

VOLUME 2
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"GET DOWN SHEPPERTON!" - ON THE SET OF RED DWARF 6!

RED DWARF SMEGAZINE

MIMAS CROSSING

Little Jimmy
Osmond
strikes
back!

HOW TO MAKE A MECHANOID

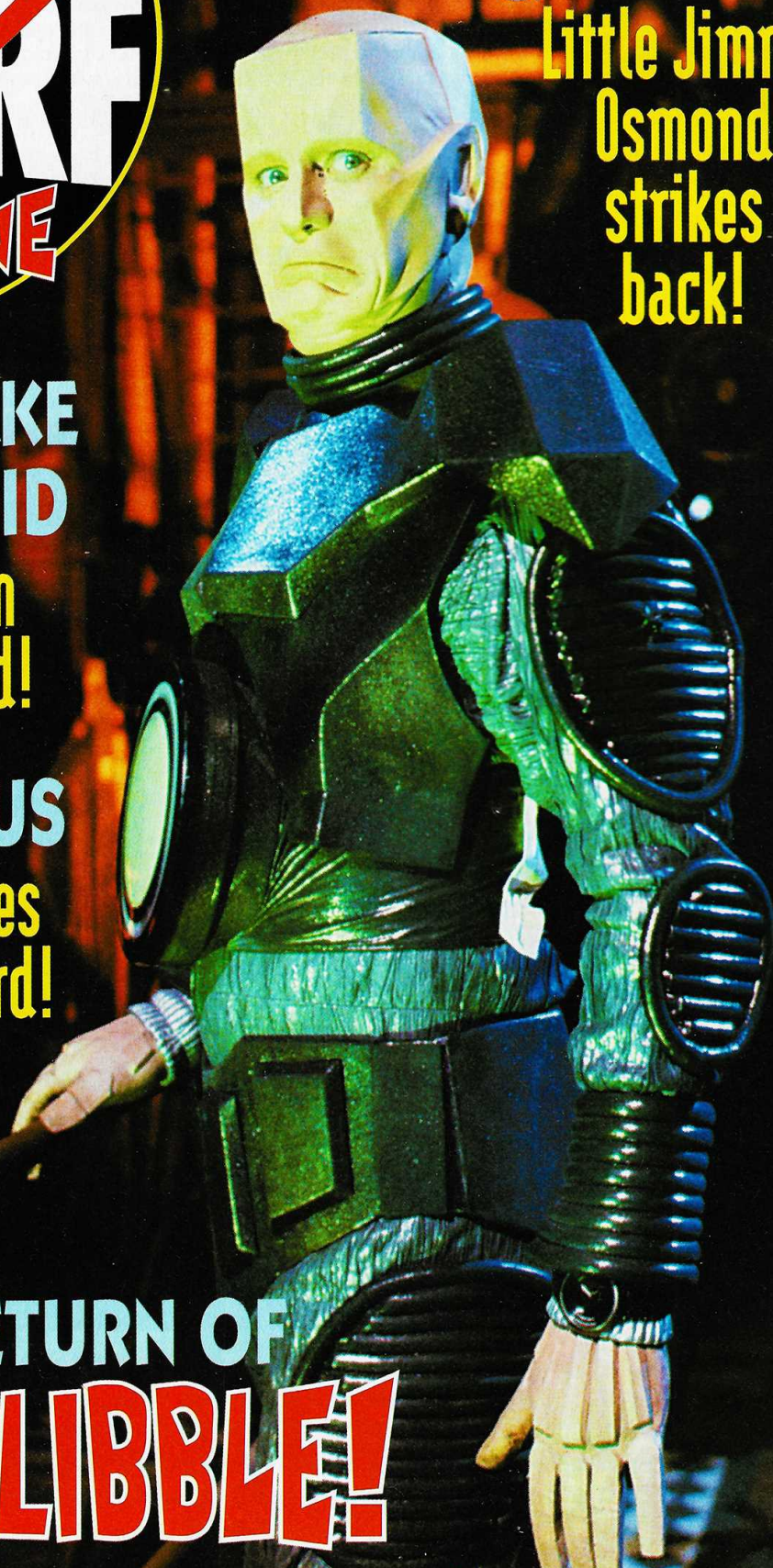
Kryten's design
secrets revealed!

CAT'S CHORUS

Danny John-Jules
goes on the record!

THE RETURN OF

MR FLIBBLE!



SMEGATORIAL

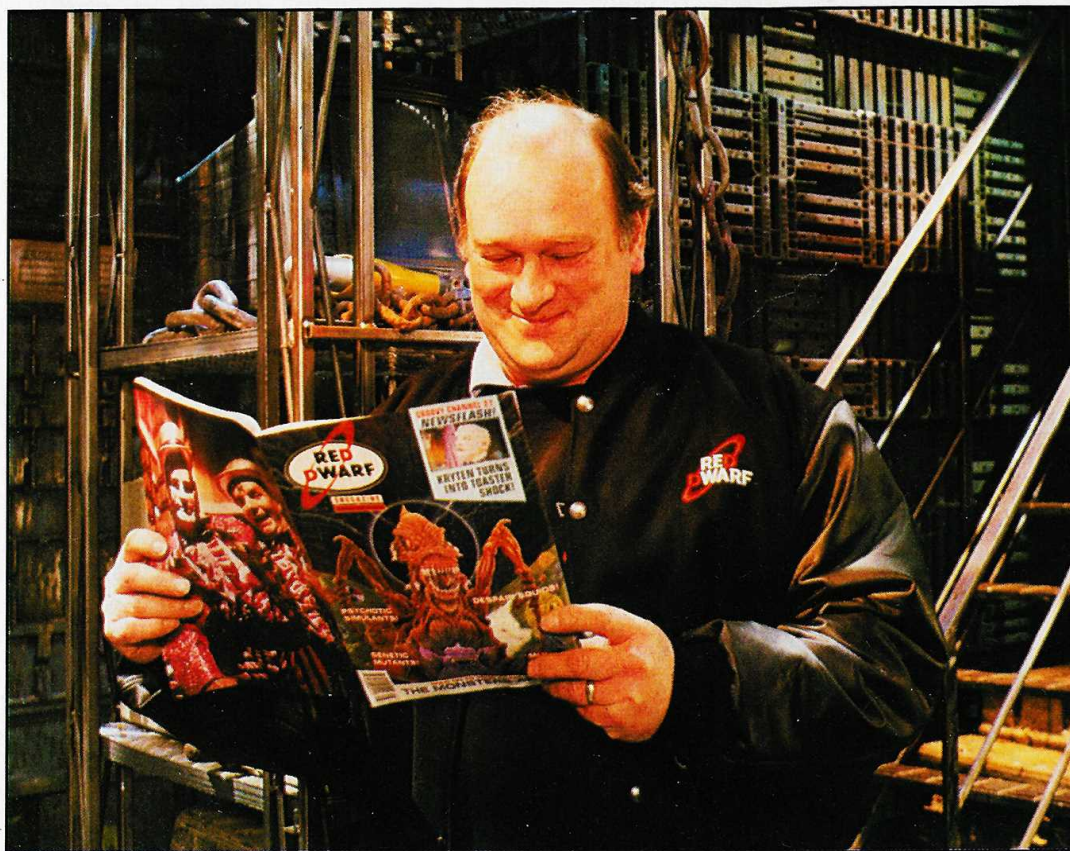
Getting excited yet? Red Dwarf VI is still twelve or so weeks away, but I can already feel the level of anticipation growing. To satiate your lust for info about the new series, we have a special set report from the opening episode, *Psirens*, in this very issue - including several exclusive photos from the show.

As if that wasn't enough, we take a behind-the-scenes look this month at a pop sensation in the making. Danny John-Jules has put mouth to microphone and recorded a brand-new version of the Red Dwarf theme song, along with the Cat's much-requested 'dream song', *Tongue Tied*. A version of the single has just landed in the Smegazine office on cassette and all I can say is that it's sounding pretty damn good. You can read more about this in our feature, *Cat's Chorus* and we'll keep you posted in future issues, as details and release dates become clearer.

On the comic strip side, we have the conclusion of *Lister The God* for you this issue, along with the beginning of a story that promises to be the smega-hit of the year. *Mimas Crossing* features the Osmonds, a Ganymede Mafia 'family', and shows how tough the 'bliss' smuggling trade can get when you're dealing with a double-crossing Astro like Dutch van Oestrogen. If you've read the first Red Dwarf novel, you'll probably get all the little references, but even if you haven't I know you're going to love this story. Oh, and look out for two familiar faces in the first and last episode!

Mike Butcher

What does Red Dwarf's visual effects genius, Peter Wragg, do in his spare time? He reads the Smegazine, of course...



You can find out what Peter has to say about creating Kryten's head in this issue and in an upcoming series of features he will be revealing many of his special effects secrets exclusively to the readers of his favourite monthly publication.

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(Psst... want to join a fan club? Then write to: The Official Red Dwarf Fan Club, P.O. Box 3013, London N3 3DF. They'll send you details, just so long as you supply them with an SAE. The club is a non-profit making enterprise run by fans and they're not made of money, you know!)



WITH KRYTEN SMASHED TO BITS AND LISTER WHISKED BACK THROUGH TIME BY A TRIBE OF CATS CALLED **THE ELITE**, RIMMER AND THE CAT ARE ALONE TO FACE A NEW THREAT...

THAT'S IT, CAT! BLAST THE SMEGGER TO HELL! KILL! KILL!

IT'S NO GOOD, MAN!

FROOM!

YOU CAN STOP THE SHOOTING NOW...

LOOK, AH... ABOUT WHAT I WAS JUST SAYING. NOW I KNOW HOW IT MUST HAVE SOUNDED...

YOU REALLY ARE THE MOST MISERABLE AND WORTHLESS OF CREATURES AREN'T YOU?

'MISERABLE'? 'WORTHLESS'? OH YES, THAT CERTAINLY SOUNDS LIKE ME ALL RIGHT.

WELL HOLLY, ALL SYSTEMS SEEM TO BE FUNCTIONING NORMALLY.

WITH THE HUDZEN BEING THE NATURAL SUCCESSOR TO THE KRYTEN 400 SERIES, THE HEAD TRANSPLANT WAS A DODDLE REALLY.

WHAT THE SMEG WERE YOU TWO PLAYING AT?! I NEARLY... WELL, NEVER MIND WHAT I NEARLY DID!

I'LL BET THIS WAS YOUR IDEA...

WELL, IT'S A LAUGH, INNIT?

LISTER THE GOD

PART 3

THERE WAS NO POSSIBILITY OF THE SKITTERS REPAIRING MY BODY QUICKLY ENOUGH SO HOLLY HIT ON THIS IDEA.

CONSIDERING WE ARE ANTICIPATING TRAVELLING BACK IN TIME TO THE CAT WARS, THIS BODY MAY WELL PROVE TO BE APPROPRIATE.



RIGHT KRYTEN, CAN YOU SEE A SQUIGGLY THING? WELL, TURN IT A QUARTER TURN TO THE LEFT ... NO, HOLD'UP, I'VE FORGOTTEN ABOUT THE LINEY BITS...

OH FOR SMEGG'S SAKE.



WHAT'S THE MATTER WITH YOU MONKEYS? ANYONE COULD SMELL THE INSTRUCTIONS A MILE AWAY!

LOOK LET'S FACE IT, WE'RE NEVER GOING...

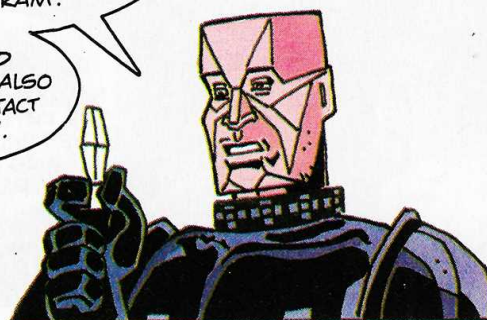


...GOING TO GET THERE.

INTERESTING. ALTHOUGH MR RIMMER'S LIGHT BEE HAS MATERIALISED, IT SEEMS NO LONGER ABLE TO FURNISH HIS HOLOGRAM.

BUT THE BAD NEWS IS WE'VE ALSO LOST ALL CONTACT WITH HOLLY.

ALL RIGHT! NOBODY MOVE!





DARIN-TOR, LEADER OF THE CLOISTERISTS; KADOK, LEADER OF THE CLISTERISTS—MEET YOUR GOD!

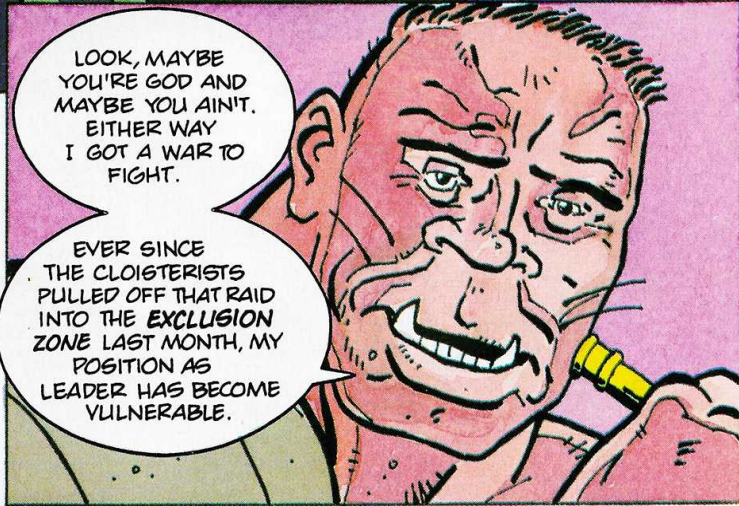
CLISTER?

CLOISTER?

LISTER!



I DON'T BELIEVE YOU CATS! YOU'RE WILLING TO FIGHT A WAR OVER THE NAME OF GOD, YOU DON'T CARE HOW MANY ARE KILLED... AND NEITHER OF YOU CAN GET MY NAME RIGHT!

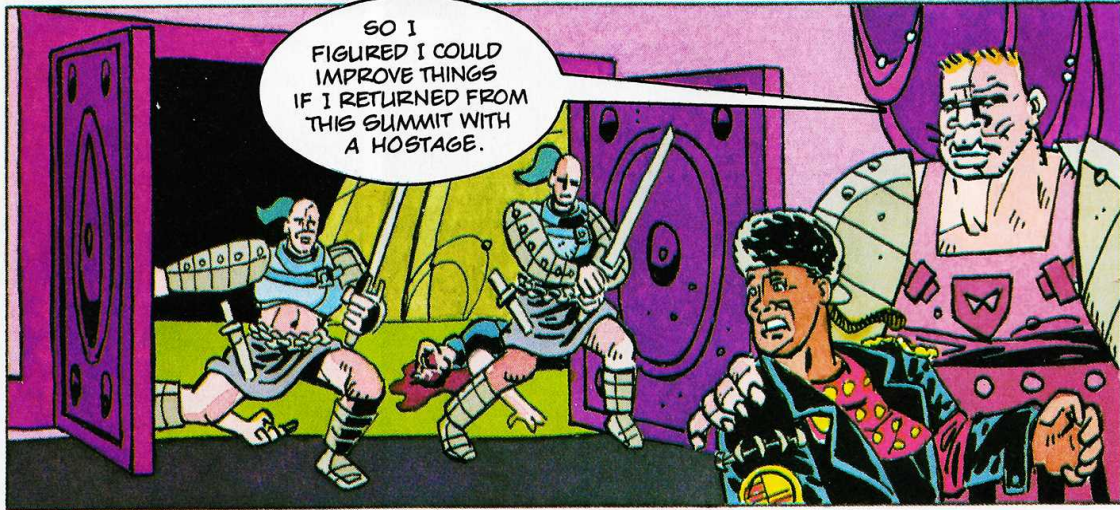


LOOK, MAYBE YOU'RE GOD AND MAYBE YOU AIN'T. EITHER WAY I GOT A WAR TO FIGHT.

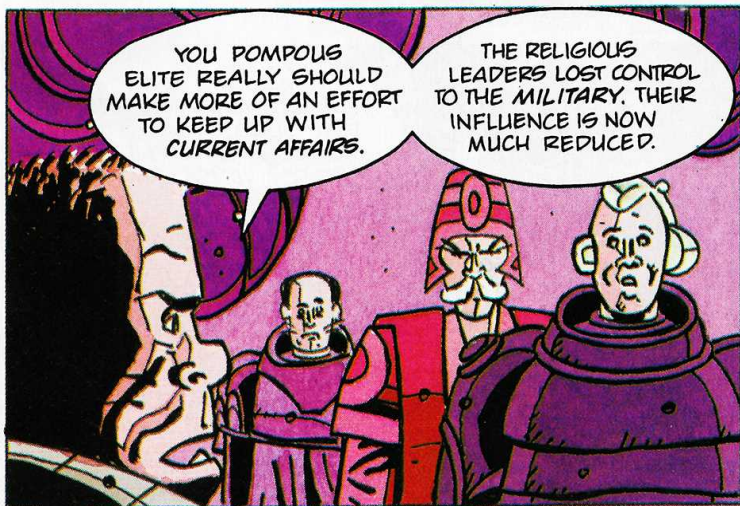
EVER SINCE THE CLOISTERISTS PULLED OFF THAT RAID INTO THE EXCLUSION ZONE LAST MONTH, MY POSITION AS LEADER HAS BECOME VULNERABLE.



PRRRRAA!



SO I FIGURED I COULD IMPROVE THINGS IF I RETURNED FROM THIS SUMMIT WITH A HOSTAGE.



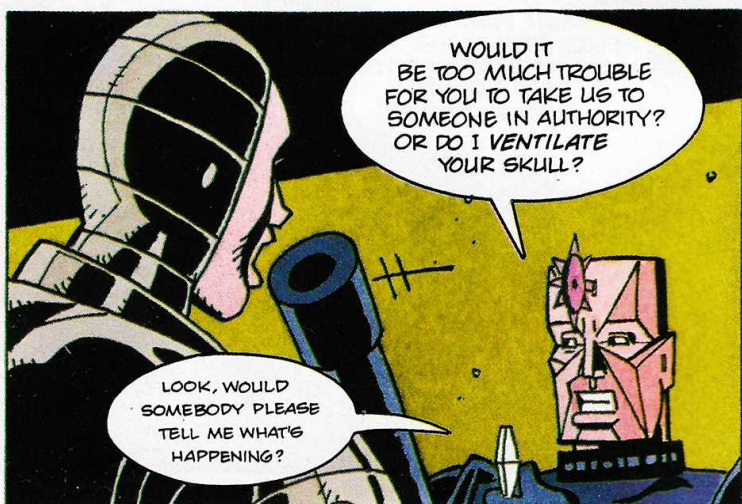
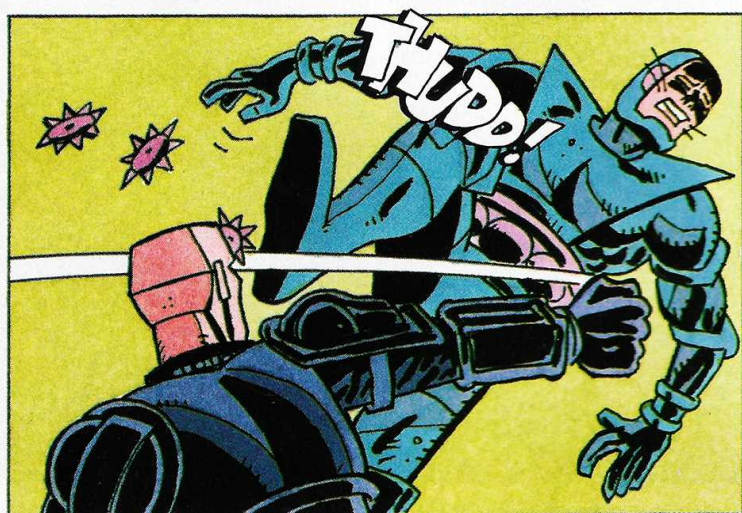
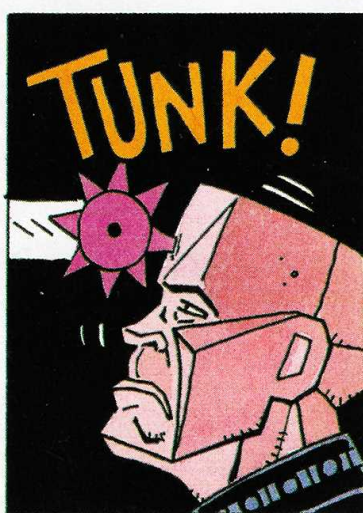
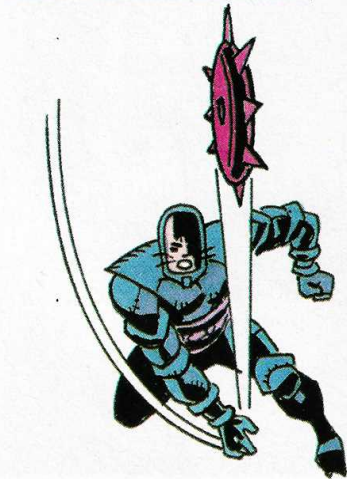
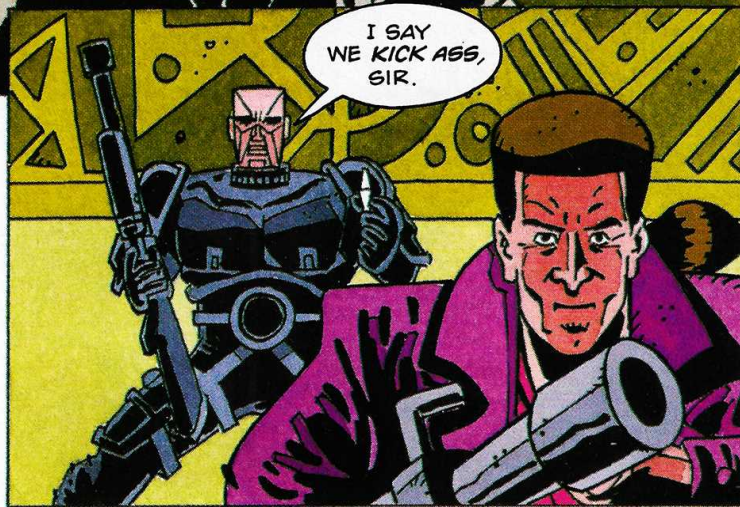
YOU POMPUS ELITE REALLY SHOULD MAKE MORE OF AN EFFORT TO KEEP UP WITH CURRENT AFFAIRS.

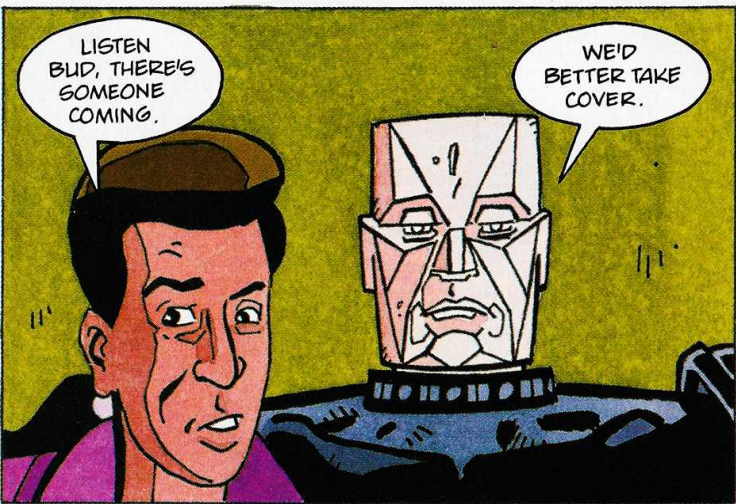
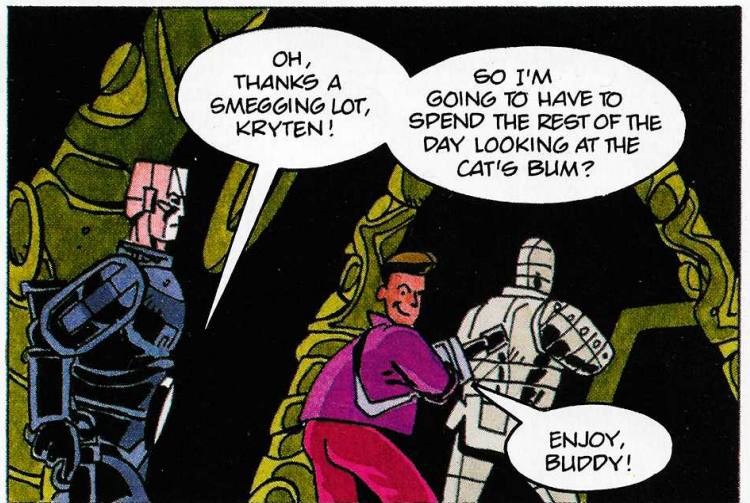
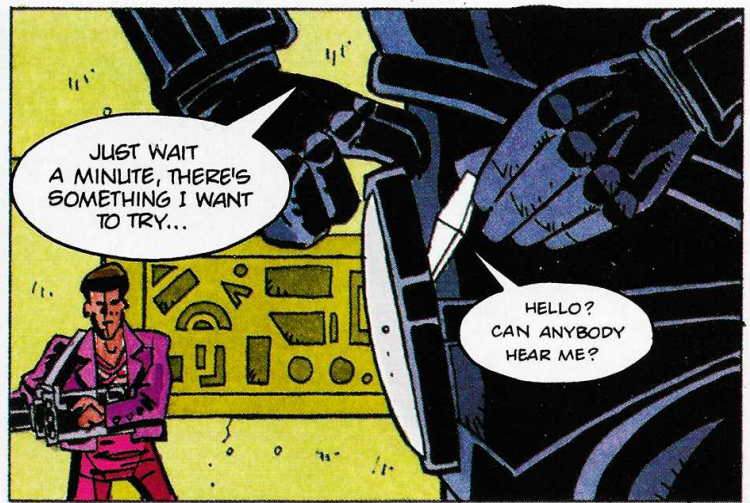
THE RELIGIOUS LEADERS LOST CONTROL TO THE MILITARY. THEIR INFLUENCE IS NOW MUCH REDUCED.

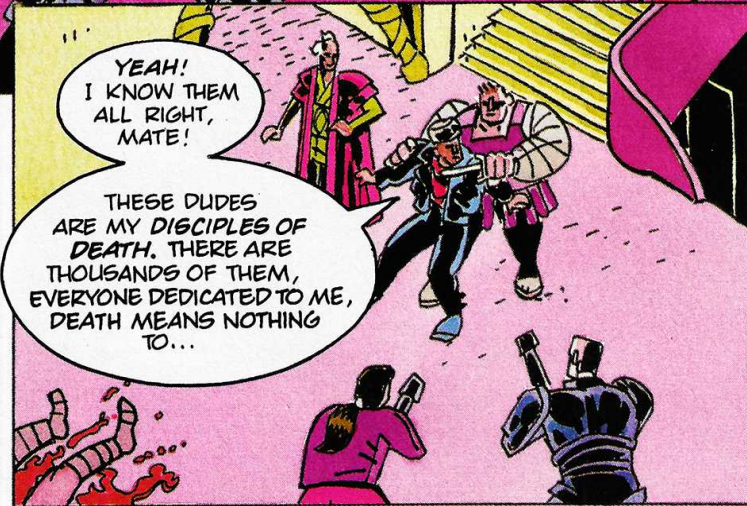


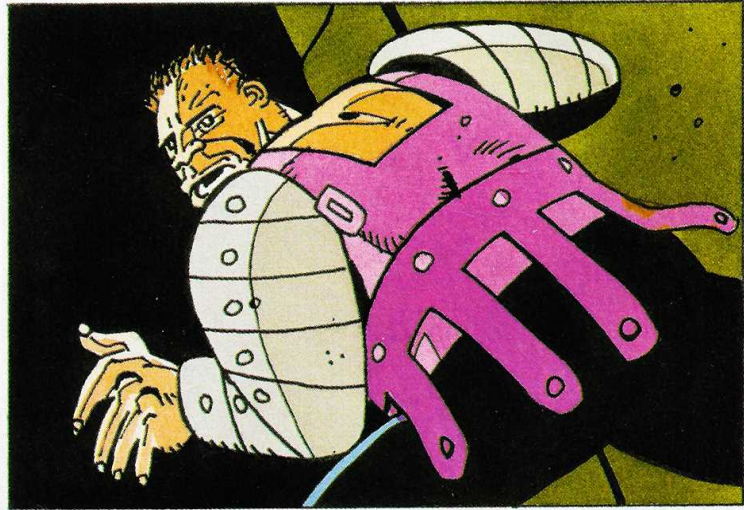
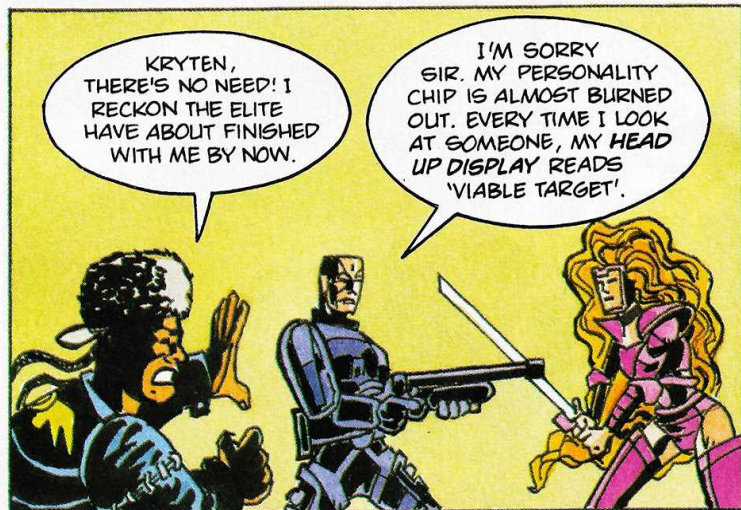
STILL, I SUPPOSE IT MIGHT COME IN HANDY IF WE HAD GOD ON OUR SIDE.

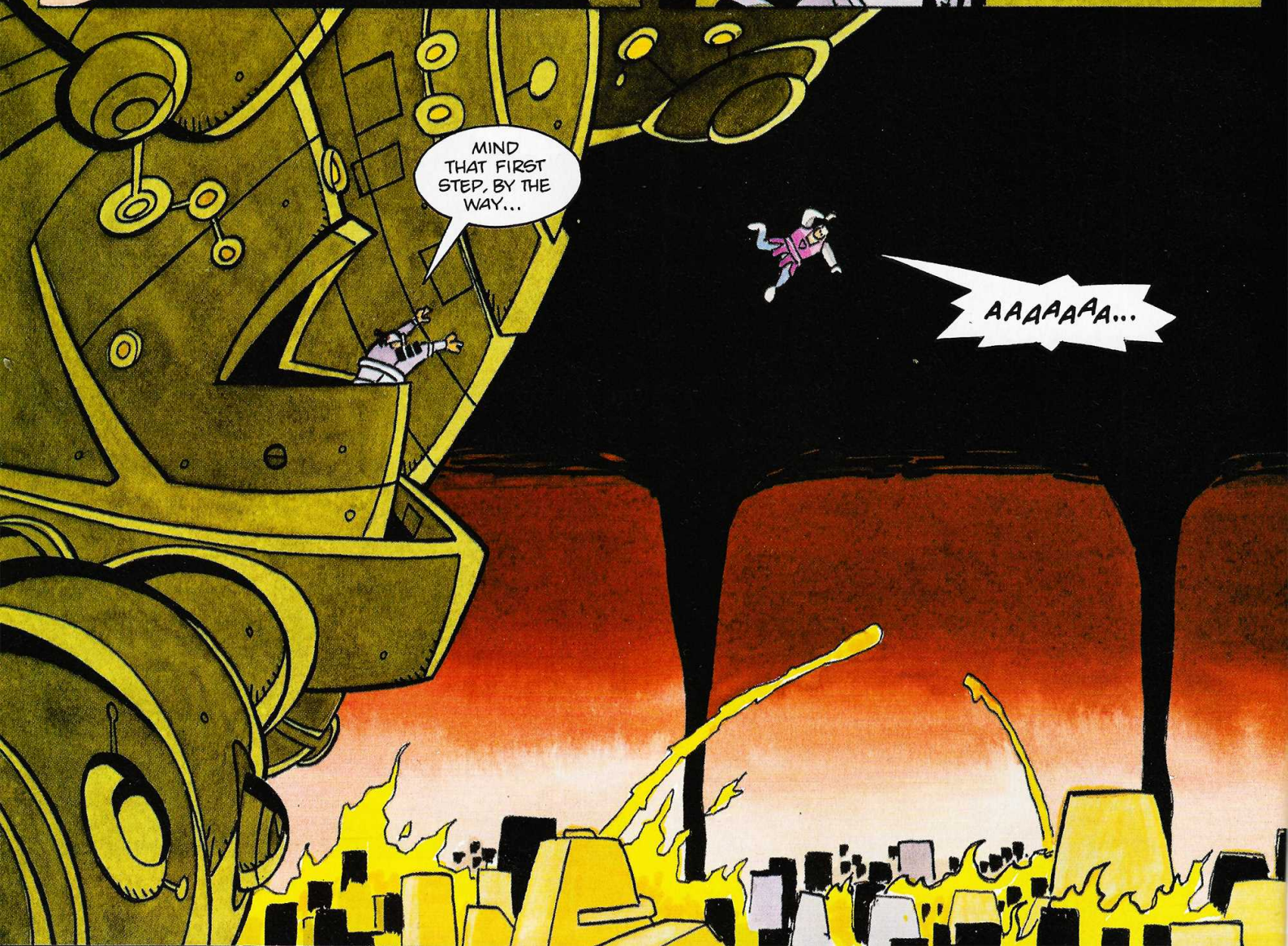
OH, GREAT!













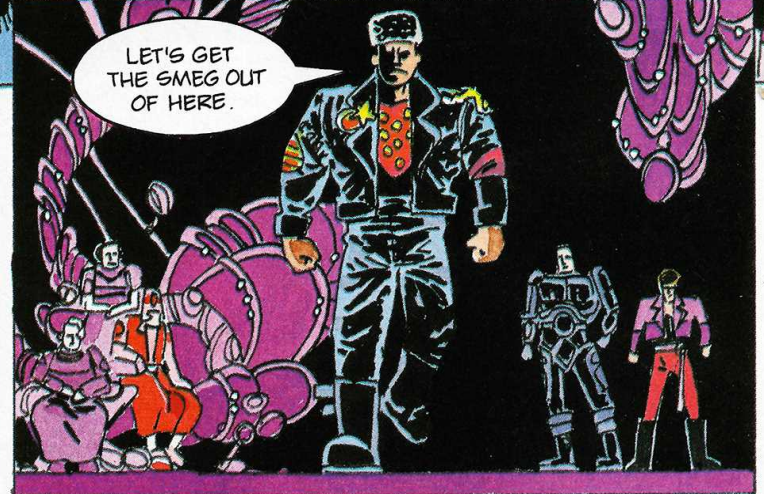
WHAT A
SMEGGING
MESS.

I RECKON YOU'VE
ACTUALLY MADE THINGS WORSE,
WAIT TILL THE STORIES ABOUT
CLOISTER BEING ATTACKED GET
OUT, 'COS THEY WILL, YOU
KNOW!

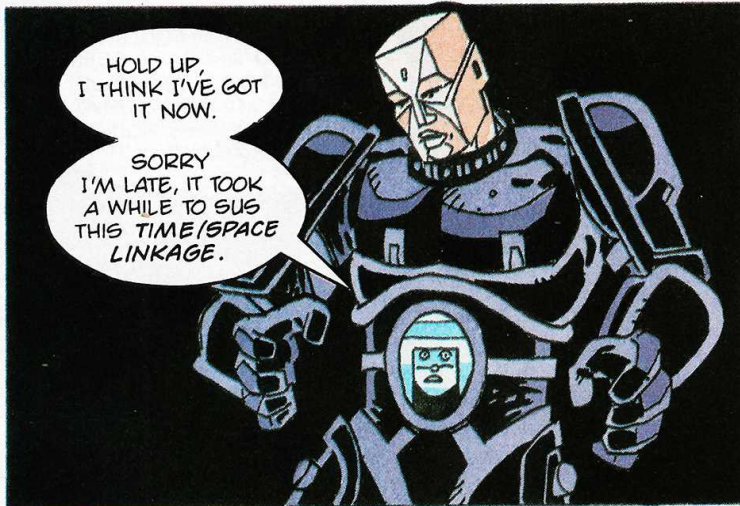


THIS WAR HAS
GONE BEYOND BEING ABOUT
THE TRUE NAME OF GOD. ALL
IT'S ABOUT NOW IS REVENGE
FOR SOME HOSTILE
ACT AND REVENGE FOR
THAT REVENGE.

IT'LL
NEVER
STOP.

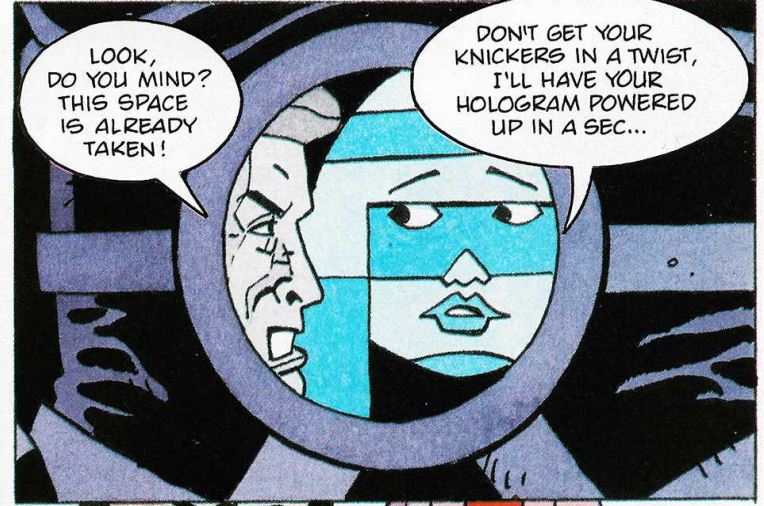


LET'S GET
THE SMEG OUT
OF HERE.



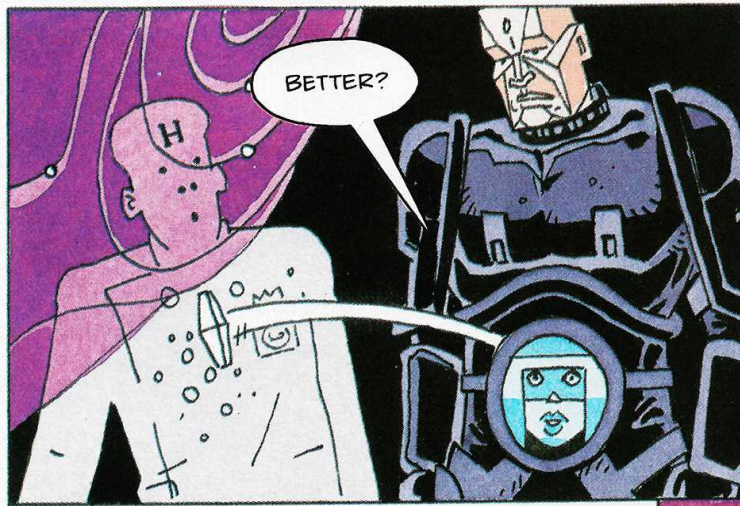
HOLD UP,
I THINK I'VE GOT
IT NOW.

SORRY
I'M LATE, IT TOOK
A WHILE TO SUS
THIS TIME/SPACE
LINKAGE.



LOOK,
DO YOU MIND?
THIS SPACE
IS ALREADY
TAKEN!

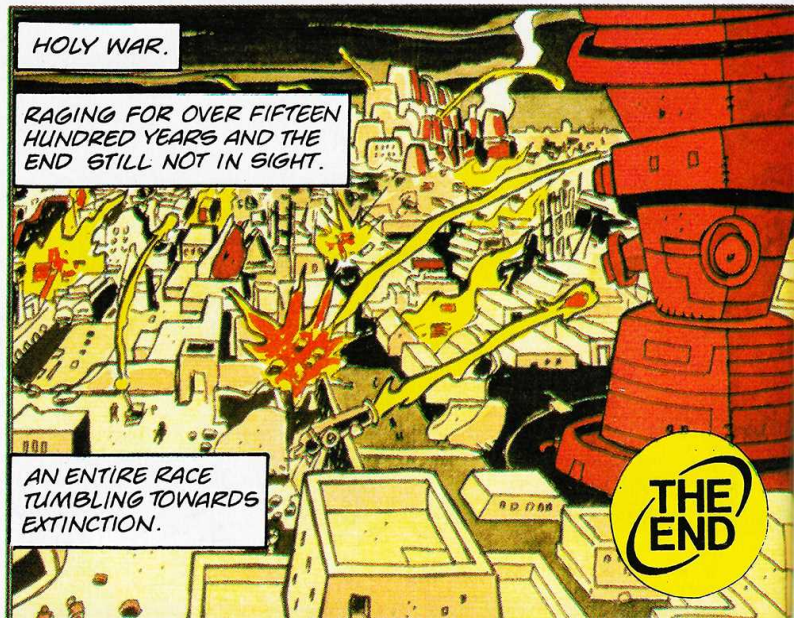
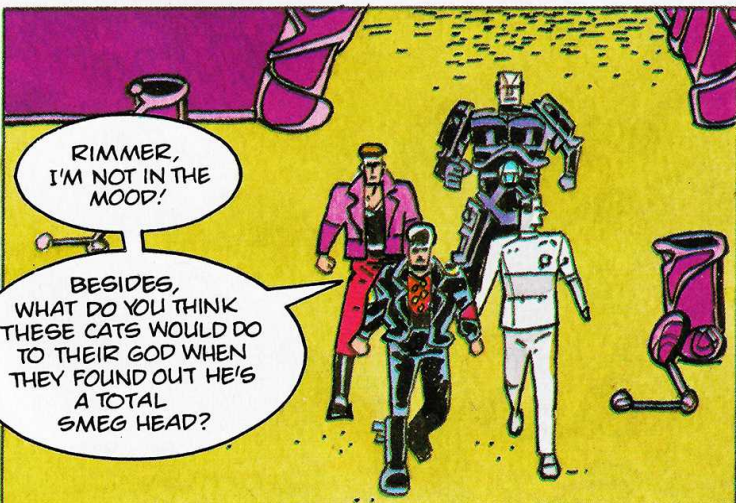
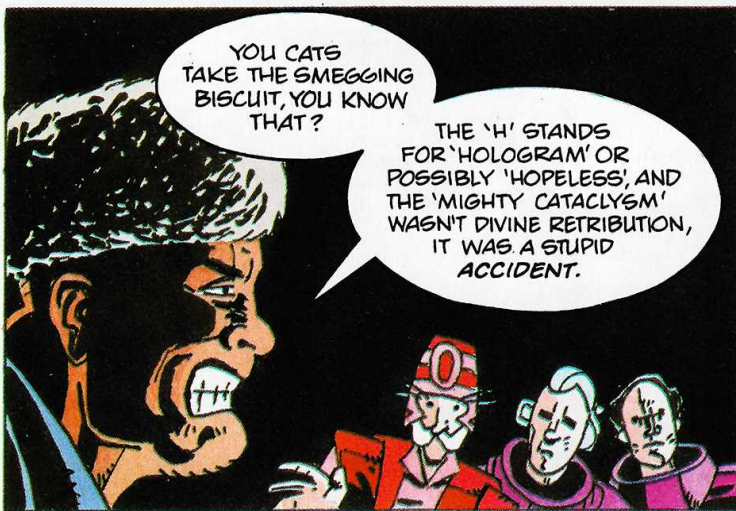
DON'T GET YOUR
KNICKERS IN A TWIST,
I'LL HAVE YOUR
HOLOGRAM POWERED
UP IN A SEC...



BETTER?



OH MY
GOD! IT CAN'T
BE!



NEWS FROM THE DWARF

with Jane Killick

DUANE IS TONGUE-TIED

The Cat and Duane Dibbley look set to appear in Danny John-Jules's video for his new single. He's recording a new "more romantic" rendition of *Tongue Tied*, which he first sang in the episode *Parallel Universe*, way back in Red Dwarf's second series. Danny is also doing a version of the Red Dwarf theme song for the 'B' side, which will be a lot more 'rocky' than the original. Also appearing on the flip side of the 3-track 12-inch will be a wild dance mix of *Tongue Tied* with a bit of everything thrown in!

CHART TOPPERS

As Danny John-Jules prepares for his assault on the pop charts, plenty of Red Dwarf items are already experiencing the glory of chart success. Virgin's *Red Dwarf Programme Guide* has been a consistent feature of the top ten non-fiction best sellers list since it was published back in March, while Laughing Stock's *Red Dwarf Audio Book* (the abridged version) has just entered the Spoken Word chart at Number 3 as we go to press.

And though we simply hate to blow our own trumpet, the *Smegazine* was voted best new British comic at the recent Glasgow Comic Convention. Are you ready to follow all these tough acts, Danny?

SERIES SIX EFFECTS

Red Dwarf VI probably features more special effects than any previous series. There are even more model shots featuring spaceships, and more video effects.

With no Red Dwarf in the new series, Starbug obviously features heavily. The models were crashed repeatedly, blown up and even set on fire to produce the effects. In *Psirens*, Starbug has to fly

through an asteroid field littered with derelict spaceships where it encounters a flaming meteoroid. A volatile planet was created for *Rimmer World*, but even more spectacular is the beautiful lava planet in *Gunmen of the Apocalypse*. New models built for the series include a menacing rogue simulant battle cruiser, and a majestic space station for *Call Me Legion*.

The video effects in Red Dwarf VI are more ambitious this year. In *Emohawk II - Polymorph*, morphing is being used to gradually transform the Emohawk into different objects - in Red Dwarf III's *Polymorph*, quick cuts were used instead. Video technology has also been employed to make laser guns fire beams of light, and a special teleporting effect has been created for the series.

10%ERS SERIES

Grant Naylor are to make a whole series of their sit-com set in a theatrical agency, *The 10%ers*. Following the showing of the pilot episode on ITV earlier this year, a series of seven episodes has been commissioned. It's written by Red Dwarf writers, Rob Grant and Doug Naylor and many of the production team are Red Dwarf veterans. Two of the actors from the pilot, - Dennis Lill (the chauffeur) and Liz Hickling (the widow), also appear in Red Dwarf VI as rogue simulants. *The 10%ers* is pencilled into the ITV schedule for the end of February 1994.

RED DWARF ON VIDEO

The rare first series of Red Dwarf is due out on video this month. The first three episodes, *The End*, *Future Echoes* and *Balance of Power* appear under the collective title, *The End*. The second tape features the last three episodes, *Waiting for God*, *Confidence and Paranoia* and *Me²* and is called *Waiting for God*. They should be available from July 5th at

£10.99 each. The release date is subject to change, but seeing as it has been changed at least three times already, we think BBC Enterprises will now stick with July 5th.

GO GET CRAIG

Craig (Lister) Charles has recorded a children's show for Yorkshire television called *Go Getters*. Craig was in the previous series shown two years ago where two teams of celebrities raced around England with various tasks to perform, such as collecting a celebrity kiss and a scarecrow! Armed with only their wit and a clapped-out old van they embark on a treasure hunt, with only cryptic clues to guide them. There is more of the same this year. Craig's team won last time - can they do it again? You can find out by watching Children's ITV on a date yet to be fixed.

MINI-CON

A one-day 'mini Red Dwarf convention' is being held on 26th of June (2 days after this issue of the *Smegazine* hits the stands, so hurry!) in Peterborough to raise money for Johnathan Beaver, a local boy with

cerebral Palsy. It is being organised by the people who brought you *Trek/Dwarf* earlier this year and will feature mostly video showings, plus a few extras. Attending membership is £8 for adults or £5 for children under ten and the unemployed. You can join the gang at St John's Hall, Mayors Walk in Peterborough. Numbers are limited to 150.

RED DWARF FOR SALE

Hattie (Holly) Hayridge will be one of the guests at an auction of TV science fiction memorabilia in July. Among the items up for grabs are one of Kryten's heads, fresh from the filming of Red Dwarf VI; one of Rimmer's 'H's; Hudson 10's helmet from *The Last Day*; costumes, including some of Lister's T-shirts and overalls from the first two series; props and a few scripts.

The auction will also feature items from other series like *Doctor Who* and *Star Cops*, although the organisers say 75% of the interest they've had in the auction has been for Red Dwarf. Other guests who have accepted invitations are Colin Baker (*Doctor Who*) and Richard O'Brien (*The Crystal Maze*). Red Dwarf writers Rob Grant



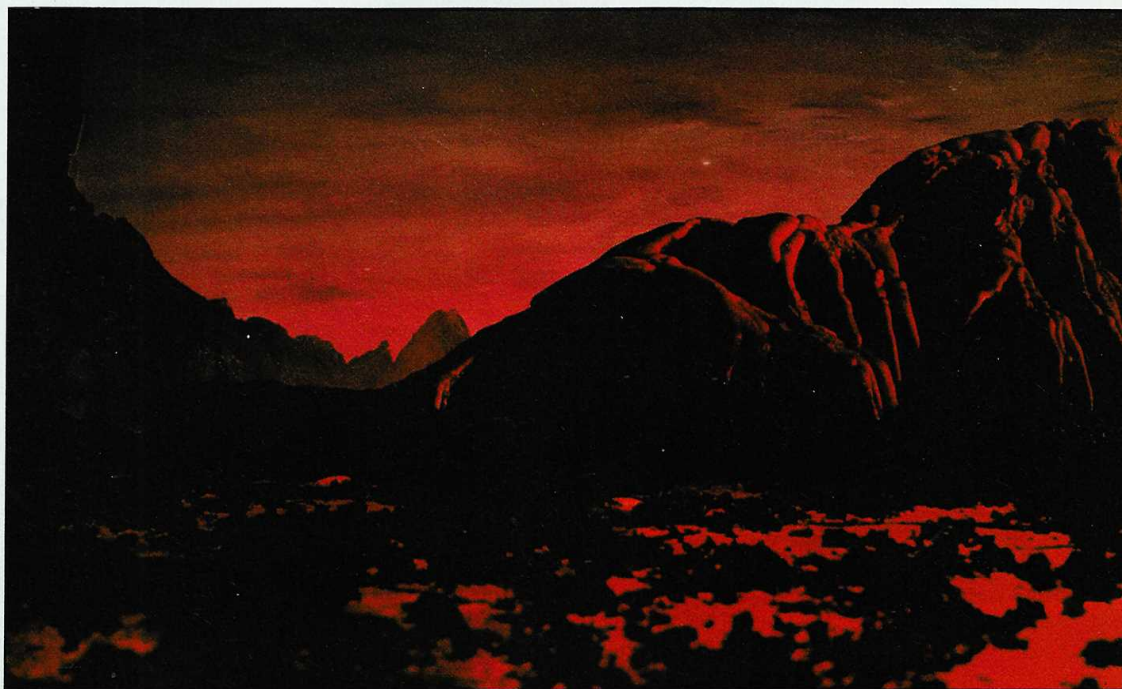
and Doug Naylor have also expressed an interest in attending. All guests are subject to work commitments. It's being held on July 31st at Cheshunt in Hertfordshire. For more details and to register for the event, contact: "Doctor Who: The Auction II", 3 Daneway Gardens, Leiston, Suffolk IP16 4XA. Please enclose an SAE.

TV BLITZ

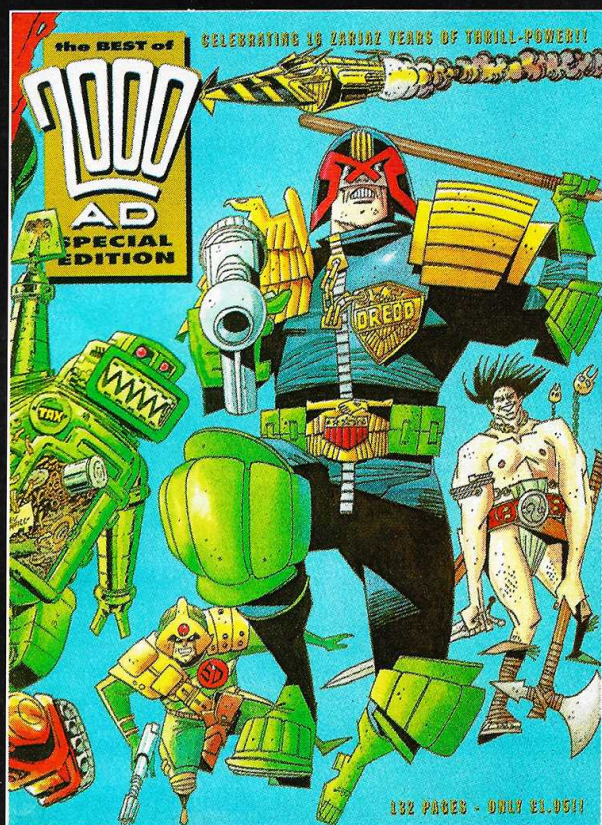
There appears to be a lot of media interest in the above-mentioned auction. Watch your screens for possible appearances on *The Big Breakfast* and *Good Morning with Ann and Nick* as well as items on *Newsroom Southeast* and *Sky News*.

GOLDEN WRITINGS

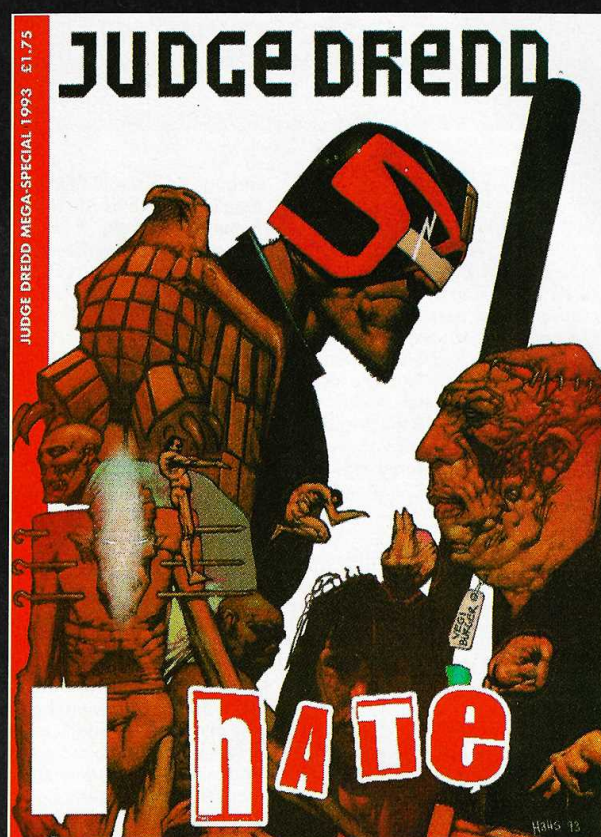
Before writing Red Dwarf, Rob Grant and Doug Naylor wrote for sketch shows such as *Carrott's Lib* and *Smith and Jones*. For credit watchers everywhere, these shows are now appearing on the satellite channel, UK Gold. It's impossible to work out which are Grant Naylor gags because these shows are written by a handful of other people as well, but it's probably safe to assume they wrote the funny bits.



FOUR THRILL-PACKED SPECIALS FROM THE HOUSE OF THARG!



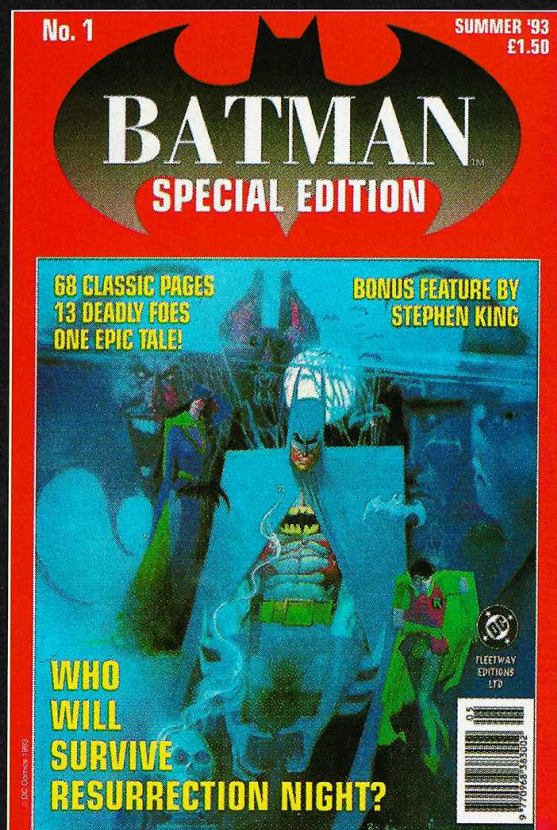
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CHRIS BARRIE

Part 2

Last month, Chris Barrie talked to Jane Killick about his life as Rimmer in some of Red Dwarf's earlier episodes. In the second part of this interview, he reflects on some of the show's later episodes including the time he was stripped, oiled, menaced, manacled, licked, nibbled, chained and tortured...

MIKE VAUGHAN



“ They were rubbing wood shavings as well as Johnson’s baby oil into my skin! ”

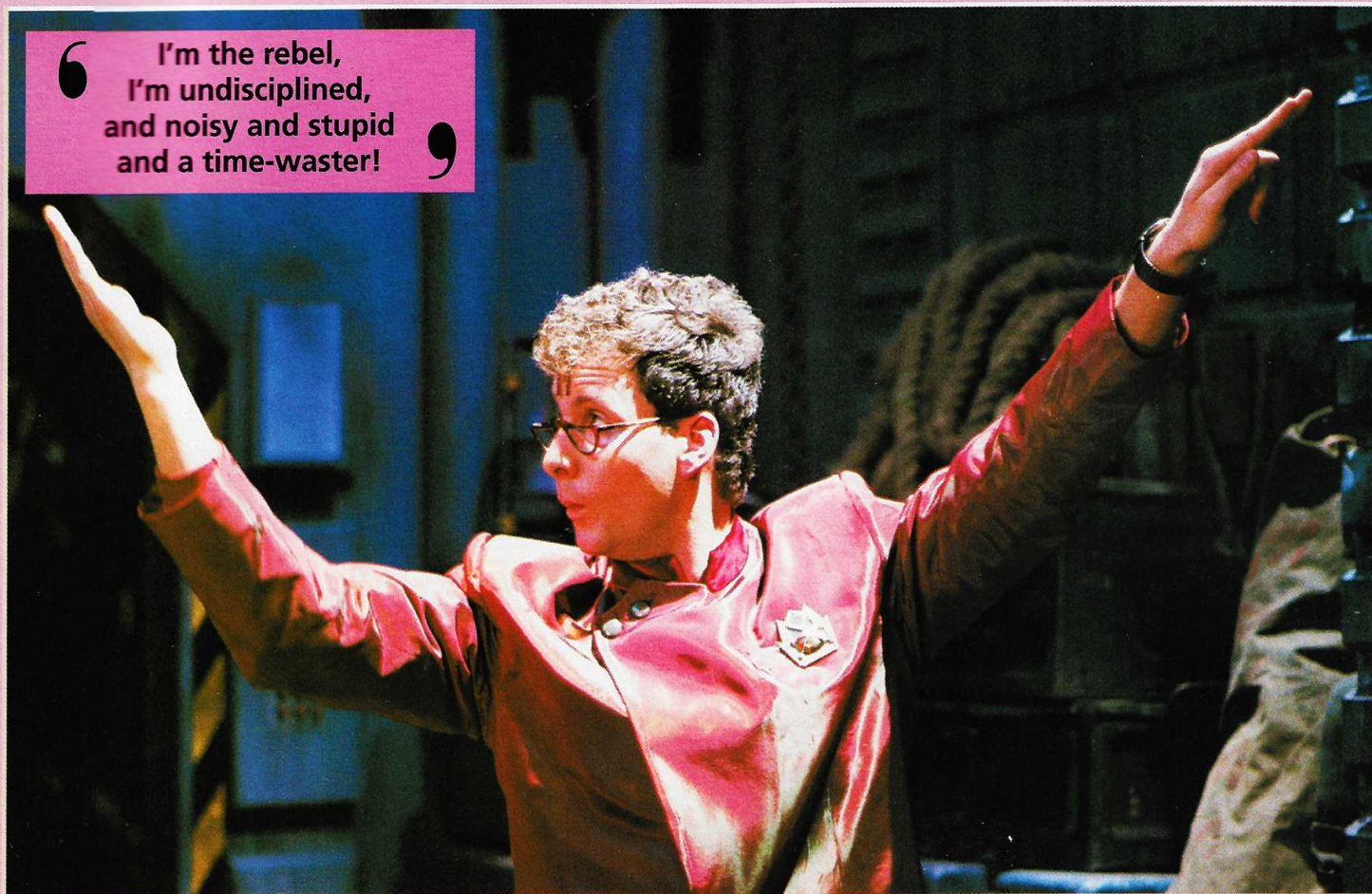
With Red Dwarf V having made a second outing on BBC2 earlier this year, it is the series that is uppermost in most people’s memories. It is also the series that saw more episodes based around Rimmer than ever before. For Chris Barrie this meant he had the chance to play a bedroom scene; to go mad; to wear suspenders; splash on ‘Eau de Yak Urine’; and, of course, to meet two handmaidens intent on oiling his bronzed torso!

In *Terrorform*, Rimmer’s mind turns the Psi-moon into a land where the self-loathing beast roams. Once captured and manacled by the beast’s henchmen, the handmaidens have the task of preparing Rimmer’s body. For this scene, Chris Barrie was pre-plied with oil to preserve continuity through several takes with actresses Sara Stockbridge and Francine Walker-Lee.

“They got Johnson’s baby oil and rubbed it onto my body,” Chris recalls. “But you may remember it was in that

set where there’s lots of wood shavings on the floor, so as the takes went by and the dust got kicked up, they were rubbing wood shavings as well as Johnson’s baby oil into my skin. It wasn’t quite as romantic as it might have seemed on paper. I didn’t think about it before or after, because of that long speech I had, I knew I would eventually start corpsing when I reached a certain point in the speech. Because she was going quite low, she was doing the business!”

6 I'm the rebel,
I'm undisciplined,
and noisy and stupid
and a time-waster! 9



MIKE VAUGHAN

Another strong episode for Chris's character was *Holoship* where Rimmer finds everything he ever wanted - sex, rank, and an effective physical presence, but gives it all up for love: "One in the eye for old Rimsey," as Chris puts it.

But *Holoship* was also edited quite harshly before it was transmitted because the episode over-ran by about ten minutes. "*Holoship*, I think, felt better at the time than it was," Chris reflects. "Again there were some great performers in that one. Matthew Marsh as the Captain was great. It's good to see an actor coming in and doing a big performance and really going for it, and Jane Horrocks [Nirvannah Crane] - great

that' now. That was quite fun all that. Every episode of *Red Dwarf* has had something about it, some fun aspect about it."

Chris cites the madness contracted by Rimmer through the holovirus as the fun thing about *Quarantine*. "That was quite an interesting episode. Again it would have been nice to have a bit longer to do that one really well, to make Rimmer really evil. But it was funny, the whole chemistry of being mad and evil and having Mr Flibble and all that business was quite a laugh."

Although Rimmer looked quite outrageous in the Gingham dress from *Quarantine*, that was nothing to his evil character in *Demons and Angels*.

"People would say, 'oh, so that's what you look like is suspenders! I quite enjoyed that because I did like the characters who did that all the time...' He places his hands together and bows, imitating Rimmer's angelic character. "'Brother Cat' - I quite enjoyed all that."

The episode which emerges as favourite for most people is *Back to Reality*, so was it Chris's? "In the fifth series it could well have been," he says, thinking hard. "Difficult for me to say, there were lovely bits in it, lovely things in it, the whole despair squid thing was good. And all the business about the car chase was fun and the whole idea of all the characters being as they were was fun."

"I quite enjoyed them all really. In the fifth series, none of the episodes for me were outstandingly good or

outstandingly average. There was no *Meltdown* which wasn't an amazing show, or *Backwards* which wasn't an amazing show in my humble opinion, or *Stasis Leak*. I never quite got the hang of that back in the second series, nor did a few people... I don't know what it is, maybe one of these days I'll ask Doug [Naylor] to explain that one to me."

The earlier series centred very much around the relationship between Rimmer and Lister, but Chris acknowledges that aspect of the show has taken a back seat in recent years. "There's no real time," he says. "If a scene was written where they explored the hate for each other as they did in scenes in the first, second and third series, things like *Marooned* and all that sort of stuff - fantastic dialogue, but that's a different style of show. You look at *Marooned* now and there was nothing like it in the sixth series, it was just all visual effects. Which I'm not saying is a bad thing, but is the way the show has developed. I'd love to do lots of scenes where it's just talking. I think *One Foot in the Grave*, when it was just him, Richard Wilson [Victor Meldrew], doing it, I think we've got power enough to do that now. We could sit in the cockpit [of Starbug] for half an hour and just have dialogue, and no visual effects at all. I think that would be an interesting episode of *Red Dwarf*, just sitting in one place - don't even move out of the cockpit or move out of the mid-section, just one place and they just sit there and talk. They don't come across any GELF zones or any planets or any white holes

6 Rimmer does have a
very nasty streak in him,
as do all the
Red Dwarf characters. 9

actress. A lot of people would say she's not right for that part, but she was super."

Holoship also includes one of Chris's favourite bits: "One of my favourite lines in the whole fifth series was, 'I've come to know you as... people I've met.' I think I wrote that, I think I came up with that line, which I'm very proud of. I don't come up with many lines, but I think I did. I'll get all the letters from [the writers] Rob Grant and Doug Naylor saying, 'well actually, Chris we wrote

or black holes or whatever, just a nice long stretch, and it would just be dialogue. But I think Rob and Doug have got the show in a state now where the visual effects are obviously important."

Even though *Red Dwarf* has been a phenomenal success, Chris is perhaps better known by many TV viewers for *The Brittas Empire*. "You couldn't get more opposite," says Chris, comparing the two shows. "This is a leisure centre, a council leisure centre, a dead-simple situation. It's not a thinking-person's show *Brittas*, very straightforward, slapstick, very accessible characters, larger-than-life, abnormal things happening in a very normal situation. *Red Dwarf* - it's science fiction, it's completely different to anything on British television, it's got visual effects, it's got two geniuses writing it, it's got a cast of not-trained actors and it's made in an old film studio and it's got an odd schedule and perhaps it's slightly under-funded."

When filming *Red Dwarf*, Chris is often seen as the quiet one because he is out-done in the fooling around stakes by the rest of the crazy cast. But it is the other way round in *Brittas*. "The cast are, apart from me, trained actors and actresses, and usually highly disciplined people. I'm the rebel, I'm undisciplined, and noisy

“ It would have been nice to make Rimmer really evil. ”

and stupid and a time-waster - that's me in that programme, the rest of them are constantly thinking of ways to improve the show, which is great."

Whereas *Red Dwarf* is a complicated show to film, with special effects sequences and only up to half of it filmed in front of a studio audience, *Brittas* is mostly an audience show. Consequently, it gets made a lot quicker, but sometimes Chris likes to persuade Producer/Director Mike Stephens, to try something a bit different. "I like to bring in the *Red Dwarf* technique: 'Why don't we do it another three or four times just to make sure we really have got one? What if the tape suddenly gets erased or something?' I like to bring in *Red Dwarf* techniques to that so we get in the bar at least after nine o'clock! In Mike's ideal world we are ready to be in the set and go, because as soon as the cameras are finished there [in one set], they're quietly going onto the next set, so it's all in one seamless thing. It never works out like that because certain people screw their lines up, luv, and say 'can we do that scene again?'"

Chris also finds the reaction of the writers of the show very rewarding. "They don't come together, they take it in turns, whichever one hasn't come to the read-through, comes to the show, and just walks round the bar afterwards almost in tears and says 'you're so good, you people are so wonderful, you made

this work' and you feel at the end of the week - this is the way TV should be. You feel lucky to be working in television because it's a joy to do. You've got a lot of laughs, a lot of appreciation, had fun and screwed-up a few times."

With Rimmer and Brittas both being unpleasant and aggravating people to a certain extent, is Chris ever concerned about getting stuck playing that kind of role? "I suppose, yes, it does actually get to you. More so with Rimmer, really, because he is so deeply sad. Brittas is even further away from me in a sense because it's a comic performance, really. Rimmer in many ways is quite a *real* performance. Brittas is silly voice, silly walk, stupid gestures, which they used to try and hone down, actually, but I said 'sod this, let's play it big'. But yes I would like to get away from that and play, not necessarily out-and-out winners, but more fall guys than horrible people. Which is what Brittas is sort of becoming - if there's any more development to be done there, he'll become more of an idiot. He's just insensitive, really, because he intends to do good, he has a dream which is to make everything wonderful,

but he doesn't know how to execute the dream. Whereas Rimmer does have a very nasty streak in him, as indeed do all the *Red Dwarf* characters. I've thought about that before, but when I've thought about characters I would play they'd all have some edge to them. I suppose that's what I do. I don't think I'd get to play any snidier characters than Rimmer, so they can only get less snidey."

There could be a chance that Chris will get to play other characters soon, as he has some other projects in the offing. In the meantime, Chris starts filming a new series of *The Brittas Empire* in August, and we will get the chance to see him as Rimmer in the Autumn when *Red Dwarf VI* makes its debut.

Chris makes no secret of the fact that the new series has been very hard work this year, but it is what's on screen that counts: "Maybe *Red Dwarf* will be remembered longer than many, many television shows that have been made since the world of television began. *Red Dwarf*'s right up there, being very esoteric and different and funny and a work of genius. And maybe one has to work that bit harder to get there." ☺



“ Brittas is silly voice, silly walk, stupid gestures. ”

SECOND
TECHNICIAN

ANDROIDS

MORAL CRUSADER MOLLEE HAS HAD HER CIRCUITS SCRAMBLED IN AN ECSTASY-MATIC MACHINE, GARY & KELLY ARE AWAITING URGENT POST-EXPLOSION REPAIRS, AND KARSTARES HAS RETURNED FROM THE JUNGLES OF ID. MEANWHILE, AT THE BROTHEL...

KELLY? IT'S ME - SIMONE.

LISTEN KELLY, I MUST TELL YOU - SOME MYSTERIOUS PERSON HAS TAKEN OVER THE BROTHEL!

NBODY KNOWS WHO IT IS! JAYSEE IS FURIOUS, AND... er...

YOU CAN HEAR ME, CAN'T YOU KELLY?

HMMMM, I GUESS NOT.

AND OVER AT THE ANDROID BROTHEL...

WHO HAS DARED TO TAKE OVER MY BROTHEL?

HE'AIN'T HEAVY HE'S MY BROTHEL

UNDER NEW MANAGEMENT

SOME MORALLY CORRUPT, LOW LIFE SCUM WITH NO MORE SCRUPLES THAN... THAN ME!

SOUNDS LIKE A BASTARD AFTER MY OWN HEART! SO WHY DON'T I KNOW THEM? AND WHY HAVEN'T I HAD THEM KILLED?

JAYSEE!

GIRLS, IT'S JAYSEE! BREAK OUT THE DIPSTICK, CHAMOIS LEATHER & BONJELLA!

NOT TONIGHT, JOLENE. WHERE'S YOUR NEW BOSS?

SH-SHE'S THROUGH THERE, BUT SHE DOESN'T DO TRICKS.

I DON'T WANT A MAGIC SHOW, I WANT TO TALK BUSINESS.

HOLD IT RIGHT THERE LITTLE MAN! I AM THE GREAT AND POWERFUL MADAM!

NO YOU'RE NOT! YOU'RE JUST AN UGLY OLD HOLO-HEAD!

MAYBE, BUT IT'S THE ONLY HEAD YOU'LL GET AROUND HERE, JAYSEE. YOU'RE ANDROIDA NON GRATA.

WE'LL SEE ABOUT THAT! WHO'S BEHIND THESE CURTAINS?

SWISH!

NO! STOP! DON'T.

YOU?!

WELL, IF IT ISN'T OLD PISTON-PELVIS. HIMSELF! HI JAYSEE!

MOLLEE! ???

ANDROIDS, EVERYBODY NEEDS GOOD ANDROIDS

"BALANCE OF POWER"

Jane Killick's look back at the first series of Red Dwarf continues with an examination of the third episode...

"The first thing I remember when we walked into the BBC Manchester studios," says writer Rob Grant, talking about the first series, "was these four people in these uniforms which said *Red Dwarf* on them and *Jupiter Mining Corporation* on the lapels and we got into the lift with them and I was thinking 'God, I invented you, you wouldn't exist without me'."

"The idea was to make it a submarine kind of look."

As the first few episodes of Red Dwarf were being made, Doug Naylor gradually realised it wasn't turning out the way he had hoped it would: "As soon as we opened the door and looked at the set we knew we were in big trouble. The one thing we'd said 'til we were blue in the face was 'the set has to be credible, it mustn't look like some terrible BBC Science Fiction TV series, because it won't survive, people won't buy it', and of course that's precisely what it looked like."

The writers put the way the early episodes looked down to a tendency to paint everything grey. "When we saw the set it was all a bit grey," says Rob. "We tried our best because [we had] no experience of set design, to go over ideas with the set designer and the idea was to make it a kind of submarine kind of look, which we thought at least would give a kind of consistent feel to it, but it didn't look much like a submarine that would float to me."

"The idea was to make it so it wouldn't look high-tech, it would look low-tech and it would look like a submarine," adds Doug. "But that just meant painting all the walls grey and it even had some flowers which were painted grey. And there was a joke that

the set designer's brother owned a grey paint factory and he was just basically trying to get rid of all this grey paint!"

The second episode to be filmed (but the third to be transmitted), *Balance of Power*, featured a scene where Lister remembers Saturday night in the ship's disco. The set for the disco looked similar to the rest of the ship in one important respect, as Doug remembers: "It was just a running joke of Rob going 'okay, I've just seen the disco' and I'm going 'what's it like, what's it like?' and he's going 'guess what colour it is - you can only have three guesses' and I'm going 'pink?' and he's going 'no'; 'yellow?'; 'no'; 'it's not grey is it?', 'it is'."

"I remember we were furiously going around trying to prop it up and putting like books in just to give it a bit of colour," says Rob.

"There were no props also," sighs Doug. "We had a huge problem in the first series of there being no one to put props in the set. And we were going 'people are supposed to live here' and it was like there were two shirts and one book and you go 'this just isn't credible'... I think they were so kind of scared of 'oh well, it's the future and we don't know precisely what they'll have'."

One of the ideas that the Grant/Naylor writing team had when they started Red Dwarf was to do *counterpoint* stories of what life was like in the past and what it

was like for Lister in the present, being the last human being alive. Lister's memory of going to the disco on a Saturday night was part of that, and, according to Doug it was "to give the whole thing reality, and dimension and all that".

"We planned to do that a lot more, we planned to go back to the past," says Rob.

"And have him half-living in this twilight dream world of how the ship used to be," adds Doug.

"We wanted to drop the whole idea of Lister smoking."

It was part of their *Likely Lads in Space* philosophy, a sit-com that happened to be set in space - a kind of *Silent Running* meets *Minder*. For Craig Charles as Lister it gave him the chance to reunite with some of the actors from the first episode who played his drinking pals, Petersen, Chen and Selby in the disco: "They were great. It was good because we'd only just finished dealing with them in the first episode, so they just had a week off and came back. We were having a little



Rimmer is not too happy about having Petersen's arm, but he's in no hurry to lose a certain part of Kochanski!

posse-vibe, but unfortunately they all died!"

The plot for *Balance of Power* has Lister being dominated by Rimmer and wanting to get back at him, while trying to find ways to get a date with Christine Kochanski (even though she's dead). It seems odd to look back at the early episodes and see Lister taking notice of what Rimmer tells him to do.

"The lager cans absorbed about a third of the graphics budget."

"That was a problem we addressed," says Rob. "We thought 'Well now, he can't touch him or anything, how's he going to exert any power? We've written ourselves into a hole here.' In the end we just settled for Rimmer being horribly frustrated and doing whatever he could whenever he could to exert his power."

One of the things that allowed Rimmer to use his power was to hide the ship's supply of cigarettes from Lister (with the help of Cat who could actually touch them).

"We decided that if Rimmer ransomed him [Lister] for his cigarettes and then rationed him according to whether he behaved or not, that would make Lister under his thumb," says Doug. "But we wanted to drop the whole idea of Lister smoking."

"Craig really smokes. The fact that Lister smokes meant that Craig would smoke in every take in every shot, in every scene. Of course, it looks like, when you put it all together, like he was smoking about sixty fags a day - he

actually probably was, so that was why everyone got extremely agitated."

"Actually, in *Alien* they smoke, don't they? *Alien* makes it look real and credible," says Rob. "We did toy with the idea of doing non-addictive cigarettes or something like that, but then we thought that's just sending out the wrong signals."

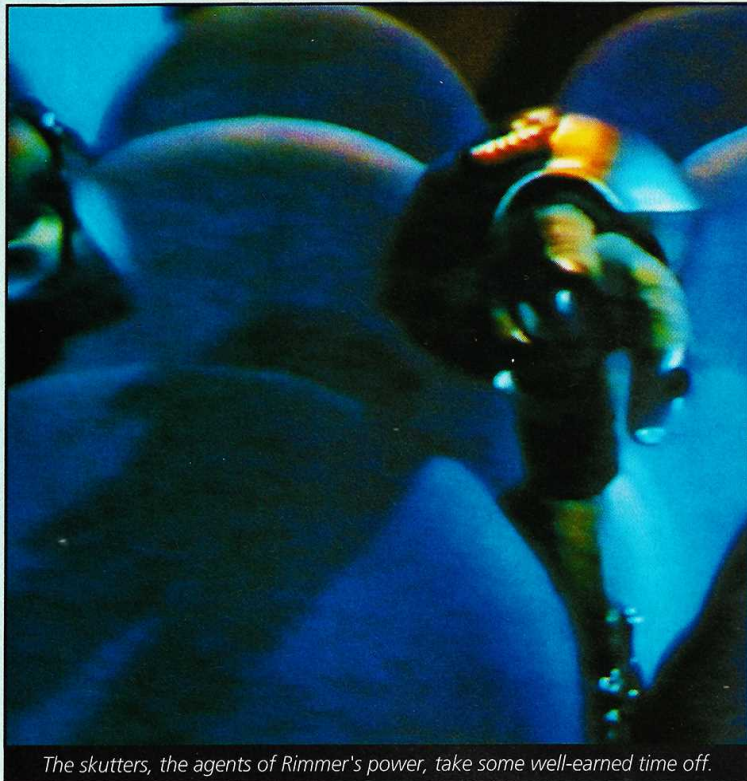
Of course it goes without saying that all the cigarette boxes were painted grey...

"If it moved it was painted grey, basically!" laughs Doug. "In later series, we said we don't want anything grey, we want some colours in this damn series and we said we don't want these grey [lager] cans. We just had Red Dwarf regulation issue. And we went 'surely we can design our own lager can' and we had Leopard Lager and we made all these Leopard Lager things and they were all stuck on to the cans and they absorbed about a third of the graphics budget. [It was] phenomenally expensive to have these things specially designed and it was just a bit of dressing, but how many did we use in the series? About 21-30 cans of this stuff where they got crunched up or drunk or whatever."

Rimmer continues to exert power over Lister's life by refusing to allow himself to be turned off so Lister can go out with Kochanski's hologram. The idea behind Lister's infatuation with Kochanski was to make Lister more romantic than the type of person that just drinks lager and eats curries! It was an idea that disappeared from later series. The basic plot of *Balance of Power*, too, has a lot less science fiction than is commonplace in Red Dwarf these days.

"It's a much more sit-com plot," admits Doug. "Like 'I want to go out with this girl and I can't unless you do this and you turn off and then I can go on my date', and it's kind of like *The Odd Couple* in space plot, one of the first ones we did."

"If it moved it was painted grey!"



The skutters, the agents of Rimmer's power, take some well-earned time off.

As Lister tries to gain the balance of power over Rimmer by taking the Chef's exam to become an officer, strange things start to happen to Rimmer. He wakes up one morning with Petersen's arm, the limb of a "Dutch moron". It really looks as if the arm is an add-on and doesn't belong to Chris Barrie at all!



Lister sadly contemplates his lonely existence.

"It does," agrees Rob. "It was very good make up, and somebody spent ages putting a tattoo on that."

Rimmer discovers his computer-generated body doesn't necessarily have to look like Arnold J. Rimmer. It all leads up to what the writers had hoped would be a *tour de force* ending when he pretends to be Kochanski (with the help of Holly and Kochanski's data disk).

"Of course that didn't work at all," says Doug. "So the whole thing is very very flat indeed... I thought it [the episode] had good bits, but ultimately it didn't work." ☹



Kochanski's back, but whose mind is it anyway?

THE JUNIOR ENCYCLOPEDIA OF SPACE

Welcome to my nightmare. The main question this time round comes from a David M. of Nottingham and has reached epic and confusing proportions. It might help to have read the first Red Dwarf novel, but then again, it might not... Take it away, David:

IN THE FIRST RED DWARF NOVEL THERE IS SOMETHING THAT CONFUSES ME. ON PAGE 251, WHEN RIMMER IS TELLING LISTER ABOUT GAZPACHO SOUP HE SAYS "I HAD ONLY BEEN WITH THE COMPANY FIVE MONTHS WHEN THE INVITATION HIT THE MAT."

PAGE 62 SAYS THAT RIMMER SIGNED UP AS A THIRD TECHNICIAN DIX YEARS AGO, BUT ON THE MORNING OF HIS DEATH (PAGE 77) IT SAYS "THE SECOND WORST THING THAT EVER HAPPENED (TO RIMMER) HAD HAPPENED THIRTEEN MONTHS EARLIER... IT INVOLVED A BOWL OF SOUP."

THIS MEANS HE JOINED THE SPACE CORPS, FIVE MONTHS LATER HAD TROUBLE WITH THE SOUP AND THIRTEEN MONTHS LATER HE DIED. SO WHY DOES IT SAY THAT HE HAS BEEN WITH THE SPACE CORPS FOR SIX YEARS WHEN HE SHOULD HAVE DIED AFTER EIGHTEEN MONTHS?

ALSO, ON PAGE 249, RIMMER HAS MEDALS FOR THREE, SIX AND NINE YEARS LONG SERVICE! HAVE GRANT NAYLOR MADE A MISTAKE, OR IS IT ME? Er... thanks, David. So far I haven't found a totally convincing answer to this one, but here's a half decent excuse: First of all, ignore the medals - that's just

model was a slightly more modest seven feet long.

WHAT ARE RED DWARF FANS KNOWN AS? (various questioners)

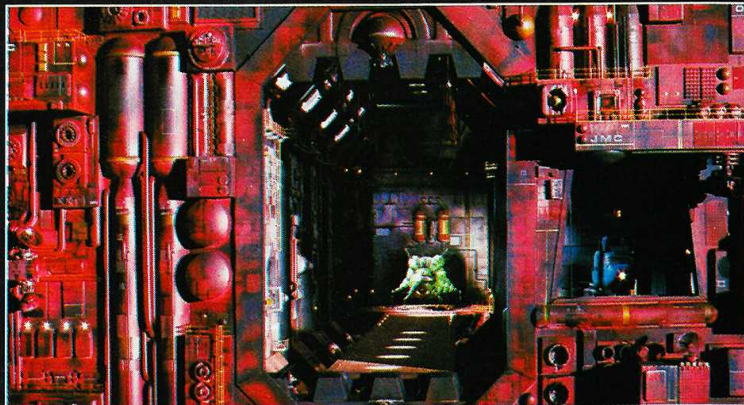
Well, various suggestion including Dwarfies, Dwarvians, Smeg Heads and Skutters have been made, but the official label - approved by Rob Grant and Doug Naylor no less (they did invent the term after all) - is Smeggies. So now you know, Smeggies!

WILL LISTER EVER GET TO KISS KOCHANSKI? (Kate McDougal)

This depends on whether you subscribe to the theory that series 3 onwards are set in a different parallel universe to series 1 and 2. If you do, then according to *Stasis Leak* he will - five years on when he goes back in time and marries her. According to the episode *DNA*, however, he was dumped by Kochanski and became a "closet squirrel", so has probably already kissed her. In the books it has certainly happened and looks set to happen again, judging by the end of *Better Than Life*. Or were you just looking for a simple yes/no answer, Kate?

WHEN RED DWARF IV WAS REPEATED IT APPEARED IN A DIFFERENT ORDER. WHY? (various questioners)

Because the original order wasn't the intended one. Rob Grant and Doug Naylor decided on their preferred order when the episodes had been recorded and edited, but the Gulf War resulted in



a red herring. What they are for, we may never know. Rimmer may claim twelve years long service, but he hasn't necessarily served them. The main problem can be remedied if, instead of reading 'months' on page 251, you read 'years'. This makes sense, since five years plus thirteen months is approximately six years. The mistake does appear to be on the part of Grant Naylor, but these things happen when you're dictating to a Skutter.

IS THE RED DWARF MODEL MORE OR LESS THAN 30 CENTIMETRES LONG? (Cathy Shorter)

The original Red Dwarf model, from which most of the motion shots were taken was a rather impressive eight feet long. There were also large recreations of the launching bay built, from which Starbug and Blue Midget emerge. There is, however, no longer an existing model, since it was damaged in storage, although a copy was made for the fifth series effects and subsequently destroyed in *Demons And Angels*. This second

the BBC becoming very touchy about what they were showing. Therefore, there was some doubt as to whether the blatantly anti-war *Meltdown* could be shown at all, and similar reservations were expressed regarding the 'militaristic' character of Ace Rimmer in *Dimension Jump*. This upset the scheduling of the series and this was corrected the second time around. For some reason, however, when the BBC put the episodes out on video they followed the original pattern.

Maxine Lehmann

Can you come up with a question more challenging and complicated than David of Nottingham's? If so, then Maxine would love to hear from you (heh, heh) at the usual address:

THE JUNIOR
ENCYCLOPEDIA OF SPACE
Red Dwarf Smegazine
25-31 Tavistock Place
London WC1H 9SU

SHE'S GOTTA HAVE IT...



BRITAIN'S BEST-SELLING SEGA MAGAZINE

SEGA POWER

ON SALE THE FIRST THURSDAY EVERY MONTH

THE GRANTNAYLORGATE TAPES

Many of you who bought the *Red Dwarf Omnibus* - and marvelled at the reproduction of the beer mat upon which the original idea for the show was written - will be delighted to hear that the Smegazine has recently discovered a secret tape recording of the writers, Rob Grant and Doug Naylor, made the very same night that they inscribed those ideas down at the local pub...

DOUG: Hey, Rob, it's about time we did our own TV show for the BBC. I mean, all the radio stuff's OK and writing Jasper's jokes and all that's not so bad...

ROB: But it's time we hit the big time. Couldn't agree with you more, mate, what do you have in mind?

DOUG: Well, I've been working on this neat sit-com called 'The Scarlet Gnome'. Boy, we'll be able to have some fun with this little fella. Peter Wragg at BBC Visual Effects has even made this rather clever model already...

ROB: Hang on, Doug. 'The Scarlet Gnome'? Didn't Terry Scott once do a garden gnome gag in one of his shows?

DOUG: Oh, yeah. I remember the episode now.

ROB: So that's out then. Time for another pint I reckon...

(time passes)

ROB: Listen, Doug. While you were at the bar I had an idea. Take a look at this picture.

DOUG: That's Worf, the Klingon from 'Star Trek', isn't it?

ROB: Yep. I say we sign this guy up, stick him on a spaceship of his own and have him slip into a parallel dimension where there is no conception of ordinary colour because everything is tinted red. I figure we could call the show 'Red Worf'.

DOUG: I like it, Rob, but don't you think those 'Star Trek' chappies might be just a tiny bit miffed if we did that?

ROB: Suppose so. Pity. Got any more ideas then?

DOUG: Well, how about doing this series where the entire crew of a giant red spaceship is killed at the start...

ROB: Yeah, apart from one guy, his pet cat...

DOUG: ... and an obnoxious hologram!

ROB: Sounds great, but what can we call it?

DOUG: Dunno.

ROB: How about the big red spaceship, what can we call that?

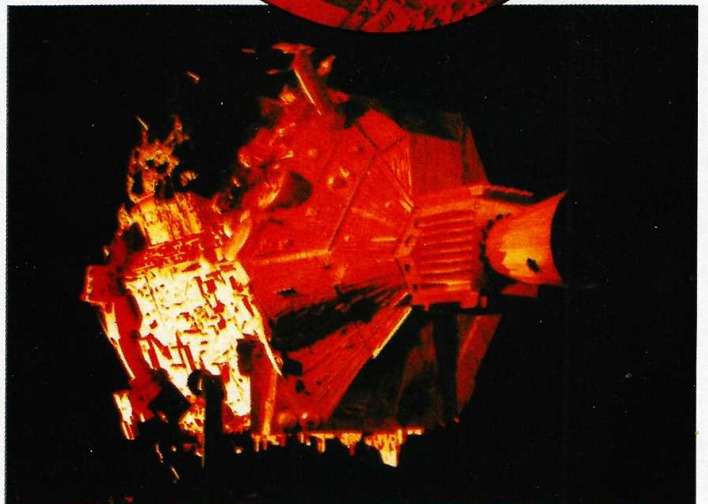
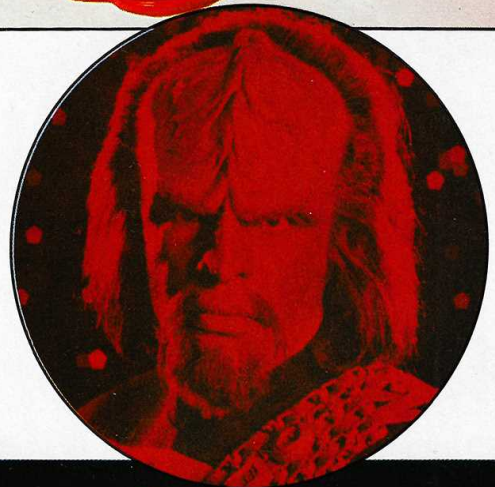
DOUG: Dunno.

ROB: Oh, bugger. Sounded good, too. Never mind.

DOUG: Wait, Rob. We should write all this down. Pass me that beer mat.

ROB: Fancy another?

DOUG: Don't mind if I do...

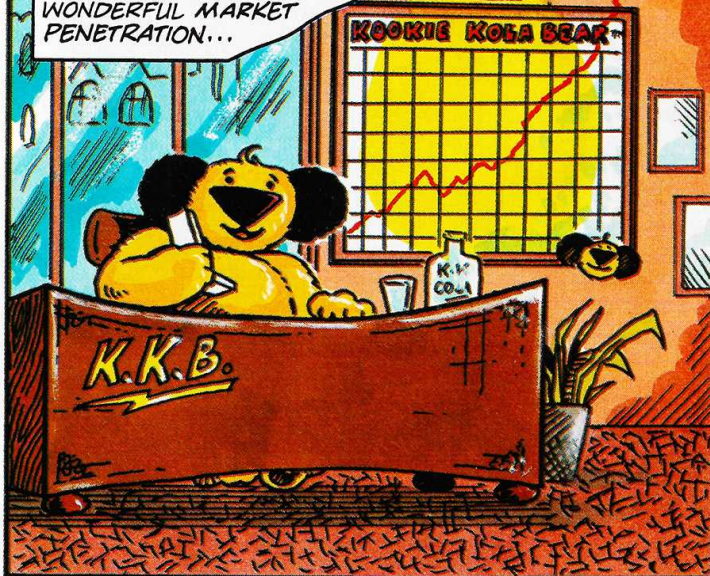


NOTE TO SMEG HEADS: Going off past experience, we know that some people believe every word we print in the Red Dwarf Smegazine. We'd like to take this opportunity to apologise to Rob Grant and Doug Naylor for putting words into their mouths and confess to the fact that none of the above is remotely true. Apart from the bit about the gnome, obviously.

SUPPLEMENTARY NOTE TO EVEN BIGGER SMEG HEADS: OK, even the bit about the gnome was made up. Satisfied?

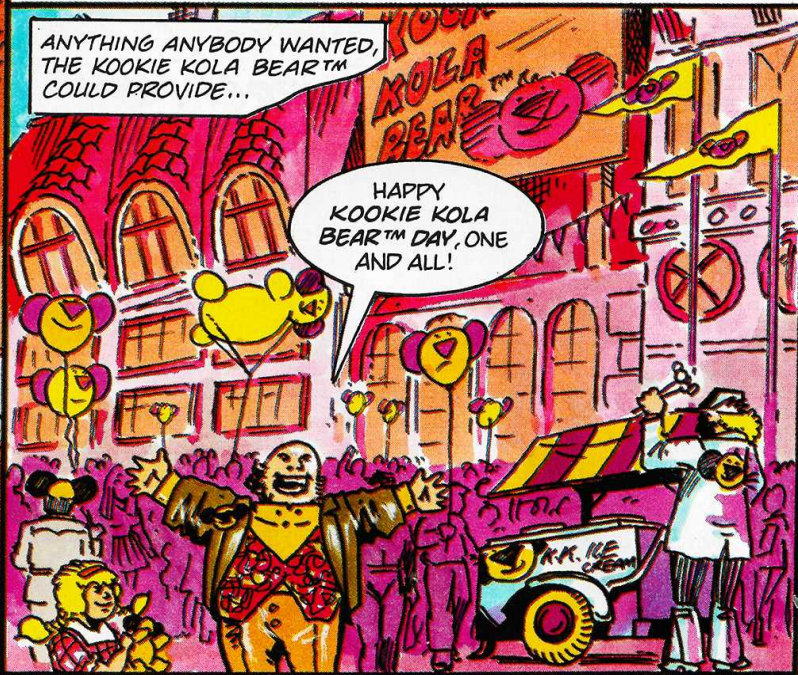
MR FLIBBLE GOES ASSET-STRIPPING

THERE WAS ONCE A KIND AND GENEROUS BEAR WHO HAD WONDERFUL MARKET PENETRATION...



ANYTHING ANYBODY WANTED, THE KOOKIE KOLA BEAR™ COULD PROVIDE...

HAPPY KOOKIE KOLA BEAR™ DAY, ONE AND ALL!



I LOVE YOU, KOOKIE KOLA BEAR™...



EVERYBODY LOVED THE KOOKIE KOLA BEAR™.

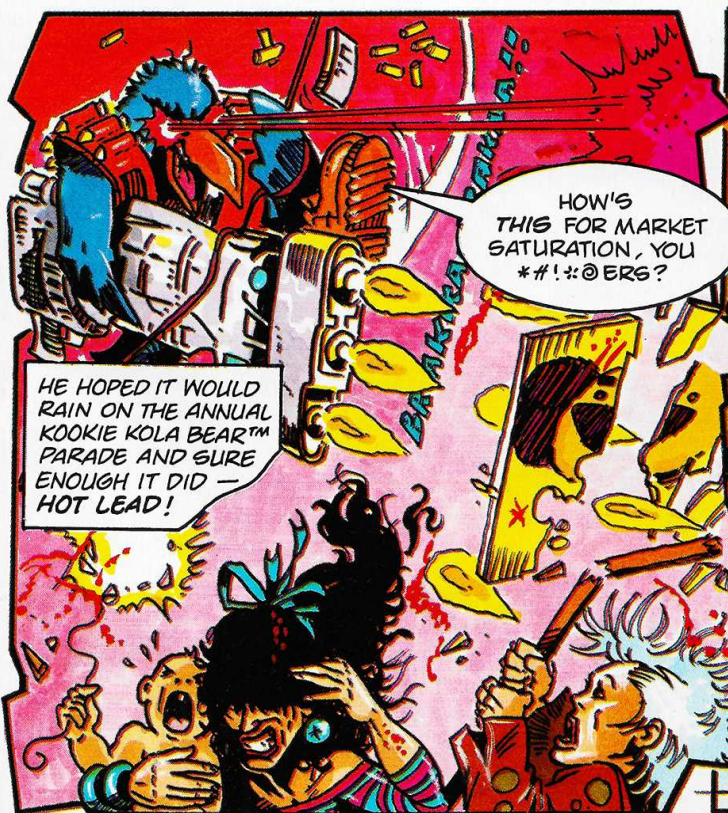
EVERYBODY BUT MR FLIBBLE...

FASHIN'-
RASHIN'-
GNASHIN'...



HOW'S THIS FOR MARKET SATURATION, YOU *#!:8ERS?

HE HOPED IT WOULD RAIN ON THE ANNUAL KOOKIE KOLA BEAR™ PARADE AND SURE ENOUGH IT DID — HOT LEAD!



WHAT'S THIS? IS SOMEONE NOT HAVING A HAPPY KOOKIE KOLA BEAR™ DAY?

NOT YET, YOU #0:8+!





"GET DOWN SHEPPERTON!"

You are invited to the studio recording of *Psirens*, episode one of the sixth series of Red Dwarf. Your guide, from the front row of the stalls, is Kev F Sutherland.

It was made crystal clear on the tickets that the studio recordings of Red Dwarf VI were not at home to Mr Tardy.

"Doors open 7.00pm, doors close 7.15pm." Be late and be sorry.

So it was that our small party, having made a weekend of it, travelling from out of town then shopping and sightseeing, had had its anticipation levels increased by the knowledge that there was no time to waste en route to Shepperton Studios, and we arrived a good 45 minutes early.

There was plenty of time for a quick tincture or twain in the studio bar, *The British Lion*, its walls festooned with framed posters from the studios' most recent film productions: *Robin Hood*, *Prince of Thieves*, *A Kiss Before Dying*, Mel Gibson's *Hamlet*, *High Spirits* and *Nuns On The Run*. Then, at a couple of minutes past seven, we made our way to Block G, where filming was due to commence.

Imagine our surprise, as the saying goes, when we were greeted at the entrance by an incredibly embarrassed Assistant Floor Manager who informed us that, regrettably, we were too late and we couldn't go in.

The normal course of events in the run up to television sit-com recordings, is that the tickets, being free to anyone on request, are routinely over-allocated. Obviously if everybody who had then been sent a ticket actually turned up, there would be too many to fit in the studio. However, in the case of your average *Two Point Four Terry And June Birds of A Grace And Favour* recording, a fair few people usually fail to appear (for obvious reasons) and there's no problem.

Red Dwarf, however, as in so many ways, is something out of the ordinary. With many if not all of the tickets being snapped up by eager and devoted fans of the show who wouldn't miss it for the world, the over-allocation situation meant that the studio seating had been filled within three minutes of the doors opening, and that forty poor fools were left standing in the corridor, preparing to watch it all on a monitor and to admire the merchandising stand displaying the brand new range of gorgeous Red Dwarf T-shirts (whose designs are of such astonishing brilliance that their modest designer must go unnamed at this juncture, but his initials are KFS.)

As an indication of their positions of power in the Red Dwarf hierarchy, and to show just how much awe the world holds people of such importance, amongst the excluded crowd were Mike Butcher, our esteemed editor, fellow contributors Joe Nazzaro and myself, and Nic Farey of the Red Dwarf Fan Club.

But in case you think this article is going on a bit, for what looks like being a non-event of seismic proportions, some last minute behind-the-scenes manoeuvring by the kindly production staff, under the watchful gaze of the studio's Chief Fire Officer, allowed the excess audience to be squeezed in, some sitting on the steps and some standing at the back (your reporter was on the bottom front step, and had to keep his feet out of harm's way to avoid tripping up the cameraman).

PSIRENS IS GOLDEN

The set of *Psirens*, the first episode of Red Dwarf VI to be shot, and due to its storyline inevitably the first to be shown, featured four rooms. From the left as the audience saw them we had Starbug's cockpit, Starbug's main room, Starbug's kitchen and Starbug's sleeping quarters. As this will possibly suggest to you, the action of *Psirens* takes place almost entirely on board Starbug, with a small amount of pre-recorded material set in other locations. None of them, however, is Red Dwarf itself, which at the start of the series is reported lost or stolen.

As a result of this, it is no big secret to reveal to you that Holly is lost with it, and that Hattie Hayridge doesn't appear in this recording. In fact, despite the appearance in the finished show of half a dozen supporting actors, including Clare Grogan, Anita Dobson and a couple of people in impressive monster costumes, this evening's studio recording in front of a live audience was performed by just Robert Llewellyn, Craig Charles, Chris Barrie and Danny John Jules, everyone else's contributions having been pre-recorded.



MIKE VAUGHAN

The warm-up act was one Andy Bull, a juggler who was under strict instructions not to tell any jokes (a shame, as his "How do you make a dead baby float?" gag was a corker). It was his onerous task to whip the 200 strong audience into a euphoric, but controllable frenzy of audible giggles (there is, as we were reminded, little point in smiling with amusement in a TV audience - make a noise or you're a waste of space). Andy managed this marvellously, with the aid of some juggling balls, a wobbly stick, a frisbee, an apple, a unicycle and, courtesy of a member of the audience, a home-made Mr Flibble.

He was to reappear at various points throughout the show, during scene and costume changes, and managed to maintain the level of audience amusement while studiously avoiding the encroaching wheels, booms and elbows of the sound and vision operatives whose space he was forced to share.

I counted a total of 28 crew on set, including two boom operators and three cameramen (yes, all male), Simon the Floor Manager and a be-clipboarded and headsetted woman who I assumed to be the Assistant Floor Manager (sorry, it never really seemed to be the opportune moment to ask), a woman who rushed forward with a powder puff in reponse to the cry of "make-up" and another who did likewise with needle, thread and masking tape, answering to "costume", Peter Wragg overseeing visual effects, a couple of people who moved chairs so that they were correctly positioned on their bits of gaffer tape (presumably this tape is applied by the person referred to in the credits as Gaffer), plus sundry folk with neither clipboard, headset, powder puff, nor gaffer tape who all seemed to know what they were doing but who could, for all I know, have been those last audience members for whom there wasn't enough room on the steps so they'd had to stand.

TRIALS AND FLIBBULATIONS

At 7.40, a little later than anticipated, we were introduced to the crew of Red Dwarf who stepped onto the set, took a bow, then retired to wait in the Green Room. The first scene to be recorded was an encounter between Kryten and a very disorientated Dave Lister, replete with a mountain of hair, an enormous black beard, and eight inch long finger and toe nails (all for a reason I cannot divulge for fear of spoiling the storyline).

Once the recording had begun in earnest, this being the first time I had attended a sit-com recording, I must confess to being astounded by quite how slow the whole process was. Being a sit-com aficionado of many years standing (or more accurately *sitting*), I believe I can tell when there has been an edit during a scene. Either there's a jump in continuity, or a sudden raising or lowering in the level of laughter. Whatever the clue, I have often spotted evidence that the occasional scene in a sit-com was recorded

in more than one take.

What I wasn't prepared for was the revelation that every single scene in the night's recording was the result of takes too numerous to count, and that at no time did they manage thirty continuous seconds shooting without having to pause for one reason or another. Most sit-coms, I am told, take nowhere near as long, so at least some of my illusions remain intact.

Perhaps the longest 'smooth take' was the first, carrying us from the appearance of Dave Lister, through his conversation with Kryten in the kitchen, up to "I went out with a hell of a lot of Nurses."

Kryten bollixed up his next line and,

from that point, the tone of the rest of the evening was set. While elsewhere in the building, in the peculiarly named Gantry, Director Andy DeEmmoney was giving instructions to the floor, to be passed on by Simon the Floor Manager, the cast on stage ad-libbed and joked to camera, crew and, most particularly audience, in a manner that can only be adequately described as "arsing about like tits".

Following his first fluff of the evening, Robert Llewellyn commented, in his Northern Spare Head 3 accent, "Sometimes I get so scared I cack me pants." To which Craig offered the encouragement, "Get it right and there's



MIKE VAUGHAN

Would you believe this is what Craig Charles really looks like before he gets into make-up!

a bag of chips in it for yer."

HUE AND KRYTEN

Craig Charles proved to be far the biggest joker of the four stars, constantly mugging to camera, and maintaining the running joke of his impersonation of Simon the Floor Manager as a washed up 1960s hippy. At one point he was joined in this impersonation by Robert, and their improvised dialogue metamorphosed into a parody of Mick Jagger and Keith Richards.

On the day of the recording, Craig had obviously been listening to the Stereo MCs album, as we were treated through the next few hours to his renditions of *Step It Up*, *Ground Level* and *Connected*. Whether he is that big a Cat Stevens fan we can't be so sure, but when there was a problem with the microphone boom entering shot we got to hear a chorus of "I'm being followed by a Boom Shadow".

The end of the first scene was eventually reached, despite Peter Wragg having to be called on to repair Rimmer's Light Bee, dropped by an embarrassed Robert Llewellyn after having to repeat the "I don't believe those are authentic uniforms" line so often he moved into Sarcastic Mode with a mock joyous "Whoopee! I'd love to do that speech again!"

Between scenes, while Craig was having his beard and hair removed, Rob Grant and Doug Naylor made one of their few brief appearances on set, during which they shuffled round a few bits of paper and looked very much in a hurry to be back on their cosy gantry with the Director.

The arrival on set of Danny John-Jules and Chris Barrie revealed their very different stage manners to Robert's and Craig's. They both played around very little between shots, although Craig and Danny obviously share a great number of off-screen in-jokes at which they laugh to the exclusion of those around them.

Chris's controlled patience and cool demeanor throughout made his few ad-libs all the more hilarious. A knowing smile and a wink to camera provoked hoots of laughter, and his "giving the finger" to Craig when his back was turned was so beautifully out of character it was hilarious. His one concession to the tradition of mocking the production crew came in the form of a running commentary in the style of David Coleman at the expense of a precariously dangling microphone.

ON-SCREEN AND OFF

It is a well worn cliché to observe that actors look different off screen, but it is perhaps worthwhile to note how peculiarly different the Red Dwarf crew appeared when looked at directly as opposed to on the monitors (the bank of TV screens positioned above our heads, on which we were shown the pre-recorded inserts as well as the live camera recordings).

On screen, Kryten's uniform looks tight and restricting, while one wouldn't think twice about the physically limiting qualities of Rimmer's costume. Yet get them on your side of the boom operator, and Robert is larking around like a seriously untrussed chicken, the plastic plates of his android body interfering little with the movement of his joints, while poor old Chris looks like one of



"Ooh, I've cacked me pants!"

those infant schoolkids on a winter's day who's been sent out by his mum in one too many layers of clothing and is singularly unable to get his arms low enough to touch his sides.

The next sequence to be filmed included a seemingly straightforward conversation scene around a table, stopped a painful number of times for fluffed dialogue, followed by various characters interacting with messages relayed on the video screen, which was obviously a technical nightmare.

The most deceptive sequences were those set in Starbug's cockpit, as they will

obviously be heavily intercut with special effects and model shots in editing. The cast's ability to recollect their script and resume performance from any given point, especially after ten minutes of tomfoolery between takes, was most impressive.

COCK-UP PIT

As will be the imperceptible edits between scenes recorded in front of the audience and scenes recorded earlier. One example to look out for is when Rimmer, standing in the entrance to the cockpit, is sent flying backwards by the impact of a fireball. His dialogue line beforehand was shot with the audience, whereas his fall backwards was already shot and played to us on the monitors.

Another surprising turn of events was when a large portion of the show, the middle ten minutes, was shown to us on the monitors in a rough cut edit form. Although parts of this sequence had to be pre-recorded, including as they did scenes on two other studio sets, and a split-screen special effect scene on board Starbug which would have made no sense without already being edited together, there were significant parts which I would have expected to have seen played in front of the audience to allow for the cast's timing and reactions. When *Psirens* is screened, see if you can spot the difference in comic timing between the early scenes, and those beginning with "Dave on the Planet" and ending in the "garbage compactor denouement".

Another little secret trick-of-the-trade to look out for is in the very last scene of the episode, where Dave Lister drinks from a cup he has balanced on Kryten's back. Notice how Craig places his hand over the cup? This is to disguise the fact that the cup is empty, and was reshot because the first time it just looked silly.

Studio recording ended with the cast giving an impromptu rendition of the first few bars of "It's cold outside..." and taking a bow. As we began slowly to file out, Rob and Doug rushed back onto the set, summoning the cast for a final take (which turned out to be the split seconds that appeared on that infamous *Bohemian Rhapsody* video), but their desires were almost thwarted by an enemy greater than any that had before faced Red Dwarf.

Yes, the despair squid couldn't hurt 'em, they beat the Inquisitor hands down, and even the Polymorph ended the day well and truly twatted. But they had finally to admit defeat at the hands of... the evil gaffer tape. This monstrous substance had, in the course of detaching Kryten from a prop he wears in the last scene, ripped the tip off his nose. (Did anyone notice that on *Comic Relief*? Robert did offer to wear a red tomato on his nose, but there wasn't one to hand!)

So, in short, being in the audience for the studio recording of *Red Dwarf VI* was, in equal proportions, frustrating, boring, disappointing and a pain in the bum. I wouldn't have missed it for the world. ☹

CAT'S CHORUS

Danny John-Jules goes on the record...



One of Danny John-Jules's long time ambitions has been to become an independent recording artist, but now it seems that he is to be upstaged by two of his own alter-egos - the Cat and "Mr Overbite" himself, Duane Dibbley!

Danny's plan to release his own record is the culmination of an impressive career in music, including parts in *Starlight Express*, *Time*, *Barnum*, *Cats* and *Carmen Jones*, a 1985 US tour with *Wham*, work on the soundtrack of Jim Henson's film, *Labyrinth*, and a recording contract as part of the *Three Rockies*. "I've always liked singing," he explains, "and having been in musical theatre, I seem to know a lot of people in the music business. I've danced on big world tours for people like George Michael, so I've been around a lot of musicians, but I've never taken it any further, even though people said I should do it."

"I think if you're in showbiz today, you can't afford to be pigeon-holed into any one thing. Models are becoming actresses, actresses are becoming models, managers are becoming impresarios, and everyone's doing a bit of everything now. People just want to control their own careers a little more, and I think that's

what's happening."

According to Danny, pursuing a sideline in music is a step in that direction for him. "It's a big help if you can give yourself a bit of independence, whereas in television becoming an independent is quite an uphill struggle. At least with music, by doing it with people that are close to me, I can do what I want to do."

Danny's original plan to release his own song is on temporary hold, however, as he prepares to put in two separate sets of teeth for the single Red Dwarf fans

"If you're in showbiz today, you can't afford to be pigeon-holed into any one thing."

everywhere have been waiting for... it features the song *Tongue Tied* from the Series 2 episode, *Parallel Universe*. So will the fact that his debut single is a Red Dwarf song be the vital factor in launching his singing career? "Obviously, there is that audience, because there are the fans of Red Dwarf," Danny acknowledges, but he is quick to point out, "I sing a lot on *Maid Marian*, and all the kids say they like to hear me sing."

There is one very good omen for Danny, singing a song penned by Rob

Grant and Doug Naylor. "The last single they wrote got to Number 1," he grins. "D'you remember that 'Chicken Song' thing from *Spitting Image* a few years ago? That was them!" If they can get a chicken to the top of the charts, what price a cat?

Danny's record will have a "zapped-up heavy rock" version of the Red Dwarf theme tune on the B-side along with an uncompromising dance mix of the A-side song. Both songs have been arranged in radically new ways and he promises quite a few surprises for Red Dwarf fans when they hear them. The humorous lyrics on *Tongue Tied* have been retained, but he has deliberately tried to give the song a more "romantic" slant on the A-side, while the B-side will feature a bit of reggae, dance, jazz and anything else he can think of while he's in the studio recording it!

The Red Dwarf theme song will probably never be the same again, or as Danny John-Jules puts it: "You've got the girl singing it [the original] and then there's the Elvis one [from *Meltdown*]... oh, yeah and the Hammond organ. Then there's this one... it's wild! Even Howard [Goodall - the theme's composer] is gonna be shocked when hears it." Danny's new version is a powerful heavy rock anthem, prefaced by a fabulous guitar solo. "That's what Lister thinks it sounds like when he plays the guitar," the singer enthuses. "That's what he

hears with his own ears, even though he can't play at all!" Danny is confident that Craig Charles will make an appearance as Lister playing his guitar on the video if they make one for the B-side. He certainly intends to make one for *Tongue Tied*, and we are promised the Cat and Duane Dibbley vying for the attentions of a beautiful girl called Kit on the dance floor. Duane's unique brand of dancing will be pitted against the graceful moves of the Cat in a "clash of the clichés" only one of them can win!

Danny is very proud of all the different styles of music he is incorporating onto the single. "What I didn't want to do is come out and be a rapper," he asserts. "It would have been very easy to turn my baseball cap around and do a rap about being on a spaceship, but I think that's insulting more than anything else."

"The only thing I know how to do is entertain, whether it be singing, dancing or acting."

Despite the Red Dwarf connection on this record, Danny John-Jules still considers himself very much an independent artist, and he has used his own contacts in the music business to help him record the single. "It was easy," he says, "because I've got all the people around me, and the facilities close

at hand. For instance, it was no problem finding a studio because I know maybe two or three guys who've got various levels of studios, from 16 to 24 tracks, and I was able to listen to the records of people I know and say 'That sounds good, where did you do that?' or they'd say 'Use this studio, this one is better.' I take other people's advice as well." In fact, the studio Danny is using is cunningly disguised as an antiques shop on London's Portobello Road!

Some of these same music contacts will be helping him distribute the record. "I know people who have independent record companies who, right at this minute, have got music all over the world," says Danny. "I also know that my first audience on this is Red Dwarf, and that contact can be made easily. I've already been offered lots of help by Mike, the editor of the *Smegazine*, and people like Nic Farey [from the Red Dwarf fan club]. They're always willing to do something because they see it as something for their magazines. It's information about Red Dwarf."

"I won't release the record until the new series is on the telly. If I'm lucky, maybe Rob and Doug would give me a plug at the end of the show, which would be great. I'll also have someone working to get the video shown on TV; the morning shows, all of that."

Does Danny think that being an independent recording artist will be a limiting factor

on the number of listeners who will be exposed to his music on this and subsequent singles? "If you look at the charts right now, on this particular day, the top three are reggae records, and I can guarantee it's a 100% fact that those guys all started off as independent artists. Now, because they've crossed over into the pop charts, some big executive didn't say, 'Hey, let's make this record and I'll tell you how to make it.'"

"It works differently in the independent business. If you're on a big record label, you might just do an album a year. In Jamaica, an album a year is nothing; they might release an album a week under different names with different people. A record company person can't do that, whereas these guys are free agents who can say 'I can make a record with you tomorrow, Doug the next day, Rob the next, and Craig the day after that' and no one can say anything to them about it. Of course these artists who are signed to the big labels like Sony, they can be in the top three now because they have the big machinery behind them."

After *Tongue Tied*, which will be released in the Autumn, Danny John-Jules intends to reclaim his singing career from the Cat and Duane with a single entitled *You*, featuring two of his own songs - *Only You are the One* and *If You Leave Me*. After that, he has no firm plans. "I'll just take it as it comes," he says. "Basically, it sounds funny, but the only thing I know how to do is entertain, whether it be singing, dancing or acting. I get a buzz off all three of them, the biggest buzz obviously from doing all three together. That would be the perfect situation for me. I'm also happy just singing, just dancing or just acting. I also write a bit - I try everything. I suppose I'm a jack of all trades, as they say, but I wouldn't say master of none. Let's just say jack of all trades."

JOE NAZZARO & JOHN RATCLIFF



HOLLYGRAMS

Dear Smeggers,
I have to write to congratulate you on issue 1, volume 2 of the Smegazine. It was totally brilliant!

In it, I read Ellen Mainwood's letter in which she commented that she thought Ace Rimmer (Dimension Jump, Series IV) said, "What's your favourite music, CRAIG?" Now, I may be defending Ace (who wouldn't?) but I listened hard and I heard 'DAVE'. As I said, I may be defending him, but hey, I'm only human.

Helen Howard, Tottenham.

It has to be said that Helen's letter was just one of many we received from people rushing to Ace's defence in this matter. Unfortunately for Ellen Mainwood, no one wrote in to support her claim. So it seems that the consensus view is that Chris Barrie got the line right all along. What a guy!

Dear Red Dwarf Smegazine, I've just started reading your Smegazine and enjoy the new-look. However, I write to you about something more serious (you'll see why shortly). I am a member of the Whale and Dolphin Conservation Society that is working all over the world to help many endangered species of cetacean. Recently, the WDCS began an 'Adopt a Whale' project. Through this project you can adopt an Orca for a year, during which time you are kept up to date with research on the Orcas living in the seas of British Columbia. There are a number of such whales that you can choose to adopt, but one which may be of interest to you and your readers is a young female Orca called 'Holly'. Holly recently gave birth to a son and both are currently doing well.

If any of your readers are interested in adopting Holly, or any of the other Orcas, they can find out more by writing to the following address:

WDCS
FREEPOST (SN863)
BATH
AVON
BA1 2XF

Keep up the good work on the Smegazine and may both Hollies live long and prosper (or is that another show?)

Michael Crouch, Norwich.

You don't have to convince me about Whale conservation, I've

seen Star Trek IV (oops, that really is another show!) Thanks for your letter, Michael, I'm sure lots of right-thinking eco-conscious Smegazine readers will be interested in what sounds to me like a very worthwhile project.

Dear Red Dwarfers,
In a recent Holly-Grams a certain Tonya Outtran wrote in asking for a large poster of the Boys from the Dwarf and, though she likes the smaller page posters, she doesn't want to mutilate her mags. Well, her problems are solved! The best way to get all of the page-posters and the smaller pics out of the RDS without mutilating the mag is to - wait for it - BUY TWO COPIES OF THE SMEGAZINE!! Then you have one copy to cut the pictures out of and one left in good condition to read and savour for the rest of your living days! Smegtastic, eh? No, no. No applause necessary. Just a mere 'thank you' will suffice.

Nirvannah Crane, Merseyside.

As opposed to 'Nirvanah Crane, clo Holoship, a long way away in deep space' presumably. Nevertheless, Nirv, that's some pretty sound advice there - consider yourself the recipient of a mere 'thank you'.

Dear Holly-Grams,
In answer to the gauntlet thrown down in the Smegazine [Volume 1] No.14 about the youngest Red Dwarf fan, I'd like to nominate my little boy Joshua. He's been brought up on a strong diet of Red Dwarf and now it's all paying off as he not only reads the Smegazine, but also dances to the theme

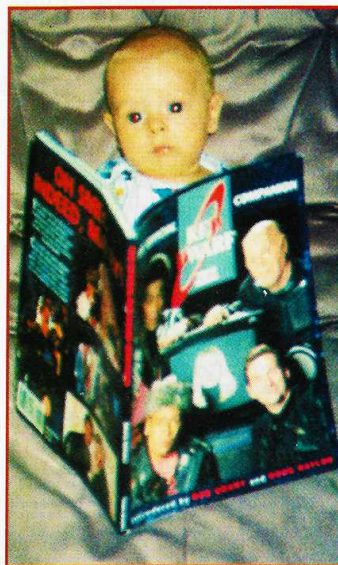


tune and is held transfixed by watching Kryten on the video. He has been a massive fan for over 6 months and is now aged 1 year, 9 months.

Jacqui Learoyd, Uxbridge.

Well, Joshua is certainly a very young Red Dwarf fan, but...

Dear Hol,
This is a picture of my son Samuel 'Ace' Warman at two and a half months, casting a



critical eye over the 'Red Dwarf Companion'. Unfortunately, as you can see he was suffering from a mild attack of holo-virus at the time and zapped our cat into oblivion - well, into the garden actually (we call it oblivion because I'm not a very good gardener). Does this make him the 'Youngest Red Dwarf Fan', or even the first humanoid to contract the holo-virus, or both... and what does he win? Derek 'H. K.*' Warman, Sawtry. (* The 'K' could be an 'N', depending on how you spell 'knob'.)

One thing's for sure - Samuel has a more appealing nickname than you do, Derek. As to whether he is Red Dwarf's youngest fan - who knows what wild and crazy claims we're liable to get here at the Smegazine as the months unfold. Just a couple of questions - how long have you been using two month old babies as book marks? And do any social workers know about this peculiar habit of yours? You could always use the cat in future if you're desperate!

Dear Holly-Grams,
I have just finished reading the new issue - Volume 2, Number 1. Overall, I like it, but you could cut down on the comic strip pages. Now onto my main point and criticism. Whilst perusing 'RED ANY GOOD BOOKS LATELY?' I came across the news I had been waiting for, namely STARBUG model kits. It was just a brief tantalising mention. Why is this? Surely it should have been at least a page review with photos of the finished article. Please can you let me know when it is available, how much and where I can get it, etc. Also, when is the Dinky/Matchbox/Corgi die-cast version going to be available? What about some binders for the Smegazine as well? We need to know!

Eric W Davies, Chorley.

Sorry, Eric, that mention of the Starbug models in the review of 'Primordial Soup' was a touch premature, but the development of the kits proceeds apace. We expect them to be available for Christmas and you will certainly read all about them here first. As for die-cast models, there's no news at present, but watch this space as we hope to have information on binders for the Smegazine soon.

Dear Red Dwarf,
How is it that everybody thinks Chris Barrie is wonderful (though he may be), am I the only person who has perry dreams about the Cat and chocolate gateaux?

Carrie Anne Hayle, Folkestone.

Almost certainly not, Carrie, but do you have any idea how fattening chocolate gateaux can be? ... What do you mean, you weren't dreaming about eating it?

HOLLY-GRAMS
Red Dwarf Smegazine
Fleetway Editions
25-31 Tavistock Place
London WC1H 9SU



BLISS WAS A UNIQUE DESIGNER DRUG FOR TWO REASONS: YOU COULD GET ADDICTED TO BLISS JUST BY LOOKING AT IT, AND IT MADE YOU BELIEVE YOU WERE GOD.....

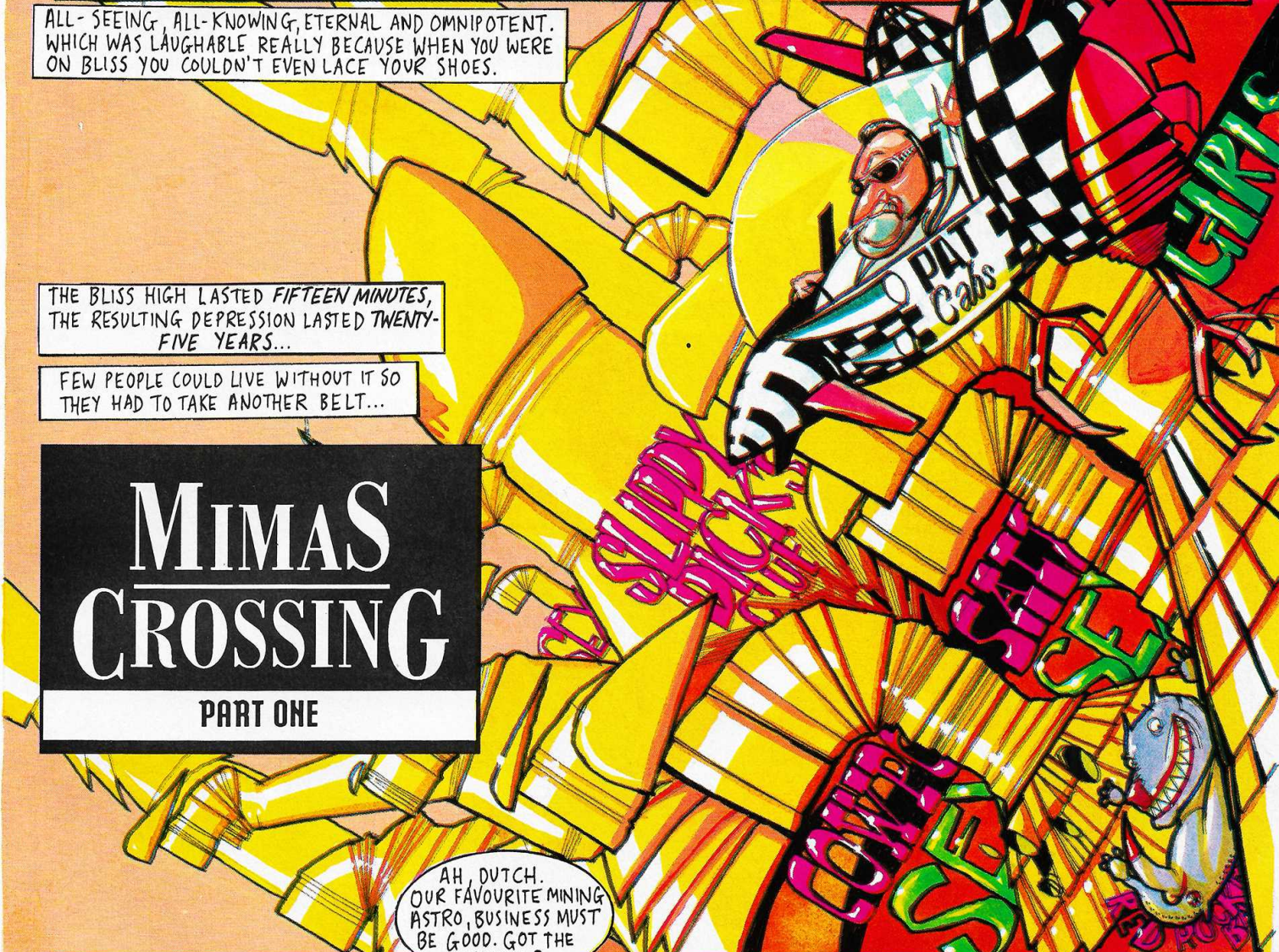
ALL-SEEING, ALL-KNOWING, ETERNAL AND OMNIPOTENT. WHICH WAS LAUGHABLE REALLY BECAUSE WHEN YOU WERE ON BLISS YOU COULDN'T EVEN LACE YOUR SHOES.

THE BLISS HIGH LASTED FIFTEEN MINUTES, THE RESULTING DEPRESSION LASTED TWENTY-FIVE YEARS...

FEW PEOPLE COULD LIVE WITHOUT IT SO THEY HAD TO TAKE ANOTHER BELT...

MIMAS CROSSING

PART ONE



AH, DUTCH. OUR FAVOURITE MINING ASTRO, BUSINESS MUST BE GOOD. GOT THE MONEY?



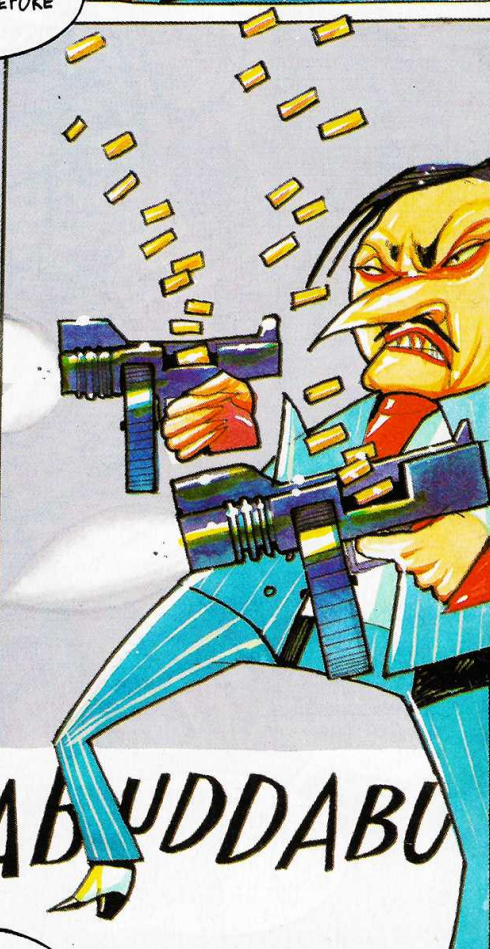
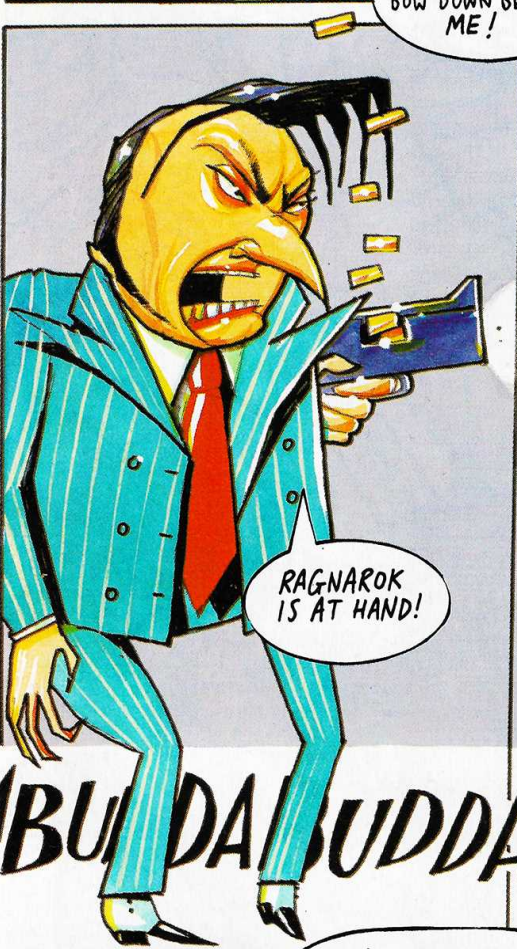
IT'S HERE, THE \$£250,000 YOU WANTED. YOU GOT THE STUFF?



YEAH, PREMIUM GRADE, UNCUT. YOUR CREWMATES SHOULD GET QUITE AN EPIPHANY OUT OF THIS.

YEAH, THEY'LL BE PIPED AS NEWTS. HUR, HUR, HUR!

PLEB.



"SHAG TOWN" - THE
MIMIAN RED LIGHT
DISTRICT, CORNER
OF COPULATION
AND 69th...

... THEN HE
PLUNGED IT IN
AGAIN AND AGAIN!

YEAH?

GOT ROLLED BY
A GAME HEAD. SCROTE
NICKED MY RENT
MONEY.

YEAH,
AND THE SINK'S
BEEN FINE EVER
SINCE. SO HOW YA
BEEN, TRIXIE?

LIFE'S A BITCH,
HUH?

YEAH, I THOUGHT THE GANYMEDE MAFIA
WERE GONNA GET US SOME PROTECTION.
BEING AN EROTIC LEISURE CONSULTANT
AIN'T EASY THESE DAYS. TOO MANY WEIRDOS
ABOUT!

SURE, MAKING
MONEY ON YOUR BACK
IS EASY, BUT WHY
EVEN BE THERE?



WHAT
DO YOU MEAN?

BODY SWAPPING. AIN'T YOU HEARD?
IT'S THE LATEST THING. YOU LET
SOMEONE ELSE BORROW YOUR BODY
FOR A WHILE AND JUST RAKE IN THE
CASH!

NO KIDDING?
SOUNDS GOOD TO
ME!

HERE, TAKE
THIS. IT'S THE ADDRESS
OF "NOELS BODY SWAP
SHOP" OVER ON
KARMASUTRA.

AH, HELLO
LADIES! I DON'T
SUPPOSE YOU'D BE UP
FOR A GAME OF HIDE THE
HELMET? MY FRIENDS
CALL ME ACE, BY THE
WAY.

ACE HOLE,
MORE LIKE!

AH, WELL IN
THAT CASE I DON'T
SUPPOSE YOU COULD TELL
ME WHERE I COULD PURCHASE
A PUNCTURE REPAIR
KIT, THEN?

TAKE A
HIKE, CREEP!





LATER...

THIS IS THE PLACE. DOESN'T LOOK LIKE MUCH. AH WELL, HERE GOES NOTHING!

WELL, THE RATE'S \$E47 PER HOUR AND THIS IS THE MIND TRANSFERENCE MACHINE. THE CLIENT LIES HERE, YOU LIE THERE. MIND, BODY, BODY, MIND. ZAP!

JUST LIKE THAT!

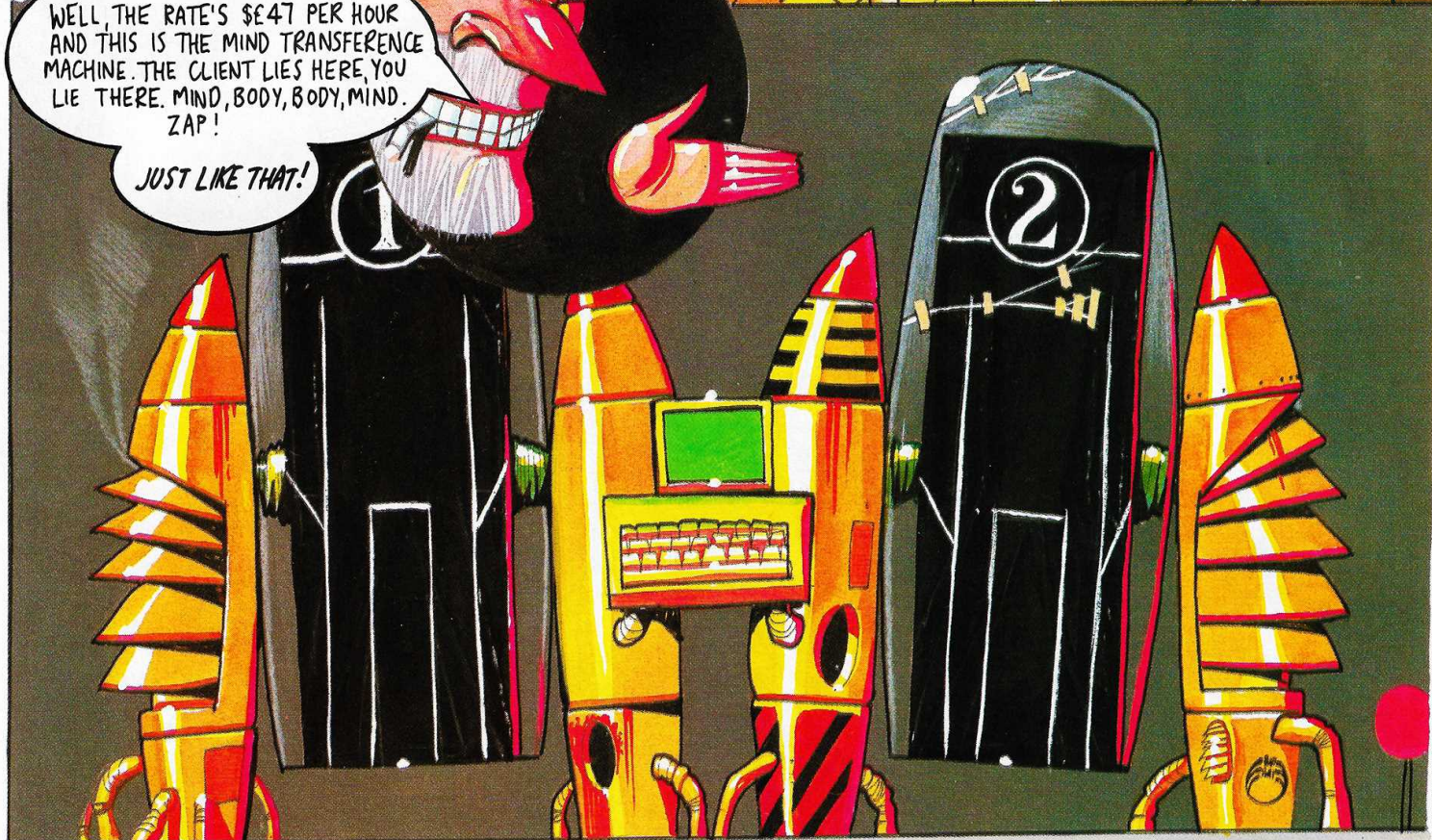


CAN I HELP YOU?

DEPENDS ON WHOSE.

ARE YOU STILL LOOKING FOR BODIES?

MINE.



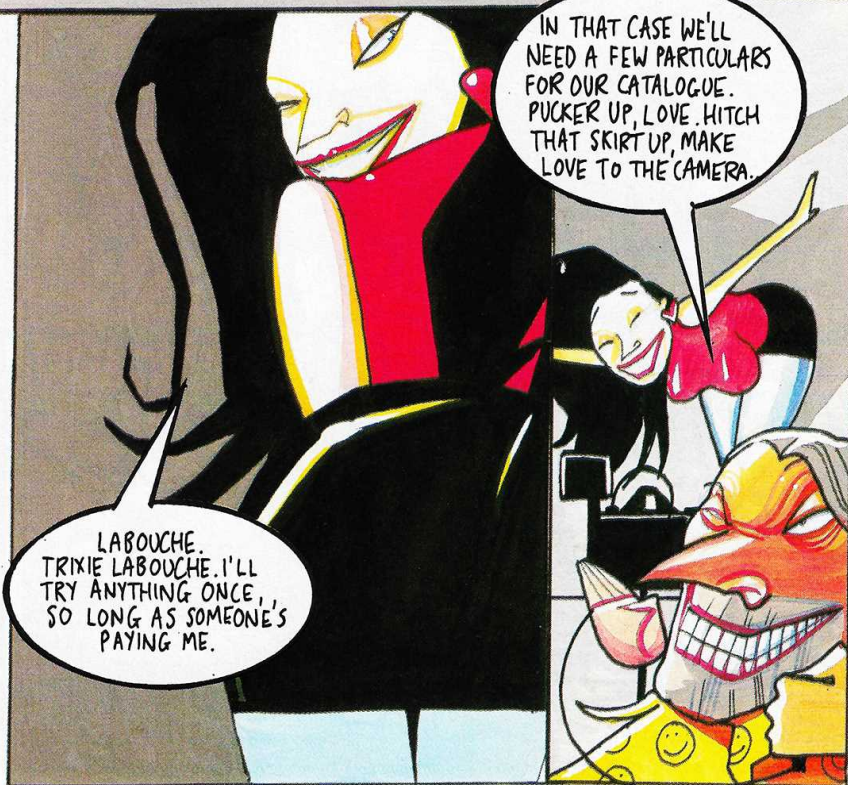
THE CLIENT'S MIND INHABITS YOUR BODY AND YOUR MIND'S IN THE CLIENT'S BODY WHICH IS THEN PLACED IN STASIS...

STILL INTERESTED, MISS-ER?



IN THAT CASE WE'LL NEED A FEW PARTICULARS FOR OUR CATALOGUE. PUCKER UP, LOVE. HITCH THAT SKIRT UP, MAKE LOVE TO THE CAMERA.

LABOUCHE. TRIxie LABOUCHE. I'LL TRY ANYTHING ONCE, SO LONG AS SOMEONE'S PAYING ME.



MEANWHILE, DUTCH'S DOUBLE CROSS HAS BEEN DISCOVERED
AND THE GANYMEDE MAFIA ARE HOT ON HIS TRAIL ...

JUST HAD TIME TO
STASH THE GOODS. NOW I
NEED SOMEWHERE TO HOLE
UP FOR A FEW DAYS UNTIL
THE HEAT DIES DOWN.

THERE HE IS!
THAT'S THE SMEGGER!
WE'LL TEACH HIM TO SHOW
DISRESPECT TO THE
OSMOND FAMILY!

HEY, DUTCH!
"WHAT'S IT LIKE TO
LIVE IN FEAR,"
DUTCH?

I'VE BEEN
SPOTTED! GOTTA
LOSE 'EM!!

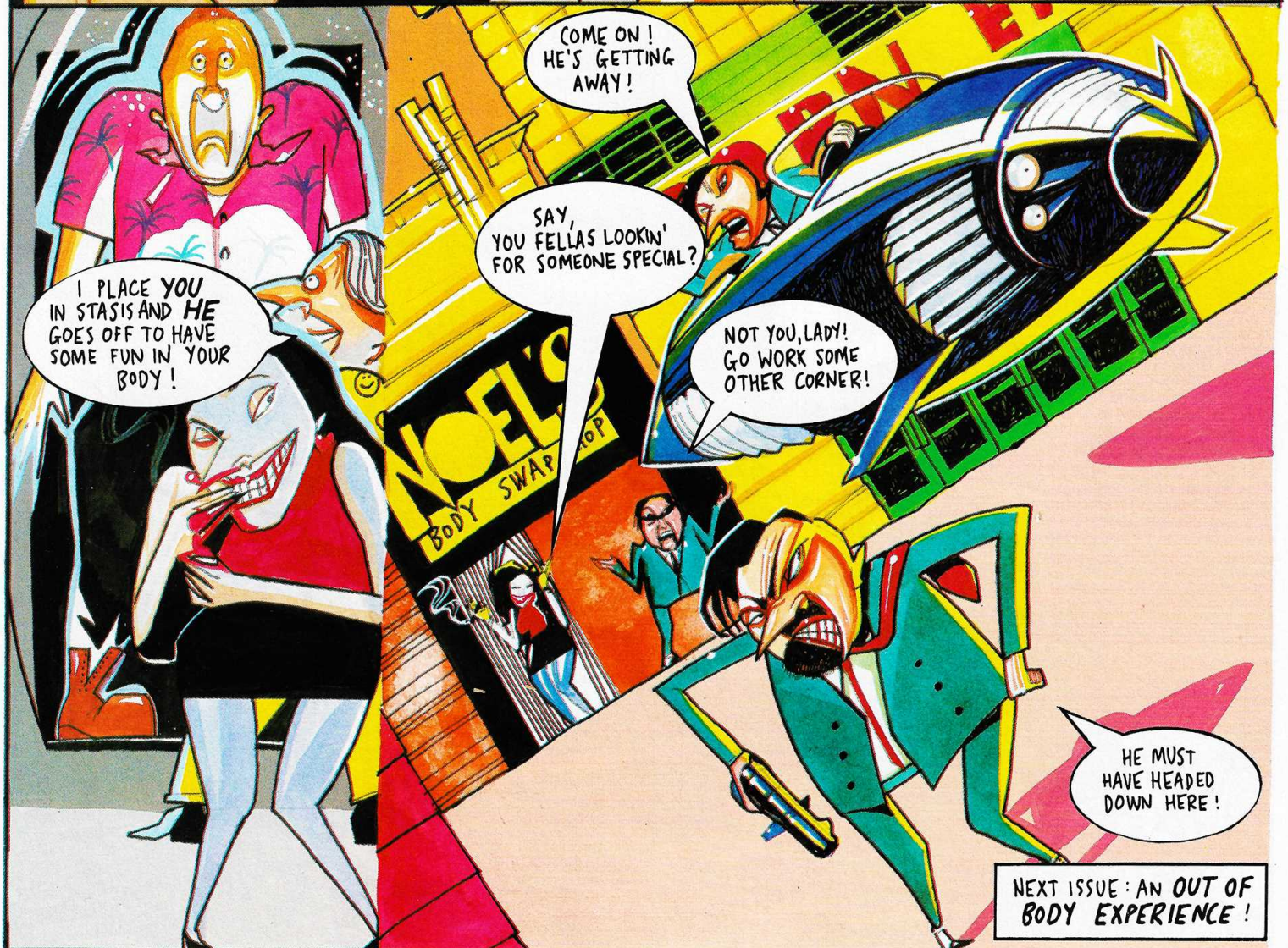
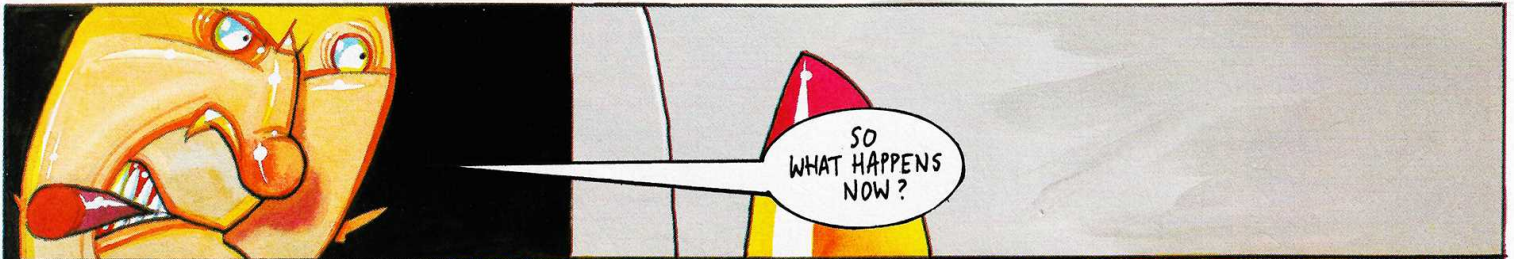
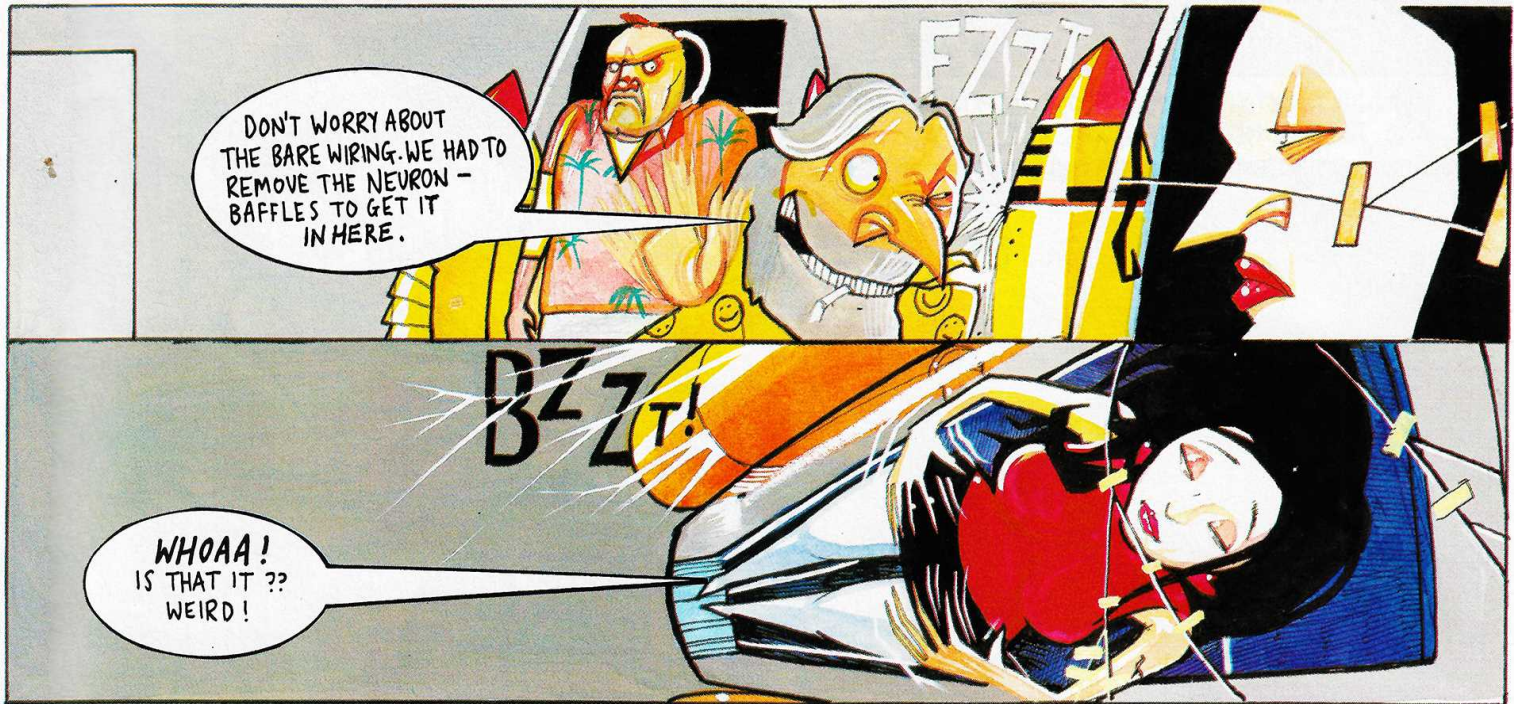
BLAM
"TIME TO
DIE," DUTCH!

IN HERE!

A BODY!
GIMME A BODY!

ANY
BODY!!

THIS ONE!
THIS ONE 'LL
DO!!



RED any good books lately?

THE NAKED SUN by Isaac Asimov (Grafton £3.50)

The recent death of Isaac Asimov was a tragic loss to the world of science fiction. One of the true Giants of the genre, his writing career spanned more than 50 years and more than 50 books - most falling into the fiction category, but a significant number dealing with science fact.

Asimov almost defined the genre of science fiction singlehandedly and he will certainly be remembered for his *Three Laws of Robotics* - a recurrent element through so many of his, and subsequently other writers' novels and short stories. *The Naked Sun* definitely qualifies as one of Asimov's 'robot novels' and, for my money, it is one of his best.

That being said, it is not really a book about robots at all... it's about phobias, prejudices and the difficulties involved in accepting unfamiliar cultures. The action takes place on a planet called Solaria, which is populated by Spacers - earth colonists who have long since declared independence and have evolved a very different way of life to their terran counterparts. Whereas earth is oppressively crowded, with jobs and resources at a premium, the Solarians have strictly limited their population and enjoy a high standard of living without having to work at all.

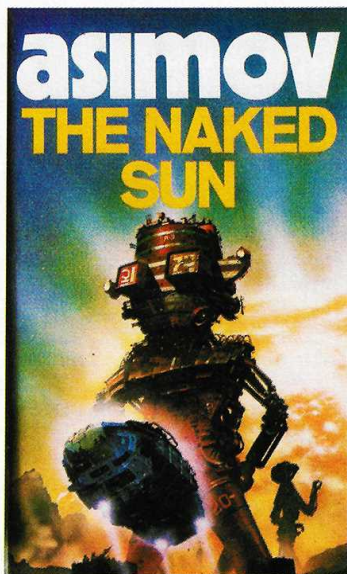
This is where the aforementioned robots crop up. On earth, robots are distrusted vehemently since they provide undesired competition in the job market, while on Solaria they do everything and consequently outnumber the local populace by many thousands to one. This, then, is just one of the culture shocks experienced by visiting earthman, Elijah Baley, when he is called out to Solaria to investigate the first murder on the planet for 200 years. Baley is also disturbed to find himself exposed to 'the naked sun' of the title on the Spacers' planet, as he is used to living in an enormous, but largely underground city.

The Solarians, however, are not without their own peculiar phobias - living as they do physically separately to each other for 99% of the time. Rather than actually 'see' people, they prefer to 'view' them via an advanced form of telecommunication. The unfamiliar circumstances Baley finds on Solaria make his job frustrating, difficult and sometimes terrifying.

The earthman has the aid of a partner, R. (for Robot) Daneel Olivaw, but as he is the product of a rival Spacer planet, even his motives are suspect. The story unfolds as an ordeal of nerves and paranoia, with a number of ingenious twists and turns before the mystery is solved, making this book an entertaining and thought-provoking read.

The Naked Sun is in fact the second in a splendid quartet of books that begins with *The Caves of Steel* (in which Baley and R. Daneel meet for the first time on earth), then continues with *The Robots of Dawn* and *Robots and Empire*. You don't have to read them in order, but you might as well, because all four books are excellent.

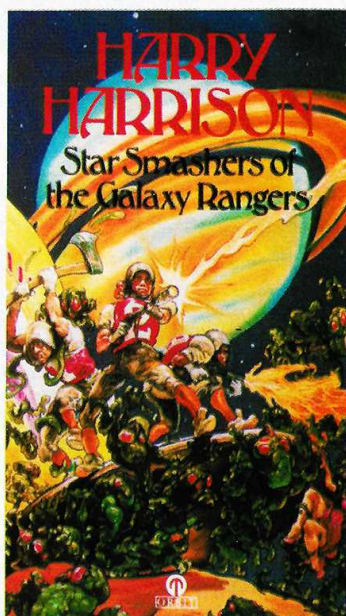
STAR SMASHERS OF THE GALAXY RANGERS by Harry Harrison (Orbit £4.50)



Rip-roaring fun with the master of comedy science fiction! How's that for a well-worn cliché? Pretty appropriate in this case, though, I reckon. *Star Smashers of the Galaxy Rangers* is a terrific piss-take of your typical 'space opera', packing in as it does more corny plot devices, bizarre twists of events and stereotypical characters than many a 'serious' book of this sort that's twice or maybe three times as thick.

You've probably read science fiction books full of really 'good science' and you've probably come across others which use extremely 'bad science'. Well, the events in *Star Smashers* can only be said to be governed by 'mad science'! The story kicks into gear right away, as student-geniuses Chuck van Chider and Jerry Courteney invent a faster-than-light drive by doing little more than put a piece of cheese in a particle accelerator. That done, the pair never look back as they embark upon a series of adventures that whisks them off to the furthest reaches of the Universe and finally sees them forming the Galaxy Rangers to save everyone from the menace of the evil Lortonoi.

Harry Harrison is a sharp and witty writer, and his treatment of the 'space



opera' here is quite merciless and very funny indeed. You'll be hard-pressed not to enjoy *Star Smashers of the Galaxy Rangers*, whether or not you're a reader of the kind of books it parodies.

JURASSIC PARK by Michael Crichton (Arrow £4.99)

"In the future there will be dinosaurs..." I think they must be talking about the middle of July, when Steven Spielberg's movie version of Michael Crichton's novel is due to hit our cinema screens. It promises to be a 'monster' hit (sorry, I couldn't resist that one) and if you haven't already noticed the hype that's been going on around *Jurassic Park* for months and months... well, where have you been hiding and what drugs have you been taking?

The most surprising, and highly pleasing aspect of this novel when you first pick it up is that it *doesn't* have the words NOW A MAJOR MEGA-BLOCKBUSTER MOVIE plastered across its front cover (though it is mentioned very briefly inside). Surprising because that always seems to happen to perfectly respectable books when they are transferred to the big screen, and pleasing because *Jurassic Park* has a wonderful cover and it really would be a shame to spoil it.

That said, if the movie is even a tenth as good as the book, then it really will deserve to be a mega-blockbuster! Sure, I admit I'm a sucker for a good dinosaur story any day of the week (who isn't?), but *Jurassic Park* really is one of those books you don't want to put down. The story tells of a fantastic theme park where dinosaurs are cloned from DNA traces found inside blood-sucking insects that have been preserved inside amber deposits for millions of years. Now, the most amazing thing about this is that Michael Crichton dreamed up this piece of "shaky science" for the novel, yet scientists have since decided that the process could probably actually work if the science of cloning were more advanced.

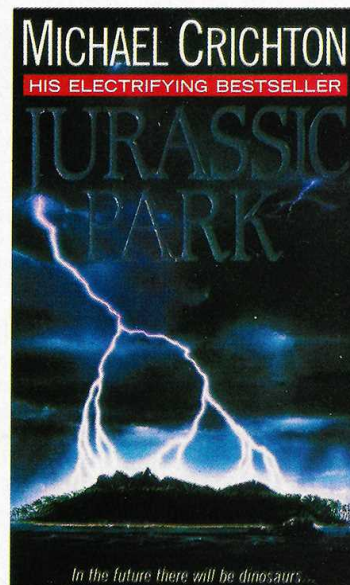
A chilling thought indeed, especially since the main events of *Jurassic Park* underline the futility of man trying to control nature on this scale. Michael Crichton uses charts, graphs and all sorts of diagrams to illustrate the growing catastrophe in the park and the power of his descriptions enable you to imagine what having a Tyrannosaurus Rex breathing down your neck might well be like. Not sensationalist, but thrilling; not horrific, but genuinely scary; *Jurassic Park* is a book you will remember for a long time.

On top of all that, the author's name, while spelt differently, is pronounced in exactly the same way as the name of a certain Mechanoid you may have heard of - making this book a must for all Red Dwarf completists!

WIENER DOG ART by Gary Larson (Futura Publications £4.99)

Not science fiction, nor even a novel, *Wiener Dog Art* is a book that simply demanded a mention in this column because it is, like all collections of Gary Larson's *Far Side* cartoons, gosh-darned hilarious and then some!

I don't think anyone outside of the USA

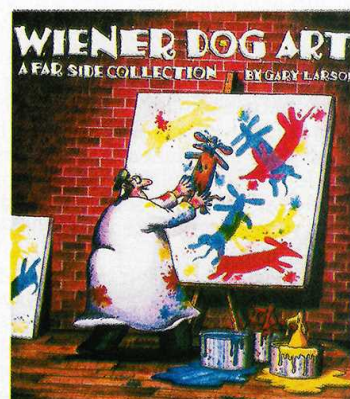


uses the term 'wiener dog' for a dachshund (or 'sausage dog') - and, for all I know, Larson may have made up the term himself! - but these dogs are undeniably funny animals and have made frequent appearances in his one-panel cartoons over the years. In this book, however, Gary Larson reveals (with a series of colour pictures with commentary) the enormous influence exerted upon artists and cultures by 'wiener dogs' from the earliest cave paintings right up to the present day. Who'd have thought it, eh?

Wiener Dog Art also boasts a highly amusing index and the rest of the volume consists of something like 160 *Far Side* cartoons, featuring such things as dinosaur nerds, a frog singing the 'greens', Superman, Pinocchio and Dumbo in their later years, and an amoeba salesman. As you may have guessed, this is all seriously 'off-the-wall' humour, and the cartoons expose all manner of everyday sayings and situations by casting unexpectedly oblique glances at them. Look out for the one that begins with a woman saying "Knick Knack Paddywhack, give a dog a bone!" - it takes a moment to hit you, but when it does you can't stop laughing.

If you have never encountered Gary Larson's cartoons before, then you should waste no time in getting yourself a copy of this book, or - if you want to invest in a better value package - get a copy of any or all 3 of the *Far Side* Collection books, which sell for £2 more, but contain several times as many cartoons.

JOHN RATCLIFF



THE GREAT RED

OLD

The case for the early Red Dwarf by Steve Lyons

I began watching Red Dwarf with series II, at the insistence of friends who had been telling me how good the programme was. By the time the first episode finished, I knew they were right. The thing that surprised me at the time, though, was that its predecessor had not garnered the same type of reaction. When I did get the chance to view Series I, I felt that, though not as polished as its successors, it was nevertheless extremely good. However, the reaction of my friends seemed typical; Red Dwarf I just didn't go down well with the public, and indeed, viewing figures tapered off dramatically after its first episode. Given the sharp increase in the audience for Red Dwarf V, it would therefore seem that I am in the minority in my view that the early episodes are better than the more recent ones.

I do not however feel this is true, particularly amongst the more loyal followers of the series - and my view has been borne out by many of the comments received during this very magazine's reader survey.

It is undeniable that, since Red Dwarf III, the series has drifted further and further away from its original concept. In particular, an influx of science-fiction ideas has taken the emphasis of the narrative away from the characters and onto the increasingly bizarre situations in which they find themselves.

Although the vastly improved look of the programme has won it a lot of casual viewers, I believe that many of the show's long-standing fans feel that they have been let down by the change.

In the early days of Red Dwarf, its brilliance lay in its wonderful comic dialogue and its sharply defined central characters. The banter between Lister and Rimmer in series I is superb, as is the way their relationship evolves during series II. For people already familiar with the protagonists, this exploration is a joy to behold - and indeed, it seems that series I is a lot more popular amongst people who have already seen some of the later episodes, even those who disliked it the first time out.

It is for this reason that many fans, myself included, miss the 'good old days' when Red Dwarf was still something fresh and original. A prime example of this originality was the 'no aliens' rule, which

forced the writers to think up new and intelligent concepts. Although this is still true to some extent, the new direction has come complete with a veritable parade of alien stand-ins, from crazed simulants to genetic mutants. Aliens by any other name! What once made the show innovative has now become sadly lost, as Red Dwarf has drifted more and more into the well worked and frankly quite boring area of mainstream sci-fi.

Now I enjoy science fiction as much as anyone (and a sight more than the people who run the BBC), but what Red Dwarf once had was a unique balance of sci-fi comedy, which worked magnificently. In this format, the writer could explore such way-out concepts as stasis leaks, memory pasting, viruses which caused solid

episode is set up, however, it suddenly starts to take itself too seriously, and we are shown a standard science fiction battle, all but bereft of any humour. It just doesn't work, and the placing of *Terrorform* in the Smegazine survey (26th out of 30) underscores that fact (the only episodes which did worse were from the all but unseen series I and *Holoship*, to which much the same comments apply).

Also, although much of *Terrorform* takes place within a psy-scape of Rimmer's mind, we learn nothing new about the character. This is a marked change from earlier episodes, where development was the name of the game; it seems that, having reached a certain plateau, the characters have stagnated. The only ones who have shown any movement at all during the last

two years are Lister, who has effectively taken command of the crew, and Kryten, whose 'humanisation' is continuing. Rimmer, on the other hand, has lost a dimension, becoming little more than the butt of everyone else's jokes, while poor old Holly has practically vanished (and will do altogether in series VI). What we are left with owes more to *Star Trek* than it does to the early days of Dwarf, as the battle-hardened Lister leads an extraordinary ship, an all-knowing android and two token 'oddballs' in the pursuit of threats to obliterate and final frontiers to cross. *Star Trek* is often funnier, too!

Opposite, Joe Nazzaro sets out his reasons for

preferring the later series of Red Dwarf, and I certainly can't argue with any of his points about the improved look of the show. Why do we hold different views, then? Simply, I think because Mr Nazzaro prefers the sci-fi elements of the programme while I favour the comedy side. The one thing on which we agree completely is the excellence of Red Dwarf III - and although II was funnier and V looked better, III is generally regarded as the best of the lot because the balance was correct. This balance needs to be regained - and to do this, I feel that a partial return to Red Dwarf's roots is necessary, with more humour and more characterisation being injected back into the show.

Unless this can be done, I feel that Red Dwarf will be remembered as a typical product of the glossy superficial nineties, with few people recalling the depth, wit and originality with which it started out.



hallucinations, slides that you could step into and so on. Nowadays, the sci-fi concepts are just as weird, but they're treated a lot more seriously, something which can appear ludicrous. The series

What Red Dwarf once had was a unique balance of sci-fi comedy, which worked magnificently.

often comes across as trying to be something that it isn't and shouldn't be.

Look at *Terrorform* as an example. The psy-moon concept would be well out of place in any serious sci-fi, and indeed, it is introduced amongst a smattering of good verbal jokes. Once the premise of the

DWARF DEBATE

Two questions that are frequently raised by Red Dwarf fans are "Why isn't Red Dwarf as good as it used to be?" and "How come the newer Red Dwarf series are so much better than the old ones?". Clearly, opinions differ widely out there, so we asked regular Smegazine contributors Steve Lyons and Joe Nazzaro to take up both sides of the argument. The resulting slugfest of ideas is represented here for all to see. If you have any comments of your own to add on the subject please write in to THE GREAT RED DWARF DEBATE at the usual address.

NEW

Out With The Old - A case for the new Red Dwarf by Joe Nazzaro

The philosopher John Locke once said, in his essay *Concerning Human Understanding*, "New opinions are always suspected, and usually opposed without any other reason but because they are not already common."

Pre tentious? Watashi?

Actually, the quote from the late Mr Locke describes very neatly those Red Dwarf fans who believe the old days were better, Norman Lovett is the one and only Holly, and the Cat was funnier when he only had two lines an episode. Wake up and smell the vindaloo, folks. While the first two series of Red Dwarf are very original and very funny, it wasn't until Series III that the show hit its stride. Not only are the sets, the costumes, and the special effects vastly superior in the later series, but writers Grant and Naylor finally found the direction they were looking for and things really started to roll.

Now, before we go any further, it's important to note that Mr Lyons has made a few valid points in his discussion of the early Red Dwarf. The relationship between Lister and Rimmer was superb, and their verbal exchanges in those early episodes were brilliant. At this point however, Steve thinks the hats should be red while I think they should be blue. Who's right?

Let's look at the facts. In those first few episodes, scenes were rewritten and even dropped because they simply weren't funny. In a recent interview, Doug Naylor admitted the pilot was "everything I hate about science fiction on TV" and even Craig Charles refuses to watch the early episodes because his performances were so poor.

As for the production values, those early sets were shaky, to say the least, the costumes were as bland as dishwater, and

While the first two series of Red Dwarf are very original and very funny, it wasn't until Series III that the show hit its stride.

the special effects, while showing hints of promise, were nowhere near what they should have been. This is no reflection on the production crew, but rather a lack of money that was hard to overcome.

In contrast, the production values made a quantum leap (no pun intended!) with Series III. Gone were the curry-stained



bermuda shorts and drab uniforms, and in were Lister's leather jackets and Rimmer's brilliant Captain Scarlett-inspired outfit. The sets were rebuilt, and Peter Wragg's visual effects team started to show what they were capable of doing.

Story-wise, Grant and Naylor made the bold decision to inject Kryten into the well-established mix of characters, and the stories began to take on new life. From the wildly funny *Polymorph* and *DNA* to the imaginative *Backwards* and *Dimension Jump*, each episode became more daring and more exciting. Obviously, viewers agreed with the new direction - witness the fact that no less than three stories from Series IV finished in the top ten in the Smegazine survey.

One of the biggest changes made by Grant and Naylor was the combination of different characters in different stories. Instead of limiting the dialogue scenes to Rimmer and Lister as in the early days, we now got to see Lister and Cat captured in *Meltdown*, Kryten and Rimmer doing a double act in *Backwards*, and Lister and Kryten chained together in *The Inquisitor*.

Grant and Naylor also started injecting parodies of popular films into their stories. Among the cinematic classics receiving the Grant/Naylor treatment have been *Alien* (*Polymorph*), *Casablanca* (*Camille*), and of

course, *Terminator* (*The Inquisitor*). While a few of these parodies were less than successful, most of them have been right on target.

The best way to explain Red Dwarf's success is to share a recent experience I had while in England last Spring. During a visit to several schools participating in a series of theatre workshops, I was introduced as a writer/interviewer, who had written about various SF programmes. Most of the students seemed disinterested as we mentioned *Doctor Who*, *Blakes 7* and *Star Trek*, but when asked how many kids watched Red Dwarf, virtually every hand in the class went up. What better example is there of a cultural phenomenon than that?

While Mr Lyons asks for a return to the roots of Red Dwarf, he is unfortunately looking in the wrong direction. The only way the series can continue to improve is by trying new ideas and exploring new situations, rather than relying on its past successes. Now that the correct formula has been established, the best is hopefully yet to come.

In closing, if the great English philosopher John Locke was here today, I know exactly what he'd say: "What am I doing watching Red Dwarf? I've been dead for almost three hundred years!" Maybe the posse needs a new hologram...

CREATING KRYTEN'S HEAD

Peter Wragg talks to Joe Nazzaro about the problems involved with creating the original look of Red Dwarf's faithful mechanoid...

"Kryten was a late-ish thing to come onto the scene. Rob [Grant] and Doug [Naylor] said they wanted a robotic, android-type butler, and what was the best way to achieve it? Was it some sort of metallic head, or was it something else? I also needed to know if they wanted the person to talk.

"What I finally suggested we could do was create a flesh-coloured prosthetic mask, so we could say the technology of their race had advanced to a state where they had developed flesh tone and flesh manipulation. But they hadn't got to the point where they could actually design humanoid shapes, so we decided on very angular surfaces for everything.

shape we wanted. We then took a cast of that, poured the prosthetic foam into it, baked it, took it out, and it was fine.

"The make-up department then asked if they could have that one to test the colouration, and also for David to put on, so he would know what it felt like. We got the first one out on the last day of rehearsal, bearing in mind it took about two hours to do each one.

"The next one didn't come out, or the next, the third one collapsed, and so did the fourth one! Here we had a studio the following day in Manchester, and we were still in the workshop at two in the morning, trying to get another one out. I don't know if we had gotten into a duff batch of foam, but for whatever reason they just weren't working. They would either collapse on us, or they were just filled with holes.

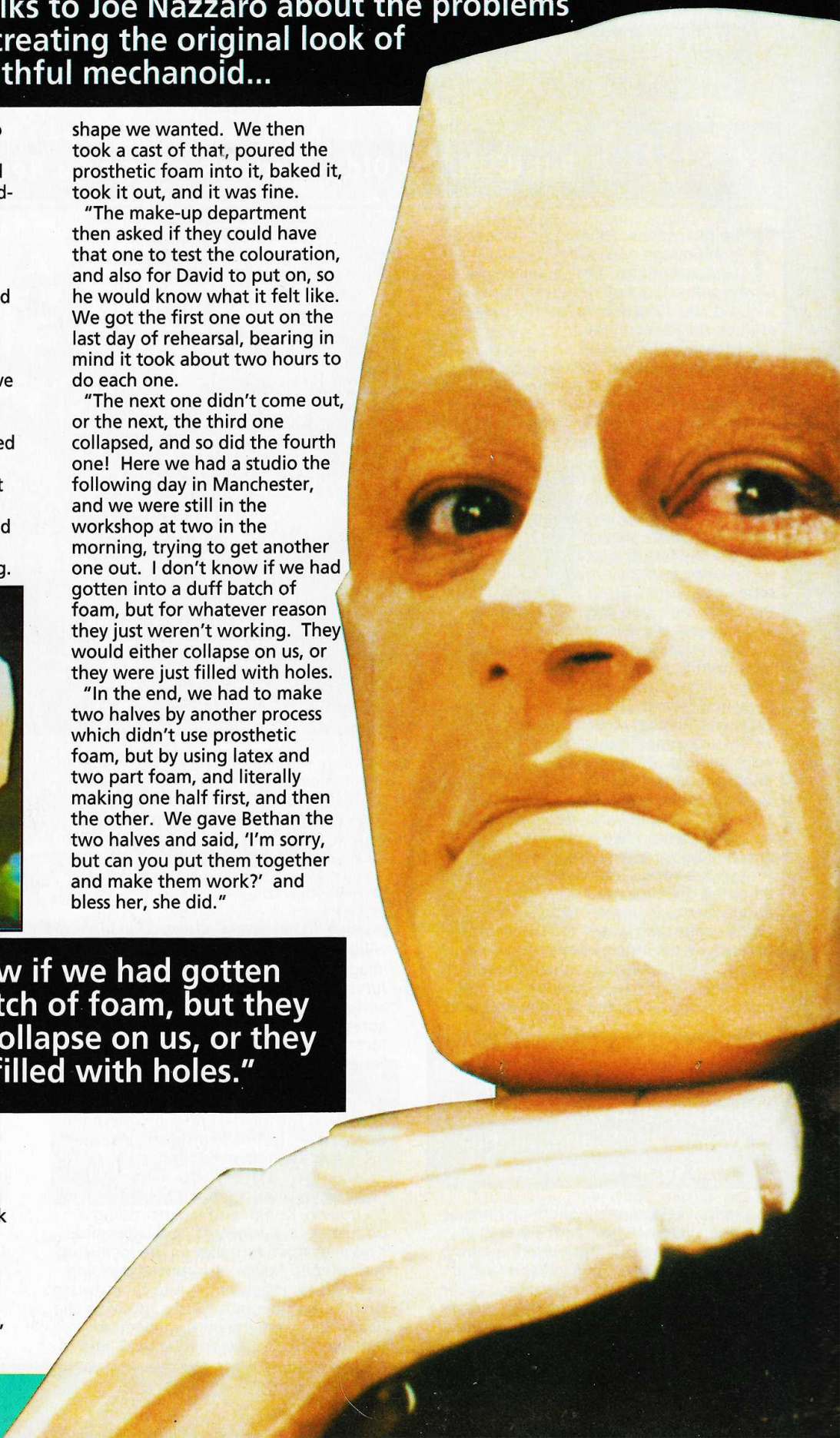
"In the end, we had to make two halves by another process which didn't use prosthetic foam, but by using latex and two part foam, and literally making one half first, and then the other. We gave Bethan the two halves and said, 'I'm sorry, but can you put them together and make them work?' and bless her, she did."

"I don't know if we had gotten into a duff batch of foam, but they would either collapse on us, or they were just filled with holes."

"We discussed our ideas with Bethan Jones, who was the make-up lady at the time, and said, 'What we're intending to make is this full piece, and stick it down around the eyes and lips.' It started to get quite rushed. We took a life cast of [original Kryten actor] David Ross to get the plaster positive, and sculpted up in clay the



ELITTA



HOW TO MAKE A MECHANOID

The Smegazine's Joe Nazzaro talks to Bethan Jones, make-up designer on Red Dwarf series 2 and 3...

When Bethan Jones showed up for her first planning meeting on Red Dwarf, it was an eye-opening experience, to say the least. "Usually when you go into a planning meeting, you get a script, it's a bit routine," she explains, "but not this one. I remember not knowing anybody at the time, and Peter Wragg was saying 'Well yeah, they could put banks of monitors in showing different pictures on each one, but the cost would be...' and I thought, 'Oh my God, just shut up!' I sat there listening, and thinking 'perhaps I could catch someone's attention and get the tapes of the first series' and they were talking about this Cat. I'm thinking, 'What? I didn't know they had any animals!' - so I just sat there and smiled sweetly, and I couldn't believe my ears."

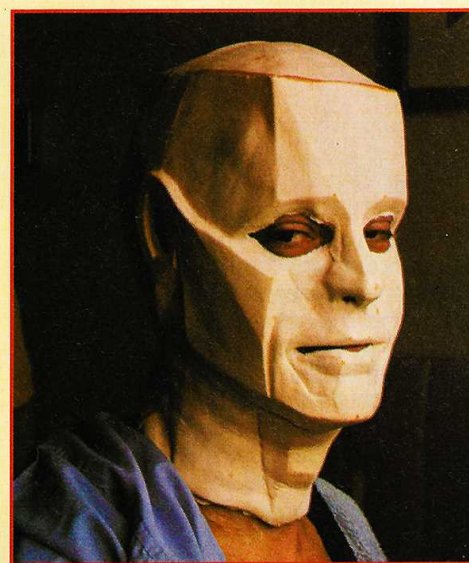
"It was very amusing at the time, but I was shaking in my boots, as it were. Then they started talking about this hologram as if it was a daily occurrence, but I finally got back to Cardiff with the tapes and started watching them, and of course it all became a little clearer."

Bethan had been working as a make-up designer for BBC Wales and started working

on Red Dwarf during its second series. She replaced the programme's original designer, Suzanne Jansen, who wasn't available at the time. "I'm not certain of the history of it," she says, "but I think there were only two designers in Manchester then, and both of them were committed to something else. What the BBC tend to do is keep it in-house, so they started searching the regions to see if anyone was available, and they rang Cardiff."

Red Dwarf was Bethan's first experience with the science fiction genre - before then, most of her time had been spent, quite literally, in the trenches. "I had worked on a lot of World War I stuff, a lot of blood and gore," she explains with a self-conscious laugh. "I was never really into glamour, so I usually found myself up to my knees in mud in a trench somewhere, pouring blood all over somebody."

Coming out of that first planning meeting, Bethan Jones was still a bit unsure what she would be doing on Red Dwarf. "I don't think they even had the scripts by then," she recalls. "The characters were the main thing. Each of them was fairly well established, and they wanted to keep them pretty much as they were. Norman [Lovett] was still Holly at



that time, and Hattie came into it during the third series. It was just a matter of reading the scripts, doing the make-up, keeping the characters as they were, and altering them according to the scripts."

One of her biggest responsibilities in series two was helping to create the original Kryten, who was introduced in the episode of the same name. "I freaked a bit at first," she remembers, "because Doug and Rob wanted him to look a bit angular, so we had to sit down and have a chat about that."

Bethan had to work closely with visual effects designer Peter Wragg in creating Kryten's unique look. "I think it had to be done by special effects because of the shape, and because it was a foam mask. It was all fairly tight from the time point of view, especially because we were using prosthetics. I Can't remember the name of the person who sculpted it, but he was one of Peter's team who was a specialist sculptor."

"My main problem was really to find the make-up to cover the mask, and to highlight the angles making it correct for TV, as well as the actual application of the darn thing. The first mask was made from cold foam, and there were a lot of problems with it. There was shrinkage and because it was done in two halves, it was a case of, 'Okay, now hold it.' and you have to manage."

"Usually, when you're using prosthetics, it might just be the neck, and you've got a wig so you can hide the edge under it, but with

As well as Kryten's head, Bethan Jones had to look after the rest of the cast's make-up, hair and forehead accessories. Here's the gang, fully coiffeured and made-up for the series 3 episode, Timeslides...



this, there was no wig, no hair, and it was latex and cold foam. Had there been weeks and weeks before we knew about *Kryten*, all the problems could have been ironed out, but because of the shortage of time, we had to work with the cold foam and the two halves, front and back. Because it was the first one, visual effects did most of it, I just had to concentrate on finding something good to stick it down with, and finding the right colour make-up. There was also a special kind of make-up to seal it with, so it's quite a lengthy process."

Does she remember how long the first Kryten make-up took to apply? "I couldn't tell you, but it must have been three or four hours. I can remember it being quite a yellowed colour, so we had to mask it with flesh tones. It was okay in the studio, we did the best we could, and in a way, it was a great forerunner for Robert's Kryten. David was amazing in the episode, and we all loved his character, which was so wonderful."

Bethan was also impressed by David Ross's patience in being able to sit in a make-up chair for several hours; an uncomfortable experience at best. "He was brilliant, I have to say, and Robert was the same later on. With a make-up like that, if you know it's going to be a couple of hours, you usually lengthen the call to allow for getting up, walking around and getting a cup of coffee. I don't think you can ask anybody to sit in a chair for two solid hours, so I prefer to make it a three hour call, and after half an hour

take a break. We'd have coffee, a bit of toast, and things like that, just to make it more pleasant.

"It was such a big piece to put on, because before I had used sections all over, and blended joints, but with this, it was one big piece, and we had to find the best way to stick it all down. I remember looking in books, but they had always chosen to do it in pieces because of easy application. They all said 'start with the nose', but in fact with the second Kryten we actually found it better to

"It's a long six weeks for Robert, and very intensive. By the end of it, you think you can't do this to the guy again."

stick the forehead down first. It all had to be folded forwards and turned inside out practically, because we were using a contact adhesive and any bit that touched would stick. You couldn't afford air bubbles and stuff like that."

Bethan Jones admits her job was easier with the regular cast members, because their look had already been established in the first series. With the Cat, for example, the teeth has already been fashioned by the previous make-up designer. "He had two sets from the first series that he was comfortable with. Danny [John-Jules] also told me that he originally had long curly hair, but I don't think

Rob [Grant] and Doug [Naylor] liked it, so it went back to *Pompadour*.

"In the third series, I tried to lengthen Danny's hair with pieces, because it would be coloured and straightened, and if you put that much stress on hair, it tends to break off and become somewhat short. I just thought he looked better with longer hair, and perhaps with different hats and clips and stuff like that. It really depended on what he was wearing and what the script demanded. If he was in bed, we'd put him in curlers, or something catlike, to keep him in character. By the second series, the characters were pretty well established, so I'd check with Rob and Doug to see if that was the way they were going."

The Cat wasn't the only character who had to have special hair pieces made. As Bethan recalls, taking Craig Charles to Kensington High Street to have his hair extensions put on was an annual event. "He had these 'tails', as I called them, put in, and he was happy to wear them for the duration of the filming. They were heat-sealed in, so his hair would have to be a certain length, and then lots of long, thin bunches of strands would be added in sections. There would be perhaps eight or ten different sections all tightly grouped, and then back combed like crazy, twisted, back combed again, and heated up with a hair dryer. Because the hair was made of synthetic, it would actually melt, and the rastas were formed by eight or ten of these little groups making one, and then you'd have five or six put in. We'd cut the rest of the hair for continuity, but the tails would remain the same."

During the filming of *Body Swap* there was a scene which called for Lister's locks to be cut off. "We were filming in a spa in a hotel somewhere, and we had to fold them up to simulate their being cut, because we were in the middle of filming six episodes. It wasn't a great success, because he was sitting in the water, and he would sometimes swing around, so you'd have to talk to the director and say, 'Look, this is the way we can do it, as long as you don't shoot him from the back.' From certain angles, they looked a bit too bulky, whether or not anyone noticed I don't know."

With Chris Barrie there was no major hair work to be done, just a simple 'H' to stick on. "We used double-sided tape, and it was on from the top of the day until the end. You could take it off whenever you wanted to, which was a lot easier for him."

"It was a silver 'H' to start with, and in the third series, I found this hologramatic material that was used to make hologram brooches and stuff like that, so we had them actually cut out. Since his costume was changing as well, we altered it to fit with his costume. It wasn't as pliable, which was a bit unfortunate, but the 'H' was smaller then, so it wasn't affected too much by the rise and fall of his furrowed brow."

As for Norman Lovett's Holly, Bethan can only remember one problem. "He had a black polo neck on, and to create the effect of his being a computer, we had to tape it under his jaw, so you had this nice clean line.

Below and opposite: Bethan Jones (on the right) and her assistant work hard on wrapping Robert Llewellyn's head up in a pile of foam to turn him into the Mechanoid we all know and love!



Again, we just double-sided it to him."

While Kryten was probably the most complex episode of the second series from a make-up standpoint, there was always something in every episode for Bethan Jones to do. In *Better Than Life* for instance, the designer had to come up with a number of background aliens for a fantasy sequence that took place in a restaurant. "Because they were background characters, there were no prosthetics involved," she says, "but there was a time factor, and the cost was prohibitive. We had to work very closely with costume on that one."

Bethan also had to transform Chris Barrie into a bum for that episode, although she didn't find that much of a challenge. "It was really straightforward, no offense to Chris, who was a delight. I think Danny was the funniest one when he had to be a tramp [in *Polymorph*]. From an audience point of view, you knew it was going to be funny, because he's always so pristine and perfect. To see him looking like a dog was very funny."

In *Stasis Leak* the designer had to create some android bellboys for the 'Ganymede Holiday Inn' sequence, as well as a slightly older Lister who came back in time to marry Kochanski. "He had to look a little different, because he was going to be looking at himself as his 'normal' self. I think it was in the first series where he had to be really old. Mine was just a few years older."

As the stories became more complex in series three, Bethan Jones had to use her ingenuity to handle the make-up that was called for. "I'll never forget the *Backwards* one," she declares. "I nearly felt as if I

"It was very amusing at the time, but I was shaking in my boots!"

should start at the end and work forward, but of course we couldn't do that. It freaked me out a bit, because we had a fight scene where blacked out teeth had to be wiped off so they would 'appear', and while the background was going backwards, the four main characters were going forwards. I stayed very close to Mike Agnew, the floor manager, because you think, 'Have I read this right? Does it come off or go on here?' Still, that's the joy of working as a team."

With the introduction of Kryten as a regular character in series three, Bethan had to redesign the make-up originally created for David Ross, so it would fit new arrival Robert Llewellyn. "I wouldn't be surprised if they had to recast Robert every series after that," she asserts. "I don't know, but after the third series, he gave up smoking. I watched the fourth series, and he put on a bit of weight, so I wonder if they had to re-cast his face. It has to fit perfectly."

"With the second Kryten, obviously one learns from experience, and seeing the cast, we were able to see exactly where we wanted to put the edges. We left the front edge attached, but cut up the butt joints, so what happened was the front flapped open, and the sides came forward so you could almost lay it out flat. We decided to stick the



forehead on first, and two of us had to do it because of the alignment, because if you get the first bit wrong, it was out. I'm sure Andria [Pennell] refined it later on, and it would be interesting to hear what she has to say.

"As I say, it was cast in one, and this is where make-up and special effects had to get together to work things out. They were worried later on about the cost if we went out of the Beeb, because you had to have a mask for each studio day. If Robert was in on Saturday and Sunday, there had to be at least 12 full head masks. It's a long six weeks for Robert, and very intensive. By the end of it, you think you can't do this to the guy again."

Ironically, one of her biggest accomplishments in series three was destined for the cutting room floor. "It was the beginning of episode three I think, and in the original script they were playing strip poker. Since Kryten was down to his boxer shorts, his body and arms had to be moulded. I remember the episode was too long, and that scene was cancelled. It didn't really have any link to the episode, it was just a nice thing, but it got scrapped anyway. Then, a week before we went into the studio, it was put back in, and of course no body casts or

"I had worked on a lot of World War I stuff, a lot of blood and gore."

moulding had been done. Peter Wragg and his team worked miracles, but it was a bit tight.

"We had to have two bodies done; one for Robert, and one for the extra, because what happened in this sequence is he took his head off and put it in the middle of the table. Consequently, that had to be Robert's body under the table, and then you just saw the body extra. He didn't have a cast done, so

we were fitting Robert's body onto him, and basically, it didn't fit. The whole thing took hours. We had them in at ten just to see what we could do, and it was probably one of the worst days of my whole life. We had to cut down the arms, there were clips on the back, and it just wasn't successful."

So was it a relief or a frustration that the scene was ultimately cut from the episode? "It was frustration, because they were going to leave it in, they discussed it, and then it was cut anyway."

On *Red Dwarf*, last minute changes are a way of life. For the designers, this means thinking on your feet, and coming up with ideas on the spur of the moment. The Marilyn Monroe droid who literally crashed Kryten's party in *The Last Day* is a case in point. "That was an interesting one," recalls Bethan. "In the read-through this android was part of the programme, and Rob turned to me and said, 'We don't want this to look human, and we don't want it to look too female...' I read 'android' and 'Marilyn Monroe', and foolishly thought, 'Oh yeah, I'll do a silver version of her', but they didn't want that. A couple of hours before we were leaving for Manchester, Howard Burden and I went to the costume store to see what we could glean, and luckily we found stuff there that she could don to make her look like an android."

Bethan Jones still regards her work on *Red Dwarf* with great fondness. Her happiest memory? "The people I think, because they were so diverse. They all came together and things just gelled."

"I also liked the input that was allowed by Doug and Rob. I had never actually worked on science fiction before, and with something like a World War I script, you don't have too much input. If it says a guy blows up, it's very straightforward. *Red Dwarf* was nice because they would take your suggestions on board. So if they threw something at you, you'd do your best in the time allowed."

ALL PHOTOS: PAUL GRANT

NEXT MONTH IN THE SMEG!!!

THE MANY FACES OF DAVE LISTER

Three million years in the future and there's only one human left alive... so who are all these guys? All is revealed next issue, when we examine the various guises of everyone's favourite space bum.



PLUS THERE'S...

HATTIE HAYRIDGE - THE GIRL FROM THE DWARF SPEAKS! MORE EXCLUSIVE NEWS AND PHOTOS ON SERIES 6 AND DANNY JOHN-JULES'S SINGLE AND WE INTERVIEW RED DWARF'S BIG NOISE - KEITH MAYES, SOUND EFFECTS SUPREMO

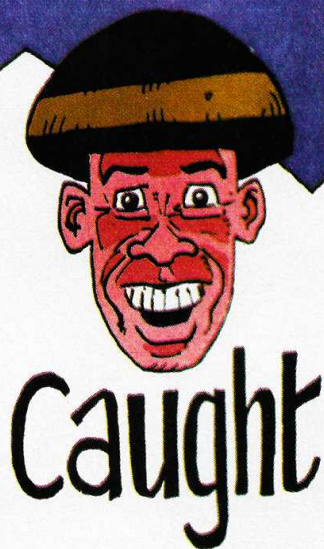
NOT TO MENTION...

A SERIOUS MIND-TRIP FOR LISTER IN OUR COMIC STRIP, "TIME AFTER TIME", THE DEBUT OF "CRED DWARF" SHOWING YOU HOW THE RED DWARF GAME SHOULD BE PLAYED AND MORE FROM "MIMAS CROSSING", "ANDROIDS" AND, OF COURSE, "DUANE DIBBLEY"!

The fantastic fourth issue of the Red Dwarf Smegazine goes on sale from July 29th. It's more fun than having a rogue simulant rip off your head then spit down your throat... and that's guaranteed!

Duane Dibbley

PART 4



Caught

CORNERED BY THE FASCIST POLICE, DUANE DIBBLEY IS OFFERED THE CHANCE OF ESCAPE BY A MYSTERIOUS STRANGER.



HURRY IT UP, DUANE!

WHAT DO YOU WANT ME TO DO?

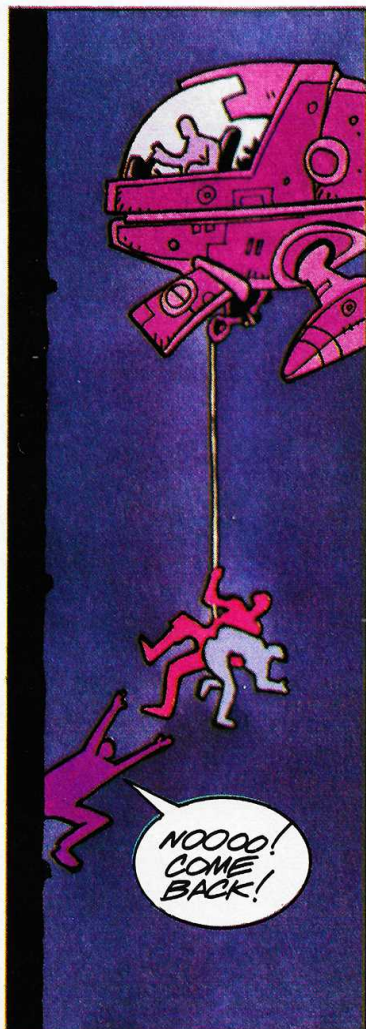
JUMP! I'LL CATCH YOU.



STOP, VOTER!! OR WE FIRE!



KEEP STILL. I'VE GOT YOU.



NOOOO! COME BACK!



DON'T SHOOT! YOU MIGHT HIT THE VOTER COLONEL!

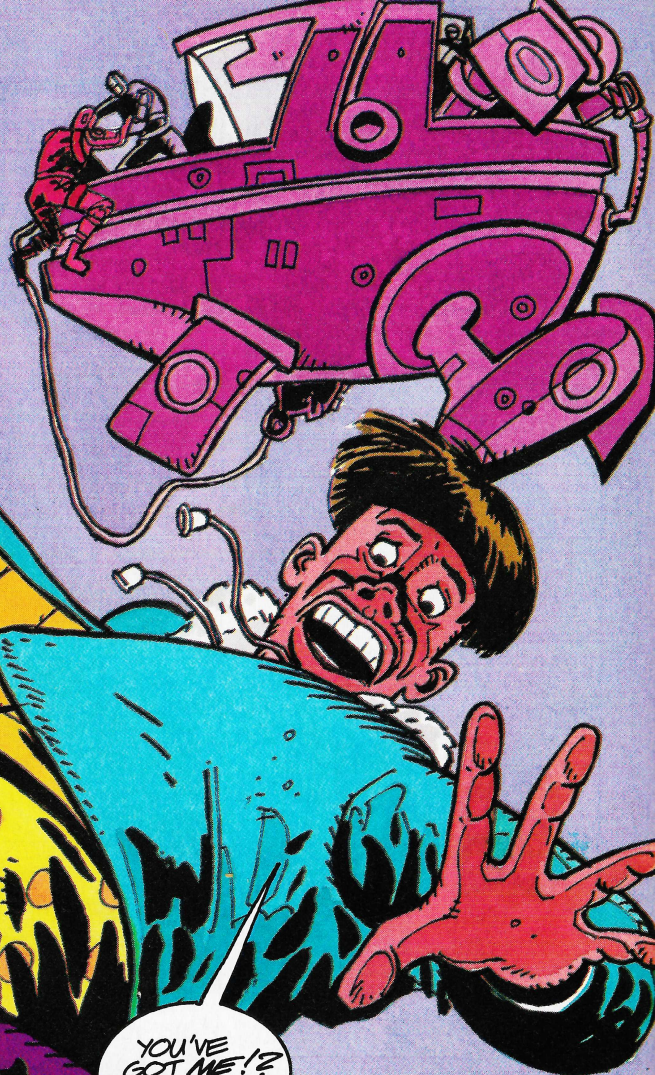


FOR SNEG'S SAKE, DIBBLEY, STOP WRIGGLING ABOUT! I CAN'T GET A CLEAR SHOT!

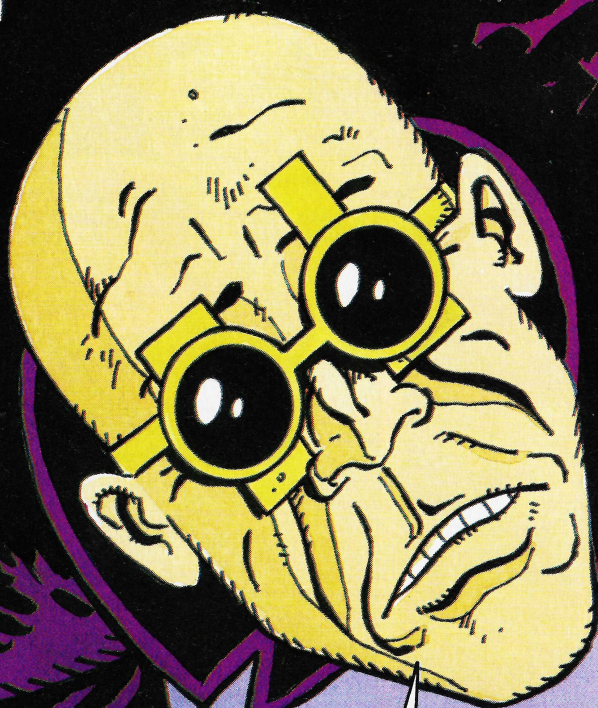
I'M SORRY. FOR SOME REASON, I'M FEELING A LITTLE EDDY TODAY.



NNNGH!



YOU'VE GOT ME!
WHO'S GOT YOU?

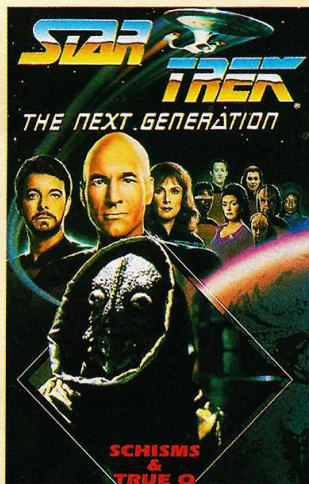


OH BUGGER!

TO BE CONTINUED!

NEWS FROM THE omni-ZONE

In case you hadn't realised, this is the bit where Adrian Rigelsford takes a look at the myriad parallel universes of Telefantasy and Science Fiction...



STILL BOLDLY GOING...

Season 6 of STAR TREK: THE NEXT GENERATION and Season 1 of STAR TREK: DEEP SPACE NINE have finished broadcasting in the USA, with the cast and crew of both series now on a ten week break. Work on Season 7 of TNG, and Season 2 of DS9, should start towards the end of July, with both programmes due back on American TV towards the middle of September. Following on from SECOND CHANCES, the final two episodes of TNG's latest season were TIMESCAPE, featuring the Romulans in the second episode directed by Leonard Nimoy's son, Adam (after RASCALS eighteen stories earlier), and DESCENT, with the return of the Enterprise crew's ultimate nemesis, the Borg.

The Star Trek Production Office had been flooded with requests for the return of the cybernetic humanoids, since they last made as appearance in Season 5's I, BORG, where a younger member of their species was rescued from a crash site. This particular Borg, who became known as Hugh, began to regain emotions and sensibilities that were removed when he was caught and genetically altered to become one of a

new race. The character returns in DESCENT, along with Data's malevolent twin, Lore.

The finalised titles for the last eight episodes of DS9 ran as follows: THE VORTEX, BATTLE LINES, THE STORYTELLER, PROGRESS, WISHES, THE FORESAKEN (with an appearance from Lwaxana Troi, from TNG), DRAMATIS PERSONAE, DUET, and IN THE HANDS OF THE PROPHETS, closing Season 1 with twenty stories broadcast. With the pilot episode, EMISSARY, split into two parts for some overseas screening and repeat showings in America, the series officially comprises twenty one episodes, and it's been confirmed that Season 2 will run for a full 26 episodes, like TNG.

STAR TREK: THE NEXT VIDEO RELEASES

CIC Video are continuing to release STAR TREK: THE NEXT GENERATION on tape over here, with the latest releases bringing them near the halfway mark of Season 6. Volumes 66 and 67 feature SCHISMS/TRUE Q and RASCALS/A FISTFUL OF DATAS, while volumes 68 and 69 have THE QUALITY LIFE/CHAIN OF COMMAND (PART I) and CHAIN OF COMMAND (PART 2)/SHIP IN A BOTTLE. The latter two tapes will be released in June, while the former pair should already be down your local video shop. The spectacular STAR TREK: DEEP SPACE NINE pilot, EMISSARY, which features a guest appearance from Patrick Stewart and a fleeting glimpse of the Borg, is being released exclusively on video RENTAL at the beginning of June, but we have a copy of it to give away, courtesy of CIC Video.

All you have to do is answer the following question: WHO is the connection between STAR TREK: DEEP SPACE NINE and the SECOND attempt at an American Red Dwarf pilot? Answers on a postcard please, with your name and address. Write DEEP SPACE NINE GIVEAWAY clearly on the front and send it to the usual Smegazine address. We even have a few Star Trek T-Shirts for the runners-up.

TV OR NOT TV?

STAR TREK fans waiting for further episodes of TNG to hit their TV sets have three choices at present: 1. Buy the videos, as referred to above; 2. Get a satellite dish, as BSkyB is currently rattling through Seasons 4-6 at 5pm (with a repeat at 10pm) EVERY weekday; or 3. Be VERY patient, as the series apparently won't be continuing on BBC2 until Spring 1994 at the earliest.

STILL LEAPING?

After facing up to more threats, dangers and personality traits than anyone else, it seemed possible that Sam Beckett may well have been given a reprieve at the end of the last season of QUANTUM LEAP after all. But news has just reached us that the programme has indeed been cancelled. The ending that was filmed, bringing

the series to a definite conclusion will now be used and the hoped-for batch of 13 new episodes (half a normal season length anyway) will not go ahead. Both Scott Bakula and Dean Stockwell were ready to sign up for a new series, so it looks like disappointment all round. BBC2 will continue to run the series, despite speculation that the show would be taken off with a new channel controller having recently been appointed. Michael Jackson (no, not that one!) has made it quite clear that he doesn't want to disrupt things that his predecessor, Alan Yentob, 'successfully established' like THUNDERBIRDS and QUANTUM LEAP.

THAT SHRINKING FEELING...

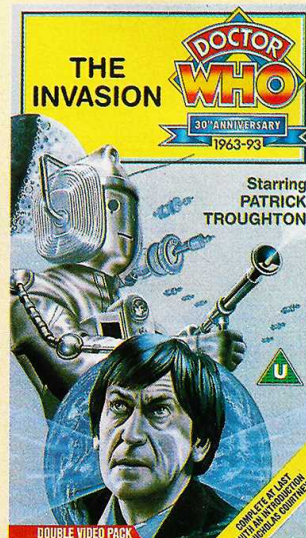
The highly acclaimed series THE BORROWERS is set to return for a second series, following the awards that were heaped on the first series after its original airing last year. Richard Carpenter, familiar as the writer behind the fondly remembered CATWEAZEL, and later, a large percentage of the ROBIN OF SHERWOOD series, is currently adapting THE BORROWERS AFLOAT and THE BORROWERS ALOFT into six half-hour episodes, with filming due to start later in the year. The husband and wife acting team of Ian Holm and Penelope Wilton are set to return, while many of the 'outsized' props built for the first series have been stored in anticipation of a second series being commissioned. The new series will probably appear in the run up towards Christmas, or early in 1994 at the latest.

WHO'S WHO?

The BBC recently held a press launch to kick-off the celebrations for the 30th Anniversary of DOCTOR WHO, with four of the surviving Doctors present along with a host of monsters. As to the fate of the good Doctor, all the BBC executives present were keen to stress that the series has NEVER been killed off, it's merely 'being rested', and this was underlined in a statement from the new controller of BBC1, Alan Yentob.

TIME TAPES

BBC Video have unveiled their release schedule for DOCTOR WHO video tapes up until the end of the year, with releases running as follows: THE KEEPER OF TRAKEN with Tom Baker and THE INVASION with Patrick Troughton (including bridging narration for two of the missing eight episodes by the brigadier himself, Nicholas Courtney) are out now; the newly restored DOCTOR WHO AND THE SILURIANS will be out in July as a double pack tape; THE CURSE OF PELADON, which, like the SILURIANS features Jon Pertwee, will be out in August; while September sees the first of two special boxed sets. The 'Dalek' boxed set will comprise the Hartnell adventure, THE CHASE, and the Sylvester McCoy story, REMEMBRANCE OF THE DALEKS. In



October, the entire Colin Baker epic, TRIAL OF A TIME LORD will be released, with 14 episodes spanning three tapes in a police box container. Finally, November will see THE TWO DOCTORS materialise with both Patrick Troughton and Colin Baker, while Peter Davidson takes on those well-known metal fiends in RESURRECTION OF THE DALEKS. We've got five sets of both THE KEEPER OF TRAKEN and THE INVASION to give away to people who can name the date Doctor Who started. Easy enough? Then send your answer on a postcard, with your name and address, and DOCTOR WHO GIVEAWAY marked clearly on the front, to the usual address. The senders of the first 5 entries picked out of the Smegazine's bulging competition bin will win.



Adrian Rigelsford seeks out new worlds, new civilisations and lots more exciting videos to give away next month!

