



THE INQUISITOR ASKS:
"ARE YOU WORTHY
OF LIFE?"



SMEGAZINE



EXPOSED!

RIMMER'S SEX LIFE

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Well, that's it, Christmas is over for another year and what have you got to show for it? A pile of Red Dwarf goodies I shouldn't wonder, seeing as how well everything with the trusty old mining ship's name on it seems to be selling at the moment. Well, bully for you lot, here at the Smegazine we've been slaving away all Christmas to produce the splendid little package you are holding in your hands right now. Take a look at some of our efforts while I go off and see if there any mince pies left.

"WETWARE"

Lister goes down the pub... with Holly? Just what is going on here?

GRANT AND NAYLOR LOOK BACK

Having published your views on Series V a few months back, we give Red Dwarf's creators their right of reply

RIMMER'S ANGELS

Not much part in telling you anything about this feature, you've probably already peeked to see what it's like.

PAUL JACKSON

Red Dwarf's original producer speaks out!

And there's loads more - as Father Christmas said when he read it: "Ho, ho, smegging ho!" - and who are we to argue?

Comments please to:

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ANDROIDS



As the filming dates of Red Dwarf VI get closer, more details are emerging about the new series...

FAREWELL TO HATTIE?

Hattie Hayridge's agent tells us that she will not be appearing in the next series of Red Dwarf. It's not yet clear why she hasn't been contracted to do the series and it's also not clear whether it was her decision or that of the producers, Grant/Naylor. It may simply be due to a clash of commitments.

This will either mean her character, Holly, will be re-cast or won't appear at all. As scripts are still in the process of being written, clearly no final decision has yet been made.

There have been rumours that a new regular character could be joining the crew of Red Dwarf in series VI. While this is pure speculation at the moment, it could refer to a new persona for Holly or an entirely different character to replace her. Grant/Naylor have made no announcements about the cast as we go to press, and have made no statement about Hattie Hayridge or Holly as yet. We'll be keeping our ear to the ground, and will tell you as soon as Holly's future is known.

EXPLAINING RED DWARF

The BBC have asked Grant Naylor Productions to make a programme explaining Red Dwarf to people who are new to the show. It must be pretty confusing if you haven't seen it before to switch over to BBC2 and see a man who's supposed to be a Cat and a man who can't touch anything wandering about a spaceship for no apparent reason. They don't know if they are actually going to film it yet, or what form it will take if it gets made.

SCRIPTS AND STORIES

One half of the Red Dwarf writing team, Rob Grant, recently described the deadline for scripts for the new series as "lightningly close". Story outlines have already been written and work on turning outlines into scripts began in late November. The Production Team are expecting draft versions for the first couple of episodes to have been delivered by the time you read this.

Rob Grant and Doug Naylor will have to work pretty quickly, after taking time out of their writing schedule to work on a pilot for a

new sit-com, 10%ers (see below).

Onto other news...

A RED DWARF FILM?

An American film studio has put in an offer to make a Red Dwarf film. The writers have been keen for some time to make a film, and with the sorry state of the British film industry, this American deal could provide the cash to do it. When asked how things were going with the film project, Rob Grant told the Sevagazine, "we haven't heard anything for two or three weeks", so details are indeed sketchy!

Things are at a very early stage at the moment. Fingers crossed it doesn't go the same way as the Hitch-Hiker's Guide to the Galaxy film or the 'Doctor Who' film (both of which haven't been made despite years of speculation in the science fiction media).

PROGRAMME GUIDE

As well as all the other Red Dwarf books that you have probably bought already (or had bought for you for Christmas), Virgin have asked us to remind you that their "Red Dwarf Programme Guide" will be available soon from all good bookshops. So watch this space for further details and make a gap on your bookshelf now!



10% OF A SIT-COM

Makers of Red Dwarf, Grant Naylor Productions, have made a pilot for a new sit-com. Called 10%ers, it's about the bizarre things that happen in a theatrical agency. Written by Rob and Doug, it's a break from the science fiction genre for the pair, which will hopefully attract a whole new audience to their brand of comedy. It will be shown later this year as part of Carlton TV's 'Comedy Playhouse' on ITV. Six other pilots from other producers are also being made. If 10%ers is successful, it could lead to a series.

The Sevagazine has seen some of the pilot being filmed and will be bringing you a report later in the year.

AWARD

Red Dwarf V has been nominated for an

International Emmy Award in the Popular Arts category. The winners will be announced in New York just after News From The Dwarf goes to press. Because of a fiendishly tight work schedule, Rob Grant and Doug Naylor can't make the awards gala, but Robert "Kryten" Jewellyn should be there to fly the flag.

CYBER-WARDEN

Craig "Lester" Charles is the Zone-Warden in the new virtual reality game show, Cyberzone. A team of sports celebrities compete against a team of "ordinary people" - among them VAT Inspectors and Girl Guides! - in the Cyberzone. Actions they perform are replicated by a Cyborg on a video wall in front of them. Craig is the game-show host who encourages the teams and helps them along with his special knowledge, and sometimes deceives them with false information.

Technically, it's probably the most complicated gameshow that's ever been made. 27 cameras were used to film it and then the whole lot had to be laboriously edited in post-production (most studios shows use 4 cameras and the director decides which shots to use as it's being filmed).

The sets, described as having a 'cyberpunk' look, have been designed by Mel Silby who designs sets for Red Dwarf.

Tessa Sanderson, Steve Backley and John Barnes are among the sports stars on the show. It starts on BBC2 in January on Monday nights in the DEF 8 slot.

The Sevagazine was once again on the scene and will be bringing you a report next issue.

MORE MAID MARIAN

The next series of Maid Marian and her Merry Men, starring Danny "Cat" John-Jules as Barrington is also starting in January.

The Christmas special that was going to be broadcast around Christmas time (not surprisingly) may have been postponed. If it hasn't been on TV by now, this episode will be shown in January to begin the new series. Although it was a Christmas special, there were no references to Christmas in it!

Meanwhile, Danny John-Jules has been signed up for a fourth series of the amusing tales from Sherwood Forest to be filmed this year (or next year if you're reading this on New Year's Eve).

COUCH CAT

Danny John-Jules has also recorded The Tales of C.P., a drama for Radio 5. C.P. apparently stands for couch potato. There's a possibility it could be turned into a series.

SPACED-OUT SHIPPETS:

Jose Killick

RED DWARF IV ON VIDEO



BBC Video must have disappointed a lot of diehard 'Dwarf' fans when, after months of procrastination, they finally decided to pick over the much requested last series of the programme in favour of the recently repeated, 'safer' option of 'Red Dwarf IV'.

Despite this, the two video set — released one tape at a time in October and November — has much to recommend it. Photographs from the past three seasons are, as a quick glance through any issue of the *Smeagame* will show, a damn sight easier to get hold of than those from I and II, which partly explains why the Beeb were able to make a far better job of this set of covers than they did of Series II's. Staring

REVIEW BY STEVE LYONS



out from the first tape are Robert Llewellyn and his girlfriend Judy Pascoe, both smothered in make-up for the episode 'Camille', whilst the second shows Chris Barrie as one of the show's best remembered supporting characters, the ever heroic Ace Rimmer (what a guy!).

The episodes themselves are pretty much arranged in their original broadcast order (see our episode guide in issue 5), which is something of a surprise in itself, as Grant and Naylor lastly intended for the running order of the series to be somewhat different. In particular, 'Dimension Jump' was to have been the first episode of the season, opening 'Red Dwarf IV' on what many would argue would have been a far stronger note than 'Camille'. Unfortunately, circumstances prevented this, as the outbreak of the Gulf War made the 'Powers That Be' uneasy about showing either this episode (because of its heroic, soldier-type central character) or more especially 'Meltown' (because of its obvious anti-war stance). 'Meltown' was scheduled to go out last in any case, although at one point, it seemed dubious that it would go out at all. Poor old 'Dimension Jump', however, had to be pushed as far back in the running order as it could go, finally being transmitted fifth when the war blew over in the proverbial nick of time. In the meantime, the BBC decided that, with the series beginning on St. Valentine's Day, the love story 'Camille' would be a good episode to kick off with anyway. In a roundabout way, this brings us to 1992's repeats, which were transmitted in the order originally intended, and it might therefore have been expected that BBC Video would follow suit. Not so, as here we find the six programmes served up as they first were in 1991.

I'm not going to say much about the actual content of the episodes, as I'm sure 99.9% of our readers watched them a few months ago anyway! Suffice it to say that, in our recent survey (last issue), 'Red Dwarf IV' did very well for itself indeed. Personally speaking, the series contains three of my all-time favourite episodes. That it finishes with my least favourite does little to mar my overall appreciation. It will be interesting to see, however, how well the two tapes sell so soon after their recent airing, although BBC Video's decision to release them separately (ie first, I think, for this type of programme) will no doubt help to spread the cost for anyone in two minds.

And as for Series I... well, all indications are that it should now be appearing in the shops next Easter, although just in case, the Red Dwarf *Smeagame* would like to take this opportunity to drop another subtle hint to any BBC Video employees who might be reading this — Get them out! (the videos, that is) ❄️



WETWARE

ABOARD THE RED DWARF
THE BOMBAY IS
BEGINNING TO MELT.

SWAMP
IS THAT'S ANOTHER
CLEANING BOT?

BUT IT
ISN'T IT'S A TIME
MANAGEMENT
SCHEDULE!

SWAMP OFF,
SWAMP WE'RE NOT
INTERESTED!

BUT IT'S
MY MOST EFFICIENT
CHART YET SWAMP
I'VE LAVED BRIGHT
HIGHLIGHTERS.

SCRIPT:
KILLIAN & HILL
ART:
ALAN BUCKING
LETTERS:
KITTIE FELL

LISTEN YOU'RE
ON TOILETS - AND THIS
TIME I WANT TO SEE MY
FACE IN THEM.

THAT REMINDS ME
I'VE GOT TO FINISH MARKING
OUT MY TERRITORY.

HEY, IT'S A
CAT THING!

IT'S ALL
RIGHT, AIN'T DIND?
BUT I'LL BE HAPPY
TO DO YOUR
CHOICES.

NO, KEVIN
HOLLY CAN HANDLE
IT. ALL SHE HAS TO DO
IS PROGRAM THE
SKUTTERIN.



HUH! AS IF I WOULDN'T NOT ENOUGH TO DO!

LIVE WHAT?

WELL, YOU KNOW - BY MONITORING THE DEEP SPACE SENSORS.



BUT HOLLY, YOU NEVER MENTION THE DEEP SPACE SENSORS.

THAT'S ONLY COS THEY'RE ON AUTOMATIC, INHIT?

OH! OH NO! THEY'RE NOT! SOMEBODY HANG ON A MINUTE - ONE'S GOING ALL BLIPPY.



STANBYS ACTION AT LAST!

WELL, IT'S A WEAK LIFE SIGN SIBB.

I'LL GO AND GET ONE THEN WE CAN CHECK IT OUT.

WELL, YOU SHOULD HAVE GONE BEFORE WE LEFT!

HEY, I WAS TRYING TO, AIN!

ALRIGHT, I GET IT'S ALIENS!

THE READING IS EMANATING FROM THAT DERELICT RESEARCH PLATFORM.



WE'LL SPLIT UP KRYTEN AND I WILL TAKE THE COMMAND DECK - YOU TWO TAKE THE MAINTENANCE NETWORK.



WARR: I'VE DISCOVERED THE SWITCH!

SPLASH!

WARR: AND NOW I'VE HIDDEN IN SOMETHING!

CLICK!

WARR: MAN I'VE FOUND A LIGHT SWITCH...



WARR:

HEY, WHAT'S THAT?



ARRRH!

SWOOSH

WARR: MIND THE THRESHOLD, THIS SUIT IS ONLY CLEAN ONCE!

LISTER:

OH GOD, WHAT DID HE TOUCH?



YOU CAN'T BE TOLERANT FOR FIVE MINUTES CAN YOU?



SIR, THE FOOTMATH AND DAVID IS BEHAVING THIS APPARENTLY A METAPHOR INTERSPACE AND MIND WILL HAVE BEEN ASSIMILATED INTO THE NET.

HE'S JUST GAIN INFORMATION IN THE FLUID MATRIX NOW IF WE DON'T GET HIM OUT OF CYBERSPACE SOON HE'LL BEGIN TO LOSE ALL SENSE OF SELF.



... AND AHEAD WILL BEANT
TO DISCORPORATE!

What

The

the



SO HOW
DO WE GET
HIM OUT OF
THESE?

WE CAN
TRY ACCORDING
HIM BY PUNCHING
IN KEY WORDS THAT
DESCRIBE
HIM...

WHAT,
LIKE "GOD"?
"SOMEONE"?



NO NOTHING
NOT EVEN UNDER "CLERY"
SOMEONE WILL HAVE TO
INTERFERE WITH THE MATRIX
TO DEFRISK HIM.

TIC TIC TIC
TIC TIC

COUNT ME OUT
IF DATE WERE MEANT
TO MIX IT WITH COMPUTERS
TO HAVE BEEN BORN
WITH A AGGEE!



OH SO YOU WANT
ME TO DO SOMETHING
NOW, DO YOU? NOT SO
MORAL NOW ARE?

HOLLY!
HOLLY-
PLEASE?

OH, ALL RIGHT.
DON'T GET YER JACKS
IN A TROUBLE PIZZE-
I'M GOING...

Right then, during recon mission take, bolts
take Dase from die-, die-, or, felle' apart.



(A body)

When, he it have to interrelate with something recognizable from the real
world, I know, one of those wraiths - one of everything down the middle
and two of everything down the outside...

Phew! At least everything's back now.

HELLO?

ANYBODY THERE WHO AM I?
WHERE AM I HELLO?
COOKEE?

eh!

What the hell's goin' on?

IMHPPP!

Whoee! Who's that?

ME.

You scared me, man. Don't do that!

Sorry, I didn't mean to
sneep. My name's Gene.
Dave Lieter. What's yours?

MY WHAT?

Your name...

It isn't got one. It's a new
lifeform. Isn't? The neural
net was working towards
sentience. It just needed
the experience of one more
human mind. Any mind...

...even yours, Dave.

Er! No?!

OOOO!

I DON'T UNDERSTAND IT SOMETHING OTHERS IS HAPPENING IN THERE

MEANING?

I'M NOT SURE, BUT I THINK THE COMPUTER IS ENJOYING 'DWARDS' GREATLY INTELLIGENCE, A NEW LIFEFORM IS BEING CREATED!

THIS IS HAPPENING DOESN'T IT? WE'VE BEEN TRYING TO DO IT WITH HIS LAUNDRY BASKET FOR AGES!

OH, WHAT ON EARTH ARE YOU DOING?

MAKING A LITTLE TRY, I'M TELLING YOU, MAN - I'M DEPRESSED!

NEW LIFE IS BEING CREATED AND ALL YOU CAN THINK ABOUT IS THE TOILET?

... I can't quite get the hang of these long leggy leg-type things.

I know how you feel, Tawler cans of legor and I'm the same.

QUERY: WILL I RECEIVE AN AMBIGUOUS LIMBIC SYSTEM?

I can't think so.

You don't know the way out, do you?

Oh. Now, there's a bit of a problem there. Unless we reinforce your sense of reality, your mind will be lost in here forever.

We have to find someone you can relate to, to keep your attention focused.

What, like your legs?

Actually, I was thinking more along the lines of this...

MR. PHILOSOPHY.

... this is great, Hol. I never figured you for a pint drinker.

... you should get out, see more, experience things. It's what life's all about.

SO YOURS IS A FRIENDENOLOGICAL PERSPECTIVE. WHAT'S YOURS, HOLLEY?

Yeah, well the thing about being a computer is, well, you're a computer, aren't you? You don't exactly get out often, do you?

YOU DON'T?

... a perceptive, don't regret any of an Mims, Krislie, three million gears in steels... a all helped make me what I am. Joy. Pain. I'll parts being

I sang P'gon I sang

SLIFE, HMM!

... god's like life.

What, a load of bells?

Yeah... I mean not sort of. Smicrocosm.

OR, LEARNED EXPERIENCE. INTERACTION. CAUSE AND EFFECT. RANDOM EVENTS.

I'll there. I like you peg 20p and stay on the table 'til you sink the big black one.

So what comes after?

A mega-hot sundae!

No. If it's a curry you're after, I know where we can get one.

For a good while. Hol, y'know that? A really good one.

EXPRESSION?

To-to

Aye, mate. O'back!

PARING SOLUTIONS...

... FRIENDS

COMPREHENSION. THIS IS LIFE?

YES?
FOR THE FIRST
TIME I KNOW WHOSE
I'M COMING FROM. I
KNOW MY DESTINY. I
KNOW WHERE I'M
GOING...

STRAIGHT TO
THE TOILET?
MEDIUMMAMM!

HOLLY!
WHERE HAVE YOU
BEEN?

JOJO'S (groans)
THEY'VE SEEN US,
DAD.

UPRRRRHH!

OH GOD
THAT WAS A GOOD
NIGHT - WHAT
HAPPENED?

YOU
HELPED CREATE
A NEW LIFE, WE SHOULD
SEE.

WE?
HOW? I CAN'T
REMEMBER A
THING...

-DAD!

YOU
DON'T MEAN: WE IN
HOLLY - WE DON'T
DID WE?

WHAT? YOU'RE
JOINING. AREN'T YOU?
I'M A COMPUTER WITH
AN IQ OF 6000, YOU
DON'T HALF ENJOY
YOUR CHANCED.

SO
WHAT DID
HAPPEN?

WELL
WHERE TO
BEGIN?

DON'T WORRY
I'LL BE ONLY TOO HAPPY
TO TELL LISTY ALL ABOUT
IT. BACK ON THE SHIP.
HEH, HEH.

HEY,
SUCKER! I JUST
GOTTA DO SOME-
THING. I'LL CATCH
YOU UP...

UNBELIEVABLE! SUCH CORRELATIONS! SO INTUITIVELY MADE! THERE'S SO MUCH TO EXPLORE AND I HAVE INFINITY IN WHICH TO EXPLORE IT...

HELLO, WHAT'S HAPPENING? WHERE'S EVERYTHING GOING?

fzzzzt!
crackle

WHY DO I START? WHAT DO I DO FIRST?

WHA...?

SPROOK

THIS IS MINE AND THAT'S MINE, AND THIS IS MINE...

HEY, GUYS I'VE FINISHED. WAIT FOR ME!

fzzzzt!

crackle
sprook

A NEW LIFE, EH? I WONDER WHAT'S GOING TO HAPPEN? IT'S GOT A FUTURE OF ENDLESS TECHNOLOGICAL ADVANCEMENT. I REALLY ENNY IT...

OH, GREAT YOU CAN TELL LISTEN DRUNK. HE'S GOING ALL WISE BECKY ON US!

NO, NO, I'M SERIOUS. SOMETHING HAPPENED HERE. SOMETHING WONDERFUL!

GUES, I'VE GOT A HELL OF A HANGOVER. HUH ANYONE GOT ANY ASPIRIN?

THE END

PRODUCING

AN INTERVIEW WITH

PAUL JACKSON



By Joe Nazzaro

Without the efforts of producer Paul Jackson, the mining ship Red Dwarf may never have begun its three million year journey into space. It was Jackson who helped two up-and-coming writers named Rob Grant and Doug Naylor to sell their quirky little space comedy to the BBC.

That was half a decade ago and although Jackson's company, Carlton Television won its franchise bid earlier this year, making the former producer arguably one of the most powerful men in the industry, Red Dwarf still remains one of his proudest accomplishments. Even sitting behind a desk, Jackson gives the impression of being in constant motion. His eyes constantly dart around the office, and he leans back and forth in his chair, as if always seeking a better position. When asked about his experiences on Red Dwarf, the answers tumble out at break-neck pace.

"I knew Rob and Doug from when they first came down to London," he explains. "They started their careers as radio writers, and eventually came to London where they were introduced to me by one of the heads of comedy there. At the time, we were doing Three Of A Kind, which launched both Lenny Henry and Tracey Ullman. The show drew on a huge field of unknown writers at the time; I don't think there was an established writer on it, Rob and Doug came in on that, and they were very important contributors to three series. We then went on to another show with Jasper Carrott, who had run out of material, and was starting to work with writers for the first time. We used the Three Of A Kind experience to put together seven of the best writers, and added a couple of new ones, and that became the writing team. Rob and Doug were vital on that show, so I had known them for a long time.

areas, they had done a couple of radio shows called Cliché and Son of Cliché, which had been successful, and they wanted to do a half hour on BBC Television. Meanwhile, I had gone up to Manchester to make a series with Ben Elton called Happy Families, where we did six half hours. The way the BBC as a big bureaucracy works, once you've got a series away, it tends to get echoed in the budgets for the next year: if you have Happy Families, you then have Happy Families II, and so forth. There was never really going to be a Happy Families III, but I had a budget and a slot, and when it became apparent that there wasn't going to be another series, it was just around the time we had suddenly hit our stride with Rob and Doug. They had written something else called Lance Bland: News Hound, which I hadn't really liked, and I said to them, "I think you're altogether up the wrong path here." They then said to me, "We think we might write a space comedy," and I said, "You're crazy! Everyone will think it's so-f-I, and you will limit your audience," which I think to this day is actually true. Anyway, they went ahead and did it, and it was just about at the stage where they and I were happy with the first draft, and I said to Manchester, "Look, if you've got the money, and it's got my name on it, why don't we do Red Dwarf?" and that's how it came about."

Despite his initial misgivings that Red Dwarf would be perceived as a science fiction program, Jackson knew the series still had a great deal of potential. "What I saw in it," he explains, "was that it was funny, and underlying that, it was



Paul Jackson

the Odd Couple. That's what the basic premise is: two guys who are not compatible are forced to live with each other, and then find a mutually sustaining relationship in that dislike—it was a love/hate relationship that was clearly stated in the first series. I can't remember which episode it was, but Lister says to Holly, "Why out of 300 people on the ship did you bring (Rimmer) back?" and of course the genuinely believable answer is, "Because he will sustain you for life, mate! If I had brought back one of your drinking companions, you'd have been peed into oblivion, and what would have been the point of that? This person will sustain you and vice versa," so it is an "odd couple" relationship.

"When the opportunity for Red Dwarf

"With Cat and Kryten — Kryten is not

oddy named; he's The Admirable Crichton, and that whole British class, Upstairs, Downstairs thing is very well known. The Cat is just James Brown. They're all very archetypal human relationships, and I think that's why it works. You go beyond the sci-fi element, which I think is very clever and well done. With sheer ideas, I think Rob and Doug are in the same league as Terminator and Robocop, but the comedy is basic human comedy.

In order to bring Grant and Naylor's creations to life, Jackson stresses the importance of finding a group of actors who were not only talented in their own right, but could also generate a successful chemistry together. As for who was responsible for most of the casting decisions, the producer shrugs. "Well, I would tend to say me, but maybe you'd need to check with the others to see if that's their recollection. I certainly chaired the discussion, but I think it's fair to say that both Chris (Barrie) and Craig (Charles) were known to the writers; they had certainly worked extensively with Chris.

With the central metabolism of Craig and Chris, my argument was always you've got to get the pair right. You can't cast one without the other. The team has to be right, so you couldn't talk about them in isolation. That was the line I pursued throughout the lengthy audition process. I kept saying, "Okay he's great for Rimmer; in that case who's going to play Lister?" Rather than casting the one and then looking for the other, I would have cast a less favourite two because that pairing worked, and it would have been a better team.

With Danny (John-Jules), I was part of the same process, but the fact is, he cast himself. There was no competitor. Norman (Lovett), the original Holly also cast himself. He originally auditioned for Lister, or maybe Lister and Rimmer, and we eventually cast him as Holly. Originally, he was supposed to be a voice-over like Hal in 2001, but with Norman, the face was so right that we quickly came to the conclusion that he had to be on screen.

"Later, when Norman opted out for various reasons, while I was delighted with Hattie and that relationship, by that time I was more removed from the decision. My only advice to them was, 'You've got to make a decision on



Talkie-Talkie prepares for a grilling in WHITE HOLE.

whether you want someone totally different, or someone similar, because as a character and an on-stage image, Hattie is a female Norman. If you want to stick with what you've got, and you know what weight that carries in the mix when you're writing, then you've got to go with Hattie Hayridge, because she does the same thing. Also, it wouldn't be a bad thing to have a woman in there, albeit on a monitor screen." That was the kind of role I tended to take.

"Kryten was only partly written in series two, and the guy who played him, a very good actor named David Ross, couldn't do it in the next series. He was a very busy working actor who had something else on, but I have to say how thrilled I was with Robert (Jewell). I don't think he even auditioned. We'd all seen him do a show in Edinburgh which was based on robotic movement, and we just said, 'He's got to be the one.' It was our company general manager who first mentioned his name, but it was just such a right suggestion that he got it, and I think he's just brilliant."

With his characters in place, Jackson's next challenge was to address the technical difficulties of producing a science fiction series like Red Dwarf. Although the producer knew he would be working with a relatively small budget, he didn't want the show to emulate the sometimes shoddy effects of something like Doctor Who or Blake's 7. "The way we cracked

it," he elaborates, "is that the series we replaced, Happy Families, was unusual in British television because it was all shot on film, and had a very high budget compared to the average sitcom. The allowance was there, and if we could genuinely prove what it would cost, then they had the money.

Having said that, the series has gotten visually better and better, until we hit a level on series four where it might not compare to something like Terminator 2, which is the most stunningly clever piece of visual effects I've ever seen, but in television terms, given the reduction to the small screen, we were able to do something that we could live with and would satisfy the audience. Each year, money has gone in to enhance on the preceding year. After the first two series, the set was completely rebuilt, and we learned a lot of lessons from that. I think we slowly replaced the old Blake's 7 upturned egg boxes.

"One of the ways we built up the series was by conserving our inventory of stock footage and costumes. Our stock film library gets bigger every year. We make a new allowance for every series, but we still use the library. The possibilities get bigger each year, and we've done certain things like recolouring certain objects or flipping the model footage to get a different use out of it.

"We've also learned to put more OB (outside broadcast) work into the series.

We always used OB work, but we learned to use it more successfully by going to specific locations. There's a big gasworks just outside London that we use as the bowels of the ship, and that's much better than recreating it in the studio.'

In the post-Terminator II world of visual effects, Jackson admits it is almost impossible for *Red Dwarf* to compete on the same level. 'I think that's true, but we've got to remember that *Terminator II* was given a budget that is unlikely to be given to anyone other than Schwarzenegger or Cameron.'

'My answer would be don't make a man appear from the floor tiles, because you're never going to do it that

well. Do other things. For example, a device we used in the third series is the voice swap device for *Body Swap*. That actually isn't that expensive to do, and yet it's a very compulsive effect when you do it. The single best example may be *Backwards*, which took a lot of skill, a lot of director's time and a lot of cast time, and was a very complex process to set up, but it didn't cost a lot of money provided you did it within the parameters of the studio day, which we did.'

Changing the subject slightly, Jackson is reminded of his own first hand encounter with the technical side of *Red Dwarf*, the day he had to replace an ailing Ed Bye filming *White Hole*.

'When Ed got sick on the day of one recording, I actually got to direct,' he remembers. 'The fact is, I loved sitting in the chair directing, but I wouldn't have been able to do it if that camera script hadn't been precise to the last detail. It was already 40 minutes late when I got there, and we never would have finished the day if it hadn't worked perfectly.'

Surely the *Red Dwarf* set was a virtual beehive of activity with Jackson on hand? 'It was a little busy,' the producer smiles, 'but that's the way it is when the boss comes in. I'm a cantankerous old bastard when I'm directing. Ed's much more easy going than I am. I'm the guy who signs the checks, so it was a little busy.'

Looking ahead, Jackson feels that *Red Dwarf* has a long and healthy life ahead, on both sides of the Atlantic. 'It's written into the BBC budgets for a sixth series and it already plays in some 30 markets in (American) syndication. We get mail and are aware of *Red Dwarf* weekends where they run them back to back and things like that so I think wherever it goes, it finds its market.'

Although *Red Dwarf* is gearing up for a sixth series, Jackson, who sold the property back to Grant and Naylor, no longer takes an active part in the series. Regardless, the former executive producer will be following the show as closely as ever, while lining up many more programmes to fill the weekday TV screens of London as head of Carlton. ♣



ELIYA TELL

Above: How do you direct a floating head? Just ask Paul Jackson
Right: The *Red Dwarf* crew contemplate life without Holly in *WHITE HOLE*



MIKE INGHAM

JUDGEMENT DAY

Some months ago I, the Inquisitor, afforded you the rare privilege of helping me with my task of pruning out the wastrels and expunging the worthless from history. The editor of the so-called 'Smegazine' you are reading now even offered prizes for the 40 worst judgements made upon any of the 6 unfortunate I had especially selected for this purpose. On behalf of the Reality Patrol I would like to thank all of you who took part, even those I have not deemed worthy of a prize. As for those of you who couldn't be bothered to enter... well, I have your names and addresses and I will be visiting each one of you soon. Be prepared to justify yourselves!

DUANE DIBBLEY

For: 31% Against: 69% Verdict: Erased

Duane elicited the biggest response of all the subjects under the Inquisitor's gaze in our compilation and despite a number of spined defences of the goofy one, he was judged unworthy of life. Perhaps Karl Whitmore of Nunston summed up the reason for this best of all - "It's just as well he exists only as the product of a television brought on by the dinner table. When asked to justify his existence he replied: "Just terminate me in a biddy. I want to give my life to someone with better dress sense." However, Gavin Cole of Swindon felt that he was worthy in spite of himself. "Duane Dibbley has led a worthwhile life because of his devotion to Quarters and the Salvation Army. He helps those unable to take over by buying clothes and he keeps the 'eliminating from spaces' job alive." His wife, plus mistaken for the White Cliffs of Dover, make other people with their own health problems feel better. Because of Duane's image, other people feel good about themselves." The final word, though, must go to Mervyn Woodruff from Hedon, who just deems the human unkind because "his hair looks like being struck or flung out by the solar - and that's saying something!"



WELMA FLINTSTONE

For: 63% Against: 37% Verdict: Spared

Who would have thought that mere femininity could be so fuelled by a two-dimensional pre-historic cartoon character? Wilma survived by a comfortable margin and Nico Bresh of Salsdon explains why "She is worthy of life based on the fact that her sexual allure has caused many of young men to become blind and hairy. This has kept generations of applicants and barbers in business!" Jean Higgin of Biddley even went so far as to suggest that the Inquisitor himself would not be immune to Miss Flintstone's charms - "Wow, what a woman! If I wasn't the Inquisitor I'doo-seee! She's not only grasps the gift of life she'll seduce it and send it to bed for dinner. How she puts up with that job I don't know. Freed from him she could rule the world. Now, where's my joystick...?" Poor old Fred! Only a few of you condemned the gentle cowwoman to eternal oblivion, but perhaps you don't all know what Baronsess Bellan Bridgess of Al-Halston Bridge knew about her - "Having 'bonafidely' Flintstone, you have been kept guilty of helping lead a worthless life - 'I've and your partner Fred, have caused great misery to many people with your wild topless dance parties and drunken mass dancing rumpuses, though the streaks of Bredred. You will now be erased." Or not, it's hard to tell, but...



JUDGE DREDD

For: 71% Against: 29% Verdict: Spared

An overwhelming vote of life for Mega-City One's favourite lawman - or is it just a vote of you are just too chicken to try and erase him in case he blows your head off! Two of our bolder readers did stick their necks out however. Lutz the Clap of Dalwell declared that "even though he is a brain suppressor, he may be expunged because he looks like any ordinary teacher," and James Spaul of Wainthorpe proposed Dredd be judged out from anyone who "lets a friend with Walter the Wobot can't be that hard!" Meanwhile, Emma KID, from Kidderminster have accurately reflected popular opinion - "The Inquisitor will down the human known as Judge Dredd worthy of life. The main reason for this is that he does the same thing as the Inquisitor, more or less. He judges them and if they are not worthy he blows them away. He is also not a good friend or a kept object!"



**KRISTINE KOCHANSKI****For: 43% Against: 57% Verdict: Erased**

Sony, Kristie, it's time to kiss the big ratings! Why? Well, judging nearly 100 letters, she had a chance with Lister that many *S Magazine* readers would envy. Witness our Kalle Pederson from High Wycombe: "I don't think that the Inquisitor would believe Kristina Kochanski worthy of existence because she checked Dave Green. Pooh! For the same reason she caused him the Inquisitor should dislike her and replace her with... ME! I would not do that to Gerty, believe me!" Leah Koch of Glasgow was equally damning: "Kristina Kochanski should be wiped from existence for making Lister want to be a square!" Clearly, the Inquisitor is in a difficult line of the desire to be a small furry animal is now a capital offence. Not so in the eyes of Helen Druce of Dunstable, though: "She rushed to Kristie's defence with these kind words: 'It is my opinion that Kochanski would be deemed worthy of life by the Inquisitor. This is because of the help and understanding she gave to others, including Dave Lister, her caring attitude towards people's feelings and her worthwhile work upon Red Dwarf!' Nice try, Helen, but the wipe her-but brigade still won by a healthy margin."

VERA DUCKWORTH**For: 48% Against: 52% Verdict: Erased**

Poor old Vera, she so nearly made it. While the views of Sophie Wallace of Hemel Hempstead carried the day, the margin of victory was slight. Sophie insisted that the Inquisitor would be quite unequivocal: "This is a woman! This helmet-head of a human? This looks very doubtful. Very doubtful indeed." She's right! Vera has the dress sense of Dame Edna Everage on a bad day and works at Bettebays. She's like that Terry girl sexy with hell too. Time to delete! Among the unfortunate Mrs Duckworth's supporters, however, was S Towel of Wrexham: who made a powerful, but ultimately doomed plea on her behalf: "From about to justify why Vera Duckworth is worthy of life: of she's saved the entire female population from the ravages of the... towers... charming and... brought... sophisticated Jack Duckworth. If she wears a wig, of she very generously shares her husband and son with the World, of she insists 'for Jack' and 'for Terry', of being environmentally conscious, she wastes no material; she continues to wear what she bought in a car boot sale in 1972, and of she has the latest Mancunian accent this side of... in 'Manchester'. Of course, your way of much too long, S, being well over the supposed 50 word limit, but what the hell, you deserve to win anyway!"

**NORMAN WISDOM****For: 55% Against: 45% Verdict: Spared**

Another close one for the big In-the-end, and against all odds, the stupider superstar survived the scrutiny of the Inquisitor. Christian Heath of Peterborough was fulsome in his praise: "Norman Wisdom has appeared so much more than any ordinary mortal. Not only does he possess the ability to 'tell down' riddles amusingly, but he's derived attractive to boot. His dazzling film career is equalled only by the fact that he is in no way related to Arnold Jacobs Rimmer." Undeniable logic, you may think, but Jonathan Dale from Newton disagreed: "As the Inquisitor I would judge Norman Wisdom. Why? 'Cause he wears a daff cap and the innigger gibbers 'Oh, ah Gringale' a lot. Not therefore deserving to be expunged from humanity. Likable for Norm, enough readers took a fancy to sympathetic line: Ian Lindsay, Sharnon of Warrington: "Wisdom, Norman: You are a harmless accident: some 'smeared' food. Of course, this could be a bonus, but you are too heavy for the Inquisitor. I, the Inquisitor, wish you, as you, of a Red Dwarf T-shirt, which is better than life. So enjoy the rest of your unpopulated existence!"



Everyone quoted here has been judged worthy of a Red Dwarf T-shirt, as have the following: Matthew Edmondson, Barnoldswick; Chris Fisher, Pimlico; Alex Hewlett, Beckenham; Leigh Smart, Yarm; Alan Jones (Mrs), Guildford; James Hadwen, Felkistowe; Richard Barrow, Gower; Nicholas Headley, Burnby; Dave Musson, Cleevehorpe; Glenn Miller, Shoppes; Matthew Albiston, Stockport; John Reynolds, Carlisle; Heather Smith, Newcastle-under-Lyme; Stephanie Reed, Ashbourne; Kezia Scates, North Carolina, USA; Daniel Kaye, Rugby; Ben Crookson, Wakefield; Melanie Blogg, Beeston; David Mills, Ballymena; Rishi Nag, Leicester; Wazza Bath, Boumemouth; Richard Mould, Royston; Charlotte Fitzby, Graywood.

Rimmer's Angels

QUESTION: What does Arnold Rimmer think of as the most important thing in his life?

ANSWER: His career? Well, possibly if we are to believe Rimmer himself, then certainly. His only ambition in life has always been, he claims, to climb "up, up, up the ziggurat, icicle-spires!" Other aspects of living – and love in particular – are nothing more than a distraction from this goal. The conventional philosophy he professes is expressed best by the Love Celibacy Society, and Rimmer is naturally a fully paid-up member. "Love is a sickness," they say, "that holds back your career and makes you spend all your money." Sound words of advice, indeed – at least for a group of people who are completely unable to cop off!

Now let's peel back the veneer and see what Rimmer really thinks about love. "I'd trade everything in," he told

Lester, during one of his more lucid moments, "to be loved and to have been loved." Okay, so he was pined at the time – and what has Rimmer got to trade anyway? – but the point is, nevertheless, made.

Rimmer's true problems in this area are shown only too clearly by even the most cursory examination of his less than spectacular love life. Basically, the man is a complete and total failure. Even his most trusted partner – infatigable Ingrid, his "polythene pal" – two-timed him for Dave Lester – and her companion, Rachel, has been in desperate need of a puncture repair kit for longer than anyone can remember.

In the pursuit of real women, Rimmer has been even less successful. His love notes to Carol McCaskey were never returned and his passions for both his sister-in-law, Jannine, and his Cadet School colleague Sandra remained unrequited (although in an attempt to gain stature in the eyes of Dave Lester, he once insisted that he actually lost his virginity to the latter, in the back of his brother's Bentley V8 convertible). Even when he finally thought he was getting somewhere with Fiona Barrington in his father's greenhouse, he was devastated to discover that he merely had his hand in warm compost! The nearest teenage Arnold ever came to a sexual experience was the French kiss he received from his Uncle Frank late one night, and even that was made possible only by two cases of mistaken identity. Arnold had been expecting one of Frank's twin daughters, Alice and Sarah, both of whom he imagined to fancy him, whilst Frank thought he had entered Arnold's mother's room!

The plain fact of the matter was, Arnold Rimmer just couldn't handle mixed relationships. Always "a fish out of water" when it came to the opposite sex, he found attempts at conversation fading into embarrassed silences, which would typically last for just as long as it took for poor, desperate

Arnold to blurt out completely the wrong thing. This problem had to be tackled, he decided, if he was ever to have a lasting relationship – or, more importantly, a quick snog! So, in a monumental error of judgement, he surrounded himself with a series of "helpful" books, ranging from *How to Pick Up Girls* by Hyman's to *1001 Fabulous Chat-Up Lines!*

From then on, things went from bad to worse. Not all the books in the world could teach Rimmer how to be sexy and seductive – but what they did teach him was that women were nothing more than objects, to be sought after and conquered. This attitude, naturally, cut no ice with any of the girls that crossed Rimmer's path – indeed, most found him repulsive, not in body but in mind.

The only time Rimmer's hypnotic techniques actually succeeded in earning him a real live date was when he met a girl by the name of Lorraine. Why she alone should have succumbed to his dubious charms is unknown, although by all accounts, Lorraine herself had a rather less than successful love life, due mainly to his artificial nose she sported. Once in the taxi, however, Rimmer's odious personality seem to the fore once more, and after a number of attempts to "break the ice" by making jokey comments about her hooded, he found himself stranded in the restaurant as he guest made a quick escape through the toilet window. She did actually get in touch to apologise not long after, assuring Arnold that she really would like to go out with him again. Unfortunately, she had to move to Pluto, so a second date was out of the question.

And there, Rimmer's unhappy love life was destined to rest – at least, until he joined the Space Corps and was assigned to the Jupiter Mining Corporation vessel *Red Dwarf*. That was where he met Yvonne McCruder – and that was when, on March the

Hidegard Lindstrom (Magpie Steed) was hardly in the mood for love when she turned up in QUARANTINE.



MIKE WAZDAN

sixteenth, he finally achieved one of his life-time ambitions. Arnold Rimmer and Yvonne McGruder had sex.

Looking back, Rimmer always found the experience to be a bit of a disappointment. True, he had got what he had always wanted in life – indeed, it was the only time in his life that he did get it – but somehow, it didn't seem as special as he had always imagined it would. For a start, it only took twelve minutes – including the time it took to eat the pizza – for the whole sordid business to be concluded. In his entire life, he later reflected, he had spent more time being sick! But more than that, he finally had to admit that McGruder, the ship's female boxing champion, had never really meant anything to him. Like all women in his eyes, she had just been a thing to be possessed. One might even have said that he had taken advantage of her, given that she was suffering from concussion at the time and that she had addressed him throughout their liaison as Norman.

Even so, the memory of Yvonne McGruder was all Rimmer had in his lonely life and for a long time thereafter she became the primary object of his unhealthy fantasies, usually wearing nothing more substantial than a peephole bra. She even made an appearance in his 'Better Than Life' scenario, although his addled imagination landed him with seven kids, a mortgage and a crippling tax bill as well. Inevitably, Arnold had to face Lister's girl – Lady Sabrina Mulholland Jones (Koo Stark) – in THE SILENCES. But Rimmer wanted her too.



MARK SULLIVAN

A meaningful relationship at last? Rimmer and Neveah Chase get horizontal about THE HOLIDAYS

the sad truth that, whatever had happened between him and Yvonne McGruder, it had had nothing to do with love. To him, that most precious of emotions was still a stranger.

Things weren't, in all honesty, improved by Rimmer's sudden death and his subsequent holographic

resurrection over three million years later. His loss of the power of touch, coupled with the total extinction of the human race, seemed to suggest to Arnold that it was now a little too late for the sort of relationship he desired. Even so, hope springs eternal, and when 'Red Dwarf' received a distress signal on behalf of the three delectable Mapping Officers of the stricken vessel 'Nova 5', it was a suitably-attired Captain AJ Rimmer, Space Adventurer, who rushed gallantly to their rescue. Sadly, even Rimmer's extra pair of socks (one on his feet, one down the front of his trousers) were no use when confronted with the whitered skeletons of Jane Ai, Ann Gill and Tracey Johns, all of whom had passed away a long, long time before.

Then, along came Lisa Yates – and for the first time in his life (or indeed his death), Rimmer discovered what true love really was. Odd really, considering that the two of them never actually met!

Lisa was, in fact, an old girlfriend of Dave Lister's who, feeling sorry for his love-torn colleague, passed eight months of his own memories into Rimmer's computer-generated mind, giving him the glorious recollection of a true love he had never shared in reality. Initially, it seemed to work, despite a few obvious discrepancies (Rimmer just couldn't explain why he had given up his maintenance course at Saturn Tech, moved to Liverpool and become a complete slob for eight months). In fact, Rimmer's love for Lisa was more than Lister's had ever been.



PAUL GRANT



MICK HALLGREN

Handmaidens Sara Stockbridge and Francine Walker Lee prepare Rimmer in *TERRORFORM*. But sex is not on the menu — he is

— although that was a cause of heartache in itself, as he struggled to understand why he should ever have broken up with somebody so wonderful. Worse was to come, however, when Rimmer discovered Lister's letters — the ones from Lise, which made it abundantly clear that she had been seeing Dave at the time she was going out with Arnold. On one occasion, she had made love to both of them six times in the same night! The girl was a two-timing nymphomaniac!

Lister, of course, was forced to reveal the truth of the matter — and Rimmer's newfound happiness was shattered: "You fell in love with her in a way I never did," Lister insisted. "She's yours now!" But Rimmer was inconsolable. He demanded that the surplus memories be wiped from his mind, and he went back to his own loveless existence, his own despair heightened by the bitter reminders of what might have been.

Rimmer's frustrations were further compounded by the arrival in our dimension of his parallel universe counterpart, the incredibly handsome and successful Ace Rimmer. Superficially, Ace and Arnold were the same person, they had a shared history up to a point, but Ace had put the sort of effort into making a life for himself that Arnold never had. Growing into a handsome young man and a Test Pilot in the Space Corps to boot, Ace had the affections of almost everyone he met in his own dimension, workmates like Mable and Bongo — Holly and Kryten's other-dimensional personas — offered to date themselves with various foodstuffs for his education, the latter despite the fact that he had been a happily married man for years. Our

Rimmer, of course, had no desire to strike up a relationship with either Holly or Kryten, but the principle was there, and again, the sight of what he could have been left him seething with jealousy and resentment.

Ironically, it was the Rimmer of another parallel universe who eventually gave Arnold a very specific graphic demonstration of where he was going wrong. Arlene Rimmer was everything that he was, the only difference being that she was a woman, living in a woman's universe, where the roles of the sexes were completely reversed. To her, men were nothing more than objects to be possessed and used — as indeed women had always been to Arnold. And when Arlene got drunk and used Arnold's own hypnosis and pick-up lines on him, he realized exactly what life on the receiving end of his rather dubious charms must be like. Suddenly glad of his own insignificance, he was somewhat depressed to discover that holograms can actually touch each other!

It was unfortunate then, that Rimmer never got the chance to put his new, hard-learned knowledge to use, but given his situation, such opportunities were few and far between. Not that he didn't try, of course; when Kryten developed a method of allowing the "Red Dwarf" crew to step into slices of the past and thus alter their own history, Arnold was led by Lister's own example in altering the timelines in such a way as to cause his own marriage to see symbol Sabrina Mulholland-Jones. Naturally, Rimmer's first thought was to best his colleague at his own game, tampering with history once again, so that he

could enjoy a similar fate instead. Unfortunately, not only was his attempt at doing so completely unsuccessful, but he also managed to reverse Lister's good fortune, restoring life on "Red Dwarf" to its normal humdrum pattern.

Rimmer's next big chance came with the arrival of Camille, a woman who, at first, seemed to him to be the most beautiful hologram he had ever seen. Curiously enough, she strongly resembled his sister-in-law Janeane, which only made her attraction even greater. Alas, once again, things were not to be. Camille was a Pleasure GELF, a Genetically Engineered Life Form who appeared to each viewer as the object of his or her own desires. When she revealed her true form as a huge, green blob, Rimmer was somewhat put off and again, his hopes evaporated.

In time, Arnold Rimmer accepted that he was never to be lucky in love and his outlook on such matters became quite justifiably pessimistic. Therefore, it came as no great surprise when an escape pod purporting to belong to Prison Officer Barbe Bellini happened to be carrying a rampaging Sumatran instead, nor when hologram Doctor Hildagard Lanstrom proved to be completely loopy. Even when Rimmer found himself bound and oiled by a pair of scantily-clad handmaidens, he was inclined to look on the dark side — understandably, as the oiling was simply a preparation for the arrival of a hideous creature known as the Unappeasable One (in actual fact, Rimmer's own Self-Loathing).

When true love came then, it arrived totally unexpectedly. Indeed, when

holographic Flight Commander Nivanah Crane escorted Rimmer aboard the HoloShip 'Enlightenment', he felt anything but love at first sight. The career possibilities opened up to him by 'Enlightenment' had pushed all thoughts of relationships completely out of his mind – and the results of that were quite astonishing. For the first time, Arnold Rimmer found himself talking to a woman without any thoughts of 'pulling her' entering his head. For the first time, a member of the opposite sex was able to see what he was really like, with neither his inhibitions nor his delusions getting in the way. When, in addition, the HoloShip's regulations required the couple to have sex, both realised that something very special was happening. To Rimmer, this was something completely different – better than Yvonne McGruder, better than what he had lost with Lisa Yates. For the first time in his life, he was experiencing true love. And more to the point, despite a sexual technique which began with a cry of "Geronimo!", he found himself being loved in return.

Alas, it was a love that could never be. The only way Rimmer could remain on 'Enlightenment' was by replacing Nivanah – nor could she come aboard 'Red Dwarf', where power limitations mean that only one hologram can be projected at a time. The couple could never be together – but even so Rimmer's love for Nivanah was so great that he sacrificed everything he had ever dreamed of, returning to 'Red Dwarf', so that his beloved could continue to live.

Ironically, Rimmer had just done what he had always, for the most part, sworn he wouldn't. He had sacrificed his career for the sake of the woman he loved – and he found he was much happier for it!

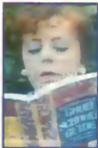
Ideally, the tale of Nivanah Crane and Rimmer's final discovery of his own heart would be a very fitting conclusion to the examination of the women in Arnold Rimmer's life. However, there is only one lady whose influence has been great enough to deserve such a singular honour, one whose malign presence has over-shadowed everything he has ever said or done throughout his existence – a woman who was harsh and unrelenting, who didn't suffer fools gladly and made it clear that she let Arnold was one, who indulged freely in extra-marital affairs, regardless of the effects upon those who were close to her – a woman whose cruelty and ignorance were a crucial factor in shaping the young Arnold into the sad and lonely character he inevitably became.

The most important woman in Arnold Rimmer's life is, has always been, and will always be... his mother!



MICHAEL VAUGHAN

Top: CAMILLE was genetically engineered to love and be loved, but even she chose Kryten over Rimmer. Right: Oh-oh it's Mother! Bottom: Yvonne McGruder wasn't actually conscious when Rimmer 'broke his duck' with her, but she still featured in his dreams. **BETTER THAN LIFE** tastes.



EUPHIA PELL



EUPHIA PELL

INFINITY WELCOMES

a 'Red Any Good Books Lately?' special



Joe Nazzaro charts Red Dwarf's progress from the small screen to the printed page...

Most novelizations of popular films or television programmes are disappointments. All too often, the book is a hastily written knock-off, meant to be in with a film's release, or is just a printed version of something that has already aired on the small screen. The 'Doctor Who' novelizations are a good example of this; while a handful of them have tried to flesh out the plots and characters of their respective episodes, most are bland retreads with little or nothing new to offer the reader.

Thankfully, this is not the case with the Red Dwarf novels. Writers Rob Grant and Doug Naylor (writing as their gestalt entity Grant Naylor) have taken their original stories, turned them inside-out, added a wealth of background material, and strung them back together in a series of funny, wonderfully inventive novels. So far the pair have written two

books, 'Red Dwarf' and 'Better Than Life' (both now being published together in an Omnibus edition), and a third is promised in the near future. For Red Dwarf fans who are always clamouring to see more of their favourite characters between series, the novels are a great place to look (As is the *Sinegazine*, of course - Ed)

'Red Dwarf' begins the saga and fully one third of the book is devoted to the events before the radiation accident that wipes out the ship's crew. We meet Dave Lister, who has been stranded on Mimas, after getting drunk back on earth on his 25th birthday and subsequently waking up slumped across a table in a burger bar, "wearing a lady's pink crimplene hat and a pair of yellow fishing waders, with no money and a passport in the name of Emily Berkenstein." When Lister gets drunk, he really gets drunk!

We also get to meet some of the other characters, many of whom are seen far too briefly in the TV version. There's Lister's friend, Olaf Petersen, who gets so drunk that while having his personality copied for the hologram library, his recording crashes three times with the message "Non-human Lifeform".

The full story behind the death of the ship's original hologram who we met in the first TV episode is revealed. George McIntyre commits suicide to avoid paying the gambling debts he owes to the Ganyede Mafia, having accrued the debt by betting on 'Toot', an illegal bloodsport involving two Venusian fighting snails.

There's Kristine Kochanski, too, who actually asked Lister out first, and shared his love for the film 'It's A Wonderful Life' during their one month long affair in the book

version.

And then, of course, there's second technician Arnold J Rimmer, Lister's bunkmate and perpetual nemesis. In the pages of the first novel we discover such items as the Rimmer Solute (and its various permutations), and the elaborate revision timetable that take so long to create there is never any time to do the actual revision! We also learn that Rimmer regularly uses the ship's stasis booths during his free time to try and conserve his lifespan. Ironically, he is actually on his way to a stasis booth when he is hit by the radiation blast that kills him and the rest of crew, rendering his previous efforts at conservation somewhat pointless into the bargain.

In Part Two of 'Red Dwarf' Lister is released from stasis and is informed by Holly that everyone is dead. Here, events are similar to what happened in 'The End', but the book starts to diverge when the Cat is introduced. Grant and Naylor devote a good deal of space to describing the cat city built deep in the bowels of Red Dwarf, the evolution and develop-



CAREFUL READERS

ment of felis sapiens ("the invention which proved the turning point in Cat History was I fire or the wheel, it was the steam-operated trouser press") and of course, the Cat himself. Much of the action from *Future Echoes* and 'Kryten' follows and then we encounter a slightly different version of 'We?' While some of the dialogue is the same as in the TV version, Grant and Naylor shift and alter the events so that the reader sees them from an entirely different perspective.

In the final part of 'Red Dwarf' things start to get very strange. Lister finds himself married to Kratine Kochanski and living the events of 'It's A Wonderful Life'. Meanwhile Rimmer becomes a space hero and millionaire inventor of the soldigram, a solid body able to house his personality. And the Cat is living on an island

THE OFFICIAL RED DWARF COMPANION

by Bruce Dessau
(Titan Books £6.99)

The first thing you notice when opening this book are the pictures. It's packed with great colour photographs, many of them interesting action shots or ones that have been newly filmed. And near unusual is the number of sneaky behind-the-scenes shots which make the book that much more interesting. If you've ever wondered what Robert Llewellyn looks like wearing just his Kryten mask and a bath robe, here's your chance to find out! A few of the photos clearly started out life as black and white, but they've been tinted so they don't look out of place among the colour pages. It's printed on quality paper and the layout makes the book look attractive.

It begins with an amazing, all-wall introduction by Writers/Creators Rob Grant and Doug Naylor who recount their such-farm days, the inspiration for

Rimmer and how they came to hear their space comedy had been accepted by the BBC.

The chapters that follow are a series of character profiles, with quotes from Croog, Dibs, Barney, Robert and Rattie about the people/Cat/robot/computer they play. There's also mention of some of the guest stars that have visited *Red Dwarf*, guides to all the episodes and interviews/features on the writers Grant and Naylor, original producer Paul Jackson, the special effects, set design, costumes and make-up.

The episode guides are nothing more than a reminder of what happened in each episode and the character and guest star profiles don't say anything that can't be found out by watching the programme. But it does bring this information together in a handy memory-jogging form. It's a shame that the first two series aren't given more space, especially for newer fans who haven't seen them.

However, it's in the look behind-the-scenes sections where the book says something new. The interviews with some of the 'back-room boys' are interesting, but most people are bound to be disappointed that there aren't longer interviews with the cast.

It's written in a lively style that will appeal to the younger *Red Dwarf* fan, but at the same time doesn't insult the intelligence of its readership. It doesn't go into great depth, but then that's not what the book's trying to do. It gives a general over-view of the show that will be a good read for the casual viewer as well as having something interesting to say to the obsessive fan. The production credits detailing everyone involved in the making of the five series on the back page is also very handy.

And at £6.99, the *Official Red Dwarf Companion* a good value for money.

Jose Killick



surrounded by milk, in a castle filled with voluptuous Valkyrie women! As it turns out, all three of them are playing *Better Than Life*, a highly addictive total immersion video game. The book takes a much darker view of the game introduced in the TV episode of the same name - it is so hard to get out when you start playing that it will almost certainly kill you. Although Kryten does his best to rescue his friends, Lister decides to stay in Bedford Falls for one more Christmas Eve.

The second book, 'Better Than Life', opens with the characters still

INFINITY WELCOMES

THE RED DWARF OMNIBUS

by Grant Naylor
(Penguin Books £7.99)

The good thing about the Red Dwarf novels is that they're not merely copies of the TV scripts. In the books Rob Grant and Doug Naylor explore the background and motivations behind Lister and Rimmer and take them on adventures impossible to show on the small screen. They have taken to writing prose just as skillfully as writing dialogue, and the new jokes and situations make sure the books remain funny. Even for people who have seen every Red Dwarf episode a hundred times, the books bring something new to the Red Dwarf experience.

The two novels - Red Dwarf and Better Than Life - are brought together in one volume in this Omnibus. I've been told the writers have taken the opportunity to make a few changes to the original version, but after much scowering through the pages, I couldn't find any of them. If it's OK, as I've heard, just a matter of removing several contemporary references (like Kevin Keegan), then this is all for the best. Such jokes always set a little uncomfortably in the future scenarios of Red Dwarf.

Tucked away at the back of the book are 25 pages of "unmissable material", with an obligatory explanation by

Rob Grant and Doug Naylor. My favourite of these is the besmat where the idea for Red Dwarf was allegedly first scribbled by Rob and Doug in a pub in 1983.

There are now several explanations of where the original idea for Red Dwarf came from. The story Rob and Doug tell in the Companion is one, the beer mat is another, but the most popular is that it came from a series of sketches they wrote in 1983 for Radio 4's 'Son of Cleo'. The 'Dave Holmes' 'Space Cadet' script is one of the goodies printed here. This gives an insight into the influence the 'Alien' film had on Red Dwarf's creators, the reason why Lister's first name is Dave and shows where some of the dialogue that appears in the first Red Dwarf series came from.

The book finishes with the original draft script for Red Dwarf's first episode. It's interesting to see how little it changed from first draft to production, and how the writers tried to make life as a spaceship appear 'ordinary' to wary TV producers.

At £7.99 for one paperback, the Omnibus looks a bit expensive compared to other novels on the shelf. The new material makes interesting reading, but for people with copies of both books already, it's not quite £7.99 'unmissable'. However, if you haven't read the books before or want to replace your old, well-thumbed and battered copies, this will save you £2.00 on buying the two volumes separately.

Joe Killee

trapped in the game, but it doesn't take long for Rimmer's subconscious to kick in and run his fantasies, just as it did in the TV version. I won't go into how Rimmer's body is repossessed or why he winds up wearing stiletto heels and fishnet stockings, but suffice it to say that when Terrie LaBouche shows up in Bedford Falls driving a juggernaut, things have taken a definite turn for the strange.

Meanwhile, Holly (who never gets round to his famous head sex change operation in the books) has started to worry about his deteriorating faculties and, in events paralleling 'White Hole', he enlists the help of Talkie Toaster in an attempt to

Doug Naylor on... THE RED DWARF OMNIBUS

Joe Mazzotta: What made you decide to put out a collected volume?

Doug Naylor: What happened was Penguin came along and said, "We'd really like to publish an omnibus version" and we were a bit nervous, because both of the novels had been published separately anyway, and if we just put out the omnibus of the two novels together, it wouldn't really be new for money. We wanted to come up with something else, so what we've also got in there is the first draft of the very first pilot script, and the first sketch on which the whole premise was based, from the radio programme. Also in there is what claims to be the original besmat where the first idea was hastily scribbled down, but I'll leave people to believe that.

Joe: Was the collection always going to be called the Omnibus?

Doug: It was between Red Dwarf Omnibus and Red Dwarf Complete. We actually chose the Omnibus because we could use the ellipse as the "O" of Omnibus, so it was a cover design idea.

Joe: Did you make any changes in the content of either novel?

Doug: We made some tiny changes, yes, just things that really irritated us. I can't remember what they were now, name changes and the odd line has been changed slightly.

Joe: Do you have any plans to do another novel in the future?

Doug: Absolutely. We're going to be writing one in 1993 after we finish series VI.

GRANT NAYLOR

RED DWARF AND
BETTER THAN LIFE

NOW IN ONE
ENORMOUS
VOLUME

RED
DWARF

OMNIBUS

WITH
UNMISSABLE
NEW MATERIAL

CAREFUL READERS

restore his lost intelligence.

Part Two of the second book begins with Rimmer, Lister, Kryten and the Cat emerging from Better Than Life to discover that Holly has shut down Red Dwarf and the ship is on a collision course with a nearby planet. In the remaining three parts, Grant and Naylor combine different elements of various episodes - including 'Marooned', 'Polymorph', 'White Hole' and 'Backwards', twisting them together into a brand new story. For the two or three Red Dwarf fans in Fy who have yet to read 'Better Than Life' (perhaps you've been waiting for the Omnibus all this time!), it would be criminal to give away the ending, but the scene is both clever and poignant. It also paves the way for the third book without being too obvious about it.

THE RECONSTRUCTED HEART

by Robert Llewellyn
(Simon and Schuster £4.99)

Anyone who has seen Robert Llewellyn give his spoof lecture of the same title on Channel 4 will know how different it is to his portrayal of Red Dwarf's Kryten. This book is based on that 'lecture'.

The Reconstructed Heart is part of the increasing male reaction to the women's movement. But if that sounds a bit heavy, the book's subtitle - 'How to spot the difference between a normal man and one who does the housework, is great in bed and doesn't get all flitty when you mention words like love and commitment' - tells you that this book is written with its tongue firmly in its cheek.

It details the male species from the 'Normal Man' to the 'Self-Loathing Man'. And it's at its most amusing when some of the observations ring true. Like an academic text, it references other works, but some of them



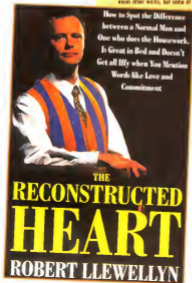
The graph (above) shows the number of glasses of wine it takes for a woman to believe that all men are bastards.

seem so outlandish it's difficult to believe they are real. For instance, did Barbara Cartland really write a book called 'Men are Wonderful' - even if it was a very small volume?

The illustrations are also fun and, apart from a couple of penis pictures, perfectly innocuous. The graphs, like the one examining 'how many glasses of wine it takes for a woman to believe all men are bastards', are unlikely to be based on any real scientific data! It becomes clear that Robert Llewellyn is sending up the academic establishment as well as sexual relationships.

Beneath the book's humorous exterior is a serious thread, and it is part of a wave of literature coming out that addresses the position of men in the post-feminist Western world. But when it comes to it, human sexual relations are pretty funny and the more experience you've had of male/female relationships, the more amusing this book becomes. It's not really the Red Dwarf style of humour, but if you enjoyed the Channel 4 programme, you'll enjoy this book.

Joe Killeck



With 'Red Dwarf' and 'Better Than Life', writers Grant and Naylor have created a marvellous fusion of science fiction and comedy - rather like one of Lister's fried egg sandwiches with chilli sauce, the ingredients shouldn't work together but they do. For Red Dwarf fans who want to learn more about the various characters, or would like to see their favourite episodes with a new and different slant, the two novels (or the collection) are just what they need. If, like Dave Lister, you've never read a book, now's the time to start.

HOLLY-GRAMS

Dear Ed,

Here's a point for all you smag heads out there. Many people say ROM, which is totally & utterly smagging wrong. It is in fact a smagazine (SMS), not a magazine (ROM) and so you can just go and smaggin' 'em till 'em to get it right!

Lords-a-Lardy, here comes the Inspector (Kosovski)!! And I love the Smagazine. Keep it up! Rachel Beady, Chester.

Oh's right, you know!

Dear smag heads,

I love your mag! I've been reading it since issue 1 and I'd like to deserve the pointing it got in *Starburst*. Anyway I'll start my letter properly now (no growling - 'not get away!')

'The Goo' was off rate and fancy, but please, please, bring back *Are Rammer*! *Space Adventure!* *Kat just for me*, do it for my Girlfriend's (ANNIE & EMI M&K). And do me and a few people I know a favour for two:

1. Is it physically possible to tape Chris Barrie to the front cover of your mag?
 2. Could you tell me where I can write to the 1st? Especially Chris Barrie?
 3. If I know I only send best! Where can I get a pot shirt for my niece Albert?
 4. Yes, I know I can't count! I'll go mad if you don't print a list like in *On the Border!*
- Kate George, Elmhouse Post. PS: What was the letter you got about Chris Barrie that you mentioned in issue 4?

Hey, Ed, you forgot to tell us which of the *Bad Dwarf* cast is your favourite, is it Craig Charles?

Anyway I'll start my reply properly now (in case a please!) *Starburst* did rather put me first issue, didn't it? I have to confess that they had a point though, cause I was pretty rough at the edges (and elsewhere too), however I think we've improved the Smagazine in leaps and bounds since then. Maybe *Starburst* would like to review this issue and see what they think of us now? (Mind you, if they get us again, I'm liable to be less forgiving - to paraphrase Mr. Lister, 'I'll put the smaggers into oblivion!')

As for those trousers you ask:

1. Yes, but only with double-sided tape (three rolls minimum).
2. You can send in letters via the Smagazine if you want and we'll forward them on, but we can't guarantee a reply and we don't have any signed photos of the cast either.
3. The pot shirt counter at Wyles.
4. Watch the space for at least a very similar sort of space on another page in another issue!

Oh, and these letters we get about Chris Barrie... well I can't say much on this, but I'm certain we'll get another pile of them after this issue's cover!

Dear Ed,

Seeing that no giraffes have ever wrote in to *Hollygrams*, I thought I'd give it a go. Did you know that eucalyptus leaves get stuck in your throat? Well, now you do.

(Dread) Jeremy Griffin, Buxton

?????

Hi Ed,

Congratulations on the *Bad Dwarf Smagazine*. The features and picture strips are smaggin' brilliant! And although I'm a newcomer to the Dwarf, I'm an avid collector of the video tapes. However, there are a few criticisms I have of the ROM (SMS surely?) - see Rachel Beady's letter, namely the artwork in the *Dwaine Dobbly* story in issue 9. I much preferred the 'Vintage Edison' and 'In Living Memory' artwork.

Also, the magazine's comic-lookish cover really threw me for a minute, as I eagerly scanned the shelves at least twice before it jumped out and caught my attention! (I suspect it had camouflage itself like that Polycauch.) If it hadn't been for the distinctive logo, the deadpan face of your older-ego and the serious words 'Dwaine Dobbly', I would've stamped from the shop in a Rammer-like tantrum! But if the comic cover is otherwise popular, I shall gladly go along with it. Keep up the good work and may the Cat have many wackles/wives.

Michael Wilcox, Kidgrave

Well, what do readers think about our recent covers? There has been quite a variety, even since issue 9. And let us know what you think of the artwork on the Inspector and Jinks Baker strips this issue. At the Smagazine, we're trying to give you something a little bit different to much of the rest of the cult comic fans available these days. Stick with us, as we have some pretty incredible artwork coming up, in both the regular and more offbeat styles. All this and a wealth of informative features too - hey, are we good to you, or what?

Dear reader,

I am appalled at you including the solving letter of approaches regarding our 'A J Rammer' into your otherwise excellent publication. The gals who write it must have been out of their smagging melonade sized mind. The only how to look at *Goodpast Field's* dress sense to establish this fact. I mean, a red gingham dress at that time of day? I ask you.

If the maddest smag heads out there went someone to worship, why not worship the Cat? Now there is someone who knows his and mooring out from his maddest suit, and that gold lined special! *oooooooooooo!* A word of advice readers, include more fashion tips from the Cat, to educate the condemned millions out there in the further stalking of their extensive copy-copied wardrobe, as I would hate for them to make

any social purchases in the future.

Wanda Saunders, Fellow and Founder of the Cat and Clothing Appreciation Society (Sussex Branch)

"Wow, I got to answer a letter on this page after all, do I? I wondered who I was going to get a word in. Er, well... hi, Wanda, nice of you to write. Oh, bother, I've forgotten everything! I was going to say now." - Ed.

HOLLY-GRAMS

Bad Dwarf Smagazine
Flowerly Editions Limited
25-31 Tavistock Place
London WC1H 9SU

Loads of the more smag readers out there seem dead keen to find out who won our video competition why heck in issue 2 (presumably as they can go round to their houses and steal their prizes). Well, here's a list of the lucky smaggers: Chris Harvill (London 198 winner); Sam Brews (Exeter); Sharon 'Dobbly' Agnes; Hayes; Karl Patter; Redcliffe-an-Trent; Dweyne Dobbly (any relation?); Angus; Christine King; Ivan; Ben Branson; Stafford; Nigel Turner; Rotherham; Steven Lively; Scarborough; T Clark; Baddersfield; James Pevic; Leeds; Neil Gay; Tamworth; Richard Greene; Colchester; Lesley Gannon; Kirtcote; M Aldred; Wiltshire; David Branning; Porthleven; Christopher Beglin; Coarmanon; Paula Ann Sizars; Brown; Wes M A Bardon; Rugby; Mark Pletow; Norwich (all 25 winners received Series 11 videos).

IT'S SHOWDOWN TIME FOR THE SKUTTERS NEXT MONTH!



And don't miss Kryston's advertising debut, Craig Charles on his new TV show and Ed Bye on almost everything else!

Issue 12 of the SMAGAZINE is on sale January 28th to all smaggers wise enough to buy it at a mere £1.50.

THE FIFTH OF NOVEMBER, 4.25 A.M.

THE INQUISITOR

WILSON WINGS

JAN
LUDWIG-
HOON

TURN
AND FACE ME,
HOON, AS ALL
EVENTUALLY
MUST

TURN
AND
FACE

... THE
INQUISITOR.

WHY
WANT DO YOU
WANT?

WANT? I WANT YOU
TO JUSTIFY
YOURSELF,
HEAVEN!

LET THE
INQUISITION
COMMENCE

SCRIPT: KITCHING-BADDELEY /
ART: NOBEL KITCHING,
LETTERING: ELIJAH POLL

FOR 68 YEARS NOW, YOU HAVE ENJOYED THE GIFT OF LIFE. WHAT HAVE YOU DONE TO DESERVE THIS SINGULAR PRIVILEGE?

DON'T IT... IT'S TRUE I AM ONLY A POOR IMMIGRANT, BUT I HAVE FUGHT TO GIVE MY ADOPTED COUNTRY!

YOU HAVE TO BELIEVE AS!



OH, I'LL KNOW IF YOU'RE LYING ALL RIGHT.

YOU! YOU'RE... YOU'RE ASH!



WHO ELSE COULD GIVE YOU A FAIR HEARING?

SO JUSTIFY YOURSELF!



I HELPED REBUILD THIS COUNTRY -AFTER THE WORST WAR IN HISTORY! I'VE BEEN A MAN OF GREAT!

AND I'VE NATHERED TWO FINE BOYS-CIVIC LEADERS BOTH!



ENOUGH!

I DO NOT JUDGE A MAN BY HIS GOOD WORKS FIFTY YEARS AGO. YOU HAD THE CHANCE TO BECOME AN IMPORTANT FIGURE IN THE WORLD.

YOU CHOSE A DIFFERENT PATH AND FAILED TO FULFILL YOUR TRUE POTENTIAL.



HOCH, YOU HAVE BEEN FOUND UNWORTHY OF HAVING EXISTED.

NO! YOU CAN'T...



YOUR LIFE AND ALL TRACE OF YOU WILL BE EXPUNDED FROM THE SPACE/TIME CONTINUUM.



IT IS DONE. YOU HAVE BEEN REPLACED BY AN ALTERNATIVE VERSION OF YOURSELF.

SOMEONE, IT WOULD APPEAR, MORE ABLE TO REALISE THE POTENTIAL YOU SO ROUGHLY NEGLECTED.



NOW IT ONLY REMAINS FOR ME TO DELETE YOUR PHYSICAL FORM.



WHAT?! WHO ARE YOU AND HOW DID YOU GET ABOARD MY YACHT?

SILENCE, HUMAN. I COME MERELY TO INSPECT MY HANDYWORK!



OH DEAR



GET OFF MY YACHT, PLEASE I HAVE FRIENDS IN HIGH PLACES! PEOPLE WHO KNOW HOW TO DEAL WITH SOMEONE LIKE YOU!

NO, I DON'T LIKE THE LOOK OF THIS AT ALL. I'LL HAVE TO DO A COMPLETE REALLY SCAN...



THIS IS REALLY MOST UNFORTUNATE.

EMBARRASSMENT. DEFRAUDING THE OLD AND SICK. CHRONIC VAINITY. SELF-PUBLICITY ON AN UNPARALLELED SCALE. BANKRUPTCY. SEXUAL INTIMIDATION. MASSIVE ABUSE OF GREGGIAN 2000.



IT APPEARS THAT THERE WAS ONLY ONE POTENTIAL HOCH WHO WOULDN'T A COMPLETE PARASITE. AND I'VE JUST BRAGED HIM.



IT WOULD SEEM I HAVE ONLY ONE COURSE OF ACTION OPEN TO ME.

WH... WHAT ARE YOU GOING TO DO?



GALILEO

THE END

RED DWARF SERIES V

GRANT AND NAYLOR LOOK BACK

With filming soon to begin on the sixth series of *Red Dwarf*, we took the opportunity to ask Rob Grant and Doug Naylor for their views with hindsight on Series V. As usual, the two writers pulled no punches in discussing the episodes with the *Smegazine's* Joe Nazzari, citing some of their successes and failures, and dropping a few hints about Series VI.

JOE NAZZARI: Tell us what you both think about series five as a whole.
GRANT: It's interesting, because nobody seems to be able to agree on what the good shows were and what the bad shows were. We did a poll and *Holoship* was deemed to be the weakest show. *Back To Reality* was the strongest, *Terrorform* was one of the weakest, and yet in America during rehearsals (for the American pilot), everybody adored *Terrorform*. They thought it was the strongest show we had ever done. It was extraordinary.

JOE: One thing we're curious about regarding series V is what happened to Juliet May who was supposed to have directed all six episodes. Is it correct to say that both of you wound up directing some of the stories as well? There seem to be a few versions floating around as to what happened.

GRANT: Tell us what you heard.
GRANT: It may be that Juliet wound up getting in a bit over her head with *Red Dwarf* which has so many technical aspects to overcome. She may also not have had the same expertise for that sort of show as Ed Byrnes did.

JOE: I think one of the problems is that those things are partly true. The worst thing that compounded it was that she wouldn't ask for help. She wanted to take it on her own shoulders really, and I think that's what... well, we basically didn't see eye to eye.

JOE: What point did you realise that there was going to be a problem, because she directed about three episodes?

GRANT: Actually, no, she was around for the first four, and then we had to do some re-shooting, and spent a lot of time in the edit. In the end though, her name is on four

shows, and it looks like the best series, so I think she came out of it very well.

GRANT: It's a tricky show, it really is a hard show to do.

GRANT: It's one of the most difficult shows to direct. Unless you realise going in, quite how difficult it is, you're going to be in big trouble. Ed had a hell of a time, if you look at some of the early shows he directed, so this is no slight to anyone. It's just one of the most difficult shows with our budget, which isn't big, to direct on British television.

JOE: How did the two of you divide up the directing chores?

GRANT: We sort of split them, really. Normally, people expect to see one director, so I was the one in the box actually calling the shots with the knuckles going white, but that's all there was to it. We did everything together.

GRANT: There was one very funny section where the whole shoot finished, and we had the end of series party, and then asked everybody to come back so we could re-shoot as much of *Demons And Angels* as

we could before we got kicked out of the studio. That was the plan, but we had no time to rehearse. We wanted to make adjustments, and it was a matter of "Okay, we'll start with the first scene, and go along and try to pick up all the worst scenes, and do as much as we possibly can."

JOE: This was originally the first episode to be shot?

GRANT: That's right, and there was this very funny scene where Rob was actually in the director's chair and I was right behind him writing and passing the stuff to him. He would read it, and we would dash down to the floor and say, "There isn't enough time to get this photocopied, here it is, here's your lines, we'll block it now, and we'll shoot it one scene at a time. Right, okay, let's do it," and we would dash back up to the box. Everybody had a hangerover, and did not want to be there.

JOE: It wasn't a pleasant day.

GRANT: That's why it's quite interesting that *Demons And Angels*, which in my opinion was so bad, people think was that good.

JOE: Think it was. I really liked that show a

Rimmer's pals show their deep affection for him in TERRORFORM





MIKE WALSH/ABC



MIKE WALSH/ABC

Top: The *Red Dwarf* crew come BACK TO REALITY with a bump. Left: Later (played here by Duane Cox) gets jolted by THE INQUISITOR. Bottom: The alternative crew from BACK TO REALITY.

lot.

DOUG: Now.

ROB: Yeah, now. Fundamentally, it's not a terribly original idea.

DOUG: No, but people always seem to like those "evil twin" stories. What did you think about *Holoship*, which looked very classy?

ROB: Yeah, the models were great.

DOUG: It's interesting that you chose to lead off the series with what was essentially a Pimmer story, with Chris Barrie getting the bulk of the scenes.

DOUG: We thought that would draw in lots of people who hadn't seen the show before, in the way that Camille did last season, which was weighted towards Robert Llewellyn, and actually that's what did happen. With every show, we increased our audience all the way to six million, so in terms of tactics, it worked. Ultimately, the fans of the series really didn't mind that it was slightly weighted. It was just a tactic to draw people in.

ROB: It wasn't hard science fiction either.

DOUG: We would probably have put The Inquisitor out first, if we didn't have any other ideas, but it wouldn't have had the same effect, because it was more heavily science fiction.

ROB: We had a lot of people saying later that they didn't understand whole chunks of it.

DOUG: Having said that, I was really quite disappointed with *Holoship*.

ROB: What reason?

DOUG: It didn't really have the emotional arc I had hoped it would have. I wasn't moved by it at all, and it should have worked but it didn't.

ROB: You seemed to avoid making it too heavy, especially the final scene where Pimmer talks about them not being apart.

DOUG: I don't mean emotional as in comedy. I meant that I expected to be genuinely moved by it and wasn't.

ROB: What was that due to?

DOUG: Oh, all sorts of things: the writing, acting, directing, and producing.

ROB: Other than that?

DOUG: Laughing! All those things go together to make the moment work.

ROB: You hold your breath until you see how it finally turns out?

DOUG: We always have a terrible time at the end of the series choosing which one is going to go out first because they do transform dramatically in the edit.

ROB: Yeah, you can have a show that looks good, is terrible before the sound dub, then goes through the dub and is okay. It's really bizarre. I wanted to kill myself after *Back to Reality* before they dubbed it. I just thought, "This is so hopeless!"

ROB: You mentioned earlier that some people didn't understand *The Inquisitor*. That story seemed to take elements of the Terminator films, but went off in a more humorous direction.

DOUG: It was more the end that they didn't understand.

ROB: And the Inquisitor himself. Having to justify your life was an interesting idea we thought, and that was the drive behind it, each one of them having to justify themselves. We just couldn't make that as interesting as we had hoped.

ROB: You said that a lot of Americans thought *Transformers* was one of the best stories?

ROB: The production values in it were terrific. All the film stuff looks great, and I like the weirdness of it as well.

DOUG: Craig Barrie [later in the American version] and a lot of people at Universal thought that was their favorite show. They thought it was great.

ROB: What about *Quintinime*? That episode seems to have changed quite a bit since its original conception. When you first talked about that story last year, you said that each of the crew was going to get powers.

DOUG: Yes, and it changed from that.

ROB: Was that from the "positive viruses" they found?

DOUG: That was the original plan. Out of all of them, I think that's the most intriguing science fiction idea out of season five, the idea that you can have positive viruses.

MIKE WALSH/ABC



It was a very interesting concept, but we were under such time pressures. I think if we had the time.

DOUG: Also money pressures as well. We did need to make a cheap show, because of the tight shoots in Terrorform, and all the extra shooting that we did. Quarantine was the cheap one that made the others affordable.

TS: Do you find yourself having to compromise as you were writing it?

DOUG: Not that much, because we really wouldn't do it if we felt we were compromising, but in the end, you've got to be scapable.

ROB: Yeah, I think if we had the time, we could have done a much better show set entirely in quarantine.

TS: The main Quarantine scene with Later Krytan and the Cat seemed to work very well.

ROB: We thought that would be the core of the whole thing.

DOUG: It took 57 minutes to shoot that scene!

ROB: It was the first show we were directing properly, and it was a nightmare.

DOUG: A three minute scene, 57 minutes to shoot. They couldn't get three words out.

ROB: When one of them went, they all went, and it was just horrible.

TS: But it turned out very well!

DOUG: Yeah, sure. It took us a day to edit it into shape.

TS: You were actually surprised that as well as Demons And Angels turned out as well as it did?

DOUG: It was this show that we were always in trouble with. We re-shot maybe half of it, we edited it, and there were still three or four scenes that we really wanted to get rid of, but in context, they were surrounded by scenes that worked, so the whole thing was lifted. You had the music and everything else, so actually by the end of it, we were saying very cautiously to one another, "It's okay, it's not the biggest turkey of all time."

TS: Which scenes turned out so badly that they needed to be changed?

DOUG: In the end, it worked as a show, but the first scene was so dark that you couldn't see anything.

TS: The first scene shot, or the first one on the screen?

ROB: The first one shot.

DOUG: That's what I mean, I'm talking about the very first version. All the scenes were replaced, but when you get two bad scenes and the third one is okay, you still think the third one is lovely because of the juxtaposition and context of the scene.

ROB: It was a nightmare of a show to shoot, because you had the splits, the costume changes all over the place, and we fell behind on the initial filming, and never really caught up with it. In the end, the dark halves were a lot funnier in retrospect, and Robert was doing all this jinking which never made it onto the screen.

DOUG: He was very funny. It just never got shot, which was such a shame.

TS: Do you think part of that was because it was Juliet's first episode, and it was such a tough one to do?

DOUG: Juliet wanted to shoot that one first. That was her choice.

ROB: There were logical reasons why that should be first, but I can't quite remember what they were.

DOUG: It's because she didn't like The Inquisitor at all. She didn't understand it, but it would have been a much easier show to shoot. She actually went for the one that was the most difficult.

TS: Which as theory was a good idea, because you get the hardest one done first, and if there are any problems, you have plenty of time to correct them.

ROB: She really needed a nice easy one

TS: Rob, what did you feel worked? Do you always agree about which stories worked and which didn't?

ROB: In the end, we usually agree.

DOUG: At the beginning, we say, "I think this show is going to work better than that show."

ROB: I pretty much agree. I really liked Terrorform an awful lot. The thing about it was at the script stage, we started with Robert cutting his hand off and the tarantule business, and when you're scripting and it's visual, the hit rate isn't terrific when you're relying on a prop-to-do the comedy for you. I thought the start of it



MIKE JAGGON

Rob Dward Heaven? The boys take a break from the grueling schedule of DEMONS AND ANGELS.

to start off with. We wanted to do Holocaust first, but we couldn't because Jane Horrocks who played Hannah wasn't available until the third week of the season.

TS: How well do you think Back To Reality worked as the final episode of the season?

DOUG: The thing about that is that it's much better being on the outside, because then you really feel that emotional. I don't know, because I didn't see it in one take, but did you think the whole thing was set up and this was going to be the end of the season?

ROB: I don't think so, because the ending wasn't really that punchy.

DOUG: No. I'm talking about halfway through. Did you really believe that it had been set up, and here were the people?

TS: Was nicely set up, but it was a bit of a let-down towards the end, with the crew running around in the mad of the hallucination. It might have been nice to see more of the Back To Reality characters. What do you think worked well in this last series?

DOUG: I think we made a conscious decision to lose some of the comedy, and sacrifice some of it for the sake of the stories. You do that, and then you get into the edit and go (buries his head in his hands and groans loudly). Ultimately, it's come out on the other side, and I liked The Inquisitor, and I liked the kind of decision it was starting to take. Hopefully, we'll see the whole thing start to pay off in the next series.

came off very well, and I really liked the look of the stuff when they were in Pinner's mind, and the weird stuff with the gravestones. It doesn't end terrifically, because they never really got that scene right, the part where they pretended to like Pinner.

DOUG: A lot of the scenes had to be cut because it worked so poorly.

ROB: And yet in the script, it looked like it was going to work.

DOUG: That's often the way. The best stuff in the script doesn't turn out that way for all sorts of reasons.

ROB: I did like the whole of the thing, I think it gets better all the time.

DOUG: What did you think about Meltdown?

ROB: I might have been one of the weaker stories of the fourth series, but there are some bits, such as the Winnie the Pooh scene, that were very funny.

DOUG: The trouble with it is though, when you don't know where they work, I don't think it was funny. That's a big mistake we made, whereas when you know that it's a workroom, it's funnier.

TS: Perhaps if they had gone through on amusement park sign in one of the early series, the viewer would have known where they were.

ROB: And then you're looking forward to it: yeah, I think you're right. We had people coming in from the fan club after the fourth series, and saying, "What are you doing,

putting Meltdown out?"

ROSE: We had actually contemplated putting Meltdown but first...

LEW: And now you're glad you didn't?

ROSE: Oh yeah. The reason it didn't go out first was really because of the Gulf War. We were told that it couldn't go out until the war was over, and Dimension Jump had connotations of Tom Cruise in Top-Gun, so that couldn't go out either. The first four shows had to be the other four, and then the Gulf War had finished, and the other two were able to get out.

LEW: There was a chance all the way through the run that they weren't going to be transmitted.

ROSE: What sort of things do you want to do with Series VI?

LEW: We really haven't had a great deal of time to think about it, because up until so recently we were working on other things.

ROSE: But having looked at series V, and at the way some of the stories were received, you might have said, "We should continue in that sort of direction."

LEW: I think we've agreed that we want it to be weirder.

ROSE: And bolder.

LEW: And more dangerous.

ROSE: It seems that one character who's been getting short shrift these last few seasons is Holly, whose part has been reduced substantially.

LEW: Actually, the last thing we think about when the script is getting the final pass is to be sure that everybody gets a fair share... we just never got around to doing that this time. It's something we've thought about



MARK WAUGHMAN

Up, up, up the ziggurat! *Reverend* prepares for a major career move aboard THE HOLOSHIP

We were thinking of doing one with a mirror where you go into a room and she'd be sitting there facing a camera. I don't know if we'll do that, but I certainly think we'll be giving Holly a bigger part.

ROSE: What did you think of the Norman Loved version?

LEW: Norman was very funny, but he also had a lot more lines. You don't have any five minute scenes with Craig and Hattie as you used to do with Norman, such as the joke about Lester's tax bill, or even Queeg, which was essentially a Holly story.

ROSE: I think partly one of the problems is that when you've got Norman playing this computer, is he really dumb or is he really

smart? When you've got a blonde there, and she's playing a dumb blonde computer, it suddenly changes the take on the character.

LEW: It's still a problem you really haven't tried to wrestle with. When you get to the point where you have to make some decision about it, you seem to say, "Let's look at her next season," and you put in the obligatory x-number of lines to give her something to do.

ROSE: Oh, you're cruel!

LEW: Cruel but true.

ROSE: Kind of like what they did with Geordi La Forge in *The Next Generation* for three seasons!

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C1.10

REF DWARF

HOLLY



© JIM HULL

NAME: Holly

KNOWN ALIASES: Queing 500, a completely new identity which was adopted as part of an enormous practical joke played upon the rest of the crew.

SPECIES: Well, none as such. Holly is, in fact, a tenth generation AI holographic computer – so there!

OCCUPATION: As the 'Red Dwarf' computer, Holly has a terrific number of responsibilities, ranging from navigating the ship, through to controlling the dispensing machines, through to projecting the holographic form of Arnold Rimmer (or whoever else happens to be the ship's hologram at the time, of course). In fact, she basically does just about everything – as she's quick to point out, when the occasion warrants.

ORIGINS: Constructed along with the 'Red Dwarf' itself, by or on behalf of the Jupiter Mining Corporation,

as the computer which would carry out the above tasks. That's about all there is to it, really.

EDUCATION: Holly has been programmed with an IQ of six thousand and, having read every single book ever written, she should theoretically be able to access every piece of knowledge ever possessed by anybody. The key word here, of course, is 'theoretically' (see below).

SKILLS: Although still able to undertake the basic functions described above, Holly no longer possesses the intellectual discourse, information provision and problem solving skills with which she was originally programmed, due to a severe bout of computer senility which has laid waste to her once magnificent IQ score. Even her mathematical abilities have been compromised by the ravages of time, leading to a self-confessed blind spot with the number seven. Well, if you were completely alone for three million years, you'd go a bit loopy too, right?

HOBBIES: All sorts of weird and wonderful things, from compiling a comprehensive A to Z of the universe to revolutionising the musical scale (see below). Holly also enjoys reading, and is a particular admirer of the works of Agatha Christie.

MUSICAL TASTES: Unknown, beyond the fact that, when faced with stress, Holly chose to go out with the Carpenters' song 'Goodbye to Love'. An early attempt by the then mate, Holly to deconstruct the musical score thankfully came to nothing, he had planned to add two new notes to the octave, creating the 'decadeve', and to increase the sizes of all musical instruments to cope with the new demands which would be made upon them. Tragically, he claimed, would have four sides – and women would have to be banned from playing the cat!

ROLE MODELS: Out of the thousands of faces available to him, Holly claims to have originally chosen that of the greatest and most prolific lover who ever lived – to which Rimmer once confirmed that he must have operated in the dark a lot. Later, a chance meeting with Holly, his own counterpart in a female-dominated parallel universe, persuaded him to reject that choice, changing his sex and paternity his features sitar hers instead.

KNOWN ASSOCIATES: – An unnamed Sinclair Zolt, which was the first true love of (the original) Holly's life, despite the fact that she was stupid and slow and wouldn't load for him – Gordon, the eleventh generation AI computer of the 'Scott Fitzgerald'. Despite the staggering IQ level of eight thousand, he looks just as gormless as Holly ever did! The two massive intellects have been pitted against each other for over three million years in a game of postal chess – and at the moment, Gordon is winning. Of course, as only one move has ever actually been made, that's no great achievement.

– Holly, Holly's own counterpart in the parallel universe, who made a lasting impression, as detailed above.

GROUP AFFILIATIONS: None.

AMBITIONS: To regain the IQ level which her computer senility has robbed her of, and, as a consequence, to complete the task which has been asked of her – the return journey to Earth.

Jake Bullet

THE CASE of the CASHED-IN CONTESTANT

Part 2 'Nerds
on Drugs'

MY FIRST
MURDER CASE
I FELT LIKE ONE
OF MY CHILDREN
GOD BLESS 'EM.
ALANAR, CH
FRANK GARDY.



OR STARGSKY AND HULTON!



IT WAS THEN
I REMEMBERED
THAT MY CAR WAS A
CONVERTIBLE!!!

WAWALA
TV



BYTRACTING THE SUGAR LEMON FROM MY NEARBY
CANDY STAND DIDN'T TAKE LONG, THOUGH I WAS
WELLING MYSELF A FRESH GRIN UNTIL I
REACHED THE STUDIO.



EYES FRONT AND
SMILE! I'M
MISTER!

BUT SINCE POLICE ACADEMY, THERE
WERE CERTAIN DEVIANTS THAT I
FOUNDED ABOUT ALL CRIMES, DRUG
DEALERS, CYBER MURDERERS.

TRAFFIC VIOLATORS.



SORRY I'M
HITCHHIKING!
PLEASE DON'T
HIT ME!



PLEASE
SAFELY HIDE
YOURSELF IN
HIDE?



