

1: Doctor Who 16x23 The Armageddon Factor (3) - Dailymotion Video

The Armageddon Factor is the sixth and final serial of the 16th season of the British science fiction television series Doctor Who, which was first broadcast in six weekly parts on BBC1 from 20 January to 24 February

Oh well, it is the end of the Key to Time, I suppose, so it has to be epic. The Armageddon Factor begins with two characters spouting cheesy dialogue at each other in front of a badly chromakeyed backdrop. The fringing on this CSO is even worse than usual. The male character declares that men young men are dying for it and I try not to laugh. How is it you remember that, but you never remember anything important? In a large control room, the Marshal is monitoring his war. You probably remember him from Edge of Darkness. Yes, Edge of Darkness. We are also introduced to Princess Astra. Does she come back later when he turns into Peter Davison? Or does she join him at the end of this story? Does the Doctor travel with two women? Stop trying to guess the ending! Princess Astra visits a hospital in order to illicitly confer with a young doctor named Merak. They are both pacifists and strongly opposed to the war raging around them. Is she the Princess Diana figure in this story? Visiting the hospital, you mean? The Marshal broadcasts a Churchillian speech to his people. Yeah, I like this a lot. However, the planet " and its twin, Zeos " are nowhere to be seen. Since when has the Doctor ever bothered to park above a planet first? He must be getting cautious in his old age. The Marshal rubs his neck as he stares into a distorted mirror. This is what happened to Londo in Babylon 5. Is there an invisible alien living behind his ear? Jesus, did they go to the BBC canteen and grab the first person they could find? The Doctor finally locates Atrios. Romana suspects they may have stumbled into a nuclear war, and the Doctor chides his companion for her glass-half-empty attitude. How did the Doctor get his little stick out of the last segment? I remember worrying about that at the time. Dogs get depressed if you keep them locked up for long periods of time. K9 has the best peripheral vision in the whole series. The Doctor and Romana are prosecuted as spies. Everywhere they go, people want to execute them. That would get on your tits after a while. No wonder he invented the psychic paper, this would drive anybody up the wall. Tom Baker is very good again this week. He must be trying to impress John Woodvine. Meanwhile a mysterious figure in black abducts Princess Astra. Is that the Black Guardian? Who else could it be? So far, so good. I beg your pardon? The Black Guardian looks like Bruce Forsyth. Look at the size of his chin! He really needs to invent a remote control. He basically needs to sit down and make a list of the things he needs to speed up his adventures. What is he talking about? At this point, the Marshal is acting even stranger than the writers. K9 is taken away to be recycled. The Doctor and the Marshal discuss strategies for winning the war against Zeos. John Woodvine is trying really hard not to laugh here. He almost went there. Tom Baker is a bad bugger. The Doctor and the Marshal watch as a battle unfolds on a large computer screen. The Doctor asks the Marshal to locate Princess Astra for him. The Doctor rushes to the conveyor belt that leads to the furnace and saves K9 from being turned into slag and clinker. Suddenly, Princess Astra appears on television, where she begs the people of Atrios to surrender to Zeos. Does this episode end with the bad guys cutting her head off with a rusty penknife? No, the episode concludes with the Doctor falling into a very obvious trap. This is rattling along quite nicely. Part Three Romana and Merak join forces. Romana should definitely have her own show. Singing Mr and Mrs! The Shadow knows all about the Doctor and his jackdaw meanderings. The Shadow lets the Doctor go. He reminds me of the bloke from Terry and June. Even his gun looks like a joke. The Doctor and Shapp traipse through the corridors of Zeos thankfully, the walls are a different shade of brown to those seen on Atrios. This place could do with a good Hoover. Are they expecting horses? Everybody is awfully eager to catch up with Princess Astra. I think Princess Astra could be the sixth segment. Has he been sniffing its circuits? The Marshal records another emergency broadcast, only this time he substitutes defiance for megalomaniacal arrogance. From Churchill to Hitler in two episodes. The Marshal prepares his ship for one final assault. This reminds me of Star Wars. Why did the Doctor jump down his throat like that? I know this Merak character is wet and irritating, but even so. K9 introduces the Doctor to Mentalis, the automated computer that has been conducting the war against Atrios, even though there are no Zeons left on the planet to win it. Is the computer the sixth segment? Although, having said that, that crystal is too big to fit with the

other pieces, so maybe not. Shapps tries to shoot Mentalis and fails miserably. So the Doctor questions the machine instead. The story is slow, but at least the direction is interesting. That tracking shot was great. The episode concludes with the Marshal preparing to attack Zeos. And another dull cliffhanger wraps up another dull episode. Classic Part Three, really. Not the Doctor Who one, the one where Matthew Broderick plays noughts and crosses against a mad computer. The Shadow hypnotises Princess Astra. He sounds like Barry White after a night on the cigars. And then Sue loses her patience with Merak. Actually, this one is so forgettable, I keep forgetting who he is in the middle of the episode. Someone took his sun lounger away at the last moment. How close do you need to be? The Doctor desperately wants to save Zeos. The Doctor cobbles together a replacement for the missing sixth segment.

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The Armageddon Factor features the Doctor and Romana coming to a planet where Princess Astra is trying to bring peace to her planet Atrios and has to contend with a conniving and war-mongering Marshal, who only wants to wage battle and some outcome with planet Zeos.

Oh yes, I think I can do something for you. It must be the ultimate deterrent. Oh, it will be, it will be. A sort of parasol affair. Well, a sort of umbrella forcefield, you know, that no Zeon ship can penetrate. Then how do we win? We must have victory. The one you thought was a weapon. We recycle all scrap. Where is this furnace? Shapp points to the door, the Doctor runs through it. K9 tumbles off the end as the Doctor crawls along towards him. Close down the furnace. I already have, sir. The Doctor must not die. It takes weeks to cool down, sir. The Doctor must not die! The Marshal grabs Shapp round the throat, then pulls at his own collar, revealing a blinky device fastened to his own neck. The door to the shaft opens in a cloud of smoke. Oh, K9, are you all right? The smoke starts to clear to reveal the Doctor carrying K9. Warm for the time of the year. They do it all the time. Come on, old boy. K9 is still smoking from his muzzle. Yes, now listen, Marshal. I thought you might. What do you mean? I was thinking in terms of a psychological barrier. Introduce an element of iatrophobia? Oh, what a brilliant idea! Brain patterns, that sort of thing. Now, Marshal, can you arrange that? Any prisoner would do. There are no prisoners. This is war to the death. Like us, the Zeon warriors are sworn to destroy themselves. Time is running short, Doctor. How right you are. Any news of Astra? Marshal, would you excuse us please? Zeon fleet closing again. The Doctor and Romana move to one side to whisper to each other. Doctor, when you went into the furnace after K9, the Marshal almost went berserk at the thought you might be killed. How very considerate of him. Because what he said was, the Doctor must not die. And listen, I saw something at his throat like a little black cylinder. What, a device of some sort? What worries me is, are we supposed to? Listen, Doctor, you said a minute ago that we were close to finding Astra. Please tell me where she is or where you think she is. The Doctor moves a step back and puts his hand in front of his face. Can you see me now? That would account for the orbital shift. How can you be so sure? How could Columbus be so sure. Never mind about that. Where do we start? Behind that mirror over there. You and Romana go over there and see what you can find. Merak and Romana stroll over to the mirror alcove. Fire in section seven. This could be the last battle, Shapp. No response, level three. The Doctor is reading printouts. No response level fourteen. Can we have that forcefield now? No, no, no, no. The problem is energy. The more you use, the more you need. Which rather defeats the purpose. Then we are defenceless. No, no, not quite, not quite. You remember I mentioned a psychological barrier, a deterrent that no Zeon would cross? Yes, but you need Zeons to experiment on. No, I think I said examine. There are no Zeons. There are on Zeos. What exactly are you proposing? People of Atrios, lay down your arms. The Zeons can never be defeated. They have taken me captive. My people, my people, they have sworn to destroy Atrios unless you surrender now. If you love me, my people, save me. Hand over the Marshal and surrender. The war is over. The Zeons The Marshal pulls the plug on the viewscreen. Can you provide it now? Will it give us breathing space? The Marshal puts his hand to his throat and goes to the mirror. You may go to Zeos. There is a way. They can see through to the Control area. The Time Lord suspects nothing. How does he know? My lord, once you have the secrets of time, please, give me my victory. He said K block. Astra was in K block. Are you listening to me, K9?

3: The Armageddon Factor - - S16 - E6/6 - Doctor Who - All Classic Episodes Covered

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To compensate for this, Williams and script editor Anthony Read decided to approach Bob Baker and Dave Martin to contribute the climactic serial. His plan was to use the powers of the Key to pit one half of the universe in war against the other half. They initially envisaged Drax as an elderly eccentric, thinking along the lines of the aged prisoner in the novel *The Count Of Monte Cristo* by Alexandre Dumas originally published as *Le comte de Monte-Cristo* in . Subsequently, they decided to portray Drax in the manner of a South London car salesman. Around the end of the summer, the Bristol Boys decided to end their eleven-year writing partnership. Baker was interested in moving to the production side of film and television, while Martin was keen to return to the theatre and pursue a new career as a novelist. *Find Your Fate* editions published by Ballantine Books in . Martin wrote occasionally for television including an episode of *Out Of The Labyrinth* before succumbing to lung cancer on March 30th, . By the end of the script editing process, Read was being trailed by his successor, Douglas Adams. As originally written, the Doctor simply decided that he did not trust the White Guardian with the Key, and consequently scattered the six segments again to prevent anyone from controlling it. Ward was also an accomplished artist, and had recently returned to show business after a spending a year painting in France. Ward immediately hit it off with the Doctor Who cast and crew, especially Tom Baker. Meanwhile, Williams also found himself uncertain as to the status of his other regular, with Mary Tamm remaining noncommittal on the topic of returning to Doctor Who for Season Seventeen. To make matters worse, it was becoming clear that the BBC was about to be subjected to another round of industrial action, something which had previously plagued the recording of *The Invasion Of Time* one year earlier. Serial 5F then moved into the studio, where it was made in three three-day blocks, all of which were assigned to BBC Television Centre Studio 3. The first session ran from November 5th to 7th, and concentrated on the Atrios scenes for episodes one and two. The second studio block spanned November 20th to 22nd. All three days experienced delays due to the industrial disputes, resulting in the taping of the TARDIS scenes being deferred. At around the same time, Williams met with Tamm and her agent in an effort to clarify her status for Season Seventeen. Williams was eager to retain the actress, but she felt that Romana had not been developed as fully as had been promised. There had originally been suggestions that Romana might be an expert in disciplines such as archery and karate, but Tamm felt that Romana had instead degenerated into just another screaming companion. Instead of a companion, Tom Baker suggested that the Doctor could talk to a creature perched on his shoulder. Aware of the situation, Baker offered his own -- intentionally bizarre -- ideas in case Romana did not return the next year. Unhappy with being saddled with a companion in the first place, Baker suggested that the Doctor could wander around with a talking creature -- a parrot or even a cabbage -- perched on his shoulder, to whom he could explain the plot. Alternatively, Baker thought it would be interesting to cast a very different kind of companion: The final recording session for *The Armageddon Factor* took place from December 3rd to 5th. Williams opted to proceed as if Tamm would be returning the next year. Tamm herself, however, was now leaning towards leaving the show, and proposed to Ward that she might take over as a new incarnation of Romana. This suggestion came much to the delight of Baker, who had become very fond of Ward. Finally, in mid-December, Tamm informed Williams that she would not be returning to Doctor Who; her departure was confirmed to the press on December 16th. Tamm subsequently recorded a season of new adventures opposite Baker as the Fourth Doctor for release in , but before these could be released, the actress finally succumbed to a long battle with cancer. Tamm passed away on July 26th, . Anthony Read had also finished up his Doctor Who duties by this stage. Read passed away on November 21st, . Tom Baker agreed to a new contract on January 15th, winning none of his demands for control over scripts, directors or casting. Meanwhile, Williams was still trying to deal with Baker. Williams was now increasingly of the opinion that Baker had played the Doctor for too long, and asked his agent for a final decision on Season Seventeen by January 4th, . This ultimatum was the final straw as far as Baker was concerned; he wrote to Graeme

McDonald to renew his resignation unless he was given more power behind the scenes, and also decried the way he was being treated by Williams. At last, McDonald brought Baker and Williams together to clear the air. Following this meeting, Baker finally agreed to a new contract on January 15th -- having been granted none of his demands for control over scripts, directors or casting. Ward was contracted for Season Seventeen on January 24th, and a photocall was held on February 6th. By the time the sixteenth season concluded with the February 24th broadcast of *The Armageddon Factor* part six, Williams had finally brought some renewed stability to *Doctor Who* after months of uncertainty. Nonetheless, the strain of two difficult seasons had begun to take its toll on the producer, and Williams began considering whether it was time to move on from *Doctor Who* himself

4: Doctor Who - The Armageddon Factor (DVD,) | eBay

The Armageddon Factor is the final storyline of The Key to Time: a season-long epic in the middle of Tom Baker (the Fourth Doctor)'s tenure in the role. With his curly hair and lengthy scarf, Baker played the Doctor for seven years and became one of the most popular actors to appear in the role.

Edit The sixth and final segment of the Key to Time is on the planet Atrios. Twin planets Atrios and Zeos are locked in a long-running war. The young Princess Astra, nominal leader of Atrios, is appalled at the devastation, but the Marshal, in charge of the war, actually possesses the power. The Marshal secretly confesses to his aide-de-camp Shapp that they are losing. He is desperate for the edge that will bring victory. The Doctor tricks the Marshal to calling for K9, who knocks out the lights to let them escape. Part two Edit Merak has followed them, and they find Astra gone. K9, meanwhile, is lured away to be recycled. The Marshal is contacted by an unseen force, who tells him to treat the Doctor and Romana as guests. The Marshal implores the Doctor to assist Atrios. The Doctor proposes a shield that will stop the Zeons from attacking, but the Marshal insists he create a weapon for total victory. Romana notices that the Marshal is acting under an outside influence when he accidentally shows a small device on his neck after flipping out when the Doctor runs to save K9 from the furnace. Afterwards, the Doctor asks the Marshal to send him to Zeos. The Doctor reveals to Romana that something is probably blocking Zeos. Astra appears on a television and states that the Zeons will destroy Atrios if the Marshal does not surrender. The Doctor is trapped by two people in masks in a transmat. Part three Edit The unseen entity tells Marshal that the war will stop, while the entity traps him in his domain. The Doctor decides to search for the sixth segment. Merak, meanwhile, has transmatted to the Zeos. Astra is on the ship in chains, being asked by the Shadow where the sixth segment is. Romana and K9 transmat to Zeos, following Merak. Shapp finds himself with the Doctor after being transmatted. K9 finds the commandant of the Zeon forces, which is actually a supercomputer named Mentalis. The Marshal, meanwhile, has decided to attack Zeos. They find that Mentalis has been instructed to conceal any information on Astra. The Marshal, in his spaceship, prepares to launch the missiles to destroy Zeos Part four Edit They learn that if it is destroyed, it will destroy Zeos and Atrios – a concept known as the Armageddon Factor. They discover the Marshal, in a last-ditch effort, is piloting the last Atrian warship to destroy the Zeon capital with a nuclear missile. The attack will set the mutual destruction in motion. Astra is hypnotised by the Shadow, and a projection of her lures Merak, and he begins falling. The Doctor is, meanwhile, trying to reinstruct Mentalis but accidentally triggers the computer into waiting for an attack to blow itself up immediately. The computer becomes mindless by destroying its own control centre. Meanwhile, K9 is hypnotised by a small device which takes the guise of a distress call. K9 is then transported away, where he is reprogrammed. On the third planet, the Shadow laughs that the Key to Time is his Part five Edit The Doctor, Astra and Romana are on the third planet, and each one is separated from the others. The Doctor finds another renegade Time Lord, Drax, in the corridors of the third planet. Drax was employed with threat of death, and he was forced to build Mentalis. The Doctor persuades Drax to assist him, and they remove the control device from K9. Drax repairs his dimensional circuit. They uncover the ultimate truth: An agent of the Black Guardian, the Shadow has been watching the final segment of the Key Princess Astra herself, setting the war in motion and simply waiting while the Doctor risked life and limb to find the first five segments. The Shadow forces the Doctor to get the Key. Drax then enters with the dimensional circuit and shrinks the Doctor down. Part six Edit Drax also shrinks himself, and they decide to have one of them provide a distraction. Romana, meanwhile, realises that Princess Astra is the sixth segment to the Key to Time. Merak transports himself to the third planet. Drax and the Doctor return to normal size and take the Key to Time from the Shadow. Merak stays behind to look for Astra, who has turned into the sixth segment. When the artificial time loop expires, the Doctor and Drax disarm Mentalis. When the Marshal fires, the war rockets are deflected by a force field, destroying the Shadow and his ship instead. Astra converts herself into the final segment, completing the Key to Time, and giving the Doctor, for the moment, absolute power over the entire universe. He demands that the Doctor hand the Key over to him. The Doctor orders the Key segments to disperse across the universe, which also allows

Astra to reunite with Merak. The Black Guardian is furious and threatens to destroy the Doctor.

5: The Doctor Who Transcripts - The Armageddon Factor

The Doctor upsets the Black Guardian by dispersing the Key to Time. Taken from the episode "The Armageddon Factor." Welcome to the Doctor Who Channel! Travel in the TARDIS with clips dating back.

Interview of Michael Hayes on directing Doctor Who 8 min. BBC Christmas Tape extract 1 min. Extended scene 3 min. Tom Baker reads 5 stories 70 min. Where many other stories this season had the Key to Time arc tacked on as an after-thought or distraction, "The Armageddon Factor" really is the story that deals with the Key thoroughly and properly, and thus makes good use of the two extra episodes allotted to it. And because this is used to enhance the thematic strand of the story, it actually works quite well. Episode one also focuses on action, with the Doctor and the Marshal squaring off first in space and then in the Atrian underground corridors. This becomes an exciting way to continue to introduce viewers to Atrios, its situation, and some of the astronomical mysteries surrounding it and its twin Zeos. The space sequence in particular is great for introducing the TARDIS to anyone who may not be familiar with it, and the first episode comes complete with two perfect and satisfying materializations for the police box. From ever-ingenuous Gallifreyan companion Romana to the entire speaking guest population, everyone is technologically and socially adept enough to understanding everything, given enough clarification. Thankfully, the writers have also abandoned the catch-phrase craze of their last three scripts. A New Stratosphere of Strengths Episode two works in a similar fashion to all of the simple base-defense stories that graced seasons four and five. The camera stays in the Atrian war room for the most part, as the large cast inside it all work together to counter the attacks and threats from the planet Zeos. This story improves on that old formula though, by keeping dozens of intriguing questions alive between and surrounding the characters, and by making the exchanges between the Doctor and the Marshal some of the most believably humorous and entertaining that the series has seen in some time. The third episode reveals the Shadow to the audience in a superbly memorable sequence, making the most out of the physical and psychological darkness that he shrouds himself in despite the difficulties of realising this in the television studio. William Squire delivers a delicious performance as the Shadow, and in addition to the marvellous processing of his voice, makes this one of the best villains appearing on the show during this time. Many unique touches are added by the script through his expository dialogue - he revels in destruction instead of power. He makes us continue to anticipate the revelation of the Black Guardian whom he serves. But best of all, he displays a cunning patience, freeing the Doctor and sharing with everyone the anticipation that the Doctor will make a catastrophic mistake which the Shadow can capitalize on. Hats off, this is SOOO much more interesting than prolonged capture, torture, and escape routines. A free and busy Doctor, with a dark threat over his head - excellent! The thematic heart of "The Armageddon Factor" overlaps episodes three and four, and although it may make less sense without there being any passionate, similarly humanoid Zeons on Zeos, it becomes more memorable, creepy, symbolic, and worthy of sci-fi exploration when played out in front of the mindless Mentalis computer and its most excellent atmospheric background sound effects. While Dave Chapman gives good visual beam weapons to K9 and Mentalis, he reverts to silly round blobs for the handheld guns of the Atrians and the Mutes, which I find disappointing as usual, along with the wobbly sound effect which seems too playful and jokey. More effort might have been put there, instead of trying to superimpose anything on top of people during the transmat process. A simple dissolve, with a crescendo of studio lighting on the raw footage, is all you really need. Davyd Harries has a wonderfully comic manner, which he holds in check just enough to play Shapp sympathetically and believably for the most part, with some entertaining humorous moments sprinkled throughout. However, he goes over the top when hit during a shootout, and once more the action in a Michael Hayes film becomes hard to take seriously. Might this footage work better with a new beam effect for Harries to play off of? Incoming script editor Douglas Adams has cited how frustrating he found it when the entire production seemed to want to work extra laughs out of the script in moments when taking the drama seriously was paramount. Perhaps the music also plays too often along the humorous veins instead of darkening and deepening the drama of the action as much as it should. As the outtake from the Zeon recording block might indicate, Tom Baker seems to be in an unnaturally foul mood

without due motivation when uttering a line about beestings, an unfortunate moment marring an otherwise thoroughly enjoyable performance. The Battle for Concluding Quality The plot, however, holds episode four together, as both situational and thematic exposition come to a close, threats mount, and actions lead to more and more escalations until the Key to Time itself is roped into the ever-complicating ball of yarn as well. Having used the previous five stories to set this up has also added to its weight. With the tracer tied up, Princess Astra is set loose on the Doctor and company, and interestingly Lalla Ward does seem taken with Tom Baker during their first scene together. Luckily the script needs her subverted character to be more interested in the Doctor and his possessions than in her "lover" Merak at this point, of whom she is noticeably dismissive. As the Doctor and Romana immediately notice, quite odd. The pace begins to noticeably drop as our protagonists arrive on the third planet, partly because it is unclear what they aim to achieve beyond getting into trouble. It is chiefly the revelation of Drax and the exploration of his character that save episode five. Barry Jackson gives an unforgettably entertaining performance, and provides episode five with the most riveting cliffhanger of the entire story. Episode Six picks up speed considerably, as it recaps all of the plot elements still in play and proceeds to resolve all the mysteries and conflicts of the story and the season arc. Shapp and Merak get some nice scenes back on Atrios putting two and two together. A lot of build-up is put into the moment where it appears that the villains will win the struggle. Even though the Shadow is a patient character, he appears to be holding his victory back, waiting, even hoping, that the heroes will hurry up and stop him. Too much time is taken to show every visual effect at its full length, instead of shortening a few, and moving others outside of the critical "surprise" sequence of events. Then a few climactic shootout battles are left off screen to equally disappointing effect. But once past this, resolutions for a wide variety of philosophical arguments and plot action come thick and fast, keeping the Doctor busy and heroic. His introductory shot is a wonderful layering of concluding story and effects that few other Doctor Who tales have done so well. As excellent as "The Armageddon Factor" is, it deserved to be better. The black-clad mutants never gain the threatening presence and decent lasers that villainous "monster" forces on Doctor Who should attain, and many action sequences are not played as seriously as they need to be. Also, the lack of any location work in such a large-scale six-part story is another factor allowing other stories of the season to pull ahead of it in the rankings.

6: "Doctor Who" The Armageddon Factor: Part Six (TV Episode) - IMDb

And with "The Armageddon Factor," it limps its way through long, drawn-out disappointment, maybe three episodes' worth of actual story excruciatingly over-stretched to six, into a mediocre anticlimax.

The Armageddon Factor originally aired in It was the sixth and final part of The Key to Time saga. The Key to Time was perhaps the first conscious attempt to tell a season-long story in Doctor Who. The first season, for example, gave the Doctor himself a character arc where he evolved from cowardly curmudgeon into an unlikely heroic figure. None of these were necessarily that ambitious and you could argue they evolved more by chance than by design. Unfortunately, the pay-off feels a bit jumbled, over-wrought, disorganised and non-sensical, as it juggles a wealth of elements that never add up to more than the sum of their parts. While a great many Doctor Who six-parters suffer from being too long, too padded, too stretched for their story and concepts, The Armageddon Game feels curiously over-stuffed, lacking a tight focus on the interesting elements and too many distractions clogging up the story. I love, for example, the idea to contrast the grim reality of war with the romanticism and patriotism of propaganda. Opening the episode with a chest-thumping soap opera is a great idea, and one of the more memorable visuals of the serial, but it never really goes anywhere. That said, a story like The Armageddon Game "about two cultures locked in mortal combat" does require some sense of scale or stakes. Instead, it seems like the bulk of the war comprises the Marshall and his mate just cruising through space looking to start a fight. No bones about it! It just seems a little tonally wrong. The problem is that the scope hinted at is almost immediately jettisoned. A stronger serial would have peeled away the layers as the Doctor and Romana got to the heart of the conflict, starting at the periphery and digging in, like slowly pulling back the layers of an onion. In contrast, The Armageddon Factor does the opposite. It starts on the edge of this horrifying conflict and then gets further and further and further removed. We even get the typical campy guest performers, like Davyd Harris as Shapp, who seems to be doing pantomime. Suddenly any hint of gravity and importance is drained from the story. However, it gets worse from there. After all, some of the best Doctor Who plots are simplistic ideas executed remarkably well. Sure, Blink might be innovative, but The Caves of Androzani and The Talons of Weng-Chiang are fairly standard plots that are beautifully written and produced. In contrast, the problems stem from the fact that the idea is executed in the most convoluted and cringeworthy manner possible. Having figured out the location of the sixth piece, the Black Guardian actually has a half-decent idea. Instead of chasing the Key to Time through all of time and space, he can just find the last, and wait to ambush the Doctor after he collects the other five. Sadly, a serial that opened with a satirical look at propaganda watched in a triage centre during a devastating war is probably not the place for a character like this. A shadow of better villains! The Shadow is a glorified henchman, but he seems to be auditioning for the role of chief villain, to the point where even the Black Guardian seems understated in comparison. The Key to Time is mine! See, the door is open! And, for the record, I suspect the two are related. Factoring in the arc is one of the bigger problems! Why does the Black Guardian need a henchman in the first place? Maybe those defenses that keep the Shadow out are new, but it seems a bit strange that the Black Guardian is so much more impotent than his good counterpart. After all, The Pirate Planet revealed that a compressed planet was that segment of the key. If the uncompressed planet were the key, what about any life that might have developed on it? Would that have been forfeit? The whole Key to Time thing seemed so forced that I just acknowledged it and moved on. The notion that a living creature is a part of this whole raises some nice ethical issues, but also makes me question the logic. Born to be the sixth and final segment of the Key to Time. Given the emphasis on the number six, does that mean that the key has to be assembled in order? It seems like a strange requirement, but it makes sense for the Black Guardian to just skip to the end and try to ambush the Doctor. How does the molecular anomaly affect only the sixth child? They look as bad as I felt fatter watching this! My head hurts just thinking about it. It feels quite weird, from a plotting point of view. The Doctor unites all the segments of the Key to Time! and then disperses them again. Absolutely nothing has changed at the end of this year-long arc, and the Doctor has simply reset things to the status quo. It feels like all this was for absolutely nothing, which is a bad way to end a six-part

adventure, let alone a whole season. Stop in your Drax! Everything else feels a bit mismatched as well. The final episode treats us to a shrunken Doctor for some reason. Baker had become quite tough for the producers to deal with, threatening to quit and demanding that his next companion be a parrot or a talking cabbage. Drax seems almost like a Timelord version of Delboy, providing an interesting contrast with the Doctor. I like the fact that he wears runners with his future jumpsuit as well, suggesting that all Timelords have a little bit of fashion eccentricity. The robes on Gallifrey either ride or demonstrate it, depending on your perspective. I remember a time when the arrival of the Timelords in *The War Games* was a massive and earth-shattering event. Now they just seem mundane, almost cluttering up the universe. By the time of *The Armageddon Factor* it already seemed a bit too convoluted and messy. Thus it was that I created the characters of the Black and White Guardians, out of a general desire to establish some higher, more basic and more pure type of authority than the Time Lords. The fact that Williams needed to create the Guardians illustrated how much of the mystique had been stripped away from the Timelords, and I think the character of Drax really just exemplifies that. He looks like he got here by the red eye! Still, there are some nice touches. Even though the Astra-as-segment dealio raises a whole host of logical questions, at least the show touches on the moral implications of using a person as an object. No power should have that right, not even the Guardians. We must do something! Similarly, the dilemma it presents speaks to the Doctor as a character. This issue is neatly summarised in an exchange between the Doctor and the Black Guardian posing as the White Guardian: That is, of course, regrettable! Very regrettable. It also makes the events of the Great Time War seem more ironic and bitter in hindsight. Piecing it all together! Still, these minor moments of interest aside, *The Armageddon Factor* represents a massive disappointment. Perhaps the loose nature of the arc allowed the writers a bit more freedom than they had here. *The Armageddon Factor* is a bad story on its own terms, but it fails utterly as the conclusion to a year-long epic. After watching the Doctor assemble the eponymous macguffin, it seems a bit trite to see him disperse it once again. The White Guardian might wonder what the point of it all was. The audience certainly empathises.

7: THE ARMAGEDDON FACTOR – Adventures with the Wife in Space

All about Classic Doctor Who story - The Armageddon Factor - The Doctor's hunt for the Key to Time takes him to the land of the Shadow. - Index.

Alternatively- the one where the Doctor swore the tin off K The search for the last segment of the Key to Time takes the Doctor and Romana to the planet Atrios, which is embroiled in a war with its sister planet Zeos. The Princess of Atrios, Astra, tries to stop the war together with her boyfriend. It turns out that all is not as it seems on Zeos which is in fact completely deserted and run by a mad computer, and that a third party has been keeping the war going for his own purposes. The Doctor and Romana do a bit of MacGyvering with the nearly-completely Key to Time, and manage to create a replica of what the final segment probably looks like. It works, a bit, and the Doctor goes into full-on A God Am I mode when he uses the thing to create a time loop around an impending nuclear strike. While the loop slowly starts to deteriorate, he also runs into Drax – an old academy buddy who ran away from Gallifrey, picked up a bit of Cockney innit and has spent a few years doing odd jobs in this war. He calls the Doctor "Theta Sigma", sending the entire fandom into a frenzy until the Seventh Doctor would finally confirm that it was just a college nickname. Romana, Astra and K-9 all get themselves hypnotized by the Shadow, and Drax decides that the best course of action is to shrink himself and the Doctor down to mouse size. The Doctor manages to get hold of the final segment – Princess Astra – and complete the Key, while ending the war along the way. While the Doctor demonstrates to Romana how it would look if he were to go mad with the power, the White Guardian appears on his viewscreen, congratulates him and asks for the Key. After all, a God of order would care about the fact that a human being like Astra would end up turned into a piece of a cosmic toy. He scatters its pieces again. The "Key to Time" story arc, which spans six stories and an entire season, ends without a proper resolution. It was a trap! The Doctor figures out that putting the Key together was a mistake, and decides to gallivant away from the Black Guardian. The Doctor gives one of these to the Shadow early in the fifth episode, revealing that he and Romana are Time Lords, in the service of the White Guardian himself. Unfortunately, this quickly turns into an Oh, Crap! The Shadow admits that both he and the Black Guardian have no desire for political power, they just love watching stuff getting blown up and people killed. Used by the Shadow on both the Doctor and Romana. Everyone Went to School Together: Drax was at school with the Doctor – class of 92, even. Astra plays the trope completely straight. At the beginning of part 6, Shap and Merac conveniently recap for us some recent events and the predicament the Doctor is in. Which is strange because these events happened on a different planet and no one present has been in communication with them. He knew, however, that the segment and the time loop would disintegrate over time; the goal was to buy himself more time. What the Black Guardian and the Shadow want to set up between the two halves of the universe. A lesser example is with the Atrians and Zeons, who have been fighting for decades. A God Am I: When Romana asks about the situation where you get the facts and it turns out not to be the worst, the Doctor insists that never happens. The Doctor and Romana have five of the six pieces of the eponymous key and make a makeshift sixth piece since they know what its shape is. It works, but not well. The Doctor and Drax. The Marshal of Atrios is obsessed with achieving victory in an interplanetary war with Zeos, which has so far devastated Atrios to the point that its surface is virtually uninhabitable due to the radiation fallout.

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The Armageddon Factor was the sixth and final serial of season It concluded the season-long Key to Time story arc. Mary Tamm makes her final appearance as Romana I while her replacement, Lalla Ward, appears in the story in a different role.

Tell them their daddy will return before long. However, this would only work if the rest of The Armageddon Factor were lavish and believable and populated by actors working at the height of their powers. Even the great John Woodvine finds his dialogue a bit of a struggle. Despite this, the first four or five episodes actually have a very serious intent, but the whole thing is very uninvolved. Not only does it have to tell a good story in its own right, but it also has to provide the resolution to the season-long hunt for the Key to Time - a largely successful experiment that has by this point created a high degree of expectation. Does it meet these twin requirements? Well, yes and no. It is entertaining enough in itself, with some good direction by Michael Hayes and generally fine production values, but ultimately fails to tie up all the loose ends and leaves the over-arching plot strangely unresolved. The first, consisting of Parts One and Two, focuses on the main protagonists on Atrios: Sadly, aside from the Marshal, all these characters are somewhat one-dimensional. Merak, in particular, is pathetic and seems to spend the entire story wandering around calling for Astra. He is, indeed, by far the best thing about the whole story. Actor William Squire keeps the character totally believable and simply oozes evil. His evil was total as his little game on Atrios and Zeos showed. The face mask was very convincing, as were the scars on the jaw. The voice was one of the best we have ever heard: The Shadow was too corny as the name suggests - he was rather like a comic-strip fiend for a commanding lead role, but given the situation the actor turned in a good performance. It is also a nice touch that only K9 can communicate with Mentalis, giving him something to do in the story that is specifically tailored to his capabilities. The biggest point of contention here is the character of Drax. It totally deflated my rising opinion of the intelligent, well-constructed storyline His instant recognition of the Doctor - "Theta Sigma" as he called him - made me fear for the worst; fears that were soon confirmed His [cockney] accent was taking things a bit too far But as a successful conclusion to a twenty-six week lead up, it was a let-down Explanations were far from being clear throughout. Was the universe stopped for a brief moment to restore the balance? Was this done by the White Guardian? How was Astra restored and the segment retained? Surely it would have been better to have concluded the basic story of The Armageddon Factor in the first four episodes and [left] the last two to develop and conclude the running theme more successfully? The power of the Black Guardian was also a bit underplayed, I felt. And where was the White Guardian during all the action? If the season had ended with the Black Guardian being given the Key, what would have happened? How could the Doctor have prevented him from running the universe exactly as he pleased? So it is that the Doctor wins the day by denying anyone ultimate power and, fitting a randomiser to his TARDIS, heads off into the great unknown.

9: The Armageddon Factor - Wikipedia

Doctor Who 16x23 The Armageddon Factor (3) adl ± *The Fresh Prince of Bel Air videosunu Dailymotion'da izleyin.*

Printer Friendly The Movie: We must have the weapon that will wipe the Zeons clear from the skies once and for all. Can you provide it? Yes, I think so. It initially ran almost continuously from - After a lengthy hiatus filled by a plethora of novels and Big Finish full-cast audio productions , the series recently returned to production with great success. David Tennant is a splendid Doctor. I grew up with the Third, Fourth, Fifth, and Sixth Doctors, and the program remains close to me as it was an important component to my childhood imagination. Typically, he goes on adventures with companions - often from Earth. His ability to regenerate when facing death allows for a new actor to assume the role, perhaps in part explaining why the series has been able to last for 45 years. Thus, each new actor becomes a numbered Doctor. David Tennant is the tenth actor to assume the role, for example, so he is the Tenth Doctor. With his curly hair and lengthy scarf, Baker played the Doctor for seven years and became one of the most popular actors to appear in the role. The basic premise of The Key to Time sees the Doctor called into duty by the White Guardian to assemble the Key to Time, a cube object whose purpose is to maintain the equilibrium of all time and space. This cube has been split into six pieces and hidden across the universe, and the White Guardian needs the Key in order to keep the universe aright. Assisting the Doctor in his quest for these pieces are Romana, an intelligent Time Lord, and his robotic dog, K For some reason, despite the number of classic Doctor Who stories still awaiting a DVD treatment, BBC Video has seen fit to double dip on this season with new "special editions. Its storyline is extended to six episodes, and despite the additional length, it packs more of a wallop than the previous two stories - The Androids of Tara and The Power of Kroll - combined. The sixth and final segment is, well, somewhere here. On Atrios, they meet the warmonger Marshall obsessed with winning his costly war against Zeos - no matter what the cost. The princess Astra and her medical doctor lover Merak, meanwhile, are much more interested in contacting Zeos and negotiating an end to the war. The Fourth Doctor, Romana, and K-9 become wrapped up in a complex endgame to this war that also involves a mysterious figure called The Shadow not to be confused with the old time radio hero, of course and another renegade Time Lord named Drax. The Armageddon Factor is quintessential Doctor Who from the s. These six episodes have everything that cult fans of the original series have come to admire, including goofy special effects, runarounds in caverns, a far-out science fiction plot, and master supervillains who seem to come straight out of movie serials from a bygone age. Tom Baker is spot-on as the Fourth Doctor, as usual, with his over-the-top antics. As Doctor Who fans know, the character would soon after regenerate, with Tamm being replaced by actress Lalla Ward. Her penchant for characters who are both beneficent and full of righteous anger is on full display in this story. Doctor Who fans are used to the classic series episodes being loaded with extras on DVD releases, but this new special edition of The Armageddon Factor takes it a step further. The six episodes of Doctor Who: The Armageddon Factor are presented in a full frame 4: Each episode of Doctor Who: Subtitles are available in English for the hard of hearing. DVD releases of episodes from the classic Doctor Who series have traditionally been generous with extras, and this special edition of Doctor Who: The Armageddon Factor is no exception. Indeed, this is perhaps the strongest release ever in terms of extras for a classic serial from Doctor Who. For starters, the first disc, which houses all six episodes, also has two running audio commentaries. In addition, there is an optional text information track for each episode. A trailer for the fourth season of the new Doctor Who series precedes the main menu. The Armageddon Factor is the only story in the Key to Time series that has a second disc of extras. Rogue Time Lords This was a nice overview of these characters. These three featurettes are in anamorphic widescreen. Additional extras include Continuities 2: Other extras offer vintage material on Doctor Who: Pebble Mill at One 8: Merry Christmas, Doctor Who 1: A Photo Gallery 4: All of these featurettes, of course, arrive in full frame. Perhaps the best surprise on any of the Key to Time discs is here: Late Night Story, a series of five scary stories performed with manic glee by Tom Baker that, according to the DVD cover art, come "from an unbroadcast series. The stories are The Photograph However, fans of the series will likely want to get the concurrently released special edition of Doctor Who: The Key to

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Time that collects all 6 stories in one multi-disc collection, rather than getting them piecemeal like this.

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