

= The Day After Tomorrow (TV special) =

The Day After Tomorrow (also known as Into Infinity in the United Kingdom) is a 1975 British science @-@ fiction television drama produced by Gerry Anderson between the first and second series of Space : 1999 . Written by Johnny Byrne and directed by Charles Crichton , it stars Brian Blessed , Joanna Dunham and Nick Tate and is narrated by Ed Bishop . The Day After Tomorrow first aired in December 1975 in the United States on NBC , as an episode of an occasional series of after school specials for children , Special Treat . In the UK , it was broadcast on BBC1 as a TV special in December 1976 and December 1977 ; 37 years later , in November 2014 , a revised version was broadcast on BBC Four . The plot of The Day After Tomorrow concerns the interstellar mission of Altare , a science vessel of the future that can travel at the speed of light . From its initial destination of Alpha Centauri , the ship pushes deeper into space ; there , her crew of three adults and two children encounter such phenomena as a meteor shower , a red giant and , finally , a black hole , which pulls the ship into another universe .

Originally commissioned to create a child @-@ friendly introduction to Albert Einstein 's special relativity theory in the form of an exciting action @-@ adventure , Anderson and Byrne conceived The Day After Tomorrow as a television pilot for a potential series and gave it an alternative episode title of " Into Infinity " . Ultimately , Anderson 's limited budget prevented additional episodes from being made . With a cast and crew including veterans of earlier Anderson productions , filming on The Day After Tomorrow ran from July to September 1975 ; this comprised ten days of principal photography and six weeks of special effects shooting . The visuals of Space : 1999 provided inspiration for both Martin Bower , who designed the scale model effects for the special , and production designer Reg Hill , who re @-@ used set elements created for various episodes of that series to build the interiors of Altare . Newcomer Derek Wadsworth collaborated with Steve Coe to compose the theme and incidental music .

Critical reception to The Day After Tomorrow remains mixed . The model effects and music have been praised ; however , commentators have been both favourable and unfavourable in their comparisons of the special 's " psychedelic " images to the visual style employed by film director Stanley Kubrick . Although Byrne 's scriptwriting has been described as " lyrical " , and it has been suggested that The Day After Tomorrow contains homages to the 1960s TV series Lost in Space , the plot has been criticised for a lack of suspense , which critics have generally attributed to the fact that the special is primarily a science education programme . Further criticism has been directed at the acting , with Martin Lev 's performance attracting a particularly negative response . Home video releases of The Day After Tomorrow are limited to one VHS and one DVD , both of which are available only to members of Fanderson , the official Gerry Anderson appreciation society . Author Douglas R. Mason 's novelisation of the special remains unpublished .

= = Plot = =

In the future , the survival of human civilisation is increasingly threatened by rising pollution , environmental damage and the depletion of the Earth 's natural resources . The narrator (Ed Bishop) introduces Space Station Delta and the " lightship " Altare ? the latter of which is the first Earth spacecraft to " harness the limitless power of the photon " , allowing it to travel at the speed of light : " This could create the effects predicted by Einstein 's Theory of Relativity ? effects that could shrink the very fabric of space , distort time , and perhaps alter the structure of the universe as we understand it . "

Altare is due to leave Delta on a mission beyond the Solar System to seek out Earth @-@ like planets for possible colonisation . Due to the effects of time dilation , by which astronauts travelling at near @-@ light speed age far more slowly than people on Earth , the ship will be crewed by two whole " family units " . Arriving in a United Nations shuttle , Doctors Tom and Anna Bowen (Brian Blessed and Joanna Dunham) board Altare with their son , David (Martin Lev) . Meanwhile , Jane Masters (Katharine Levy) leaves her dog , Spring , in the care of station commander Jim Forbes (Don Fellows) . Her father , Captain Harry Masters (Nick Tate) , engages Altare 's " photon drive "

and the vessel starts its 4 @. @ 3 @-@ light @-@ year journey to the star Alpha Centauri , its first scheduled stop . As Altares nears the edge of the Solar System , Jane and David observe how Pluto appears to change colour from blue to red due to the shortening and lengthening of light waves caused by the Doppler effect . Arriving at Alpha Centauri , the crew launch a series of satellites to relay data back to Earth . Having completed their primary objective , the Masters and Bowen families then agree to push deeper into space .

When Altares encounters a star cluster , Anna tells Jane of Einstein 's accomplishments in the areas of special relativity and unified field theory . Shortly after , the ship is hit by a meteor shower that damages various systems and causes the photon drive to re @-@ activate , hurling Altares through space at such velocity that the travellers are knocked out . A fail @-@ safe brings the vessel , now powerless , to a halt within the gravitational field of a red giant on the brink of supernova . Donning a heat suit , Captain Masters risks his life by entering the reactor core in a bid to repair the drive . He succeeds , and Anna and Jane pilot the ship outside the blast radius of the star before it explodes .

Detecting a signal from Delta , which has taken the equivalent of 15 Earth years to reach them , the travellers are able to plot their position and lay in a course home . However , disaster strikes when Altares is caught in the gravity of a black hole that has formed from a collapsed star . The photon drive is unable to provide the faster @-@ than @-@ light speeds necessary to break free ; nevertheless , Anna urges the crew not to give up hope , for she suspects that the object may be a gateway to another universe . Her theory is proven correct when , sustaining the various space @-@ time distortions at the event horizon , Altares safely emerges from the black hole ? intact , albeit with no way of returning to Earth . As the vessel and its intrepid crew approach a planet , the narrator concludes , " One thing is sure ? this is not the final word . Not the end , but the beginning . A new universe , a new hope ? Only time will tell . "

= = Production = =

In the spring of 1975 , after filming on " Year One " of Space : 1999 had been completed , NBC agent George Heinemann contacted Group Three producer Gerry Anderson with an idea for a new science @-@ fiction TV series . This would comprise seven one @-@ hour episodes designed to teach children about scientific subjects in the format of an entertaining action @-@ adventure . To publicise the series , NBC undertook to distribute information leaflets to schools . Heinemann hired Anderson to produce a TV special that would discuss , as its main topic , the physicist Albert Einstein 's theory of special relativity , which holds that the speed of light cannot be exceeded and remains constant whether an object is still or in motion .

= = = Writing = = =

By 1975 , Group Three Productions had received no assurance from its distributor , ITC Entertainment , that a second series of Space : 1999 would be commissioned . With the possibility of cancellation looming , Anderson and his scriptwriter , Space : 1999 script editor Johnny Byrne , conceived the special that would become The Day After Tomorrow as the pilot episode of a prospective new series . If successful , the pilot , titled " Into Infinity " , would be followed by additional episodes ? the series itself to be named The Day After Tomorrow . Ultimately , Anderson was unsuccessful in securing the funding needed to make a full series , and The Day After Tomorrow : " Into Infinity " remains a self @-@ contained science @-@ fiction drama .

In preparation for his work on the special , Anderson researched Einstein 's achievements ; in his authorised biography , he admitted that he did not understand any of the physicist 's theories . Byrne 's script directed that $E = mc^2$? the Einsteinian formula that relates mass to energy ? appear on @-@ screen at intervals . Of the ending , it commented that , " it 's a universe not only stranger than we imagine , but stranger than we can imagine . " Although special relativity provides the main scientific and educational focus of the programme , The Day After Tomorrow also examines time dilation ? an effect whereby time decelerates at a rate proportional to that of the acceleration of an

object . For the crew of Altare , a ship capable of travelling at the speed of light , the mission to Alpha Centauri is measured in years , while whole decades pass on Earth . To encourage children to explore the topics in their own time (and thereby develop their research skills) , Byrne wrote the characters in such a way that they provide only partial explanations of special relativity and related subjects .

= = = Casting = = =

Most of the cast of The Day After Tomorrow had appeared in or otherwise contributed to earlier Anderson productions . Nick Tate , who had appeared as the supporting character of Alan Carter in Year One of Space : 1999 , played the Captain of Altare , Harry Masters . His contract awarded him third place in the credits . Brian Blessed and Joanna Dunham , starring as the husband @-@ and @-@ wife duo of Doctors Tom and Anna Bowen , and billed above Tate , had both appeared in guest roles ? Blessed in the episode " Death 's Other Dominion " , Dunham in " Missing Link " .

In the role of Space Station Delta Commander Jim Forbes was Don Fellows , who had played an uncredited voice part in Space : 1999 's first episode , " Breakaway " . Ed Bishop had voiced the character of Captain Blue in Anderson 's late @-@ 1960s puppet series Captain Scarlet and the Mysterons before taking on in the lead role of Commander Ed Straker in the live @-@ action UFO . Neither Martin Lev nor Katherine Levy had any previous acting experience , although the filming of The Day After Tomorrow at Pinewood Studios coincided with that of Alan Parker 's musical comedy Bugsy Malone , in which Lev played the role of gangster Dandy Dan . Byrne 's dog , Bones , appeared as the Masters ' pet , Spring .

= = = Filming = = =

Principal photography was conducted over ten days in July 1975 at Pinewood Studios in Buckinghamshire on a budget of £ 105 @, @ 000 . The special effects sequences required a further six weeks ' filming at Bray Studios in Berkshire ; production ended in September . During the filming of Space : 1999 's " Year Two " , Group Three re @-@ used a number of props from The Day After Tomorrow as a cost @-@ saving measure . The production staff included several Anderson regulars who had contributed to the earlier series ? among them effects director Brian Johnson , editor David Lane and cinematographer Frank Watts . Charles Crichton , whose credits included eight episodes of Space : 1999 , returned to direct The Day After Tomorrow . As Barry Gray was busy with other commitments , the task of composing the theme music fell to newcomer Derek Wadsworth , who also collaborated with Steve Coe to produce the incidental music and would subsequently compose for Year Two of Space : 1999 . Professor John Taylor served as scientific adviser on the production .

In the absence of Bob Bell and Keith Wilson , who were working on The New Avengers and Star Maidens , the role of production designer was taken up by Reg Hill . The set designs for the Altare interiors were the first that Hill had presented to Anderson since the making of the Supermarionation series Fireball XL5 in 1961 . To realise Hill 's concepts , the production team adapted parts of the Ultra Probe set created for the Space : 1999 episode " Dragon 's Domain " , along with various set elements that had appeared in other episodes . Working on the mistaken assumption that his commissions were to appear in Space : 1999 , uncredited effects technician Martin Bower took inspiration from the appearance of spaceships featured in the earlier series in designing and building scale models of the lightship Altare . A small , three @-@ foot (0 @. @ 91 m) model appears in long shots ; a larger , six @-@ foot (1 @. @ 8 m) version , fitted with gas @-@ powered rocket jets to simulate exhaust and a high @-@ powered light to represent the photon drive , was used for close @-@ ups . To construct the 10 @-@ foot (3 @. @ 0 m) model of Space Station Delta , Bower revamped the SS Daria prop first seen in " Mission of the Darrians " . The United Nations shuttle model was 2 @. @ 5 feet (0 @. @ 76 m) long .

= = Broadcast = =

In the United States , The Day After Tomorrow aired on 9 December 1975 on NBC as the third episode of Special Treat . In the United Kingdom , it was first broadcast on 11 December 1976 on BBC1 .

Fearing that the use of both the " Day After Tomorrow " and " Into Infinity " titles would confuse British audiences (as The Day After Tomorrow was to air not as a pilot , but as a special on UK television) , the BBC edited the opening titles to delete the former . In any case , the removal of the episode title , " Into Infinity " , would have been more difficult ; while the series title appears against a simple starfield , the episode title is superimposed on a moving model shot of the lift that transfers the Bowen and Masters families from Space Station Delta to Altares during the programme 's opening scenes . Consequently , The Day After Tomorrow was listed in Radio Times magazine and other British media exclusively under the title of " Into Infinity " .

The Day After Tomorrow had its first UK repeat on BBC1 on 6 December 1977 . In 1997 , the BBC deleted the master tape from its archives but retained an edited copy for possible future repeats . Clips of The Day After Tomorrow (as well as the Space : 1999 episode " Black Sun ") were featured in " Black Holes " , a 1997 edition of the Channel 4 documentary series Equinox .

Under the title of The Day after Tomorrow : Into Infinity , a new version was screened in the UK on 9 November 2014 on BBC Four . This revised version (with edited end credits to facilitate the inclusion of the Anderson Entertainment logo) was introduced by Professor Brian Cox of the University of Manchester , who stated that he had been a fan of The Day after Tomorrow since childhood and praised the programme for its scientific accuracy .

= = Reception = =

Chris Bentley , author of The Complete Gerry Anderson : The Authorised Episode Guide , notes similarities between The Day After Tomorrow and the Fireball XL5 episode " Faster Than Light " , whose plot concerns the problems encountered by the crew of spacecraft when it accelerates to light speed . Elizabeth Howell , a science journalist , argues that the programme is remarkable for its depiction of space exploration " in the colonisation sense , rather than Star Wars and its descendants who show space as a spot to be conquered . " She comments further that the themes are " strangely timeless ... the true , unknown part hits you at the very end . " In a review published in TV Zone magazine in 2002 , Andrew Pixley praised the acting , music and direction in general , writing that the film " oozes with the charm associated with the golden era of Anderson . " However , criticising other aspects , he argued that " it is the fundamental concept that falls flat . Rather than making physics a palatable piece of escapist hokum , the format is dragged down to the level of a scantily @-@ illustrated physics textbook ... something isn 't quite right . "

Vincent Law , in a review published in the Gerry Anderson @-@ centric fanzine Andersonic , considers The Day After Tomorrow an " oddity " and an " uncharacteristically lacklustre entry in the Anderson canon " , commenting that the programme " cracks along at a fair old pace , but the educational content does tend to deaden the first half of the story and limits the room for character development . " Although he credits the production for " getting its science lesson across in a superficial way " , he expresses a negative view of the narration , remarking that " at times Ed [Bishop] comes across like a presenter of one of those old schools programmes from the 70s , just imparting a string of dry facts . " He believes that Jane is the only character who develops over the course of the special . The adults , by contrast , are " pretty much peripheral " , while David can be considered a " miniature Spock " who " lurks around the ship either brandishing his slide rule , threatening to calculate something , or staring out of the porthole (a nice touch !) dribbling about pulsars . "

Law believes that the general standard of production design and special effects is lower than that of Space : 1999 , expressing satisfaction with the scale models but suggesting that " the slow @-@ motion filming and wobbly mirror effects are more in keeping with Blake 's 7 . " He views the " info dump " opening titles as a weak imitation of the Space : 1999 introduction , and the multiple appearances of the $E = mc^2$ equation as confusing . Certain props (such as the slide rule) and

design elements (such as punched cards) also come under criticism from Law , who questions whether a futuristic " lightship " would be equipped with such relatively primitive technology . Although he suggests that the plot device of the accident @-@ prone Altares reflects the shifting public perception of space exploration in the 1970s (" a time when optimism in the space programme was on the wane ") , Law regards such design elements as indicative of the manner in which *The Day After Tomorrow* " has stood the test of time less well than other series . "

Commenting on his online blog , literary critic John Kenneth Muir praises Johnny Byrne 's " lyrical " scriptwriting , judges Brian Johnson 's effects to be " top @-@ notch for the era " , and deems Frank Watts ' filming " stunning " . For Muir , the message of the special implies a " high @-@ tech , science @-@ minded update of the whole *Lost in Space* format " , while the plot effectively mixes elements of the " claustrophobic " and " action @-@ packed " with " psychedelic " elements such as the descent into the black hole , a subject on which he alludes to the work of Stanley Kubrick : the sequence is " a Kubrickian wonder , a montage dominated by double images , slow @-@ motion photography and the use of a creepy distortion lens . Pretty powerful stuff for a kids ' show . " Law , meanwhile , considers the faster @-@ than @-@ light shots to be the special 's best effects , and compares the black hole sequence unfavourably to the closing act of Kubrick 's 1968 film *2001 : A Space Odyssey* : " Kubrick 's *Star @-@ Gate* it is not . "

Arguing that *The Day After Tomorrow* is " kinda like Kubrick 's *2001 : A Space Odyssey* ... for kids " , science @-@ fiction writer and reviewer Christopher Mills expresses disappointment with the effect of the black hole itself , but describes the fall into the anomaly as " very colourful " . However , in contrast with Muir , he views the sequences set inside Altares during the descent as " a bit of a hoot " , directing particular criticism at the actors ' exaggerated gesticulations . Commenting that the plot contains " plenty of wonky pseudo @-@ science and insanely improbable coincidences " , Mills also recalls his fascination at " how ' British ' ... the characters [are] , facing each new peril with remarkable calm and ' stiff upper lip ' stoicism . By the time they 're caught in the clutches of the ominous black hole , they 're apparently so resigned to being jerked around by the universe that they just hold hands and calmly await their fate . "

Muir suggests that the feel of *The Day After Tomorrow* is " a little more colourful (less minimalist) in colour and costume than *Space : 1999* 's sterling *Year One* " , with such elements as Wadsworth 's " hard @-@ hitting , hard @-@ driving musical score " livening up the proceedings . The music has also received praise from Law , who notes a " dynamic pace " , as well as Anderson himself . Muir summarises the final product as a " *Year One* @-@ style ' awe and mystery of space ' narrative , but one conveyed in the more colourful @-@ looking or -sounding *Year Two* fashion " , and a " time capsule of once @-@ state @-@ of @-@ the @-@ art science fiction " . To Law , it is " half @-@ forgotten experiment which is now perhaps only of interest to aficionados " , but " an interesting look at what might have been " if Anderson had been able to produce a full series . Mills interprets it as a " solid little piece of 70s juvenile sci @-@ fi " that is perhaps " not quite as ' scientifically accurate ' as it pretends to be , but fun " .

= = Other media = =

In 1997 , the British Board of Film Classification (BBFC) awarded *The Day After Tomorrow* a U certificate . Fanderson , the official Gerry Anderson fan club , retains the home video distribution rights . Licensed releases of *The Day After Tomorrow* are limited to a 1997 VHS and a 2002 DVD , both of which are exclusive merchandise available to Fanderson members only . *Space Police* (a pilot that inspired the series *Space Precinct*) is also included on the DVD , which presents both films in digitally remastered form . In addition to Region 0 and dual PAL @-@ NTSC coding , it contains special features such as production and design photographs . Both the VHS and the DVD include the opening titles as originally presented prior to the 1976 BBC edits . In his 2002 review , Andrew Pixley praised Fanderson for the professionalism of the release , describing it as " excellent " .

Science @-@ fiction writer Douglas R. Mason , an author of several *Space : 1999* novels , wrote a novelisation of Johnny Byrne 's script for *The Day After Tomorrow* . Mason 's publisher , Futurama Publications , had originally intended to release additional books , since Anderson had conceived

The Day After Tomorrow as the pilot episode for a prospective TV series . When Anderson abandoned this idea , Futurama cancelled Mason 's novelisation , which currently remains unpublished .