

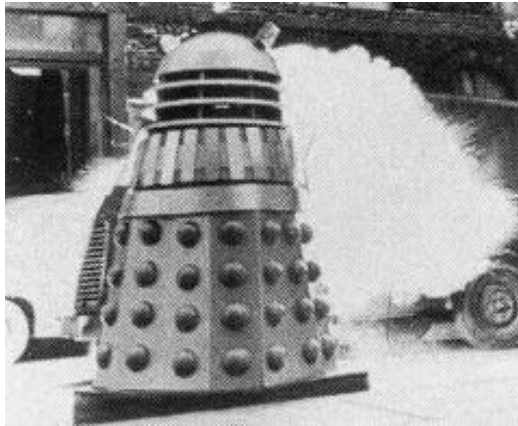


Daleks Invasion Earth: 2150 A.D.

(aka: "Invasion Earth 2150 A.D.")

UK : 1966 : dir. Gordon Flemyng : British Lion / Regal / Aaru : 84 min
 prod: Milton Subotsky & Max J Rosenberg : scr: : dir.ph.:
[Roberta Tovey](#)
 Peter Cushing; Bernard Cribbins; Ray Brooks; Jill Curzon; Andrew Keir; Godfrey Quigley

Ref:	Pages	Sources	Stills	Words	Ω 8 ∅ M ∅	Copy on VHS	Last Viewed
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Mechanoid alien beings haven't a prayer when they land in poverty row London Source: NFT flier

Leonard Maltin's Movie and Video Guide 2001 review:

"Agreeable sequel to **"DR WHO AND THE DALEKS"**, with the earth threatened by dalek aggressors. Retitled: **"INVASION EARTH 2150 A.D."** Shot in Techniscope. ****1/2 "**

Speelfilm Encyclopedie review:

"Futuristic SF concerns the invasion of the earth by the daleks¹. They make people into robots; on slippery ice. Retitled: **"INVASION EARTH 2150 A.D."**. Sequel to **"DR WHO AND THE DALEKS"**. ****1/2 "**

¹ How did you work all that out? Did mummy help?

Halliwell's Film Guide footnote to review of **"DR WHO AND THE DALEKS"** (65):

"...A sequel, no better, emerged in 1966: **"DALEKS: INVASION EARTH 2150 A.D."**, with similar credits except that Bernard Cribbins instead of Roy Castle provided comic relief."

Movies on TV and Videocassette 1988-89 review:

"Fast-paced science fiction pits a small band of freedom fighters against mechanical, super-intelligent robots from outer space, who have been turning humans into programmed slaves. Based on the BBC TV serial **"Dr Who"**, sequel to **"DR WHO AND THE DALEKS"**. Alternate title: **"DALEKS – INVASION EARTH 2150 A.D."** ****1/2 "**

The Sunday Times Guide to Movies on Television review:

"It may be 2150 in the title but it looks strictly 1966 from here. Quite an amusing comic strip, with Bernard Cribbins scoring as special constable from the sixties caught up in the future. Peter Cushing plays Dr Who. Unfortunately he was ill during the filming, which is the real reason he is absent through so many of the adventures; director Gordon Flemyng. 3"

The Time Out Film Guide review:

"Second and last to date of the big screen Dr Who spinoffs. Very tame but marginally

better than the first, with the daleks unsurprisingly coming to grief after invading a ruined London of the future and robotising the inhabitants. Very variable special effects and often excruciatingly cheapo sets.”

Video Movie Guide 1993 review:

“The always watchable Peter Cushing revives his distinctive interpretation of the ever-popular Dr Who in this honourable sequel to **"DR WHO AND THE DALEKS"**. This time, the title creatures are attempting to take over Earth. *** ”

NFT flier:

“Exterminate! Dr Who struggles to free the planet from the ultimate robotic enemy.”

[no listing in "The Critics' Film Guide", "The Good Film and Video Guide", "Rating the Movies (1990)", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993" or "The Virgin Film Guide"]

Radio Times review:

“Science fiction adventure based on the cult television series **"Doctor Who"**. The Doctor is transported to the year 2150 where he discovers the Daleks intend to transform Earth into a giant spaceship.”

“The second feature starring Peter Cushing as Doctor Who has the Time Lord aiding human survivors in their war against the diabolical Daleks. **"INDEPENDENCE DAY"** it's not, but director Gordon Flemyng keeps the colourful action moving swiftly along to cheap and cheerful effect and Bernard Cribbins provides amusing comic relief as a bumbling bobby. *** ”

The critics have been too generous by half. If this were a children's film in the strict meaning of the term one could be kinder to it, but it's a slipshod commercial feature aimed at the family audience, without a shred of invention, originality, logic or suspense. At best it's a hick country cousin of the original TV series (itself made on the cheap) with only a few soiled genes in common. Peter Cushing introduces himself, for example, to daft London bobby Bernard Cribbins as “Dr. Who”, demonstrating the literal-mindedness of the daleks who turned out the script. His time-travelling mystery figure *has* no name, of course, and is simply called “the doctor” by default. In the series, as the lead was periodically jettisoned to “freshen up” repetitive storylines, the Doctor underwent a series of abrupt character changes (many of them exceedingly irritating), but Cushing plays him as a kindly old crackpot inventor, a sort of Mr. Pastry with a bent for do-it-yourself electronics. Hardly a save-the-planet kind of guy.

“Dr Who” was never very strong on theoretical physics, but in the early days some effort was made at logical consistency. The transport mechanism, Tardis, is an acronym of Time and Relative Dimensions in Space. In this film the doctor gently explains “Just as time was thought to be the fourth dimension, so space is the fifth dimension!” Duhhhh....

True, a keen grasp of relativity is not essential to an enjoyable SF romp. What makes this film irredeemably crass is its vision of London, circa 2150. The first thing we see when the old police box arrives amid the rubble of the future is a poster advertising *Sugar Puffs*, and the first living denizen of the city we meet is dressed in a cloth cap and donkey jacket. The resistance fighters of the London Underground (in both senses) wage war on the invading daleks with double-barrelled shotguns, and monitor broadcasts from these conquerors of the world on their 22nd century bakelite wirelasses. Even the dalek spaceship interior has teak

veneer walls. The daleks enslave mankind by converting them into “robo-men” (extras in crash helmets and goggles) and are bent on drilling to the Earth’s core in order to automate it.

Bad luck for any film when its lead actor is felled by illness midway through principal shooting, but I prefer to believe Peter Cushing had a vomiting attack. No excuses can permit such lameness of effort. “**THINGS TO COME**” was made on a prestige budget, but it also pre-dates this film by fully thirty years, and still looks effortlessly more futuristic. When popular television series spin off to the big screen the result is generally disastrous, but at least they have the benefit of higher production values than TV can muster. These two “**Dr Who**” spinoffs contrive to look even *tackier* than the series itself! The design of the Tardis interior, the dalek death-rays, the materialisation and de-materialisations were all better done in the basement of the BBC, aided by “Radiophonics Workshop” sound effects.

The dialogue tells us that “whole continents” of mankind (Australia, with any luck) were wiped out by the pesky machines, bombarding earth with asteroids and whatnot. It’s one of those sci-fi spectacles where all the spectacle occurs off-stage, and is reported back to us. The fight sequences when they occur are cack-handed and visibly phoney to child and adult alike, the villainous daleks are not explained or explored in any way (everyone’s seen the show, they supposed) and the cherry on the cake is Bernard Cribbins. Mercifully he underplays his oaf routine and quickly segues into the affable *strong man of the hour*, but that in 1966 some yahoo still thought comic relief was required in a film of this sort beggars belief. What it desperately needed was an injection of *tension*, not slapstick. Children will endure shoestring dialogue, cardboard characterisation and so forth, but they *do* require a genuine thrill or two. And since the daleks are the real heroes of the film, it might not have been such a bad idea to turn the camera on them more often (without them yelling “Ex-TER-mi-nate!” continuously).

“**DALEKS INVASION EARTH 1950 A.D.**” would have been a more accurate title. It’s a lame-brained waste of ninety minutes. As for Roberta Tovey, on hand throughout as the Doctor’s grand-daughter Susan, age 11 or so, she has no function other than to land herself in jeopardy from time to time, necessitating rescue. But without getting her skirt dirty, of course. Roberta Tovey played in “**A HIGH WIND IN JAMAICA**” the year before, made several productions with the Children’s Film Foundation (“**THE RUNAWAY RAILWAY**” for one), and her Spotlight C.V. lists considerable TV work at the time. Her exact age is unknown.

See also the original long-lived TV series, the equally awful “**DR WHO AND THE DALEKS**”, and subject index under **GRANDPARENTS** and **SCIENCE FICTION** for many other time travel yarns.