenter in *You're Welcome* through the pitch-perfect fun of *Smile Time*, to the even greater tragedy of *A Hole in the World* and the

marvellous, emphatic re-emphasis of the series' central theme – redemption – that then developed through Amy Acker's new role as Illyria, the series barely put a foot wrong (if we forget the attempt to do a Buffy episode without Sarah Michelle Gellar). Few series have ever achieved such a consistent run of quality as Angel did in its last dozen instalments, which made it all the harder to simply let it fade away... ■



Real World

THE HUTTON enquiry into the death of Dr David Kelly leads to the resignation of the director-general of the BBC, Greg Dyke. Home secretary David Blunkett resigns for the first time.

Former President Ronald Reagan dies, as does Palestinian leader Yasser Arafat, journalist Alastair Cooke and raconteur Peter Ustinov.

George Bush is re-elected President – or, according to some wags, elected for the first time – defeating John Kerry. Russian President Putin is also re-elected.

The Spirit and Opportunity rovers land on Mars. Spaceship One makes the first private spaceflight. ■

Comings & Goings

TWO OF the most successful comedies in history, *Frasier* and *Friends*, both left the air, with the latter spawning a spin-off, *Joey*, that would be shorter-lived. Hugh Laurie astonished millions with his superb American accent in *House*, while *Lost* and *Desperate Housewives* became must-see shows and opened up television to newly innovative concepts in the process. And, joy of joys, *Farscape* returned to the air with mini-series *The Peacekeeper Wars*, one year after its inexplicable cancellation. *Stargate* was joined by spin-off *Atlantis*, and the *CSI* franchise got a third addition, in the form of *CSI: New York*. ■

2004

2005

Series of the Year

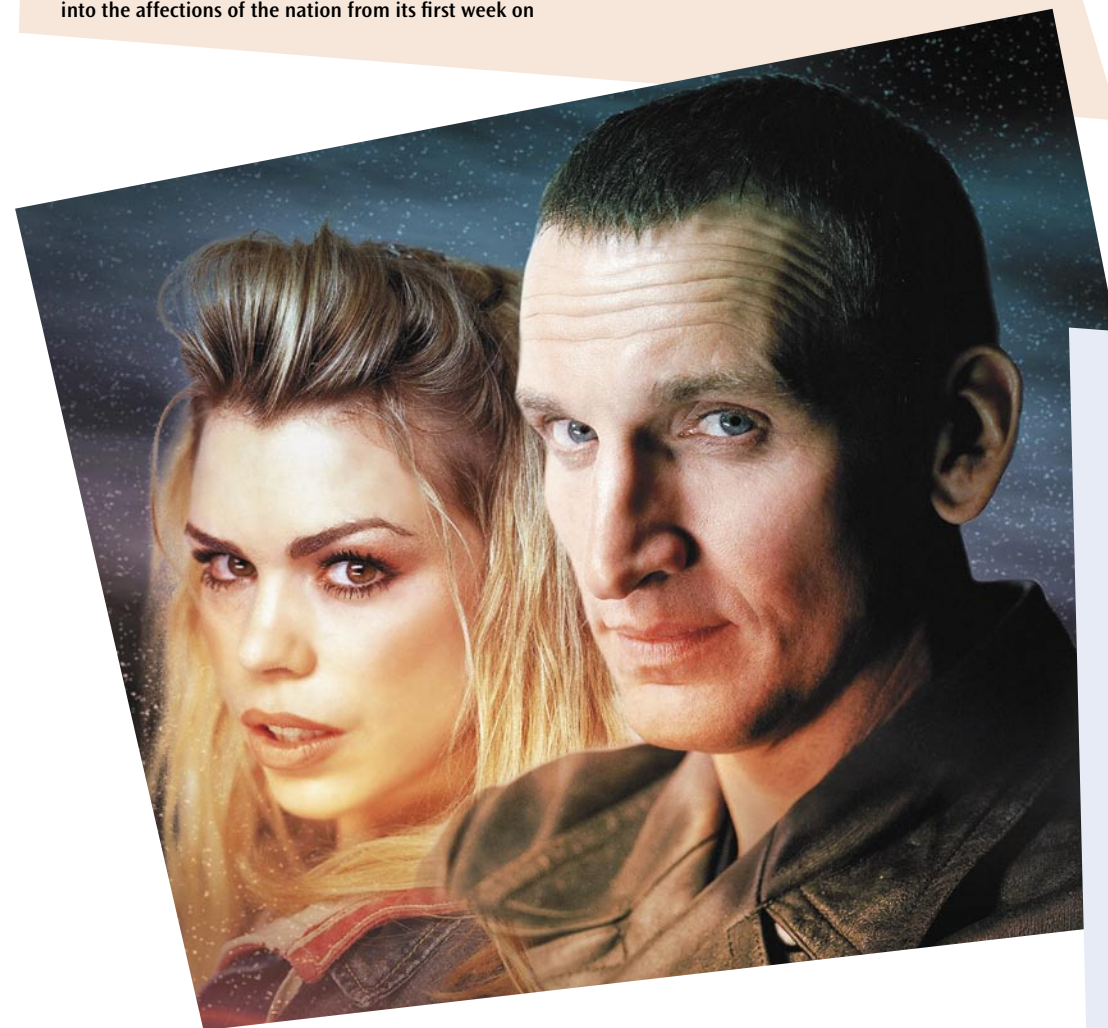
Doctor Who

FEW SERIES have ever been as eagerly awaited as the return of *Doctor Who*. Even those who hated it were waiting with bated breath for this outdated relic of an earlier age to fail, just so they could say 'I told you so'. After all, the BBC's own focus groups suggested it was a doomed project, rejected by those who saw it as a relic of the past, and by others who thought it something their parents used to watch – a sure kiss of death.

But those who predicted it would fail, and be appreciated only by a handful of uncritical fans, never got the chance to gloat. *Doctor Who* shot straight back into the affections of the nation from its first week on

air, turning the premature departure of Christopher Eccleston into front page news. When the Bad Wolf storyline became a subject for news items not only in the tabloids, but also quality dailies like *The Independent* and *The Times*, and was even the subject of a *Daily Telegraph* editorial, you knew something unique and special had happened.

A year on, the series continues to thrive, with David Tennant proving every bit as popular as his predecessor. But somehow, you suspect that 2005 will always be *Doctor Who*'s golden year. ■



Real World

THE LONDON suicide bombings claim 52 lives, not counting the four bombers themselves. Two weeks later there are four failed bombing attempts, and a day after that a Brazilian electrician mistaken for another bomber is shot by British police.

Pope John Paul II dies, and is succeeded by Benedict XVI. Prince Charles postpones his remarriage, to Camilla Parker-Bowles by one day to attend the funeral. In the same week, King Rainier of Monaco dies.

The Huygens probe lands on Titan, after being carried to Saturn by the Cassini spacecraft. The Space Shuttle returns to flight, but still suffers launch damage problems and is again grounded for a year.

Britain's Labour government is re-elected for a second time, with a much reduced majority. David Blunkett returns to the cabinet, but then resigns for a second time. Michael Howard resigns as Conservative leader, and is eventually succeeded by David Cameron. Former Prime Ministers James Callaghan and Edward Heath both die, as do politician Frank Cook, comedian Dave Allen, and actors Ronnie Barker, Don Adams and John Spencer, along with footballer George Best. ■

Comings & Goings

PRESIDENT BARTLET was joined by another onscreen *Commander in Chief* in the form of Geena Davis, though her term would be restricted to one year. Similarly short-lived would be the latest show from the *American Gothic* team, *Invasion*, and another watery tale, *Surface*. *Andromeda* came to an end, and with *Enterprise*'s cancellation ending 18 solid years of *Star Trek*'s production, Brannon Braga's follow-up, *Threshold*, was axed after nine weeks, with the far too *X-Files* influenced remake of *The Night Stalker* coming to an even earlier close. *The Quatermass Experiment* was remade, live, *NYPD Blue* came to a close after a massive 12-year run, and *Six Feet Under* accepted that all things pass with a superb finale. ■

Series of the Year

Life on Mars

FOR YEARS, an element of fantasy was the kiss of death for anyone pitching in British television. Now suddenly it's changed, and two of the hottest shows on the air are Time travel shows. Creator Matthew Graham says that *Life on Mars* couldn't have happened a few years ago – invented at the turn of the century, it remained impossible to sell until the nation's mood was right.

In 2006 it was, with *Lost* and *Desperate Housewives* also reflecting that and becoming instant sensations. But *Life on Mars*'s success was even more striking, as this was a series that could have simply used its central idea as a format

gimmick, but instead decided to challenge its audience. The multi-layered nature of its concept, with Sam Tyler's knowledge of disasters to come providing an ominous perspective on situations familiar from old cop shows makes this one of the most intelligent series that British popular television has yet produced.

But is it the pick of 2006? We're only half-way through the year, after all – so could this be the summer that *Stargate Atlantis* emerges from its parent's shadow to become the top cult show in its own right? Stay tuned to find out... ■

Real World

LIBERAL DEMOCRAT leader Charles Kennedy resigns due to am alcohol problem, and is replaced by Menzies Campbell. Israeli Prime Minister Ariel Sharon is replaced by Ehud Olmert as it becomes clear he's unlikely to recover from a coma. Slobodan Milosevic dies of a heart attack before his trial can be completed. Other, more mourned losses so far this year have included iconic actor Darren McGavin and comedian Linda Smith. ■



Comings & Goings

AND SO passed *Charmed*, going out with the ironically named *Forever Charmed*. New shows to come include superhero show *Heroes*, while the BBC will be offering a double dose of new adventure, as Robin Hood returns to Sherwood Forest in the autumn, while *Doctor Who*'s Captain Jack Harkness spins off into his own show as part of the *Torchwood* team. Though *The West Wing* has left the air, its creative team will be opening up Studio 60 on the Sunset Strip, and there's even the prospect of a new *Star Trek* film from the *Lost* team... ■

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Sold Out #152 **SMALLVILLE** Interview, Blake's 7 flashback

Sold Out #153 **CLAUDIA'S BACK!** Interview, Blake's 7 flashback

Sold Out #154 **DOUBLE AGENT** Interview, Blake's 7 flashback

Sold Out #155 **LOCAL?** Interview, Blake's 7 flashback

Sold Out #156 **CANCELLED?** Interview, Blake's 7 flashback

Sold Out #157 **FEELING BAD!** Interview, Blake's 7 flashback

Sold Out #158 **SEVENTH HEAVEN!** Interview, Blake's 7 flashback

Sold Out #159 **A CHARMED TAIL!** Interview, Blake's 7 flashback

Sold Out #160 **WHO IS ANGEL?** Interview, Blake's 7 flashback

Sold Out #161 **BABYLON 5** Interview, Blake's 7 flashback

Sold Out #162 **BUFFY** Interview, Blake's 7 flashback

Sold Out #163 **TOP 100 TV SHOWS** Interview, Blake's 7 flashback

Sold Out #164 **SUBURB 101** Interview, Blake's 7 flashback

Sold Out #165 **CHARMED** Interview, Blake's 7 flashback

Sold Out #166 **ANGEL** Interview, Blake's 7 flashback

Sold Out #167 **ANDROMEDA** Interview, Blake's 7 flashback

Sold Out #168 **STARTRAC SG-1** Interview, Blake's 7 flashback

Sold Out #169 **DOCTOR WHO** Interview, Blake's 7 flashback

Sold Out #170 **THIRD DOCTORS** Interview, Blake's 7 flashback

Sold Out #171 **CHARMED** Interview, Blake's 7 flashback

Sold Out #172 **STARTRAC SG-1** Interview, Blake's 7 flashback

Sold Out #173 **ANGEL** Interview, Blake's 7 flashback

Sold Out #174 **ENTERPRISE** Interview, Blake's 7 flashback

Sold Out #175 **ANGEL** Interview, Blake's 7 flashback

Sold Out #176 **CHARMED** Interview, Blake's 7 flashback

Sold Out #177 **STARTRAC ATLANTIS** Interview, Blake's 7 flashback

Sold Out #178 **FARSCAPE** Interview, Blake's 7 flashback

Sold Out #179 **DOCTOR WHO** Interview, Blake's 7 flashback

Sold Out #180 **STARTRAC ATLANTIS** Interview, Blake's 7 flashback

Sold Out #181 **DOCTOR WHO** Interview, Blake's 7 flashback

Sold Out #182 **STARTRAC ATLANTIS** Interview, Blake's 7 flashback

Sold Out #183 **DOCTOR WHO** Interview, Blake's 7 flashback

Sold Out #184 **ENTERPRISE** Interview, Blake's 7 flashback

Sold Out #185 **STARTRAC ATLANTIS** Interview, Blake's 7 flashback

Sold Out #186 **DOCTOR WHO** Interview, Blake's 7 flashback

Sold Out #187 **STARTRAC ATLANTIS** Interview, Blake's 7 flashback

Sold Out #188 **DOCTOR WHO** Interview, Blake's 7 flashback

Sold Out #189 **STARTRAC ATLANTIS** Interview, Blake's 7 flashback

Sold Out #190 **DOCTOR WHO** Interview, Blake's 7 flashback

Sold Out #191 **STARTRAC ATLANTIS** Interview, Blake's 7 flashback

Sold Out #192 **DOCTOR WHO** Interview, Blake's 7 flashback

Sold Out #193 **STARTRAC ATLANTIS** Interview, Blake's 7 flashback

Sold Out #194 **DOCTOR WHO** Interview, Blake's 7 flashback

Sold Out #195 **STARTRAC ATLANTIS** Interview, Blake's 7 flashback

Sold Out #196 **DOCTOR WHO** Interview, Blake's 7 flashback

Sold Out #197 **STARTRAC ATLANTIS** Interview, Blake's 7 flashback

Sold Out #198 **DOCTOR WHO** Interview, Blake's 7 flashback

Sold Out #199 **STARTRAC ATLANTIS** Interview, Blake's 7 flashback

Sold Out #200 **DOCTOR WHO** Interview, Blake's 7 flashback

Sold Out #201 **STARTRAC ATLANTIS** Interview, Blake's 7 flashback

Sold Out #202 **DOCTOR WHO** Interview, Blake's 7 flashback

Sold Out #203 **STARTRAC ATLANTIS** Interview, Blake's 7 flashback

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Complete guide to Season Five



Regular Cast & Crew

Jack Bauer Kiefer Sutherland
 Audrey Raines Kim Raver
 Chloe O'Brian Mary Lynn Rajs kub
 Tony Almeida Carlos Bernard
 President Charles Logan Gregory Itzin
 Bill Buchanan James Morrison
 Curtis Manning Roger Cross
 Edgar Stiles Louis Lombardi

Martha Logan Jean Smart
 Creators Robert Cochran
 Executive Producers . . . Robert Cochran
 Brian Grazer
 Ron Howard
 Joel Surnow
 Music Sean Callery

E1 Day 5: 7am to 8am

Michelle Dessler Reiko Aylesworth
 Mike Novick Jude Ciccolella
 Diane Huxley Connie Britton
 Derek Huxley Brady Corbet
 Evelyn Sandrine Holt
 Spenser Wolff Jonah Lotan
 Walt Cummings John Allen Nelson
 Wayne Palmer DB Woodside
 Dr Marc Besson Thomas Vincent Kelly
 Haas Jeff Kober
 Terrorist Eric Winzenried
 David Palmer Dennis Haysbert

Jack Bauer has been dead to the world for 18 months, until the assassination of David Palmer and a car bomb which kills Michelle Dessler and critically injures Tony Almeida draws him out of hiding to save the life of Chloe, the only other person who knows he's still alive. However, he quickly realizes that the attacks are so he can be found – but why? Meanwhile, President Logan prepares for a key meeting with the Russian President as his wife worries that the attack on Palmer was related to something he was about to tell her.

Writer Howard Gordon
 Director Jon Cassar
First US transmission: 15th Jan 2006

E2 Day 5: 8am to 9am

Mike Novick Jude Ciccolella
 Diane Huxley Connie Britton
 Derek Huxley Brady Corbet
 James Nathanson . . . Geraint Wyn Davies
 Evelyn Sandrine Holt
 Spenser Wolff Jonah Lotan
 Walt Cummings John Allen Nelson
 Wayne Palmer DB Woodside
 Anton Beresch David Dayan Fisher
 Agent Jennings Matt Battaglia

Jack learns that he's being framed for the attack on Palmer, which was to silence him before he mentioned a high-level secret. As Jack goes to the scene of his alleged crime seeking evidence that will clear him, FBI agents close in. Meanwhile, the First Lady's suspicions that Palmer was killed because of what he was about to tell her come under scrutiny and a search is made for a recording of their conversation.

Writer Evan Katz
 Director Jon Cassar
First US transmission: 15th Jan 2006

E3 Day 5: 9am to 10am

Mike Novick Jude Ciccolella
 Diane Huxley Connie Britton



Derek Huxley Brady Corbet
 James Nathanson . . . Geraint Wyn Davies
 Evelyn Sandrine Holt
 Spenser Wolff Jonah Lotan
 Walt Cummings John Allen Nelson
 Agent Aaron Pierce . . . Glenn Morshower
 Anton Beresch David Dayan Fisher
 Sgt Mike McClaren John Gleeson Connolly
 Yuri Suvarov Nick Jameson
 Burke Taylor Nichols
 Gunman #1 VJ Foster

Jack contacts CTU with information about the terrorists holding hostages in LA's Ontario airport, offering to provide inside information on positions so Curtis and a team can bring the situation to a decisive end. Unfortunately, their preparations won't be in time to save Derek, who is

↔ Jack sets out on another mission with only his patented Life-in-a-Bag™ to help him

↑ 7am - 8am: Michelle – or possibly her stunt double – becomes the second casualty in an attempt to draw Jack out of hiding

the next hostage lined up to be killed if President Logan doesn't refuse to sign the accords with the Russian president. Meanwhile, Martha Logan breaks into the hard copy archive of phone conversations to seek proof that there was more to her phone conversation with David Palmer than seems to be on the tape of the event.

Writer Manny Coto
 Director Brad Turner
First US transmission: 16th Jan 2006

E4 Day 5: 10am to 11am

Lynn McGill Sean Astin
 Mike Novick Jude Ciccolella
 Diane Huxley Connie Britton
 Derek Huxley Brady Corbet

James Nathanson . . . Geraint Wyn Davies
 Evelyn Sandrine Holt
 Spenser Wolff Jonah Lotan
 Walt Cummings John Allen Nelson
 Anton Beresch David Dayan Fisher
 Ivan Erwich Mark Sheppard
 Yuri Suvarov Nick Jameson
 Gunman #1 VJ Foster

Forced out of hiding, Jack attempts to salvage Curtis's mission and save Derek and the hostages' lives, but it's difficult when his hands are tied and he's surrounded on all sides. Back at CTU, Lynn McGill arrives from Division with some very specific ideas about how Bill should be running the department, and at the treaty signing the First Lady attempts to prove to her husband that her phone conversation with David

Palmer was more significant than anyone believes.

Writers Joel Surnow
..... & Michael Loceff
Director..... Brad Turner
First US transmission: 16th Jan 2006

E5 *Day 5: 11am to 12pm*

Lynn McGill Sean Astin
Mike Novick Jude Ciccolella
Diane Huxley Connie Britton
Derek Huxley Brady Corbet
James Nathanson Geraint Wyn Davies
Evelyn Sandrine Holt
Spenser Wolff Jonah Lotan
Agent Aaron Pierce Glenn Morshower
Walt Cummings John Allen Nelson
Ivan Erwich Mark Sheppard
Schaeffer Timothy V Murphy
Hank Robert Rusler
Dr Hill Tim Edward Rhoze
CTU Field Agent Eric Strikland

After an investigation of the airport and the discovery that a cache of nerve gas is missing, Jack is brought back to CTU where he has an emotional reunion with Audrey, who still has feelings for him. Chloe discovers that Spenser is a mole and he is taken in and questioned about his true affiliation while the First Lady learns that her suspicions about David Palmer wanting to warn her about the earlier attack have led her husband to make preparations to send her back into a mental home for further treatment.

Writers Joel Surnow
..... & Michael Loceff
Director..... Jon Cassar
First US transmission: 23rd Jan 2006

E6 *Day 5: 12pm to 1pm*

Lynn McGill Sean Astin
Mike Novick Jude Ciccolella
Diane Huxley Connie Britton
Derek Huxley Brady Corbet
James Nathanson Geraint Wyn Davies
Evelyn Sandrine Holt
Agent Aaron Pierce Glenn Morshower
Walt Cummings John Allen Nelson
Ivan Erwich Mark Sheppard
Border Protection Agent Finn
. Ben Parrillo
Schaeffer Timothy V Murphy

Jack says a tearful farewell to Diane and Derek before heading out to meet with Mike Novick in secret at the President's residence in California. However, Walt Cummings, knowing he's about to be uncovered, comes clean and attempts to convince the President to help with his plan to assist the terrorists. With help

from Aaron Pierce, Jack is able to reach the President and expose Cummings, but is it too late to intercept the crate of nerve gas about to leave US soil?

Writer David Fury
Director Jon Cassar
First US transmission: 30th Jan 2006

E7 *Day 5: 1pm to 2pm*

Lynn McGill Sean Astin
Mike Novick Jude Ciccollella
Spenser Wolff Jonah Lotan
Agent Aaron Pierce . . Glenn Morshower
Walt Cummings John Allen Nelson
Ivan Erwich Mark Sheppard
Inessa Kovalevsky . . . Angela Sarafyan
Jenny McGill Penny Balfour
Cal Channon Roe
Andrei Robert Maffia
Jacob Rossler Patrick Bauchau

Jack is asked by the President to stay on and assist with the retrieval of the nerve gas canisters, and, worried about his cover, asks Audrey to call Kim so he

can tell her he's alive. Walt Cummings provides information on ways to find Ivan Erwich, before committing suicide, and CTU discovers Jacob Rossler, a computer mastermind helping Erwich, who is attempting to open the canisters and change their codes. Meanwhile, Lynn attempts to help his wayward sister.

Writer **Manny Coto**
Director **Brad Turner**
First US transmission: 6th Feb 2006

E8 *Day 5: 2pm to 3pm*

Lynn McGill Sean Astin
Mike Novick Jude Ciccolella
Evelyn Sandrine Holt
Ivan Erwich Mark Sheppard
Terrorist Polakov Timothy Omundsen
Andreï Robert Maffia
Suzanne Cummings Alla Korot
Team Leader Roman Varshavsky

Jack poses as Rossler in order to get close to the terrorists and locate Erwich, but they decide to take him along on

their mission, to check that the canisters work by releasing the contents of one in a crowded shopping mall. As Jack is powerless to act without blowing his cover, the President is asked to sign off on the decision to allow the occupants of the mall to die in the hope that the terrorists will lead Jack to the other 19 canisters.

Writers . . .Robert Cochran & Evan Katz
DirectorBrad Turner
First US transmission: 13th Feb 2006

E9 *Day 5: 3pm to 4pm*

Lynn McGill	Sean Astin
Mike Novick	Jude Ciccolella
James Nathanson	Geraint Wyn Davies
Agent Aaron Pierce	Glenn Morshower
Vladimir Bierko	Julian Sands
Ivan Erwich	Mark Sheppard
Yuri Suvarov	Nick Jameson
Anya Suvarov	Kathleen Gati
Jenny McGill	Penny Balfour
Andreï	Robert Maffia
Bierko's Henchman	Alex Kuznetsov

↑ 2pm - 3pm: a deadly gas attack sees Jack racing to save the visitors to a shopping mall

McGill decides that Jack has become a liability and recalls him to CTU to be taken off the case, but a call to Audrey from a terrorist associate, James Nathanson, forces Jack to knock Curtis out, steal his car and go to a rendezvous point in the hope of finding out where the canisters are being kept. Meanwhile, the President is given a tough choice when the terrorists inform him that, unless they're allowed to kill the Russian president, canisters of the nerve gas will be released in many crowded places across America.

Writers **Howard Gordon**
 **& David Fury**
Director..... **Tim Iacofano**
First US transmission: 20th Feb 2006

E10 *Day 5: 4pm to 5pm*

Lynn McGill Sean Astin
Mike Novick Jude Ciccolella
Agent Aaron Pierce . . Glenn Morshower
Vladimir Bierko Julian Sands
Yuri Suvarov Nick Jameson

Anya Suvarov Kathleen Gati
Bierko's Henchman Alex Kuznetsov
Christopher Henderson . . . Peter Weller

As McGill grows increasingly unstable, Audrey enlists Chloe and Edgar when they learn of the terrorist threat on the Russian motorcade. While President Logan attempts to think of a way to save his wife, also in the motorcade, Jack follows the trail of the missing semtex gas to a company headed up by a former colleague, who's less than happy to see the man whose evidence resulted in him being thrown out of CTU.

Writers . . Joel Surnow & Michael Loceff
Director Tim Iacofano
First US transmission: 27th Feb 2006

E11 *Day 5: 5pm to 6pm*

Lynn McGill Sean Astin
Mike Novick Jude Ciccolella
Evelyn Sandrine Holt
Agent Aaron Pierce . . Glenn Morshower
Vladimir Bierko Julian Sands
Miriam Henderson . . . JoBeth Williams
Yuri Suvarov Nick Jameson
Anya Suvarov Kathleen Gati
Tom Whiteman Jay Acovone
Dr Marc Besson . . Thomas Vincent Kelly
Jenny McGill Penny Balfour
Bierko's Henchman . . . Alex Kuznetsov
Christopher Henderson . . . Peter Weller

Narrowly avoiding being blown up, Jack goes to Christopher Henderson's home in order to find out how he's tied to the stolen canisters of gas, using Henderson's wife as a bargaining chip. Back at CTU Tony awakes and wants to know the status of Michelle, and Bierko sends one of his men to place a canister in an LA hospital to act as a distraction. Meanwhile, having survived the attack on the motorcade, the First Lady is less than happy with her husband.

Writer **Nicole Ranadive**
Director **Jon Cassar**
First US transmission: 6th Mar 2006

E12 *Day 5: 6pm to 7pm*

Kim Bauer Elisha Cuthbert
Lynn McGill Sean Astin
Mike Novick Jude Ciccolella
Barry Landis C Thomas Howell
Vladimir Bierko Julian Sands
Vice President Hal Gardner . . . Ray Wise
Bierko's Henchman . . . Alex Kuznetsov
Carrie Bendis Danielle Burgio
Christopher Henderson . . . Peter Weller

Jack returns to CTU in order to begin the interrogation of Christopher

Henderson and is reunited with Kim, who has trouble handling the fact that her father's alive. Elsewhere, McGill's keycard has been acquired by the terrorists and one of Bierko's men is in the building preparing to set off a canister of semtex. Meanwhile, Logan attempts to cover up his dealings with the terrorists while the Vice President arrives and suggests declaring martial law before the situation gets further out of control.

Writers Duppy Demetrius
 & Matt Michnovetz
Director Jon Cassar
First US transmission: 6th Mar 2006

E13 *Day 5: 7pm to 8pm*

Kim Bauer	Elisha Cuthbert
Lynn McGill	Sean Astin
Mike Novick	Jude Ciccollella
Karen Hayes	Jayne Atkinson
Miles Papazian	Henry Ian Cusick
Barry Landis	C Thomas Howell
Vladimir Bierko	Julian Sands
Vice President Hal Gardner	Ray Wise
Miles Papazian	Stephen Spinella
Collette Stenger	Stana Katic
Harry Swinton	Peter Holden
Dr Marc Besson	Thomas Vincent Kelly
Rick Burke	Martin A Papazian
Tio Stoller	Yorgo Constantine
Christopher Henderson	Peter Weller

CTU is in lockdown as the semtex gas spreads. Unfortunately, it also has corrosive qualities that mean it's breaking down the seals protecting the scattered survivors, and a way must be found to vent the gas before everyone

is killed. Meanwhile, Logan is under pressure from the vice president to declare martial law, and Mike asks the First Lady to intervene and try to stop the VP attempting to make policy.

Writers Joel Surnow
..... & Michael Loceff
Director..... Brad Turner
First US transmission: 13th Mar 2006

E14 Day 5: 8pm to 9pm

Mike Novick Jude Ciccolella
Karen Hayes Jayne Atkinson
Miles Papazian Henry Ian Cusick
Agent Aaron Pierce . . Glenn Morshower
Vladimir Bierko Julian Sands
Vice President Hal Gardner . . . Ray Wise
Wayne Palmer DB Woodside
Collette Stenger Stana Katic
Miles Papazian Stephen Spinella
Tio Stoller Yorgo Constantine

Managing to link Vladimir Bierko to freelance agent Collette Stenger, Jack teams up with German intelligence agent Tio Stoller, who's been playing the role of her boyfriend for some time in order to get information from her. To secure his help, however, Jack is forced to get Chloe to acquire a top secret list of agents from the government. As Homeland Security agents arrive at CTU to take charge, Logan finds himself increasingly sidelined by the Vice President as martial law is declared in Los Angeles.

Writers **Howard Gordon**
 **& Evan Katz**
Director..... **Brad Turner**
First US transmission: 20th Mar 2006

↓ 7pm - 8pm:
sob No! Noooooo!
Why????? Tony
meets his maker in
the aftermath of the
gas attack on CTU

E15 *Day 5: 9pm to 10pm*

Vladimir Bierko. Julian Sands
Karen Hayes Jayne Atkinson
Agent Aaron Pierce . . Glenn Morshower
Wayne Palmer. DB Woodside
Miles Papazian Stephen Spinella
Collette Stenger. . . . Stana Katic
Jeri Rothenberg. Kate Mara
Sam. Brett Rickaby
Rick Burke. Martin A Papazian
Brennan Christopher Amitrano
Mikhail Yorgo Constantine
Christopher Henderson . . . Peter Weller

Stenger claims that government secrets were passed to her by Audrey Raines, who is taken for interrogation despite protesting her innocence. As Audrey is pressured to reveal what she may not know, Jack continues to interrogate Stenger in order to get the location of Bierko and Wayne Palmer fights to stay alive in order to get vital information to Pierce.

Writer David Ehrman
Director Jon Cassar
First US transmission: 27th Mar 2006

E16 *Day 5: 10pm to 11pm*

Vladimir Bierko Julian Sands
Karen Hayes Jayne Atkinson
Evelyn Martin Sandrine Holt
Agent Aaron Pierce Glenn Morshower
Vice President Hal Gardner Ray Wise
Wayne Palmer DB Woodside
Miles Papazian Stephen Spinella
Jeri Rothenberg Kate Mara
Valerie Harris Jenny Levine
Brennan Christopher Amitrano
Christopher Henderson Peter Weller

Bierko is injured in the gas explosion and taken back to CTU, where Audrey is forced into making a deal laying the blame for all of CTU's recent failures at Buchanan's feet. Meanwhile, Wayne Palmer arrives at the presidential retreat with Aaron, where he explains that Evelyn, the First Lady's aide, knows who is behind the day's attacks and has proof, but she won't give up the information while her daughter is held captive by Henderson...

Writers Manny Coto
..... & Sam Montgomery
Director..... Jon Cassar
First US transmission: 3rd Apr 2006

E17 *Day 5: 11pm to 12am*

Secretary of Defence James Heller
 William Devane
 Karen Hayes Jayne Atkinson

Evelyn Martin Sandrine Holt
Jeri Rothenberg Kate Mara
Agent Aaron Pierce . . Glenn Morshower
Vice President Hal Gardner . . Ray Wise
Wayne Palmer DB Woodside
Miles Papazian Stephen Spinella
Valerie Harris Jenny Levine
Carl Mossman John Posey
Amy Skylar Roberson
Christopher Henderson . . . Peter Weller

Evelyn reveals that the person responsible for all the terrorist attacks is President Logan, causing Jack and Wayne to head for a bank in order to acquire a recording of a phone call which will incriminate him. Meanwhile, Audrey contacts her father and heads off to meet him with the revelation, and Aaron and Gardner start to become suspicious of Logan.

Writer **David Fury**
Director **Brad Turner**
First US transmission: 10th Apr 2006

E18 *Day 5: 12am to 1am*

Secretary of Defence James Heller
 William Devane
 Mike Novick Jude Ciccolella
 Karen Hayes Jayne Atkinson
 Jeri Rothenberg.....Kate Mara
 Agent Aaron Pierce . . Glenn Morshower
 Vice President Hal Gardner . . . Ray Wise
 Wayne Palmer.....DB Woodside
 Miles PapazianStephen Spinella
 Christopher Henderson . . . Peter Weller

Jack and Audrey meet with Secretary Heller to pass on the evidence against Logan, but Heller doesn't want to destroy the presidency along with the man. To save the office, he keeps Jack and Audrey locked up until he can see Logan and attempt to make a deal with him to resign before all his indiscretions are made public. Meanwhile, Henderson has discovered Jack's location and uses Audrey to get the evidence...

Writer **Howard Gordon**
Director **Brad Turner**
First US transmission: 17th Apr 2006

E19 *Day 5: 1am to 2am*

Secretary of Defence James Heller
 William Devane
 Mike Novick Jude Ciccolella
 Karen Hayes Jayne Atkinson
 Jeri Rothenberg..... Kate Mara
 Graham Paul McCrane
 Miles Papazian Stephen Spinella
 Valerie Harris Jenny Levine
 Agent Adams..... Tracy Howe
 Christopher Henderson Peter Weller

A man with short, light-colored hair, wearing a dark jacket and black gloves, is holding a handgun with both hands, pointing it towards the camera. He has a serious, intense expression. The background is dimly lit, showing circular patterns, possibly from a clock or a decorative wall.

↑ 8pm - 9pm:
Jack moves on
Bierko as the
terrorist attempts
to spread sentox gas
through pipes to a
large chunk of LA

Jack captures Henderson, who says that unless he is freed Heller will be killed by his men. Heller takes himself out of the equation by driving his car off a cliff, and Jack is forced to leave a grieving Audrey with Henderson in order to reach a plane carrying a mysterious passenger which also contains the evidence he needs against Logan. Meanwhile, Karen at CTU starts to become suspicious of her recent orders, and Chloe is tracked to Bill's house, resulting in a team being sent to arrest her.

Writers Steve Mitchell
..... & Craig Van Sickle
Director Dwight Little
First US transmission: 24th Apr 2006

E20 *Day 5: 2am to 3am*

Mike Novick	Jude Ciccolella
Karen Hayes	Jayne Atkinson
Graham	Paul McCrane
Miles Papazian	Stephen Spinella
George Avila	Kirk Acevedo
Pilot	Richard Gilliland
Hans Meyer	Kirk BR Woller
Scott Evans	Andrew Hawkes
Ross	Blake Robbins

Flight Attendant Stephanie Erb
Ed David Batiste

Jack boards a plane and seeks Chloe and Bill's help in finding out which of the passengers knows Henderson and has acquired the recording that will incriminate Logan. As he attempts to deal with a crew who don't know him and are wary that he could be a terrorist, Karen attempts to divert CTU's attention in order to give him time to get what he needs.

Writers Joel Surnow
..... & Michael Loceff
Director..... Dwight Little
First US transmission: 1st May 2006

E21 *Day 5: 3am to 4am*

Mike Novick	Jude Ciccolella
Vladimir Bierko	Julian Sands
Karen Hayes	Jayne Atkinson
Graham	Paul McCrane
Miles Papazian	Stephen Spinella
George Avila	Kirk Acevedo
Admiral Kirkland	Tom Wright
Valerie Harris	Jenny Levine
Flight Attendant	Stephanie Erb



Scott Evans Andrew Hawkes
CTU Field Agent Eric D Steinberg
Marine Squad Commander
. Pancho Demmings

Despite Logan's attempt to have the plane shot down, Jack returns to the ground with the evidence incriminating the President, meeting up with Curtis in an attempt to get past roadblocks and bring it back to CTU. There, Karen, Bill and Chloe get in touch with the Attorney General to force the President's resignation, Audrey learns her father is alive and Bierko is transferred to a new location. As his plan falls apart around him, Logan is informed that there is only one way out by his co-conspirators.

Writer Manny Coto
Director Brad Turner
First US transmission: 8th May 2006

E22 Day 5: 4am to 5am

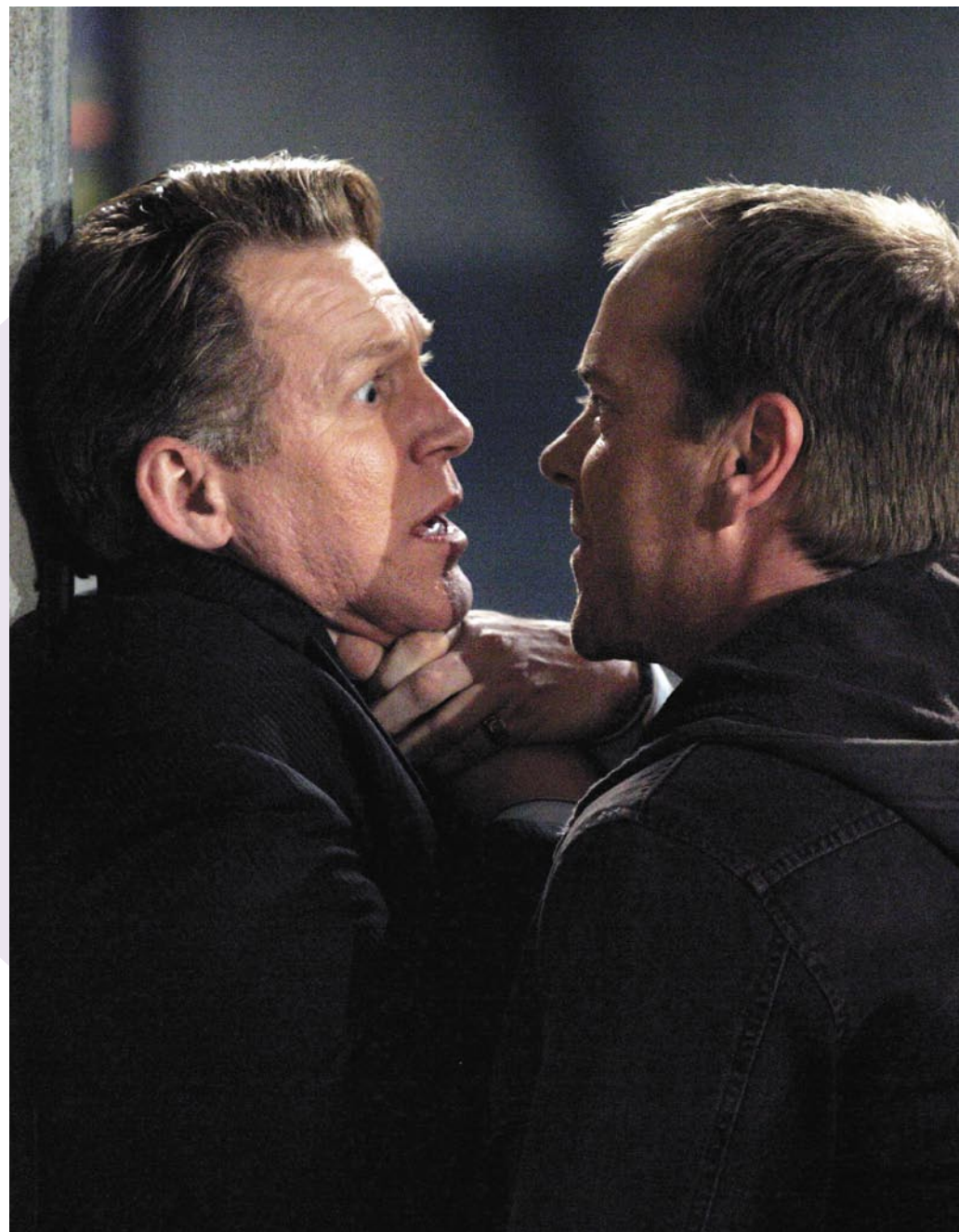
Mike Novick Jude Ciccolella
Vladimir Bierko Julian Sands
Karen Hayes Jayne Atkinson
Graham Paul McCrane
Agent Aaron Pierce Glenn Morshower
Miles Papazian Stephen Spinella
Joseph Molina Jose Zuniga
CTU Field Agent Eric D Steinberg
Bierko's Henchman Ravil Isyanov
Agent Adams Tracy Howe
Christopher Henderson Peter Weller

The recording is destroyed by Miles in exchange for a position in the White House. As Logan celebrates his victory, he attempts to tie up loose ends, but an attempt to kill Aaron Pierce is foiled by the First Lady, who helps the agent escape. Meanwhile, Vladimir Bierko has escaped and still has one canister of nerve gas to release, resulting in Jack seeking the help of Henderson to find his target and stop him before there are further deaths.

Writers David Fury
. & Sam Montgomery
Director Brad Turner
First US transmission: 15th May 2006

E23 Day 5: 5am to 6am

Mike Novick Jude Ciccolella
Vladimir Bierko Julian Sands
Karen Hayes Jayne Atkinson
Graham Paul McCrane
Agent Aaron Pierce Glenn Morshower
Morris O'Brian Carlo Rota
Admiral Kirkland Tom Wright
Beirko's Henchman Ravil Isyanov
Tim Rooney Jeremy Ray Valdez
Christopher Henderson Peter Weller



Jack enlists the aid of a surviving crew member to get on board the Russian submarine Bierko has hijacked. As Jack puts down any resistance, Henderson attempts to stop its missiles being launched. Meanwhile, the conspiracy against the President grows as Aaron and Martha bring Mike in to help them and Chloe calls in her ex-husband to take on a special assignment for Jack.

Writers Howard Gordon
. & Evan Katz
Director Jon Cassar
First US transmission: 22nd May 2006

E24 Day 5: 6am to 7am

Mike Novick Jude Ciccolella
Karen Hayes Jayne Atkinson
Agent Aaron Pierce Glenn Morshower

↑ 4am - 5am:
Another member
of the CTU staff
falls under the
malign influence of
President Logan, but
Jack's had enough...

**PREVIOUSLY IN
TV ZONE...**
INTERVIEWS
James Morrison T203
Mary Lynn Rajskub TS68
Kim Raver T201
Kiefer Sutherland T200

Morris O'Brian Carlo Rota
Attorney General Dan Ziskie
Co-pilot John Lacy
Strike Team Member David Fabrizio
Federal Marshall Sean McGowan
Chinese Agent Charles Chun
Cheng Zhi Tzi Ma

Jack abducts Logan in an attempt to force a confession out of him, but when he fails and is arrested it seems all hope is lost. As Logan travels to Washington to make an address over David Palmer's casket, Martha is unable to hide her true feelings towards her husband. Back at CTU, Chloe is given a gift and Karen is recalled, leaving Bill in charge once more.

Writer Robert Cochran
Director Jon Cassar
First US transmission: 22nd May 2006

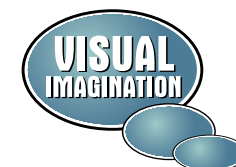
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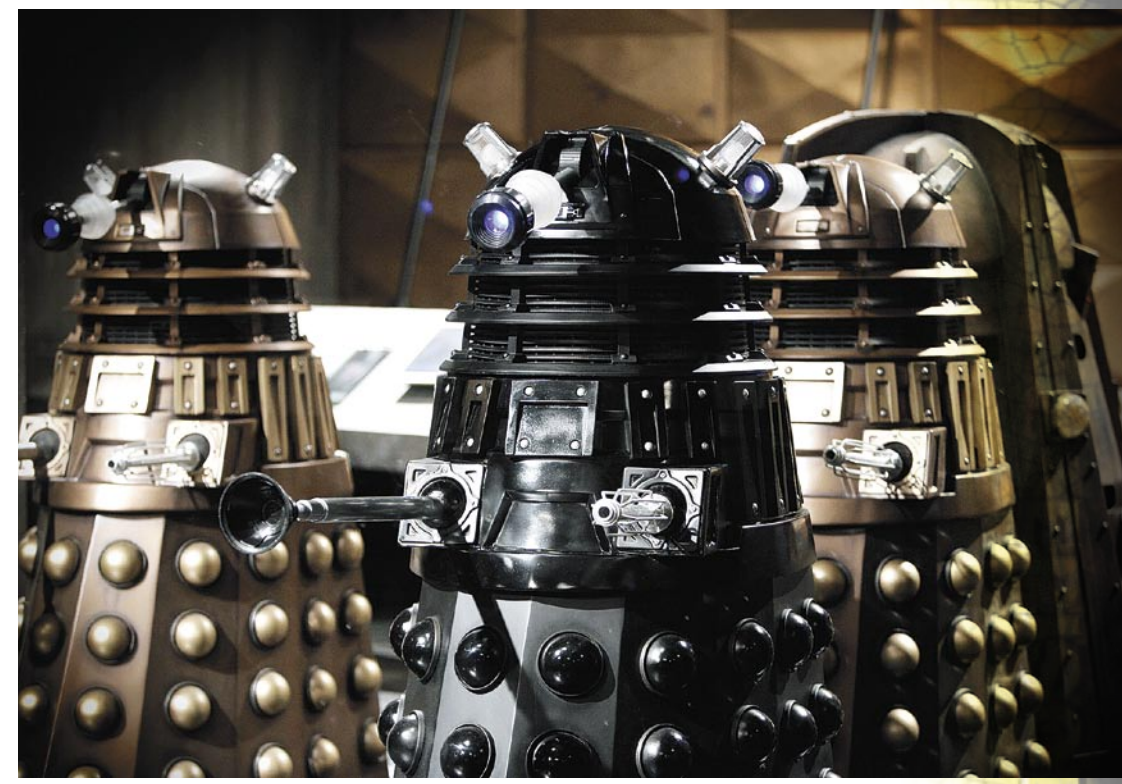


SAVE A TREE,
SAVE THE WORLD...

EPISODE-BY-EPISODE
Doctor Who

Time to pay the price for fun...

Dooms Day



Director Graeme Harper

ACCORDING TO The Beast, that huge devilish entity interred at the bottom of the Satan Pit, Rose Tyler will die in battle. Even nerdy Elton Pope thinks that days are numbered for the shopgirl-turned-Time traveller. Now the gathering storm is here, and alien forces have entered into battle on planet Earth, will Rose meet her foretold death?

Very possibly. *Doomsday* marks the final parting of the ways for the Doctor and Rose, as Billie Piper recently announced her departure to the press.

"Rose and I have gone on the most incredible journey with Russell T Davies and the cast and crew

of **Doctor Who** over the past two years," said the actress. "It has been an amazing adventure, and I can confirm it comes to an end, for now at least, as series two climaxes.

"I am truly indebted to Russell for giving me the chance to play Rose Tyler, and to all the **Doctor Who** fans old and new who have been so supportive of me in this amazing role. Thank you so much."

IN FACT, PIPER'S intention was known to the show's producers before shooting began on Season Two, giving them the luxury of planning her departure. Look back through the series, and you'll find little clues that Rose's time aboard the TARDIS was coming to an end, not least *School Reunion*, a reminder

that a Time Lord and a Human can't stay together forever. They don't settle down, and they don't have mortgages...

The evidence was there, yet somehow we overlooked it, as Piper's resignation remained secret until June 2006. And the plot of her final episode has stayed almost entirely under wraps – a small miracle in this instant information age.

"There have been odd things that have got out," says the episode's director, Graeme Harper. "Whether they are true or not I'm not going to say. But the actual overall story and what happens hasn't, thank goodness.

"I hope people love this episode," he continues. "It's an epic, mainly in terms of the characters, and what

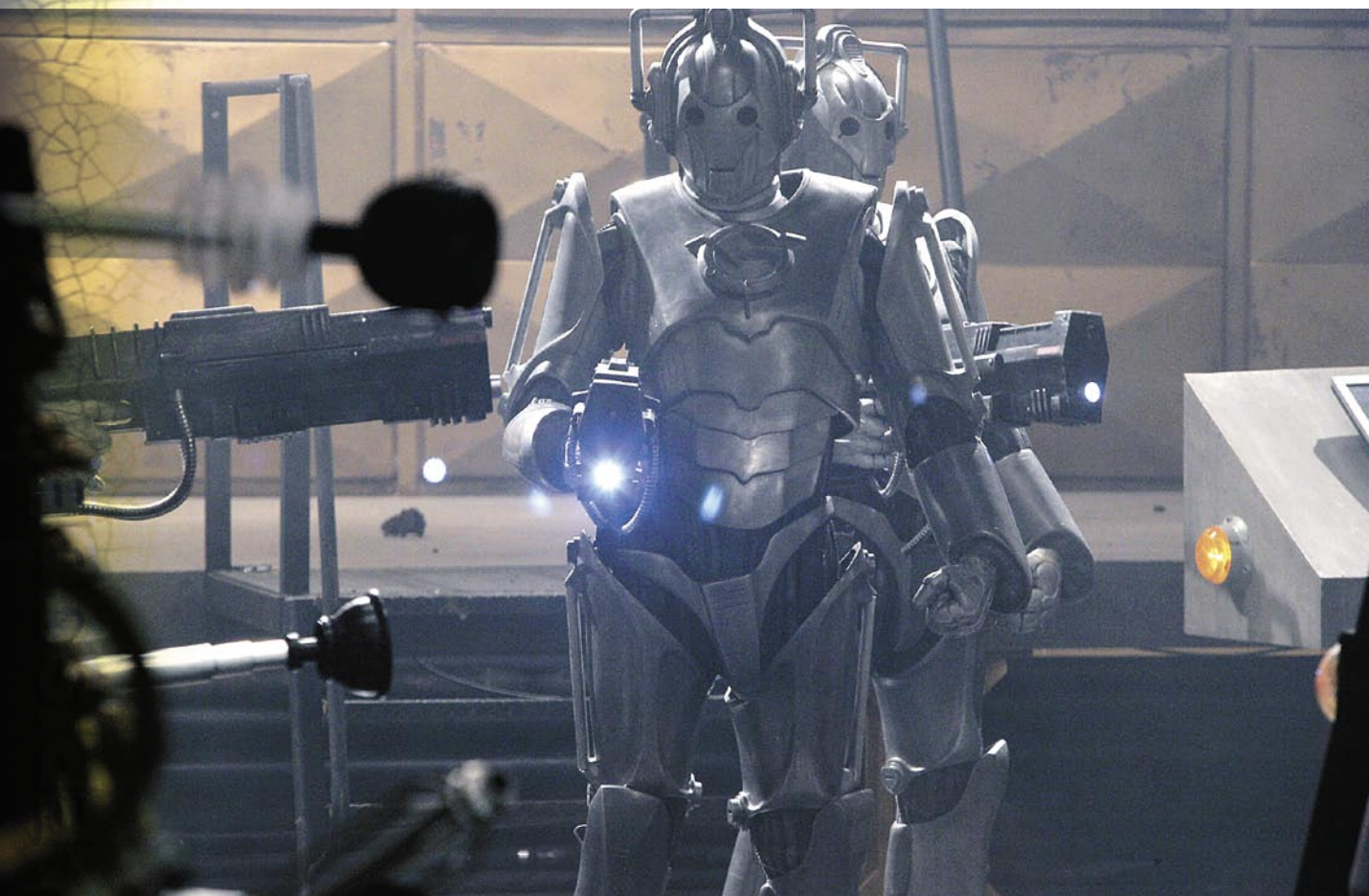
"There have been odd things that have got out. Whether they are true or not I'm not going to say. But what happens hasn't, thank goodness"

The Story...

TORCHWOOD'S MOMENT has come, and it seems that its attempt to protect Britain and maintain the power of its Empire will bring about the end of the world. The ghost shift has fulfilled its purpose, and armies of

Cybermen patrol the Earth. They also control the Torchwood Tower in Canary Wharf... but the Void Sphere at its summit has let loose something worse. Will any of the Doctors allies survive this battle?





The Cast...

The Doctor	David Tennant
Rose Tyler	Billie Piper
Jackie Tyler	Camille Coduri
Pete Tyler	Shaun Dingwall
Mickey Smith	Noel Clarke
Yvonne Hartman	Tracy-Ann Oberman
Dr Singh	Raji James
Morris	Adam Shaw
Adeola	Freema Agyeman
Cyberman voices	Nicholas Briggs
Dalek Voices	Nicholas Briggs

happens to them. The story overall is quite big, and you'll understand what I mean when you see it, but it is how the characters deal with the situation that is the most important thing. For a director and the actors this is a dream, because it's a performance-led story

"The Doctor and Rose go through a huge amount of difficulties to get out the other end, but others are affected as well. Russell really wanted it to race to the end, and before you know where you are, it's over. You will hopefully be left with the 'wow' factor."

"It's worth waiting for," confirms Piper. "It's a real cliffhanger. These scripts are so special and unique."

ENEMIES FROM THE Doctor's past, the involvement of Torchwood, the return of old friends and an apocalyptic threat to the planet... *Doomsday* looks set to be the most ambitious episode the series has yet attempted. Davies admits that when the upper echelons of the BBC read his scripts, they were delighted by the sheer scope of this roller-coaster ride.

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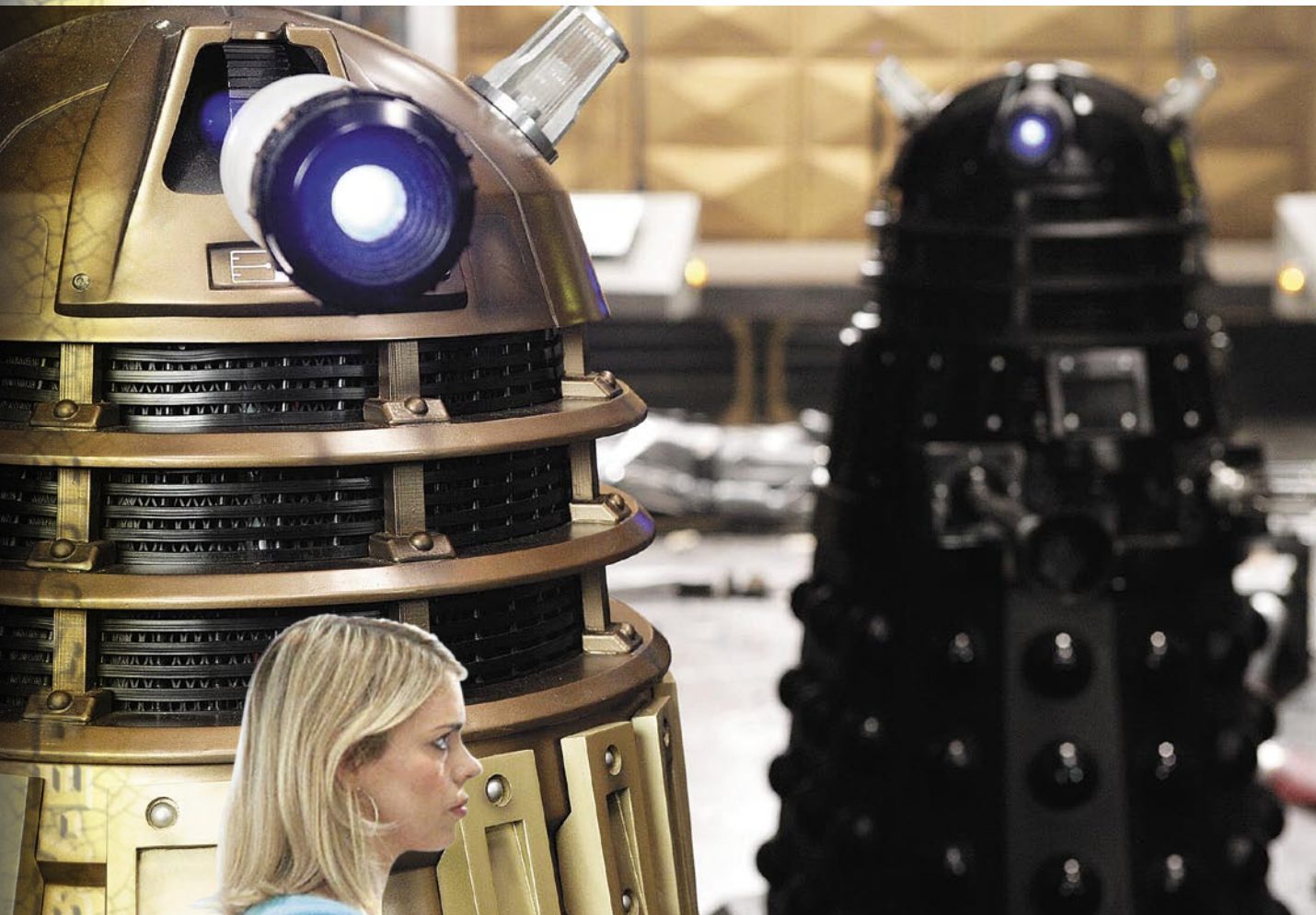
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Harper recalls that even once the first draft was written Davies was still looking at ways of making it yet bigger and better.

"The script was evolving all the time," says the director. "They were changing because Russell might suddenly have a fantastic brainwave. For example, Russell felt that one particular character should be on screen for longer. They appeared in three shorter scenes, so Russell lost two scenes and amalgamated it into a bigger scene later in the episode. It allowed a particular actor to stay on screen longer because they were really good. It was also more interesting in story terms."

Does Harper enjoy the adrenalin rush of changing plans for such last-minute amendments?

"The scripts were changing because Russell might suddenly have a fantastic brainwave"

"We all do," he insists. "We have to. Every department likes to have planning time and plan it properly, then if things go wrong or you have a brainwave it is easier to change things. All the elements are there to make that happen. If it's better, if it will improve the story, you'd put yourself through anything to get to it."

ARMY OF GHOSTS and *Doomsday* were filmed months ago, shot back to back with the mid-season two-parter *Rise of the Cybermen* and *The Age of Steel*.

"We tried to separate them as much as we could all the way through," explains Harper. "We tried to do all of five and six first before we attempted 12 and 13. Because of certain availabilities of artists and



"I had no idea what was going to happen at the end until three days before we shot it"

locations, I couldn't do that. I had to do it multi episodic, but not all the way through. So *most* of five and six was shot before Christmas last year, and most of 12 and 13 was shot in the three weeks after Christmas. But a good quarter of the last two episodes was shot among episodes five and six.

"It was bit messy but I had a fantastic continuity assistant. She was well ahead of it all, so if you wanted to remind yourself of anything you could just turn to her and within a minute you'd know the answer. We got through."

HOWEVER, NOT ALL of the story was completed within its allotted production block. To ensure total

secrecy, Rose's final moments were held over until the very end of the season shoot – much in the same way that Christopher Eccleston's regeneration into David Tennant was filmed after the completion of principal photography on Season One.

"There was a big move to keep the last scene a massive secret," Harper reveals. "I have to say that we managed it."

"It was also kept well away from me for a long time; I had no idea what was going to happen at the end until three days before we shot it. I had a clue, but I didn't know the full story."

And so it's farewell to Rose Tyler, and most likely her to mother Jackie, the Powell Estate and the trappings



of family and a second home that have been woven through the last two seasons of **Doctor Who**. Beyond lies uncharted territories – a new companion, new worlds, and new enemies to fight.

“It has been a wonderful experience working with Billie – we will miss her – and wish her all the success in the world for her future,” says Davies. “However, the **Doctor Who** team have had a whole year to plan this final scene and have created a stunning exit for Rose Tyler. The Doctor lives a dangerous life and when Rose joined him on his adventures she was aware of this.

“I can’t guarantee who will survive and who won’t, but I can assure you the TARDIS is going on its scariest journey yet!”

David Richardson

Coverage of **Doctor Who**’s Christmas Special will be in



Issue #210 – out 6th December!

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A Design for Conquest

*Production designer Ed Thomas
looks back on the second season and its design challenges*



↑ The Beast breaks free from the Satan Pit

← The Face of Boe – rebuilt for his moment centre-stage in *New earth* and... well, wait and see...

IT'S A sunny spring day in Newport, South Wales and a small army of workers is taking the TARDIS apart, piece by piece, roundel by roundel. A few yards away, suspended in his Perspex tank, the Face of Boe watches impassively, awaiting his own eventual relocation.

No, it's not an episode of **Doctor Who**, but rather a glimpse behind the scenes, as the production moves from its home at Q2 Studios where it's been based for the past two seasons, to a bigger facility a few miles away that will house both **Doctor Who** and its new spin-off series, **Torchwood**.

In the midst of the organized chaos is production designer Edward Thomas, who will be overseeing both programmes over the coming months. While most of the **Doctor Who** crew has long since departed for the end-of-season hiatus, Thomas and his department are already hard at work on the first bunch of **Torchwood** episodes, not to mention the aforementioned studio move.

TAKING REFUGE in the deserted prop department where nobody can track him down for a few minutes, Thomas pauses to offer his thoughts on **Doctor Who's** recently-wrapped second season. "It's always amazing what you think will work and what doesn't," he reflects. "I'm



“Graeme Harper’s vision of the world that he wanted the Cybermen to exist in was very clear from the beginning”

just happy I got through the series. Working with different directors can be so difficult, because they all have their different strengths and weaknesses, which you have to play to obviously, because you learn very early on in the pre-production process which directors are more organized than others.

"I think I'm very proud of what we did with the Cybermen. Graeme Harper's vision of the world that he wanted the Cybermen to exist in was very clear from the beginning, and so was Russell's so I'm very pleased at how we tied that together. It could have been something that went horribly wrong, because we were dealing with a parallel universe as well as the universe that exists now, and it could have been very difficult on our budget to make enough of a distinction between the two of them, but I think we succeeded very well.

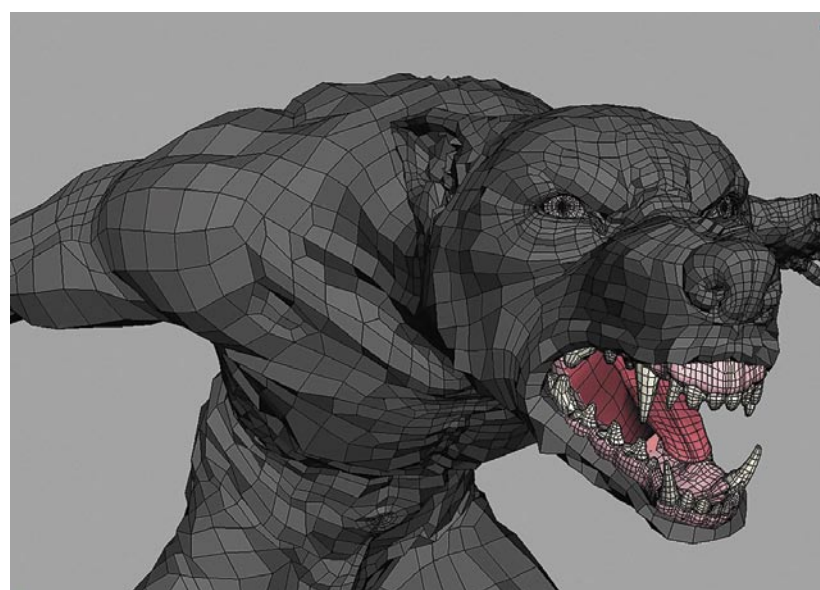
"I think this series is a lot stronger than the first series, and there are a lot of reasons for that, mainly because we

→ The Krillitanes of *School Reunion* go on the prowl



now had one season under our belts and we had learned a massive amount from it. We all learned what we did and didn't have to do, so there was a certain shorthand involved. We already had





↑ The striking imagery for the black hole above *The Impossible Planet*

↩ Tooth and Claw's werewolf, from CGI skeleton to 'on-set' reality

⏏ A trap within a trap

an amazing amount of props and set dressing going forward, so we could amortize the money a bit better.

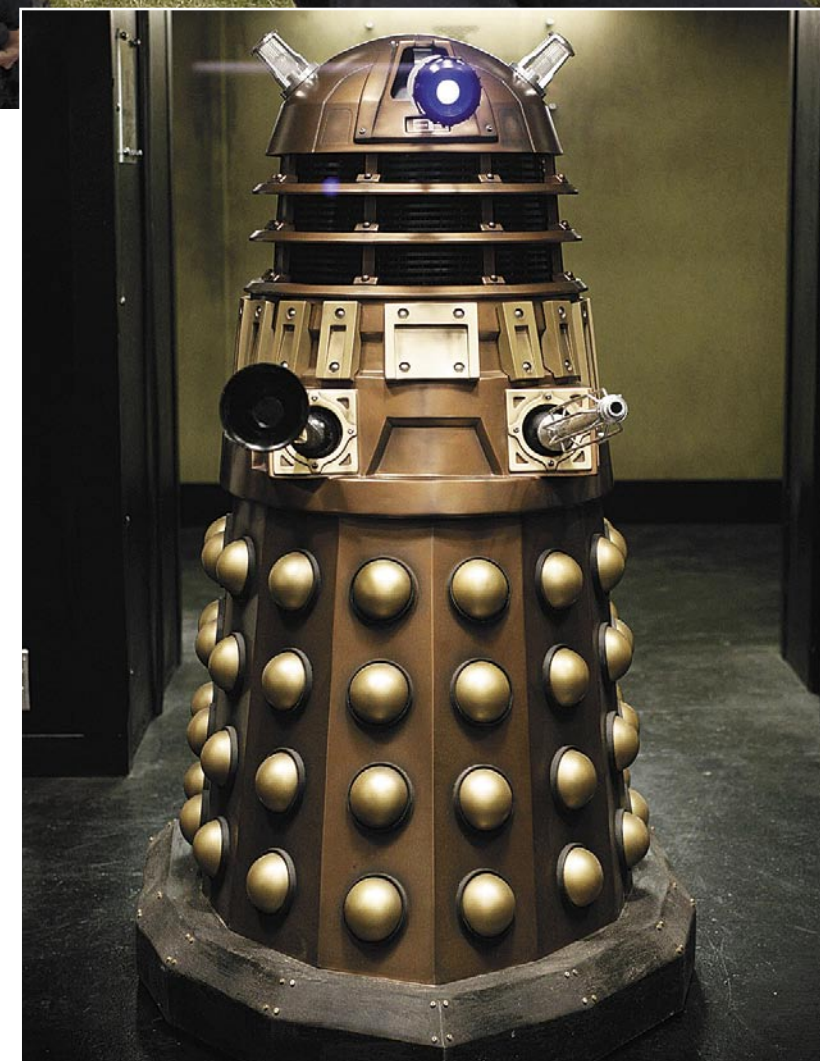
"There was a lot more that we were able to do with the series, and I think the scripts were better in this series as well. I remember talking to Steven Moffat in the first series, and he was saying, 'I'll write this and see what I get back,' but when I spoke to him the other day, he now likes to totally exploit the art department, because he feels that's one area that he can really exploit. By juxtaposing different periods; for instance in his



Girl in the Fireplace episode, it added so much to the episode by actually jumping through Time in the episode. And then it's what you do with that spaceship and what you make the exterior feel like and how you make it travel through Time. You'll see that the way the spaceship goes, it's like a key turning in a lock, so it's all those

↑ Beginning this year's shoot on the Gower Peninsula

↩ Updated for the 21st Century, but still the same classic idea





“With *Torchwood* coming as well, which I’m treating as another 13 episodes of *Doctor Who*, I can really let it all rip now”

↑ Coronation Night, London’s alight

⏏ K-9’s lazer as we always knew it really looked – no more wonky beams!

another 40 years, because while they’ve got the great scripts and good writers, there’s no limit to it. When the Doctor gets tired, we simply can change it.”

And while Edward Thomas doesn’t necessarily plan on staying around for the next 40 years of *Doctor Who*, he insists he still feels as energized as he did when he first came aboard. “And with *Torchwood* coming as well,” he adds, “which I’m treating as another 13 episodes of *Doctor Who*, I can really let it all rip now. When you’re being

constantly being pulled back on *Doctor Who* for being too dark or too sexy, I can let that go as well, because we’ve got two different audiences now, which inevitably will become one audience. I’m sure there will be kids out there that shouldn’t be watching it but will be looking for all those crossovers. The *Doctor Who* fans are incredible and with the fan mail and encouragement that we get from them it’s great that it’s coming back and it’s such a success.”

Joe Nazzaro



↑ The last day: the regular cast and crew gathered together on the TARDIS set at the conclusion of shooting for *The Satan Pit* – the last episode to be shot at the studios which have been the series’ home for two years

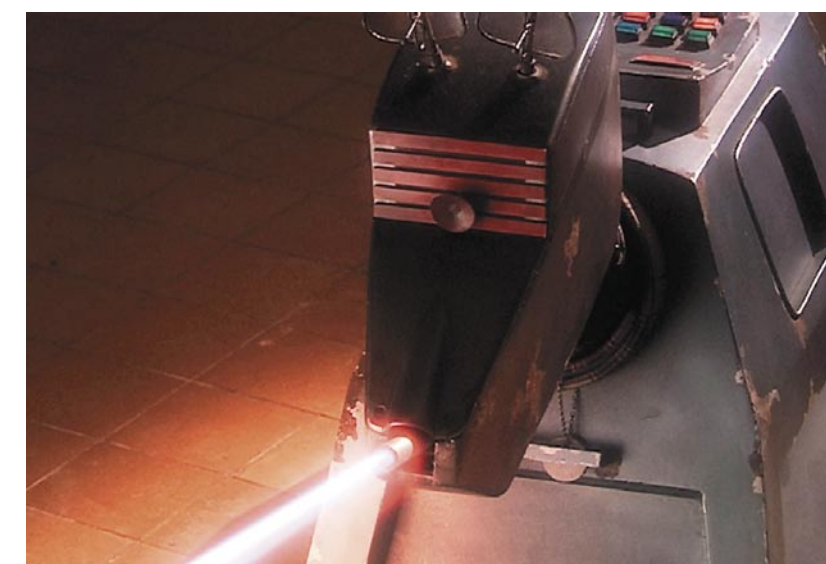
⏏ Welcome to Hell!

little details that help sell it, and again, subliminally people might not look at that spaceship and say, ‘Oh yes, that’s a key turning in Time!’ but as soon as they know about it they will.”

ALTHOUGH THE current season of *Doctor Who* has only just wrapped production, the art department only has a few weeks before starting work on Season Three, and there’s still a TARDIS interior to rebuild, a new studio to prepare, and 13 episodes of *Torchwood* to oversee. As the old saying goes, there’s no rest for the weary. “I already have all the synopses of the stories for the next series,” claims Thomas, “so I know where we’re going. I always like sending that first e-mail off to Russell at the beginning

of the season to say, ‘Right, where are we going first?’

“Again, I want to keep it real, keeping all the perspectives of the characters as grounded as possible, which means that everything they interact with is as grounded as possible, obviously keeping the Doctor out there in his mad world, and building on what we do best, which is exactly what I think we’re doing. Our relationship with The Mill and our relationship with Neill Gorton and Millennium FX, just keeps building on all those things, so this show is never going to stand still. That’s the great thing about this concept, it’s a Time travel program, and just when you think you’re settling, you get in the TARDIS and whip off to somewhere else. I think that’s why I think this could potentially run for



Clark Kent	Tom Welling	John Litvak
Lana Lang	Kristin Kreuk	Brian Robins
Lex Luthor	Michael Rosenbaum	Mike Tollin
Lois Lane	Erica Durance	Co-Executive Producers
Chloe Sullivan	Allison Mack	Steven S DeKnight
Lionel Luthor	John Glover	James Marshall
Martha Kent	Annette O'Toole	Producers
Jonathan Kent	John Schneider	Robert Hargrove
		Rob Maier
Created by	Alfred Gough	Brian Wayne Peterson
	Miles Millar	Kelly Souders
	(Concept) Tim McCanlies	David Willson
Executive Producers	Greg Beeman	Music
		Mark Snow

Santa	Kenneth Welsh
Lillian Luthor	Alisen Down
Griff	Adrian Holmes
Female Gangbanger	Elfina Luk
Male Gangbanger	Jorgito Vargas
Dr Litvack	Adam Harrington
Alexandra	Nico Ghisi



SMALLVILLE Season Five

Dr McCann Chelah Horsda
Little Girl Cassandra Sawtell
Santa Claus Kenneth Walsh
Dr Scanlan Jerry Wasserman

Lex is shot and could be paralysed. As Lionel insists on trying to avert this even if it means his son's death, Lex hovers between life and death and is shown how his life could change for the better if he chooses the right path.

Writer Holly Harold
Director Rick Rosenthal
First US transmission: 8th Dec 2005

E10 Fanatic

Samantha Drake Annie Burgstede
Griff Adrian Holmes
Lex's Campaign Advisor Dean MacKenzie
March Soznick David Richmond-Peck
Doug Miles Meadows
James Sage Brocklebank
Griff Adrian Holmes

Lex requests that a way be found to take Jonathan Kent out of the race to become state senator, but he doesn't expect the violent response of one of his most ardent admirers...

Writer Wendy Mericle
Director Michael Rohl
First US transmission: 12th Jan 2006

E11 Lockdown

Gregory R Flynn Kevin Daniels
Sheriff Adams Camille Mitchell
Deputy Harris Sarah Lind
Psychiatrist Michael Ryan
Courier Chris Shields



Lex's Campaign Advisor Dean MacKenzie
Greg Flynn Kevin Daniels

👤 A Groundhog Day tragedy in *Reckoning*

👤 Clark reveals his secret to Lana Lang (Kristin Kreuk)

👤 Metropolis has a new vigilante in *Vengeance*

👤 Clark still wearing the blue and red!

Lex's manor is invaded by two people willing to kill to learn the location of the recently arrived alien spaceship and Jonathan becomes increasingly suspicious of where his campaign money is coming from.

Writer Steven S DeKnight
Director Peter Ellis
First US transmission: 19th Jan 2006

E12 Reckoning

Voice of Jor-El Terence Stamp
TV News Reporter Marrett Green
Secretary Vanesa Tomasino
Angry Young Suit Preston Cook
Courier Chris Shields

Clark finally tells Lana the truth about himself and proposes to her, but when she heads off to console Lex as Jonathan wins the Senate race she's involved in a car accident and killed. Clark is given one chance to change history, but fate has a way of evening things out...

Writers Kelly Souders
Director Greg Beeman
First US transmission: 26th Jan 2006

E13 Vengeance

Andrea Denise Quinones
Young Clark Brendon Fonseca
Ono/second robber Gerald Wang
Snake/first robber Douglas Arthurs

Still trying to get over his grief, Clark turns his anger towards finding a pair of thugs who mugged his mother, bringing him into conflict with Metropolis's new vigilante.

Writers Al Septien & Turi Meyer
Director Jeannot Szwarc
First US transmission: 2nd Feb 2006

E14 Tomb

Michael Damon Johnson
Chloe's Mom Leela Savasta
Dr Siedel Douglas O Keeffe
Michael Westonmore Damon Johnson

A dead girl's body is found in a wall at the Talon, and thanks to its kryptonite bracelet her spirit is able to possess Chloe, using her to seek revenge on her killer.

Writer Steven S DeKnight
Director Whitney Ransick
First US transmission: 9th Feb 2006



E15 Cyborg

Victor Stone Lee Thompson Young
Katherine Christie Laing
Dr Alistair Kreig Mackenzie Gray
Blackmailer Adrian Hughes
Dr Hong Rik Tam

Clark gets a surprise when he meets a football player believed dead in a car crash and finds that he's been cybernetically enhanced – and wanted back by the scientists who 'improved' him.

Writer Caroline Dries
Director Glen Winter
First US transmission: 16th Feb 2006

E16 Hypnotic

Professor Milton Fine James Marsters
Simone Nichole Hiltz

Clark falls under the malign influence of Simone, a woman with a necklace that gives her total control over people. As a result he cheats on Lana, reveals his powers... and then Simone asks him to murder Lex.

Writers Todd Slavkin
Director Darren Swimmer
First US transmission: 30th Mar 2006

DID YOU KNOW?

Supernatural's Jensen Ackles (who played Jason Teague in Season Four) was the second choice for the role of Clark Kent?

Lex Luthor's mansion is the same one used for the mutant school in X2?

Clark Kent only wears red, blue and yellow, in keeping with Superman's iconic costume colours?

E17 Void

Lance Patrick Currie
Lillian Luthor Alisen Down
Lance G Patrick Currie
Press Conference Reporter Brenda Crichlow
Honduran Boy Alejandro Chavarria
Med Professor Alistair Abell
Lewis Lang Ben Odberg
Michaela Mann Ally
Laura Lang Wendy Chmelauskas

Lana joins a pair of med students and starts to experiment with a kryptonite cocktail that kills while another brings people back to life. As she falls deeper under its dangerous influence, Clark sets out to locate Milton Fine.

Writer Holly Harold
Director Jeannot Szwarc
First US transmission: 6th Apr 2006

E18 Fragile

Tyler McKnight Callum Keith Rennie
Maddy Van Horn Emily Hirst
Phillippine Envoy Panou
Asian Envoy Lee Kim
Frank Colbert James Upton
Mrs McKnight Maxine Miller
Deputy Steve Archer
Naomi Van Horn Anne Marie Loder





A girl with the ability to control glass is having trouble mastering her abilities and death is the result for her loved ones. Can Clark help her get a handle on her powers?

Writers Todd Slavkin
Director Tom Welling
First US transmission: 13th Apr 2006

E19 *Mercy*

Lincoln Cole Ian Tracey
Lionel Luthor (stunts) Lauro Chartrand
Security Guard Dallas Blake

Lionel is kidnapped and forced to undertake tasks designed to kill him,



in which Martha is also unwillingly involved. Clark must find them before one of the death traps claims their lives.

Writer Steven S DeKnight
Director James Marshall
First US transmission: 20th Apr 2006

E20 *Fade*

Graham Garrett Alexander Scarlis
Gia Jody Thompson
Security Guard ... Todd Charles Mosher

Clark saves the life of a man who turns out to be an assassin. More importantly, an assassin who can turn invisible, making him almost impossible for Clark to stop.

↑ **Clark and Chloe Sullivan** (Allison Mack) reveal their passion in *Vessel*

✂ **Martha Kent** (Annette O' Toole) in peril thanks to Lionel Luthor (John Glover)'s shady secrets in *Mercy*

Writers Turi Meyer & Al Septien
Director Terrence O'Hara
First US transmission: 27th Apr 2006

E21 *Oracle*

Milton Fine James Marsters
Lex's Doctor Bruno Verdoni
Phillippine Envoy Panou
Talon Waitress Ecstasia Sanders

Visiting his father's grave, Clark sees a vision of Jonathan who tells his son that the only way to stop Lionel's next evil scheme is to kill him. Will Clark do what's necessary, and what bargain has Lex made with Fine?

Writer Caroline Dries
Director Whitney Ransick
First US transmission: 4th May 2006

E22 *Vessel*

Professor Milton Fine .. James Marsters
Voice of Jor-El Terence Stamp

Clark is informed that Zod is returning within a Human vessel, which turns out to be Lex. The only way to stop the resurgence of the Kryptonian criminal is to kill the body he's inhabiting...

Writers Kelly Souders & Brian Peterson
Director James Marshall
First US transmission: 11th May 2006

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The Last Word



DON'T MISS...

TV Zone #205, giving you a sneak preview of the next season of Battlestar Galactica, and takes a flashback to 1960s cult Adam Adamant Lives Out 19th July 2006

Our next TV Zone Special, #72, will be previewing the post-summer new season Out 30th August

DIDN'T THEY do well? When Stargate SG-1 was commissioned for a tenth season back on October 25th last year, the show made the record books as the longest running Sci-Fi series ever produced with a whopping 203 episodes. We have explored in our pages what we should expect from the tenth season of SG-1 and the third season of its spin-off Atlantis, but what of our other favourite shows that are taking hiatus from our screens to return after our next two months of ice creams in the sun?

As you will be aware, theories about explanations for Lost come and go quicker than ITV spawned pop acts, but the latest one to do the rounds on main forums is actually quite intriguing; namely that the location is

a gargantuan bio dome in the South Pole, kind of like *The Truman Show* meets *Lord of the Flies*. It could work, although of course, that would only be the shell of a more complex conspiracy that explains how the characters, with gradually unravelling links being revealed, all came to be in the plane at the same time.

At least the survivors still have their feet planted on Earth, which is more than can be said for poor Clark Kent in *Smallville*, imprisoned in the Phantom Zone by General Zod and sent into space. With *Superman Returns* ready to become one of the biggest films for years at the box office, the outcome in the Sixth Season of the popular show, will we see the arc of the next *Smallville* season slanted to fit happenings in the movie, as they did with the death of Jonathan Kent in

the fifth? Time will tell, but we have a feeling they will.

Desperate Housewives has also closed its doors for another season, the Applewhites having served their roles, and one character has been left in a bad, bad way at the hands of a maniac driver. All the original housewives have thankfully remained, even though another of their number – Gabrielle – has now joined the ex-housewife ranks. Our predictions? Look for some fresh blood to be injected as love interests for the younger characters (especially now that Zach Young is now a millionaire, albeit a murdering one) and Susan finally tying the knot with the man to make her happy, especially as her feud with Edie appears to have run its course.

As always, we will be keeping our ears glued to the ground for you! Have a great summer everybody.



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Your complete telefantasy guide! **Cult Times** features big-name interviews, exciting features and the latest news. Plus there's a comprehensive terrestrial, satellite & cable listings guide.

		1 Year	2 Years	3 Years
UK	Full	£36	£68	£91
	Budget	£24	£45	£61
USA	Full	\$64	\$120	\$161
	Budget	\$43	\$80	\$110
Europe Airmail & Rest of World Surface	Full	£43	£80	£110
	Budget	£24	£45	£61
Rest of World Airmail	Full	£53	£99	£139
	Budget	£36	£68	£91



SHIVERS

The Magazine of Horror Entertainment

Shivers provides a wide-ranging guide to the world of Horror with everything from TV's popular *Buffy The Vampire Slayer* to big-budget movies and classics such as *Dracula* and *Frankenstein*.

		1 Year (8)	2 Years (16)	3 Years (24)
UK	Full	£29	£55	£74
	Budget	£19	£37	£50
USA	Full	\$59	\$110	\$148
	Budget	\$37	\$62	\$85
Europe Airmail & Rest of World Surface	Full	£37	£62	£85
	Budget	£24	£45	£61
Rest of World Airmail	Full	£39	£74	£105
	Budget	£26	£49	£66

Published 8 times a year; includes 1 Bumper issue



ULTIMATE DVD

The Most Up-to-Date DVD Entertainment Magazine!

Get to the heart of the home cinema phenomenon! Every disc reviewed, star interviews, production features, actor biographies & hardware reviews.

		1 Year	2 Years	3 Years
UK	Full	£46	£86	£116
	Budget	£31	£58	£78
USA	Full	\$93	\$172	\$233
	Budget	\$62	\$115	\$158
Europe Airmail & Rest of World Surface	Full	£56	£105	£145
	Budget	£37	£62	£85
Rest of World Airmail	Full	£72	£135	£190
	Budget	£48	£90	£126



FILM REVIEW

The 21st Century Movie Magazine

Britain's longest-running monthly film magazine. Featuring detailed coverage of upcoming releases and classic movies **Film Review** is the essential purchase for film buffs and casual movie-goers alike.

		1 Year	2 Years	3 Years
UK	Full	£65	£120	£169
	Budget	£39.90	£72	£99
USA	Full	\$143	\$265	\$360
	Budget	\$89.90	\$165	\$224
Europe Airmail & Rest of World Surface	Full	£99	£186	£263
	Budget	£59	£112	£159
Rest of World Airmail	Full	£119	£229	£329
	Budget	£75	£139	£199



STARBURST

The Premier Magazine of Sci-Fi Entertainment!

For 30 years, **Starburst** has been the ultimate guide to Sci-Fi & Fantasy, with coverage of every venture, from *Star Wars* to *Doctor Who*!

		1 Year	2 Years	3 Years
UK	Full	£68	£127	£172
	Budget	£41	£78	£104
USA	Full	\$137	\$254	\$345
	Budget	\$83	\$155	\$208
Europe Airmail & Rest of World Surface	Full	£80	£149	£205
	Budget	£50	£95	£135
Rest of World Airmail	Full	£99	£190	£270
	Budget	£65	£120	£170



The Works

Your Total Entertainment Magazine!

The Works is a monthly magazine for your total entertainment needs including: Film, TV, Music, DVD, Games, Books and the Internet.

		1 Year	2 Years	3 Years
UK	Full	£39.90	£75	£115
	Budget	£24	£45	£61
USA	Full	\$86	\$168	\$245
	Budget	\$54	\$105	\$158
Europe Airmail & Rest of World Surface	Full	£72	£145	£215
	Budget	£48	£90	£126
Rest of World Airmail	Full	£96	£192	£250
	Budget	£64	£128	£167

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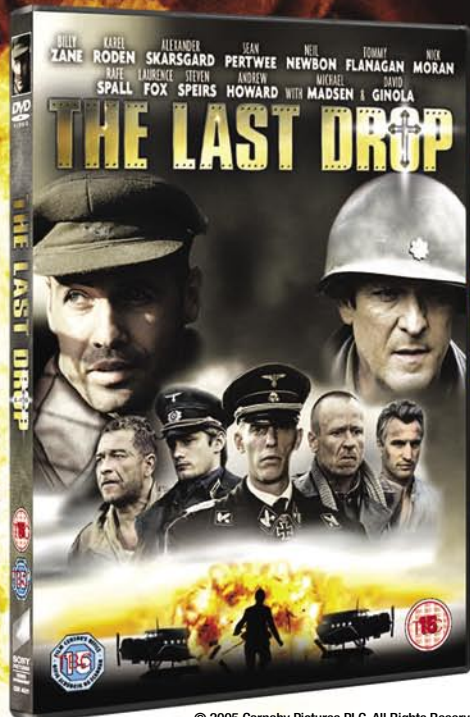
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