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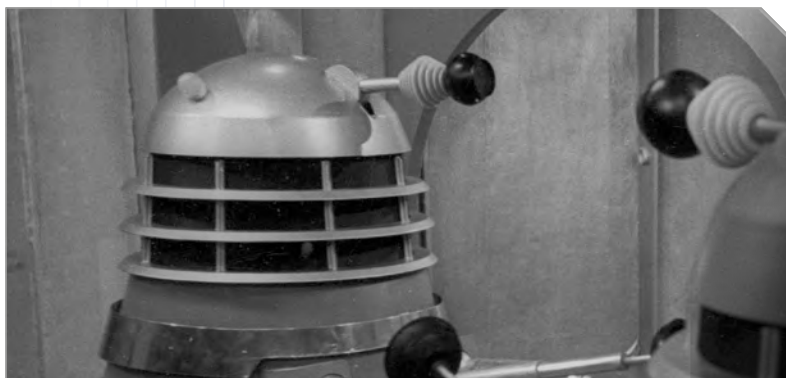
42 >





# DALEK

## ISSUE 42



### ADVENTURES IN TIME AND SPACE: THE ORDEAL

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The Doctor and the Thals must enter the Dalek city before it's too late!



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Terry Nation enjoys the overnight success of his Dalek creations.



### STEP-BY-STEP BUILD: PART 42

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The eighth baseplate, along with the screws and nuts to fix it in place.

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BBC



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# THE ORDEAL

Ian and Barbara must find a way through the mountains to reach the Dalek city.

Season 1 Episode 10

First Broadcast: 25 January 1964

A Thal named Elyon goes to the lake's edge to fill their water bags. Suddenly a massive whirlpool forms in the water. Ganatus and the others hear Elyon's screams. By the time Ian, Barbara and Ganatus reach the lake, only a bubbling trail and a few water bags can be seen. They realise that some

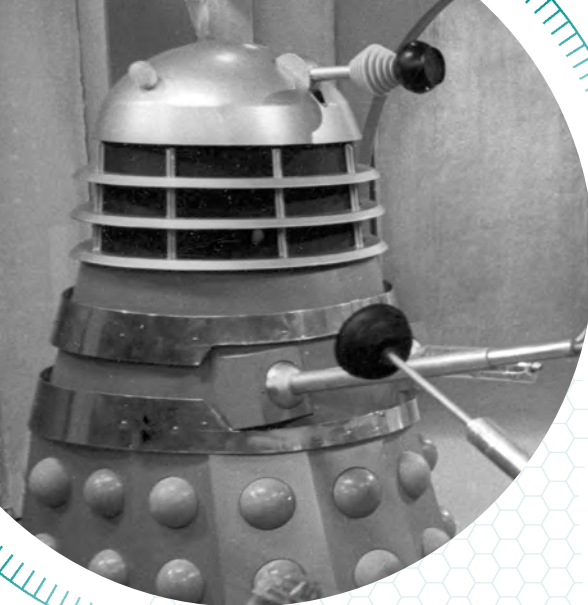


kind of creature has taken Elyon. Antodus is deeply shaken by Elyon's death. Ganatus tries to comfort his brother. "It must have happened very quickly," he says. Ganatus reminds Antodus that they have to reach the cliffs by nightfall.

Susan observes the area around the Dalek city with the Doctor's magnifying spectacles. She joins the Doctor, Alydon and Dyoni in hiding. "There are four roads that lead off from the main square," she reports. They know that the Daleks are watching every angle of approach. They plan to put the Daleks' scanners out of action. "I wish I knew what they were planning for us," Alydon says.







Inside the city, the Daleks receive a feasibility report on building a neutron bomb. The radius of the explosion is expected to cover 500 square miles but the bomb will take 23 days to construct. The Daleks decide that is too long. "We must find another way of spreading radiation," one says.

Ganatus and Barbara search the latest in a series of rocky caves inside the mountains. "It's like all the other caves," Barbara says, wearily. "It just tails off into



a dead end." Ganatus smiles warmly at Barbara and replies, "Well, there's a gloomy thought for you." She returns his smile. Suddenly Barbara hears dripping water. Ganatus finds a narrow passage. He ties a rope around his waist and crawls through it. Ganatus finds a drop of around 30 feet at the other end. Barbara ties the other end of the rope around a rock, and Ganatus descends. The rope slips free and Ganatus falls the last few feet. Ian and the other Thals join Barbara. Ganatus is unharmed. He suggests that everyone join him below, as he is now in a large cavern with many tunnels.



The Daleks' react in alarm as their video screens are suddenly blinded. Outside, several Thals hold up shiny pieces of metal and reflect the sun's rays onto the Daleks' Rangescopes. With the Daleks' sensors temporarily put out of action, the Doctor, Susan and Alydon make it to the base of the city unseen. The Doctor heads for one of the Daleks' antennae. "We'll show them a thing or two," he says.

Ian, Barbara and the Thals make their way through a straight tunnel. The terrified Antodus tells Ganatus that he wants to go back. "We'll be trapped in



the mountain, I know we will," he says. Antodus insists that his brother continue. They struggle, causing a rockslide. Antodus saves Ganatus from a falling rock. The path back has been blocked, and Antodus realises that there is no way to retreat.

The Daleks receive a signal from their Vibroscopes coming from Section 15. The Doctor, Susan and Alydon are there. They find a junction box with a single cable coming from it. The Doctor deduces that it is channelling the city with static electricity, the lifeblood of the Daleks. Susan opens the lid of the box and the Doctor smashes it. "How are we going to cut the wire without



## SECOND DIRECTOR

Richard Martin took over from Christopher Barry as the director of the story's last two episodes. He used 'creeper' attachments on the cameras to achieve the low-level shots of the Daleks in the control room scenes. "I think the look of the Daleks was totally Ray Cusick," he commented in 1995. "All Terry Nation wrote was something like 'two mechanical arms, a television eye and a metal suit which glides about', but that was good enough for a good designer to start with. Ray was very angry that he didn't get enough recognition. That look was brilliant, and the castors were just about good enough in the studio. We all chipped in on the design. I asked, why two mechanical arms? I thought one should surely be a power tool and weapon when needed, and the other a multiple grappling device."



## INTO THE TUNNELS



so a rocky roof and floor could be added. The rock face was made of polystyrene, and part of it came off in Jacqueline Hill's hand in one scene. Lightweight prop rocks were dropped on Philip Bond and Marcus Hammond during the scene featuring Ganatus and Antodus' struggle. Mirrors were used to create the high-angle shots when Ganatus descends into the cavern.

The tunnel sets were created by designer Jeremy Davies who was working as a deputy to Ray Cusick. An inlay was used for a wide shot of Ian, Barbara and the others moving along a tunnel,





getting a terrific shock?" Susan asks. The Doctor tells Alydon to go and warn the Thals to stop flashing their lights on the Rangerscopes. "For all we know, the Daleks might have a beam to throw on them – paralyse them, kill them!" the Doctor says. Alydon leaves. The Doctor uses the TARDIS key to short-circuit the Daleks' power supply, but the Daleks arrive before he and Susan can escape.

Ian, Barbara and Ganatus come to a wide chasm that divides the tunnel in two. There is a narrow ledge on the other side. Ian ties a rope around his waist and jumps the chasm, barely hanging onto the ledge. Ganatus follows him and finds a new tunnel.



The Doctor and Susan are taken to the Dalek control room. "You have destroyed our Videoscope and one of our lifts," a Dalek says to the Doctor. "And you in turn killed the Thal leader in your ambush," the Doctor replies, "and you will be responsible for more deaths unless you help these people." The Dalek dismisses the Doctor's plea. "The only interest we have in the Thals is their total extermination," it replies. "Tomorrow the atmosphere will be bombarded by the radiation from our nuclear reactors." The Daleks ignore the Doctor and Susan's protests. "Tomorrow we will be the masters of the planet Skaro!" they all cry.



Barbara makes the next jump across the cavern and is caught by Ian. She carefully edges around the rockface and reaches the tunnel. The next Thal to make the crossing, Kristas, makes the jump easily, leaving only the frightened Antodus on the other side. Ian throws the rope across the gulf, but Antodus makes no effort to catch it, and stares downward into the darkness. "I can't do it," he whispers. When Ian throws the rope for a second time, Antodus catches it and ties it around himself. Ian can see how scared the young man is and talks to him



calmly. With Ian's encouragement, Antodus makes the jump but he falls short on the far side, slips and plummets into the chasm below. With the rope tying both Ian and Antodus together, Ian narrowly avoids being pulled off the ledge. Desperately holding on, Ian is now supporting Antodus's full weight. He lies flat on the ledge, his body in great pain, clinging to some rocks. Antodus dangles in the chasm, screaming for help. Ian's grip on the rocks slowly weakens. He begins to slide off the ledge...



## RING MODULATOR

Brian Hodgson of the BBC's Radiophonic Workshop was one of the key figures responsible for creating the distinct sound of the Dalek voices. "I'd been working on a children's radio series called *Sword from the Stars*, and I'd created a voice for a butler robot using a ring modulator which is a device that turns the sound on and off so many times a second," he said in 2006. "Richard Martin put a great deal of thought into the Dalek voice and he worked with me at the experimental station where we set up the voice. I know he was very concerned that Chris [Barry] wanted to make sure it was completely audible because so much of the storyline would be carried through the Daleks' conversation. The ring modulator had a very narrow frequency response, so the voice had to be filtered. We had to take a lot of the bass out and a lot of the top out, so you had these middle frequencies which were very penetrating. Peter [Hawkins] was such a brilliant actor. He was able to sense what I was getting at virtually immediately."







# TERRY NATION - 2

**T**he earliest days of *Doctor Who* were filled with many crises for the production team. At least two commissioned scripts were deemed unusable by producer Verity Lambert and script editor David Whitaker. By contrast, Terry Nation's scripts for the first Dalek story, originally titled by him as *The Survivors*, were received enthusiastically.

With other work pending, Nation produced the seven episodes of *The Survivors* at an impressive rate, writing one a day in August 1963. He received £262 for each one. Nation had no way of knowing that this single weeks' work would change his life for ever.

Nation was immediately commissioned by a grateful Whitaker to write a second *Doctor Who* story – a historical adventure this time, set in 19th-century India titled *The Red Fort*. Nation spent little time on it, however. He was far

more interested in breaking into the lucrative world of ITC's adventure shows. He soon became a regular writer on *The Saint*, and also began working for the comedian Eric Sykes.

The impact of the Daleks' debut on 21 December 1963 took Terry Nation completely by surprise. "After that first episode, my phone started to ring, with friends calling to say, 'What the \*\*\*\* was that?'" Then the following week the Dalek appeared and was an instant hit. I started getting mail addressed to 'The Dalek Man, London'. First, the [Post Office] came with a bag full and then there were vans coming – truly, vans full."

*The Red Fort* was laid to rest in January 1964 by Lambert and Whitaker, and Nation was instead quickly commissioned to write another futuristic story, *The Keys of Marinus*. It was even more ambitious in scale than his Dalek serial. Set in many different locations, it was effectively five adventures in one.

Nation introduced the sinister Voord, but they proved to be no rival to the Daleks' popularity. In March 1964, Nation was commissioned to write *The Return of the Daleks* which was soon retitled *The Dalek Invasion of Earth*. Nation wrote the episodes in the evenings while working on *The Saint* during the day. It was another major ratings hit.



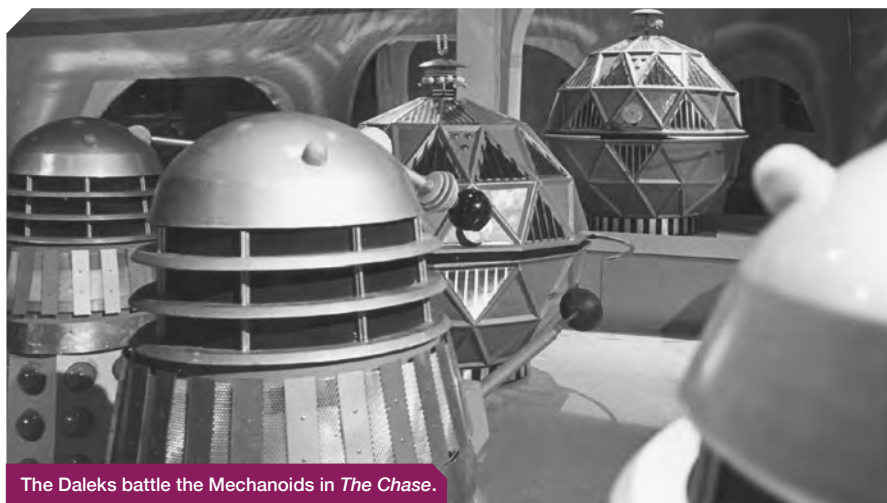
The Dalek Invasion of Earth.



Terry Nation also began to reap financial rewards from his creations. In May he was paid a £300 advance for *The Dalek Book* from Souvenir Press. It was the first of many well-paying Dalek licences to come from publishers and toy manufacturers. His status as a freelance writer meant that he was the co-owner of the Daleks with the BBC and would gain income from all Dalek merchandise. As Dalekmania took hold, Nation became a wealthy man. He purchased Lynsted Park, an Elizabethan manor house, near Sittingbourne, Kent. He and his wife Kate would hold parties with celebrities such as Carole Ann Ford, Roger Moore and Patrick Macnee attending. He also purchased nearby cottages for his and Kate's parents.

Nation was becoming worried, however, that the Daleks were dominating his career. "They became such a large business concern in their own right that I had very little opportunity to do much else," he once commented. In December 1964, as *The Dalek Invasion of Earth* concluded, he said to the press, "I don't want to bring them back. They've hit such a level of popularity that nothing they can do can be quite as popular again. The Beatles and pop groups have dropped a bit in popularity, and the Daleks seem to have filled the gap. I can't see them hitting this level for much longer. But what can one do? I don't want the Daleks back, the BBC does. They've insisted on it."

Nation was enjoying writing the exploits of Simon Templar in *The Saint*. The 1940s radio series had been one of his



The Daleks battle the Mechanoids in *The Chase*.

childhood favourites. He enjoyed the atmosphere of the Elstree Studios and the opportunities it offered for large scale stories. "You'd walk onto a Hammer set, for instance," he recalled, "and they'd been doing some big mountain-climbing thing, and I'd say, 'Can we save this set for another two weeks?' And I'd write an episode to fit it." In addition to 14 episodes of *The Saint*, Nation wrote stories for *The Avengers*, *The Champions*, *Department S* and *The Baron* in the 1960s. Always a lover of adventure tales, he was in his element.

His third Dalek story was *The Chase* in 1965. Nation returned to the format he had used for *The Keys of Marinus*, fitting several mini-adventures inside one larger story. However, Nation's declining interest in the Daleks seemed to be apparent, his villains were treated much less seriously this time around, even becoming comedic figures at

times. In the final episode of *The Chase*, Nation introduced the Mechanoids, a robotic adversary for the Daleks that he and the BBC hoped would rival them in popularity. Sadly, they failed to excite Britain's schoolchildren, and 'Mechanoidmania' never materialised. "They were slightly magical, because you didn't know what the elements were that made them work," Nation once said of the Daleks. "I wish I could tell you what quality they have, because I've tried to analyse it myself many times; obviously if I knew, I'd do it again."

The Daleks arrived on the big screen in 1965, and for the first time in colour. *Dr Who and the Daleks* was an Amicus production starring Peter Cushing. Nation's original *Doctor Who* scripts were adapted by Milton Subotsky, but Nation had little to do with the production. A film adaptation of *The Dalek Invasion of Earth* followed in 1966 as *Daleks – Invasion Earth 2150 A.D.* Both were successful.

The arrival of Huw Wheldon as Controller of Programmes at BBC1 meant that the Daleks, Terry Nation and the entire *Doctor Who* production team were soon facing a new challenge. Wheldon's mother-in-law was a great fan of the Daleks and had suggested to him that they should appear in a much longer story than normal. Wheldon agreed. He and some other BBC executives decreed that a six-part Dalek story planned for later in 1965 would be turned into an epic 12-parter. A one-part prelude story would also be produced.

The longest-ever *Doctor Who* story to date, *The Daleks' Master Plan*, was on the horizon. This time, Terry Nation was going to need some help...



Nation's second story for *Doctor Who* was *The Keys of Marinus*.



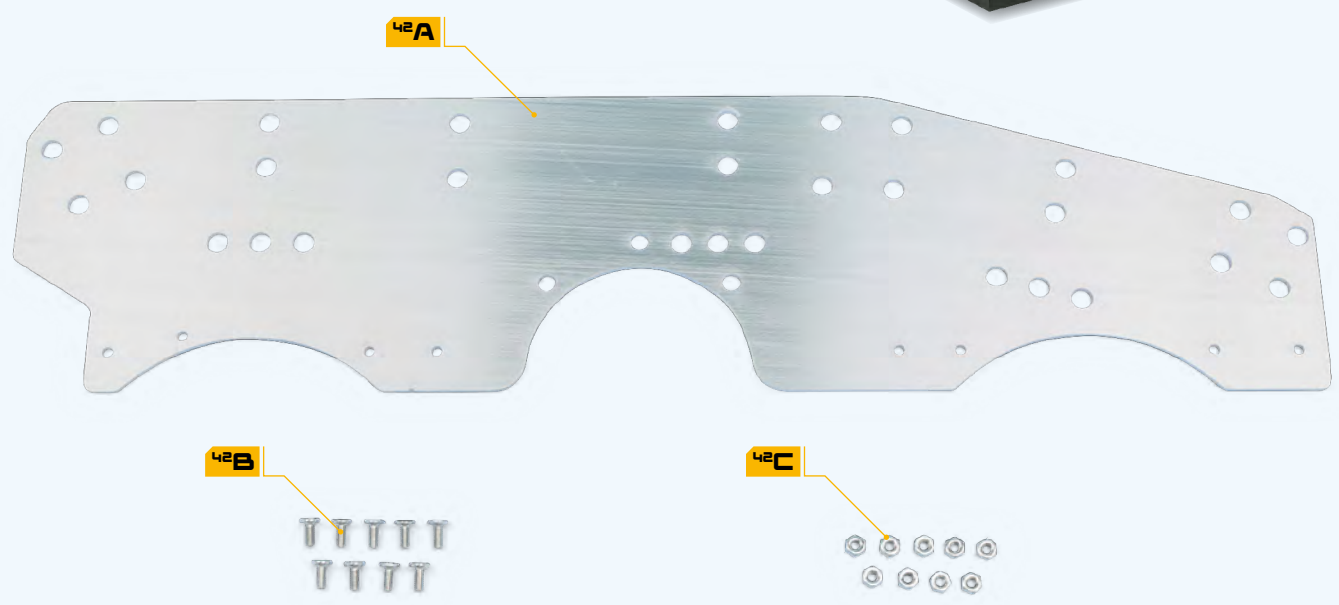
# SKIRT SECTION

## BASEPLATE ASSEMBLY

### COMPONENTS OF ISSUE 42

- 42A BASEPLATE (EIGHTH PART)
- 42B NINE HEX-HEAD SCREWS
- 42C NINE NUTS
- 

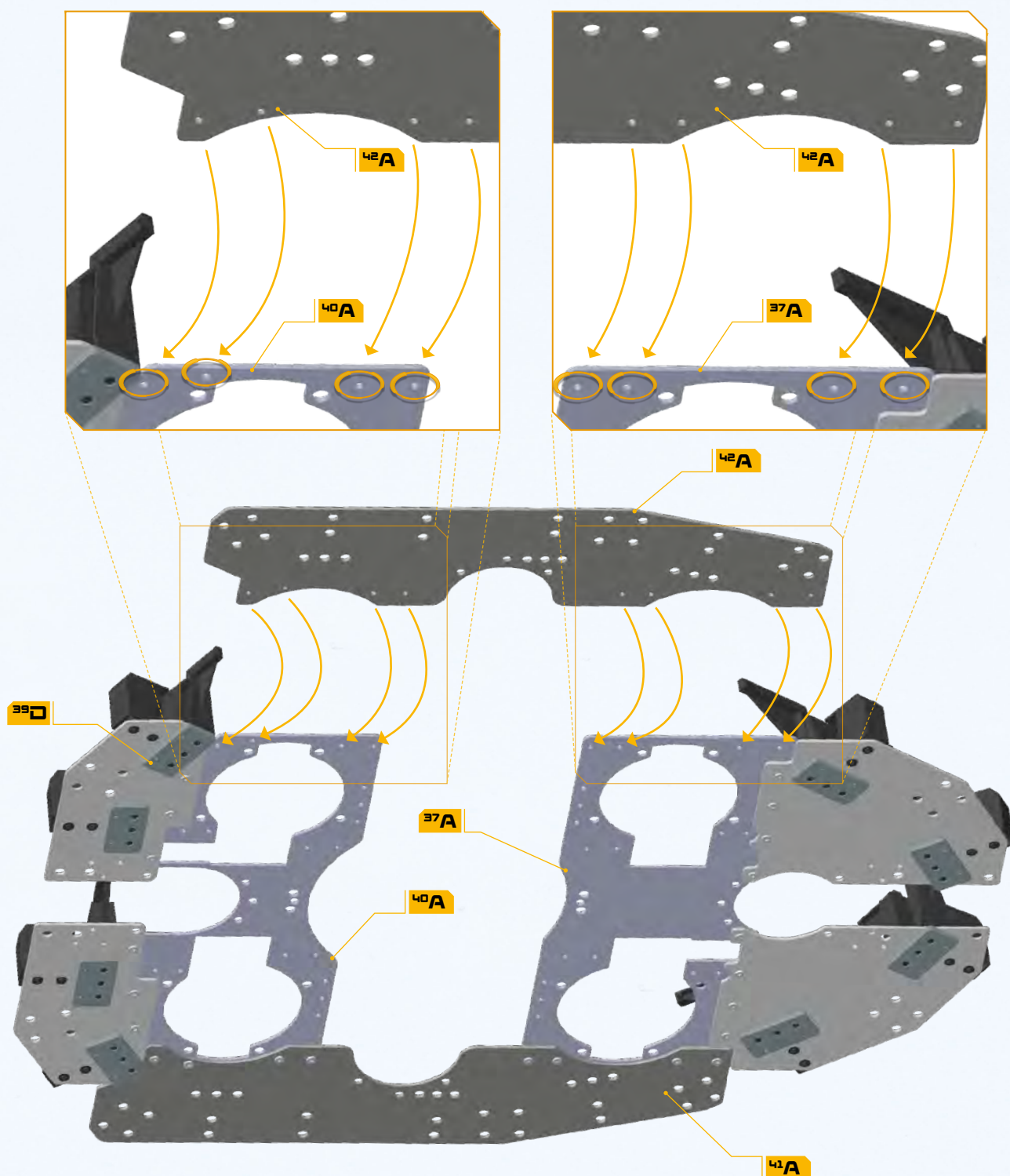
**TECHNIQUE TIP**  
Note the orientation of the baseplates carefully. In the parts shot, the underside of the baseplate is shown, for easy reference.





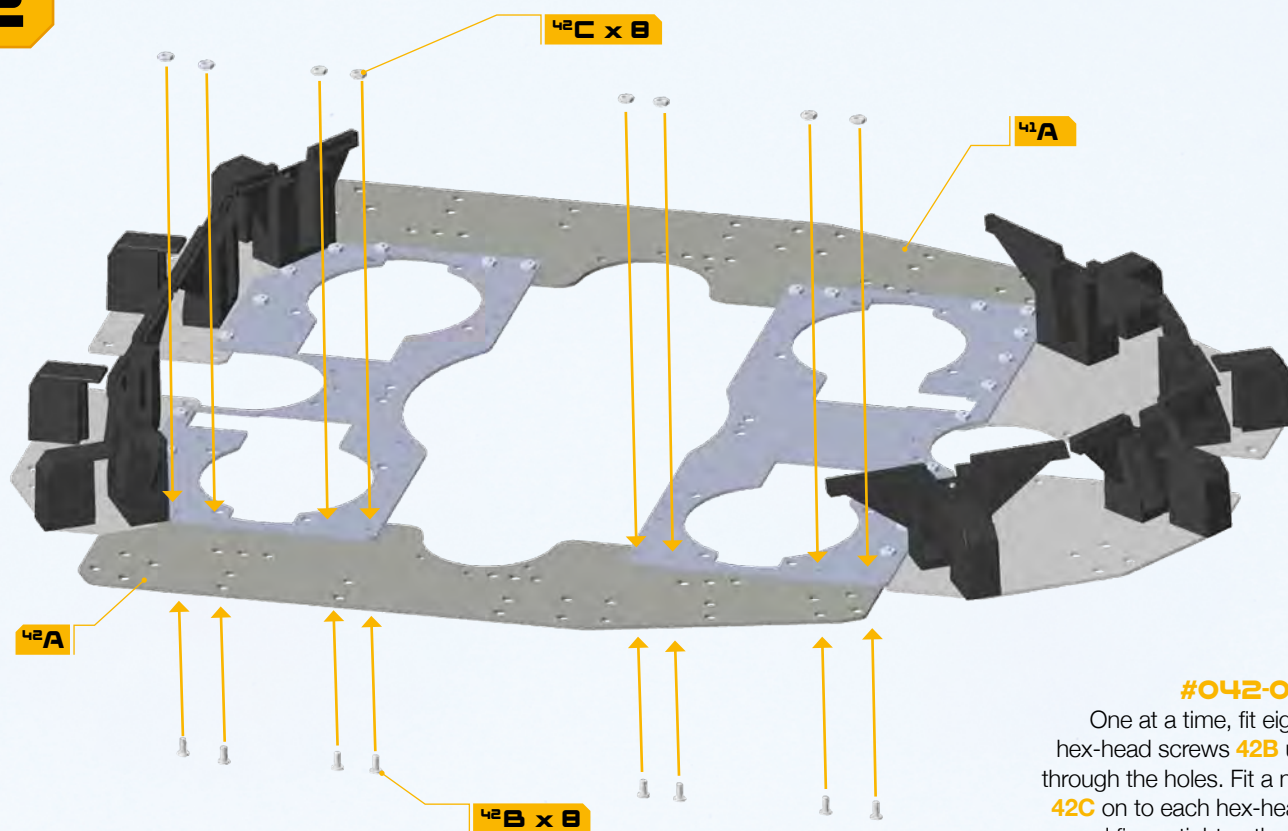
### #042-01

Note that in this illustration the assembly is viewed from below. Take the baseplate **42A** and the baseplate assembly from the previous issue. Align four small screw holes with screw holes on the side of the baseplates **37A** and **40A**. Note that the edge of part **42A** goes beneath baseplates **37A** and **40A** and over the edge of the pedestal adapter **39D**.



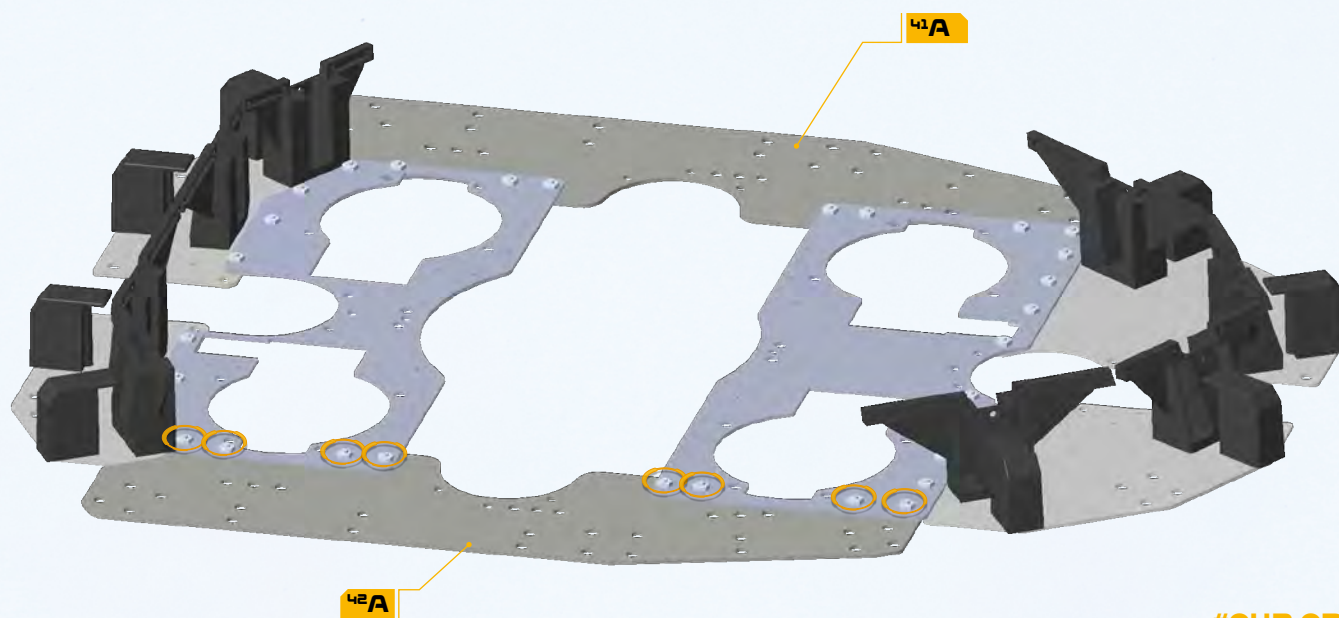


2



**#042-02**  
One at a time, fit eight hex-head screws **42B** up through the holes. Fit a nut **42C** on to each hex-head screw and finger-tighten them.

3



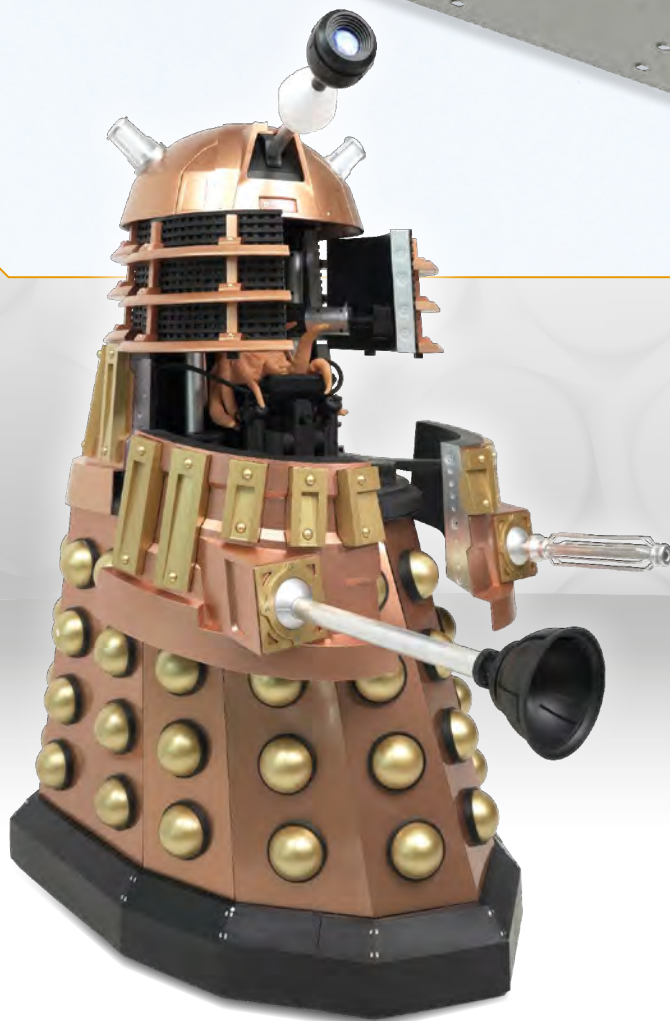
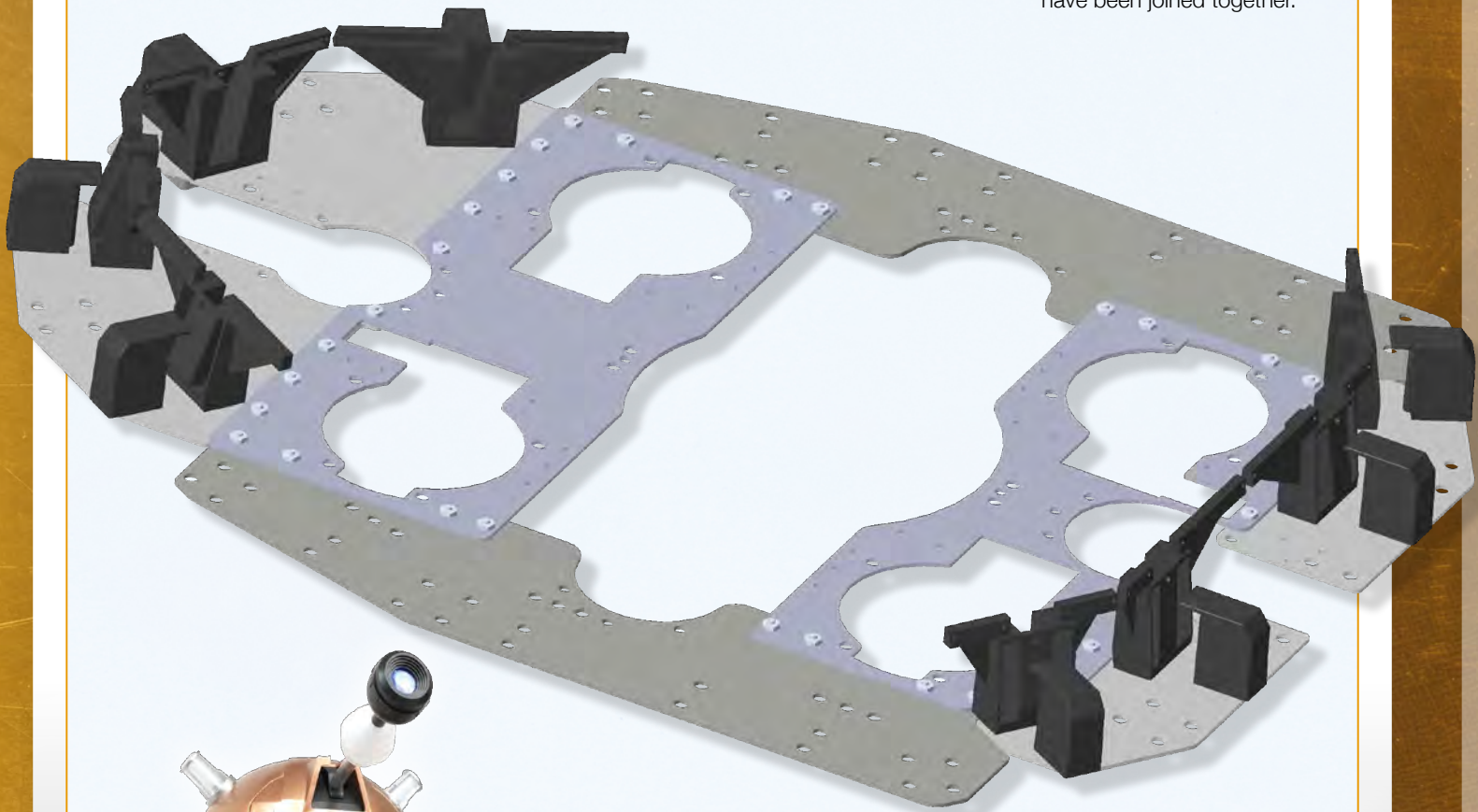
**#042-03**  
Tighten the nuts **42C** (circled) with the socket spanner while you anchor the hex-head screws in place with the Allen key.



## COMPLETED WORK

### #42-COMPLETED WORK

The eight sections of the baseplate have been joined together.







# THE DALEK

COMING IN  
ISSUE 43

## BUILD PART 43

An additional baseplate, three skirt holders, a pedestal holder and pedestal adapter plus all the fixing screws and nuts.



## THE TIME VORTEX



Davros survives extermination and returns to life on Skaro.

## ADVENTURES IN TIME AND SPACE



A Dalek spy, in *Resurrection of the Daleks* – Part 2.

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