

**You're listening to Imaginary Worlds, a show about how we create them and why we suspend our disbelief, I'm Eric Molinsky.**

**In the last episode, we talked about shows or movies to watch until Hollywood is up and running again. This episode is my entry into that discussion – Red Dwarf.**

**I first discovered Red Dwarf during the pandemic. I was talking to a friend about Doctor Who. And he was surprised I hadn't heard of this other really popular, long-running British sci-fi show.**

**Red Dwarf takes place mostly on a spaceship. And it's a sitcom. It's really funny, but also surprisingly existential. I binged through it on the streaming service Britbox. And during the pandemic, the show gave me a lot to laugh about when the world felt pretty dark.**

**In the first episode, we meet Dave Lister. He works on Red Dwarf, which is a mining ship. Lister is a cool guy. I mean even today his outfits from back then look cool, like he went thrifting at vintage stores. But he's a total slacker and a slob.**

*LISTER: Stupid anyway all this maintenance. The only reason they didn't give this job to the service robots is because they have a better union than us.*

*RIMMER: Lister, that is absolute nonsense!*

**That's his arch nemesis on the crew, Arnold Rimmer. Rimmer an overachiever and a stickler for the rules.**

**One of the rules that Lister breaks is that he brings his cat on board. As punishment, Lister is put in suspended animation. His sentence is supposed to last 18 months, but he wakes up millions of years in the future. All of humanity has gone extinct, except for him. But he's not alone. His annoying supervisor and roommate, Arnold Rimmer, has been reincarnated as a hologram. We know he's a hologram because there's a silver H on his forehead.**

*RIMMER: I'm dead, Lister, or hadn't you noticed?*

*LISTER: I know you're dead, Rimmer. Don't whinge on about it!*

*RIMMER: Sorry to be a bore.*

*LISTER: I mean, you're everything you were when you were alive. Same personality. Same everything.*

*RIMMER: Apart from the minuscule detail that I'm a stiffie.*

*LISTER: Look, Rimmer, death isn't the handicap it used to be in the olden days. It doesn't screw your career up like it used to.*

*RIMMER: That's what they say, Lister. But if you had two people coming for a job, and one of them was dead, which one would you pick?*

**And remember the cat that Lister smuggled on board? It gave birth to kittens, who evolved over millions of years to become cat-people. One of them is on the ship, and they just call him Cat. He's got a James Brown, Cab Callaway look, but he also has cat fangs, and he moves like a cat.**

*CAT: Ooo wee! How am I lookin'?*

**They can also talk to the ship's A.I., who looks like a head floating on a computer screen. But he's not very helpful.**

*RIMMER: Holly?*

*HOLLY: Hmm.*

*RIMMER: What is going on?*

*HOLLY: Look, I'm a 10<sup>th</sup> generation holographic computer, I'm not your mum.*

**And eventually, they add a fifth character to the crew: an android called Kryten, who looks like a mannequin with a squared off head and a robot suit.**

*KRYTEN: Oh, sir, my head is spinning. We've been doing this all morning!*

*LISTER: Kryten, I'm going to teach you how to lie and cheat if it's the last thing I do. I want you to be unpleasant, cruel, and sarcastic. It's the only way to break your programming, man -- make you independent!*

*KRYTEN: Well, I'm truly grateful, sir. Don't you think I'd love to be deceitful, unpleasant, and offensive? Those are the human qualities I admire the most!*

**And so that is the crew of Red Dwarf -- the last human alive, a hologram, an A.I., a cat-person and a robot. The initial run of the show was from 1988 to 1999. But it's been revived many times with short bursts of episodes or made-for-TV movies. They're not reboots or spin-offs. It's the same actors playing the same characters who are basically stuck together on that ship.**

**Doug Naylor is one of the co-creators of Red Dwarf. He created the show with his writing partner, Rob Grant. But Doug has written on the show the most consistently over the last 35 years. I had so many questions about why this**

**premise works so well as a comedy and how it keeps inspiring him to write. But first I wanted to know how it all began.**

DOUG: We'd written a, a radio show, which was a sketch show on one of the, um, the, uh, recurring sketches in that was a, a science fiction thing called Dave Holland Space Cadet, which was a kind of a parody of Alien, uh, where the crew have all been killed, lone survivor and a computer. And then when we decided we, we were going to write a sitcom, we, we looked around and what, what could we do? What kind of format? And then we came back to that and said, let's revisit that and expand that. So we went, okay, fine. We will have the one guy. And so he should be the last human. We'll have the computer, but we don't want a really brilliant computer. We will make him senile. And then we want some, we don't want aliens because all science fiction has aliens. So we're going to not have any aliens in it at all. And it will force us to write good character stuff. We then came up with the idea of a hologram. Uh, and then from there, Hey, it could be someone. Why is the hologram there? He is there to keep this lone survivor human alive and sane. And then we went, okay, there's not enough characters. What can we do that's not a robot. We don't want a robot. because that's too cliched. And then the idea of someone who had evolved from cats came about.

***Was there a concern back then about the idea of combining science fiction with comedy in terms of whether that would work?***

DOUG: Uh, we spoke to, uh, one of the, a producer at the time and said, we've got this great idea. We're really excited about it. And he went, what is it? And we told him and he went, no, don't bother. You are wasting time, science fiction comedy. It's incredibly expensive. No one likes it. No one will buy it. I promise you don't bother. But he turned out he was absolutely right. He read the script. John Lloyd, who at the time had done Black Add or in Spitting image, he read the script to, they both really liked it, got really excited about it. Paul Jackson took it to the BBC, who immediately rejected it. He then took it back and said, read it again. This is really exciting. They rejected it again. Uh, I said, look, you, this isn't being pitched properly. We need to go in and pitch it. We'll pitch it properly and sell it. So we went and, and met the head of comedy. Uh, <laugh> didn't like it, and he said, but, um, I do get where you're coming from, which is science fiction, comedy. That isn't an area that's really well mined, although we did try it with Hitchhike it's Guide to the Galaxy. And although it worked on radio and in the books famously, well, he didn't really work too good on, on tv. So then two years went by, I think it was, and just purely by good luck, um, Manchester, which is, uh, BBC Manchester, which is an offshoot of BBC, we're looking for something crazy, which they expected to fail. The idea of doing Red gave them the excuse of, we were trying something different when it did fail.

***See, one of the things I think is so fascinating in the mid nineties, um, I just got out of college. I was a script reader in, in Hollywood, and that's where they, you***

**know, the, the producers just, they get this giant slush pile of unproduced screenplays and needed people to go through them to decide what gets kicked up the higher level. Hmm. Uh, I got this script for Men in Black and a couple years before it was actually made. And it was, you know, we were under a lot of pressure not to, to say yes to anything, you know, to not waste the, our the executive's time. And I was like, well, this is great. And I actually, I, I recommended it. And my immediate boss called me, who never called me. And she was just like, okay. So I think alarm bells are going to go off here because, uh, about your taste, because science fiction and comedy do not work. Everybody knows that <laugh> and for, and, and if you, if you recommend this script, people are going to, not people are going to question your taste from now on. I highly recommend you re you reject this. So I was like, okay, okay. So I wrote it, I rejected it. And I remember thinking as I rewrote my coverage, I really hope this movie doesn't become a hit. And people look back and wonder, who rejected Men in Black <laugh>?**

DOUG: And it was you?

**It was me. And only, only because I was under pressure. Wow. I remember thinking like, what do you mean science fiction and comedy don't work? Yeah.**

DOUG: Because it opens up, imagine you, so you've got the, all the good stuff, all the good character stuff, but you've also got the stories which you can attack from all sorts of interesting angles that you can't just do if you are confined to a, you know, an Earth bound situation.

**We'll get back to my conversation with Doug Naylor, after the break.**

## **AD BREAK**

**So who, what were some of the hardest, uh, or biggest challenges when it came to casting the show?**

DOUG: Well, we went in and said, we don't, we want proper actors. That was, that was our rule. Whatever that meant, <laugh>. Um, and so, okay. All right. So like, really proper actors. Okay, fine. So, uh, we actually saw Alan Rickman actually came in and Paul Jackson and Ed by who was, who directed the first few series, um, both had worked with him and were quite terrified. Oh my God. Uh, he's coming in, Rickman's coming in. Oh my God. Ah, ah, and, and he was utterly charming, but he wanted to play Lister, and he said, playing Rimmer would be too easy. And I'm sick of being cast in these bad guy pots. I don't want to be typecast in these bad guy pots. And of course, either them, you know, it's two of the most famous bad guys ever. <laugh>. Yeah. Um, so anyway, we'd already thought of Norman Lovett for Holly. We thought his deadpan style would be perfect for Holly.

*RIMMER: How come he never, ever knows anything? He's supposed to have an IQ of 6000*

*HOLLY: 6000 is not that much. It's the same IQ as 12,000 car park attendants.*

*RIMMER: But you don't know anything.*

*HOLLY: Listen, I happen to be one of the sleekest, most sophisticated computers ever devised by man. I'm the nearest thing you can get to infullable.*

*LISTER: Infallible.*

*HOLLY: Exactly.*

DOUG: Dany John Jules was the first person we ever saw for Cat. He just came in wearing his, some, some cool suit of his dad's and just knocked out the park. And I remember saying at the time, I cannot believe we've just, that guy's got to be The Cat. But he's the first guy we've ever seen. Like, surely law of averages dictate it's, it's not going to be him. But it was,

*CAT: How long we have to do this for anyway?*

*LISTER: We've only been doing it for 10 minutes.*

*CAT: 10 minutes too long*

*LISTER: We got to do it all day*

*CAT: What?! All day? What about my naps? I'm a cat. I need to nap. If I don't nap 12 times a day, I won't have enough energy for my big snooze!*

***Did he initially audition doing an American accent?***

DOUG: He always was an American accent. Yeah, yeah. Oh, yeah. Yeah. It, so it was always that kind of James Brown vibe from the beginning. that was his reading of it. Uh, and we just, oh God, there's so much to, he's really kind of brought this to life. And then Craig Charles at the time, uh, was a kind of angry standup poet who hadn't really done any acting at all. And he kept pestering Paul Jackson because Paul Jackson gave him the script to say, is The Cat's part racist? And so Craig read it and went, no, of course it's not racist. It's really good part. And he goes, oh, okay. That's good. And then Craig said, look, I have in red it, can I, uh, audition for the part of Lister? And Paul said, you aren't an actor. And he goes, yeah, no, but I'm, I want to be Lister. So I think he, he told, he said no to, and three or four times, and then he just wore and going, yeah, okay, fine. Come in. Audition, audition. So we'd, we'd seen some, you know, real quite mega stars, you know, uh, we saw Hugh Laurie, for example, who's a brilliant actor who's gone on to be, you know, amazing. But it just felt too safe and too kind of middle class. And we wanted something a bit rougher. And we'd worked with Chris Barrie on several other shows. And then we realized that it was all about the chemistry between these two

guys. And it wasn't just about casting one, one person. It, we had to get this duo together

***And, and Chris Barrie was, was Rimmer.***

DOUG: So we then got the two together, and then you could immediately see, oh, they're so different both as, as people and their performances, this, this, uh, this could work.

*RIMMER: You touch that guitar, Lister, and I'll remove the E-string and garrote you with it.*

*LISTER: Can I do anything? Is it okay if I breathe?! Can I breathe?!*

***So, I love the character of Kryten. It's so interesting that he shows up. Well, he shows up. I think it was the second season maybe, but yeah. He be he, he's brought on board as a regular on the third season. Yes. Why did you decide to, to bring him on the crew? And, um, and I think the other thing, interesting thing is that he has a Canadian accent, which is a another very interesting, as, as an American, I'm fascinated that two of the main characters have North American accents, <laugh>. Okay. Um, why, what? Tell me about that choice.***

DOUG: Okay, so we felt in that first series, there aren't enough characters. You've got, um, the senile computer who can't really properly interact with anyone. He just comes in and does gags. And then you've got the cat who's a little similar. And then you've got the two boys, uh, Lister Rimmer. And we desperate for another character. And then in the very first show of the second season, we brought in the original Kryten played by David Ross. And Rob was so against a robot because he thought it was a cl we, and he was right. It, it was a cliché. So I was, then we have to bring Kryten back for season three. We have to bring him back as a regular, it's going to fix all our problems. So it was a long summer and I basically wore him down. Um, and then of course, David Ross couldn't do it. And Robert Llewellyn was playing a robot, um, in the Edinburgh Fringe in a show.

***And the accent, that's such an interesting queen***

DOUG: Choice. Oh, the accent was, he did all sorts of crazy accents. Uh, he started off as, as sort of an English butler accent. And then he was Swedish. Um, Craig said, I will, you know, beat you up if you use that accent because it's, it's going to annoy me so much. And then he sort of, it, at one point, I think it was half Swedish and half Canadian, but yeah. So it wound up being what it, what eventually became.

*RIMMER: Kryten, you're forgetting about Space Corps Directive 1742!*

*KRYTEN: 1742? "No member of the Corps should ever report for duty in a ginger toupee." Well, thank you for reminding me about that regulation but I can't see how it is pertinent to our present situation.*

**So, one of my favorite episodes is Camille. It's where the crew discovers this genetically and you did such a clever job of not having aliens, but basically having aliens. Yes. It's genetically engineered life form that takes on the appearance of whatever you desire. So Chris Lister thinks he's found this really cool woman.**

*LISTER: This is weird, you know. The last two human beings in an infinite cosmos and we have to bump into each other.*

*CAMILLE: Yeah, it is weird, isn't it?*

**Kryten thinks he's met another android.**

*KRYTEN: Camille, I think I E5 A9 08 B7 you.*

*CAMILLE: You really mean that?*

*KRYTEN: Camille, I'd do anything for you.*

**Rimmer thinks he's seen a female hologram.**

*RIMMER: I just can't believe I've met another hologram after all these years.*

*CAMILLE: Yes. I was Second Technician aboard that crate.*

*RIMMER: Second Technician! That's what I am!*

**And then Cat is so narcissistic that he thinks he's seeing himself.**

*CAMILLE: Hi, buddy!*

*CAT: You're me!*

*CAMILLE: Who else?*

*CAT: I'm the object of my own desire?*

*CAMILLE: Can you think of anyone more deserving?*

*CAT: Well, if you put it like THAT, I guess you're right!*

**And it was, it was really funny, but I feel like it highlighted how desperate the characters were for someone to connect with and, and how much they really just put up with each other. Hmm. Um, tell me about the idea for that episode.**

*DOUG: Well, it was basically we're trying to kind of create, have like emotion bombs where you, you have a concept and then it affects all the characters in completely unique characterful ways. And then as we developed it, you know, we thought, oh God, the cat falling in love with himself. That's just perfect. And then Robert having meeting a female mechanoid, uh, which weirdly was played by his wife. Oh yeah. He used to go*

home and complain about how difficult it was putting, having the mask on and blah, blah, blah, blah, blah. And then she did it. And she <laugh> she wasn't prepared to listen to emoting anymore.

***That's interesting. You said emotion bomb. Tell me more about that.***

DOUG: Well, it's basically, it's something that affects all the characters in a unique and hopefully comedic way. And that's, that's one of the glories, of course, of, of science fiction. You know, in a normal domestic setting, you can't have something that is created where all the characters meet the love of their life. In a single episode, it would be really contrived and weird. Whereas in, in science fiction, it's actually this genetically engineered life form that is able to manipulate people to converse with them and learn about them.

***That's so interesting. Now I'm flashing back to different plots of Red Dwarf to think what were emotion bombs. What was another one that you felt like, oh, this is a really clever premise, this works for all the characters?***

DOUG: Well, a little bit was Polymorph. They all lost a key emotion.

***Oh, right, yeah.***

DOUG: Which was, was a part of their character. And that came from some reading I did, um, John Cleese's book with Skinner, the, the therapist where he was talking about the importance of anger and how you need anger to defend yourself, but then equally if the anger gets too out of control, it's a terrible emotion. And so it came from, okay, so what happens if, you know, Rimmer lost his anger? How would that affect things? So now we need something to suck out emotions of people. Okay. What's that going to be and who, what will it suck out of the other characters? And, and then what would the effects be?

*LISTER: What we've got to do is get it round a table and put together a solution package perhaps over tea and biscuits.*

*KRYTEN: Look at him! You can't trust his opinion -- he's got no anger. He's a total dork!*

*RIMMER: Good point, Kryten. Let's take that on board, shall we?*

***Hmm. That's so interesting. Another favorite episode of mine was called Meltdown. And, um, yeah, it's kind of a takeoff of Westworld – the original Westworld from the '70s. The crew discovers there are all these androids of famous heroes and villains in history, and Rimmer decides to train the heroes to fight the villains, but they're all nonviolent, peacemakers like Mother Theresa and the Dalai Llama <laugh>, and it's a just complete disaster.***

DOUG: Absolutely. Yes.

*RIMMER: What's your name, soldier?*



KRYTEN: *His name's Gandhi, sir, Mahatma Ghandi.*

RIMMER: *Well, get him out of that damn nappy and into a uniform. Have you no pride man? Don't you want to win this war? Don't eyeball me, Ghandi. Get on the floor and give me 50. Now!*

***I read that a lot of fans didn't like the episode because it wasn't set in space, but I thought it was such great like sci-fi satire.***

DOUG: I know, I I know I really love that episode. I was dismissed at the time as being too silly. And, and actually what, although it was dismissed as silly during the Gulf War, the show wasn't allowed to be broadcast because it was about war. So it kind of been that silly. So yeah, I mean, it's a, it's a wild premise and it allowed Rimmer to be the general he'd always wanted to be, um, with a, you know, not great army as it turned out. ***Yeah. In a way that sort of starts from, what if Rimmer got to have his dream, you know, his career goal dreams. Yeah,***

DOUG: Yeah, yeah, yeah, yeah, yeah. Yeah. I mean, I think the good thing and the bad thing about science fiction comedy is the, the ideas are quite hard to to, to get, you know, so you, it's tough to come up with new fresh ideas, but when you get them, they're often, you know, worth the hard work.

## AD BREAK

**The initial run of Red Dwarf ended in 1999, Doug thought he was going to move on to a Red Dwarf movie. But he spent years trying to get the financing. Eventually he gave up.**

**Meanwhile, Red Dwarf was being rerun on a comedy channel called Dave, which is part of the BBC system. The network asked if he could bring back the cast in costume to record introductions to the episodes.**

DOUG: And I just said, well, if you're going to do that, why don't we just make more shows? And they said, well, we don't have the money and we don't commission scripted material we never have done. So I kind of persuaded them that it would be a hit. And they believe me. And fortunately it was.

***I mean, it's had a lot of starts and stops on Dave where there'll be, I mean, I, from what I understand, the ratings have always been strong, but it's like there'll be gaps in between you.***

DOUG: I know, I know, I know.

***Yeah. I mean, have you ever, during that time, wondered, did I just write my last Red Dwarf scripts?***

DOUG: Every time, every time I do a, a last show of season, I always think that's it. That's the last one. You better make sure it's decent, because it could be the last one ever. And then the, I I think they kind of like to leave it a few years. So it's then, oh, it is back. While forgetting that the cast are now all close to 80, no, they're not really <laugh>, but they're not in the prime of, of, uh, of youth either.

***Although I feel like that kind of, I think that's interesting to me because if the characters like we know at the beginning that they're kind of stuck together forever, basically. But, but it, for them to actually age in real time is really interesting. Like, like the sitcom is all about familiarity. And it could be maddening if these characters are stuck together for eternity. But I think it's almost as part of the existential comedy of the show.***

DOUG: Yes, I think that's right. I think it does fit like that. And also it's quite unique because you don't generally have comedy shows that cover this kind of period where all the cast want to continue working together.

***I think it's also interesting too because, I mean, Rimmer is always just Rimmer, even the actor looks older. Kryten is under all that make-up. But I think with Lister particularly, because he is the last human, you know, like he's in his twenties, he's supposed to be a slob and a slacker, but he's still really cool. But the same characteristics on this guy now. I think he was probably in his late fifties last time he did the se the series, it's very different. And I think that's actually really interesting. It's almost like when you meet a guy in high school who was the coolest guy in high school, and then you meet him 30 years later. Yes. 35 years later. He, he's exactly the same. But those attributes are not really great on an older man. No, I think it's actually really interesting. Yes. In a comedy character way.***

DOUG: Yes. No, I think that's right. No, I think that's very well observed. That thing about how he's really cool, actually, he's wearing pretty much the same clothes as he used to actually. Now that's kind of a bit sad. He's not moved on. Yeah. Well that's it. I mean, Red Dwarf is about lack. It's about what's missing. It's about failure. Um, that's where the fun is.

CAT: *What happened to you, bud? You're a wreck.*

LISTER: *Then perhaps I should use my Swedish massage chair that doesn't have batteries.*

KRYTEN: *No-one is blaming you, sir. You're carrying an enormous burden. The future of the human race is entirely in your, well...*

LISTER: *Hands?*

KRYTEN: *Lower. Danglier.*

***Do you ever have, like, once you have one of these, um, these breaks, do you ever have creative, um, challenges getting back into the Red Dwarf mindset? Do you think, oh God, it's been a while. Can I, can I write these characters again?***

DOUG: Yeah, it's always terrifying. It's absolutely terrifying. Yes, yes, absolutely. Because the other thing is you don't want it to become bad and then you go out with a whimper and you don't want to undo all the good stuff. And so there's a real tension there. Um, I mean, the last time out we did a 90 minute TV movie. It was what something UK TV wanted to do. I don't think they really quite understand the challenges of that. It was like, oh yeah, keep the audience and do a 90 minute movie. And it was like, okay, do you realize how difficult that is? Because we're going to have two audiences over the 90 minutes and we're going to play one 45 minute show in front of that audience and we'll play in some preexisting film that we filmed. And then the second audience, we're going to have to give the story so far and then play the second half.

***I was wondering about that. because there were certain shots that clearly looked like they were there. There's obviously not an audience you're doing, you're the camera's cutting like a single camera comedy type thing. Yeah. And then other times it's clearly the sort of in front of a live studio audience, studio audience on the set.***

DOUG: Yeah, yeah, yeah, yeah, yeah. Yeah. Um, and it was, that was terrifying. ***Like I said, I think the thing that I really enjoy about it now is, is that they really are stuck together. And that the actors, the actors have so much chemistry with each other. Yes. They're so familiar with each other. Yes. And yet, while the characters themselves are so sick of each other in a weird way. Yeah. Yes. That it kind of, that bond is just really makes the existential joke of the show Yes. Work even better almost.***

DOUG: Yes. I think that's right. I think that's right. I mean, you don't start off like that of course, because you'd start off a new show, everyone's just looking out for themselves in the first couple of seasons. Where are my gags? Where am my gags? Haven't got any gags. No, no, there aren't gags in like that. There are laugh lines where I don't know, when the audience see it, it will, trust us. So there was all that going on. And then you get to kind of season three, season four, and people just relax and go, right, we trust you. You know, and we just, we're here for the ride.

***So you got something else come. I mean, it's coming back, right?***

DOUG: Well, it's looking awfully like it's coming back. It's not signed and sealed yet, but there are certainly very encouraging noises. Hopefully, hopefully, hopefully

***As a miniseries a movie?***

DOUG: They haven't said, uh, last time, I mean, to be fair, they did want two new specials and then we got tripped up by a couple of things, one of which was Covid. So whether they'll want something different, I don't know. And also the other thing I did was

I wrote a, uh, I've written rather, uh, a TV film for, uh, the Red Dwarf cast being fictitious versions of themselves. And they're, they're desperate to do that.

***Wait, what do, what do you mean fictitious versions of themselves?***

DOUG: Well, so in other words, it's Craig Charles playing Craig Charles, a fictitious version of Craig Charles. Chris Barrie is very, like, he's a comic version of the real Chris Barrie.

***Like a Curb Your Enthusiasm version of behind the scenes Red Dwarf?***

DOUG: Exactly. But it's also science fiction, and they get wrapped up in a, a real world is set on earth, um, in, in contemporary times. And, um, they're desperate to do that. So I'm trying to blackmail UK TV into forcing them to do that. Along with, um, more Red Dwarf. I went to a convention a few weeks ago and the lines for, for the cues for autographs for the cast, and even me were just overwhelming so many people with kids. There was 11 old girl came with her dad, uh, and she said, can you answer a question? I Yeah, sure, of course. And she goes, um, you remember that show where Red Dwarf went faster than the speed of light? And I went, yeah. And she said, Rimmer is uh, made of light, so how is it possible for anyone to see him? And she was 11 <laugh>. And it was like, wow. And there was, I was really blown away how this a really young audience there that have either been introduced it by the parents, well almost certainly, probably, uh, who are loving it all, like, you know, the parents did. It's quite weird.

***Have you ever thought to yourself, you know, maybe it's time to wrap it up. I have an idea for how to end this entire thing.***

DOUG: I've always said, I don't think emotionally I could cope with <laugh>, certainly not directing. This is the very last show. I would just be a sobbing mess. Um, and I don't want to inflict that on myself. I'd rather just keep making shows. And then one day we will realize that that last show was the last show we ever made. You know, life doesn't wrap up. Why should TV series?

**That's it for this week. Thank you for listening. Special thanks to Doug Naylor.**

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