

# THE DALEK

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A DALEK AUTHOR**



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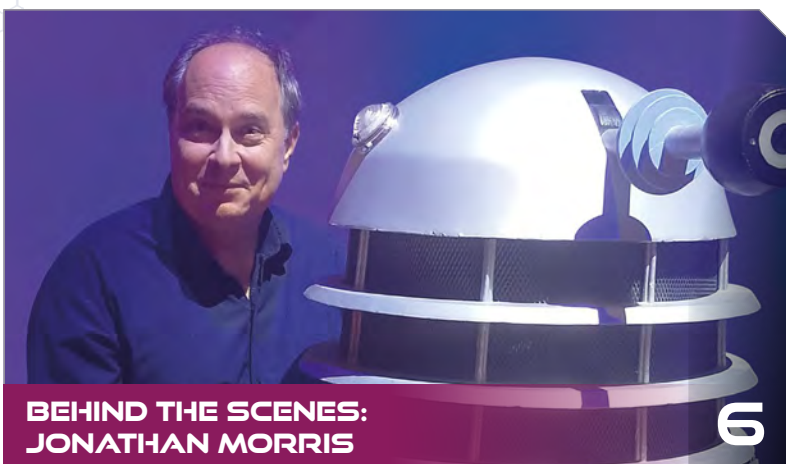
# DALEK

ISSUE 86



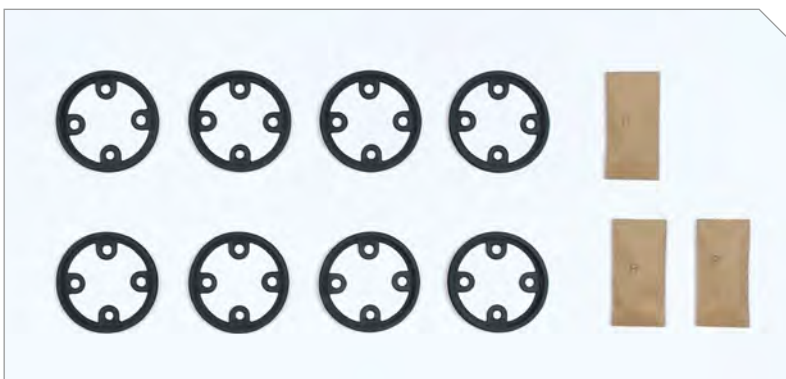
## ADVENTURES IN TIME AND SPACE: COUNTER PLOT 3

The Daleks pursue the Doctor and Steven to the planet Mira.



## BEHIND THE SCENES: JONATHAN MORRIS 6

Author Jonathan Morris reveals the secrets of how to write for Daleks.



## STEP-BY-STEP BUILD: PART 86 8

Eight more silicone rings for the next set of skirt panels.

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# COUNTER PLOT



The Doctor, Steven, and Sara Kingdom are transported to the planet Mira.

Season 3 Episode 14  
First Broadcast:  
11 December 1965

**S**ara Kingdom runs into a corridor and calls out to another SSS agent, Borkar. Joining Sara, Borka stares at Bret Vyon's body in shock. Sara tells him that the Doctor and Steven are to be shot on sight.

The Doctor and Steven hide in a sparse room lined with curved metal plates that extend to the ceiling. They notice a strange container holding mice and the Doctor wonders if it is an experiment.

In a nearby laboratory, two scientists, Froyn and Rhynmal, monitor readings from the room that the Doctor and Steven have entered. Two SSS guards burst in, searching for the Doctor and Steven. Froyn orders them to leave, then returns to his desk and begins a countdown: "Starting dissemination countdown in ten seconds from now..."

Sara enters the testing chamber and holds the Doctor and Steven at gunpoint. "I'll give you five seconds to hand over that taranium," she says. Before the Doctor can respond, the room is suddenly enveloped in a strange energy field. Sara, Steven, and the Doctor all writhe in agony.

Back in the laboratory, Froyn and Rhynmal are pleased with the readings, but become alarmed when they realise somebody has opened the door to the



Froyn tells Karlton that if the experiment has been a success, they will receive a signal from the planet Mira.

Mira is a swamp world covered in mist. The container with the mice has arrived safely. It sends a signal back to Earth.

Karlton finds Mavic Chen in the testing chamber. "The instruments reassembled successfully, and the mice were alive," he tells Chen. The Guardian of the Solar System is not heartened by the news; he knows that the Daleks might simply assemble a force and conquer the Earth. "They're expecting me now to arrive with the taranium," Chen says. Karlton points out that Mira is close to Kembel. "Tell the Daleks that you trapped the fugitives in the Cellular Projector and sent them to Mira on purpose," Karlton suggests. Chen likes the idea but is worried that the taranium may have been destroyed in the journey. "Without me they are but nothing!" Chen says. He walks around the testing chamber, his arms raised and his voice echoing. "When I am next to the Daleks, only they stand between me and the highest position in the universe!" Karlton stares at Chen, well aware of his growing madness.

testing chamber. They race out of the lab and enter the chamber, where they find Borkar and Karlton. Borkar demands to know what has been happening there. "We've been carrying out a molecular dissemination," Froyn replies. "There were three people in here," Borkar says. "Where are they?"

The Doctor, Steven, and Sara seem to float through the cosmos on a surreal journey. The scientists tell Borkar and Karlton that they have no way to bring them back – they are heading towards a strange planet in another galaxy.



The Doctor wakes up. He is lying on a patch of ground near a bubbling pool of liquid. He rises and looks around at his new surroundings. He checks that the taranium core is intact. "The mice couldn't have done that!" he says with a smile and walks off.

Sara Kingdom lies nearby. Her hair seems to move by itself for a moment.



A growling comes from nearby. Sara's arms rise and drop back to her side, even though she is still unconscious.

Steven awakens and quickly gets to his feet. He finds Sara and tries to wake her up. He takes her gun.

The Doctor finds the container with the mice. He calls out to Steven but gets no reply. He is shocked to see large footprints appearing one-by-one in the sandy ground.

Steven and the Doctor are reunited. Sara starts to revive. Steven goes off to find a hiding place for them. "You're lucky to be alive," the Doctor tells Sara. He helps her to her feet. She is too disorientated to argue as he leads her away.

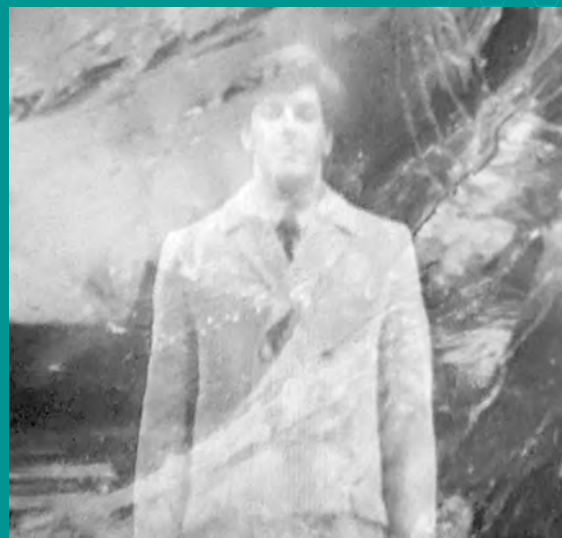


## BALD AS A TECHNIX



In *The Daleks' Master Plan*, the Technix were seen working at Earth's Central Communications, while two of them also served as crew members aboard *The Spar* when Mavic Chen travelled to Kembel. Distinguished by their bald heads, four of the six actors hired to portray the Technix were already bald, but the remaining two had their heads shaved for the part. Both *The Daily Express* and *The Daily Mirror* ran stories about this, accompanied by publicity photos of Dennis Tate having his head shaved by the four naturally bald Technix actors.

## SPACE JUMP





The Supreme Dalek is informed that a Dalek pursuit ship has landed on Mira. "When the fugitives are captured, report at once," the Supreme Dalek orders. The trio shelters in a cave. The Doctor explains that they have been sent to this planet via cellular dissemination. The Doctor notes that the container with the mice is sending messages back to Earth. "Now that would mean that Mavic Chen will know precisely where we are," he says. "Therefore, the Daleks will attack once again."

Two Daleks find the container and destroy it. One of the Daleks says that there is a lifeform nearby, even though none is visible. They fire blindly into the jungle. "The beings appear to be invisible," the other Dalek says.



Back on Earth, the two scientists note that the container has stopped sending signals. "You are certain that there are no natural beings on Mira?" Karlton asks. "Our probes have never shown any," Froyn replies.

The Doctor moves through the jungle. The growling becomes deafening. The Doctor strikes out with his walking stick, seeing nothing but knowing there is danger. A voice cries out in pain. "I might have known it," the Doctor says. "Visians!" He realises they are on Mira.

Meanwhile, Steven learns that Sara has killed Bret. Sara has heard Steven's story but she still believes that he, the Doctor, and Bret are traitors. "One does not question the orders of the Guardian," Sara says. Steven is unimpressed. "You didn't give Bret a chance, did you?" he says. "You couldn't question Chen, and you wouldn't question Bret!" Sara is deeply shaken by the thought that she may have made a terrible mistake. "Bret Vyon was my brother," she says, and walks out of the cave. The Doctor stops Steven from going after her. "Leave her, my boy," he says. "There's nothing we can do. She finally believes us."

Sara quickly returns, claiming that she was touched by something. The Doctor explains that they are on the planet Mira, a world inhabited by the Visians – an invisible species. Steven peers out of the cave entrance and sees some bushes moving. The Doctor says that they are trapped.

Karlton tells Chen that he believes the Daleks have landed on Mira. Chen knows



he must return to Kembel before the taranium is recovered.

The Doctor, Steven, and Sara prepare to make a run for it. The Doctor tells Steven to aim high: "These Visians are eight feet tall!" But the Daleks suddenly appear, their gunsticks blazing. The Visians are killed. The Daleks confront the Doctor and his companions. "You are surrounded. You will come with us," one of them orders. The Doctor stares at his greatest enemies and says to Steven and Sara, "I'm afraid, my friends, the Daleks have won!"



Terry Nation was now working closely with Dennis Spooner on the scripts. The fifth episode was originally titled *There's Something Just Behind You*. Describing the Doctor, Steven, and Sara's passage to Mira, Nation wrote: "There follows a series of effects which are at the director's discretion. Something to the effect that all three of them are hurled against the wall. They materialise and dematerialise... any movement they make must be in slow motion. They are clearly in pain, but they can make no noise." Douglas Camfield used high-speed cameras to film Peter Purves and Jean Marsh bouncing up and down on trampolines at the BBC's Ealing Studios to create part of the effect.

## JEAN MARSH



start it off, but the sets weren't very well made and the button came off in my hand. I laughed so much that the director got very cross with me and sent me to my dressing room. He told me, 'Don't come back until you've controlled yourself,' and I remember thinking, 'That might be a long time!'" Jean Marsh returned to *Doctor Who* for a third time as Morgaine in 1989's *Battlefield*, again acting opposite Nicholas Courtney.

Jean Marsh played Sara Kingdom. She had already appeared in *Doctor Who* as Lady Joanna in *The Crusade*, also directed by Douglas Camfield. "I wore a long blonde wig and a rather pretty dress, and I played opposite Julian Glover," she recalled. "It was produced by Verity Lambert, who was very good." Marsh returned that same year in a very different role. "I didn't do an audition or anything, somebody just called up and asked if I wanted to do it. Probably Verity or Douglas thought I'd be good at doing that without my blonde wig on!" She admitted to 'corpsing' on set: "I do remember laughing too much and being sent off the set to control my giggles. I was in the TARDIS and I was supposed to

# JONATHAN MORRIS



The cover art for *The Curse of Davros*.

**J**onathan Morris is a very familiar name for *Doctor Who* fans. He has written many comics, audio dramas, short stories, and novels over the last 26 years that explore the universe of *Doctor Who*, and he has had several notable encounters with the Daleks. We asked for his thoughts on Skaro's nastiest denizens...

In the audio drama *The Curse of Davros*, the Doctor and Davros get a chance to feel how the other experiences the world. The Doctor seems to develop a strange respect for Davros after feeling how much pain his body inflicts upon him. What are the biggest differences between the two men, and in what ways are they similar?

I'll do the similarities first. They are both extremely clever, and very much used to being the cleverest person in the room, if not on the entire planet. So when you have scenes with them together, there's a sense of mutual respect and enjoyment that they have finally found someone they regard as being on their level. But in *The Curse of Davros*, the story has them both living in each other's shoes. I think Davros rather enjoys being the Doctor, even if he regards it as a being a little self-indulgent to have things so easy, while the Doctor finds being Davros absolutely, stomach-churningly awful. The fact that he discovers that Davros is in constant physical pain puts the Doctor in something of a dilemma. Normally, he would be sympathetic to somebody in that situation, but the

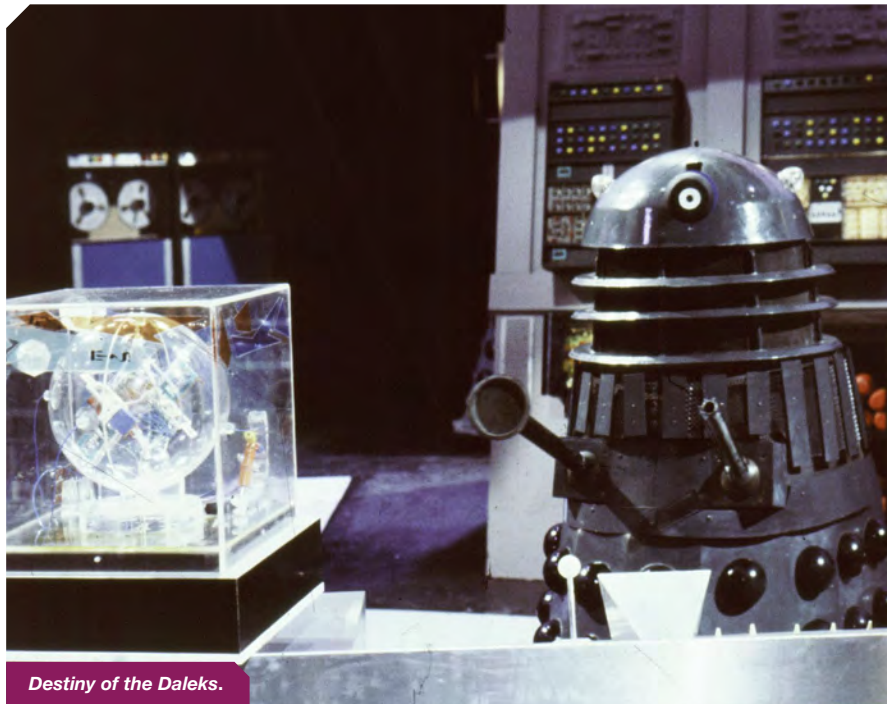
fact that Davros *chooses* to remain in pain when he could avoid it – that he considers it to be a kind of necessary stimulus for mental acuity and emotional ruthlessness – leaves the Doctor feeling that, if anything, he underestimated the extent of Davros' psychopathy. He wouldn't be able to endure what Davros chooses to endure, so he has to respect his willpower, at the same time as pitying him for being a victim of his own madness. The Doctor is left thinking that he wishes he could help Davros, while knowing that Davros does not wish to be helped.

**Why have the Daleks endured in popularity over the decades, through several generations? What are the chief elements that make them so special?**

The Daleks bring together all sorts of innate human fears. There's the physical element: they are beings without human form, with no facial expression, and their speech is artificial and unemotional. All the verbal and non-verbal cues that we use to connect with another person are absent. But there's also a psychological element. These are beings without the ability to feel happiness, without the ability to empathise with others, emotionally locked into a constant state of rage. They always remind me of what it was like to be about six or seven and having a tantrum – the 'red mist' effect of wanting to lash out and destroy things, when I couldn't calm myself down, no matter how much I wanted to, because



Jonathan with a friend.



*Destiny of the Daleks.*

the anger had taken over. I can't speak for others, but I find the Daleks tap into my own deep-seated fear of being in mental distress and losing control. In the 1977 documentary *Whose Doctor Who*, a psychologist interprets a child's nightmares about the Daleks as symbolising fears associated with what was then understood as autistic behaviour, and I think there is some truth in that. Lots of fictional monsters gain their power from drawing on innate fears about poor physical or mental health, and while it is, of course, not remotely rational or *right* that we should fear those things, perhaps embodying them in the form of monsters is a way of confronting and overcoming our fears, because we can see that they too are works of fiction.

### What is your favourite Dalek TV story?

Oh, I'm torn. *Destiny of the Daleks* [1979] was the one I saw as a kid – my first sight of Daleks – so it holds a special place in my heart. I objectively salute the brilliance of *Genesis of the Daleks* [1975] and *Dalek* [2005] in establishing the Daleks as objects of terror. But I'm always going to come back to *The Dalek Invasion of Earth* [1964] as being my favourite, as it does two really cool things. Firstly, it places the Daleks in the real world rather than an alien quarry. Secondly it shows the Daleks at their most powerful: victorious invader-occupiers of the Earth, impervious to all weapons, enslaving and exterminating people on a scale never seen since.

### Are there any specific challenges to writing Dalek stories for audio?

Obviously, you don't have the visual devices to work with; you can't, for instance, have a silent Dalek moving its eyepiece towards someone in a threatening way. But, on the other hand, they are so well-established in

the listener's imagination that you can kind of imply that with an electric motor whirr and a well-written and well-acted reaction. The real challenge, though, is just that on audio it can be exhausting – if not painful – to listen to Dalek voices for a sustained period, because they are so loud and grating. You have to limit their 'screen time', and, in particular, try to avoid having scenes with Daleks talking amongst themselves, even though it is quite amusing listening to Nick Briggs trying to do three or four different Dalek voices in one scene.

### What are the dos and don'ts you keep in mind when writing a Dalek story?

The most important thing is to always remember, the Daleks have to be *scary*. If somebody is in the same room as a Dalek, you should fear for their life. If a Dalek fires its weapon, somebody must die; Daleks don't make mistakes. They should be cunning and ruthless, and remorseless. Their speech must be brutally efficient: there's no subtext or nuance, they say exactly what they mean. And the other important thing to remember is that what makes them work is how the other characters react to them. For the audience to find them scary, the characters need to be scared of them first, even if they are trying not to show it.



*The Dalek Invasion of Earth.*

# BASE SECTION

## OUTER PANELING

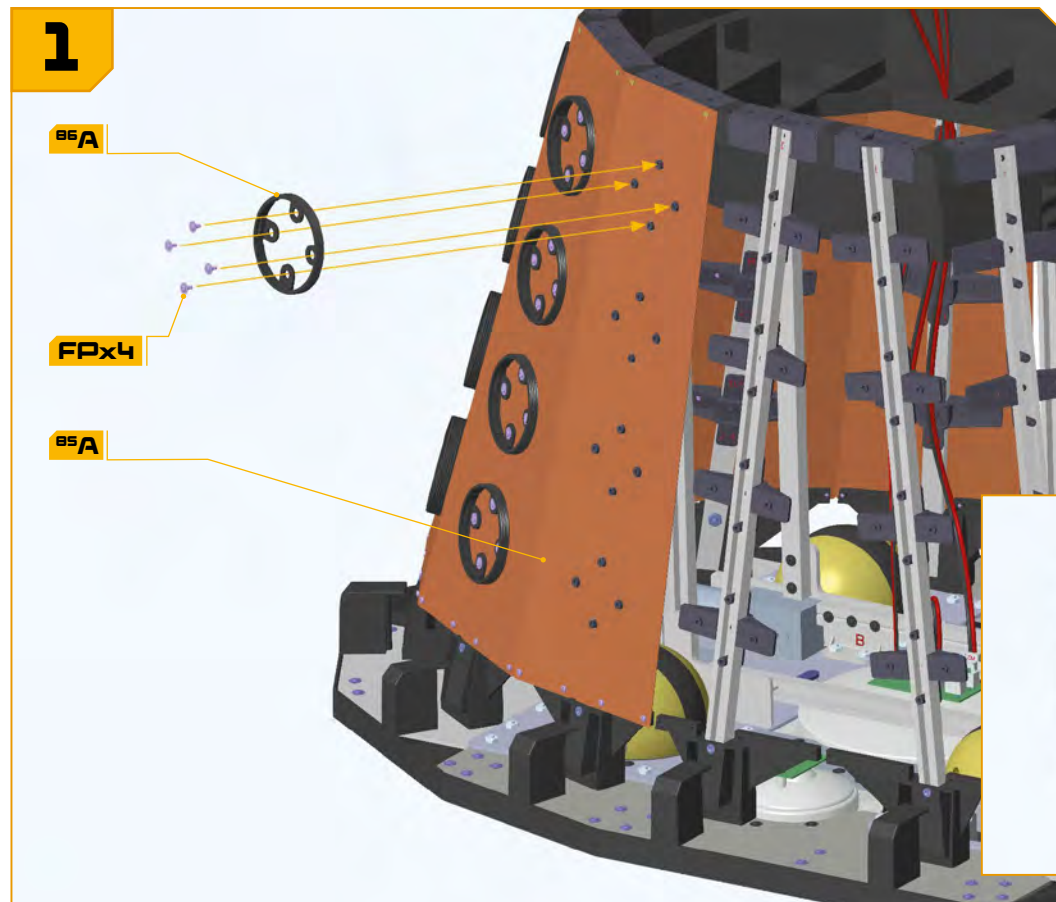


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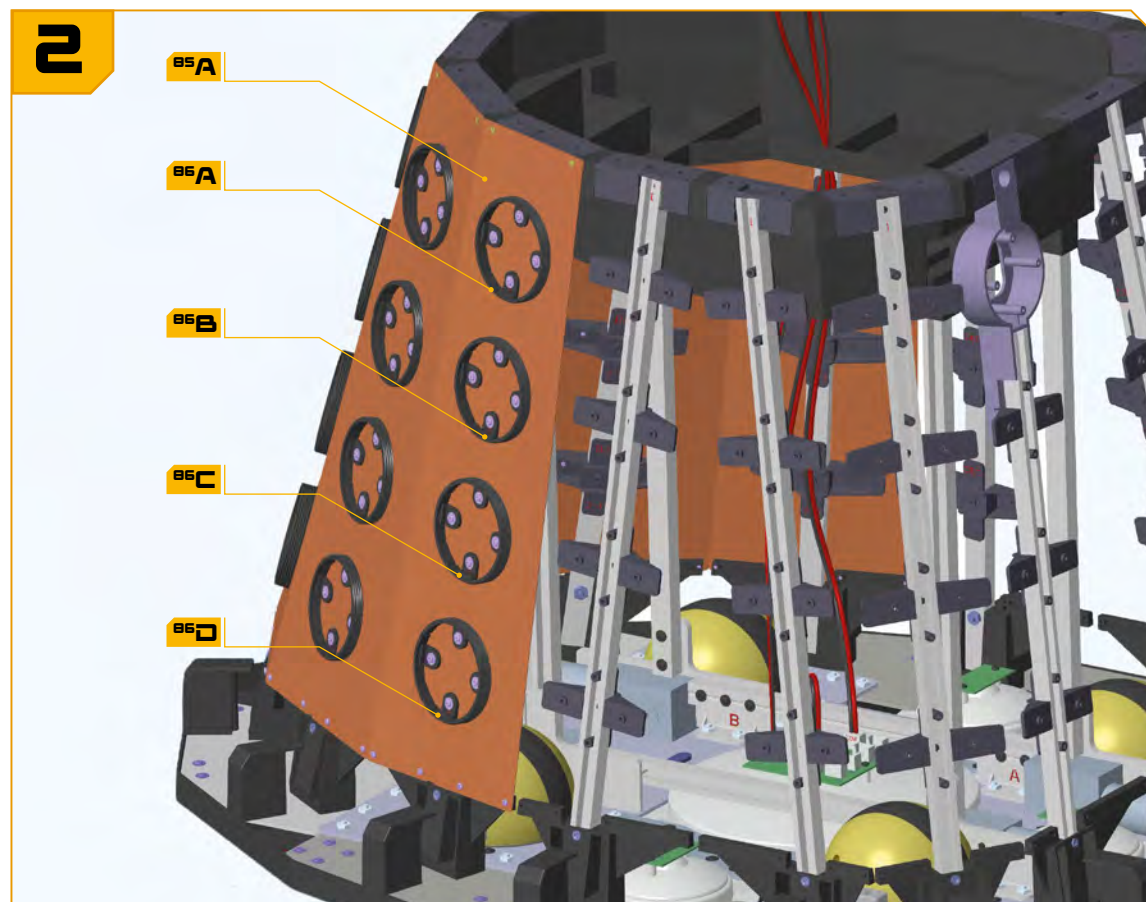
The silicone rings are marked on the *inside* (see step 1). They are deeper on one side than the other, and the difference is more marked on the top rings, and gradually changes according to the position on the model.

### COMPONENTS OF ISSUE 86

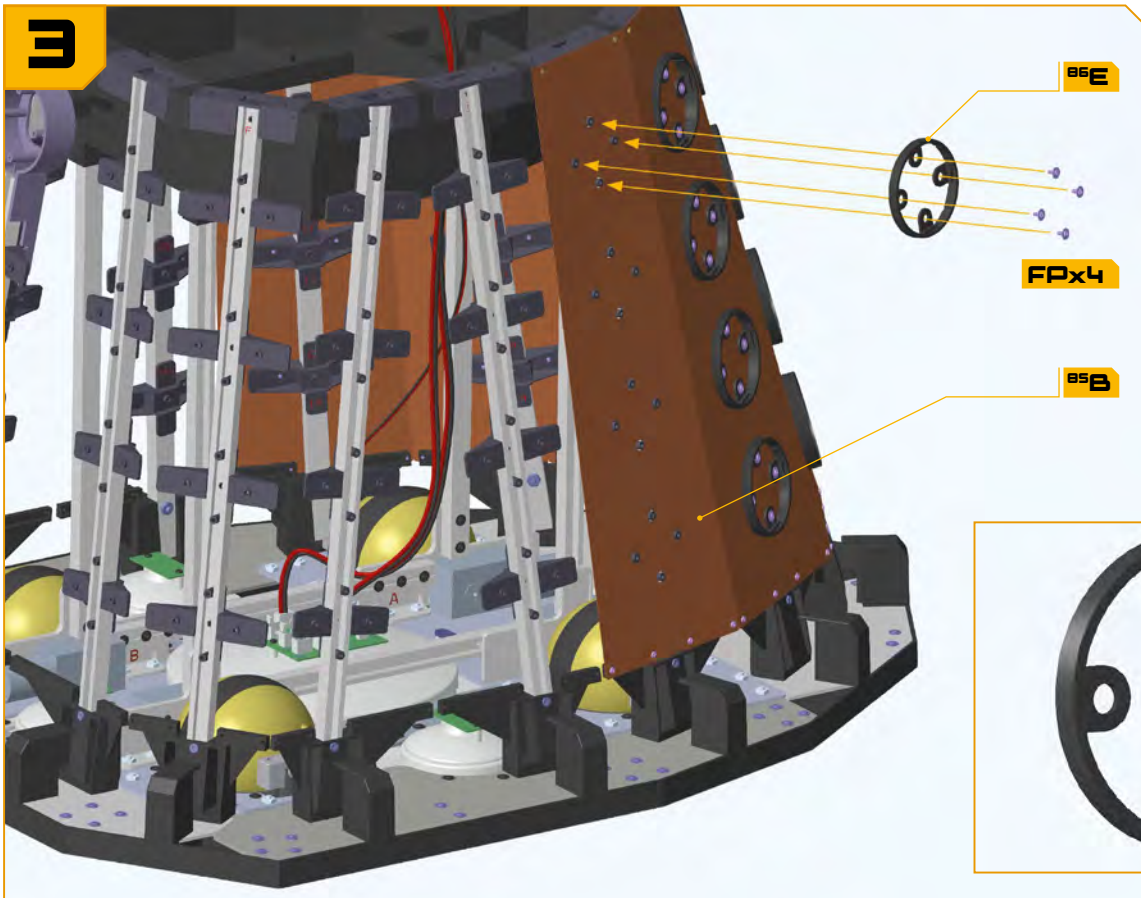
<b>86A</b>	SILICONE RING (C1 1-1)	<b>86D</b>	SILICONE RING (C11 4)	<b>86G</b>	SILICONE RING (C2 2-3)
<b>86B</b>	SILICONE RING (C11 2)	<b>86E</b>	SILICONE RING (C2 2-1)	<b>86H</b>	SILICONE RING (C2 2-4)
<b>86C</b>	SILICONE RING (C1 1-3)	<b>86F</b>	SILICONE RING (C2 2-2)	<b>FP</b>	THREE PACKETS OF ELEVEN 2.6 X 4 PWB SCREWS (1 spare)

**1****#86-01**

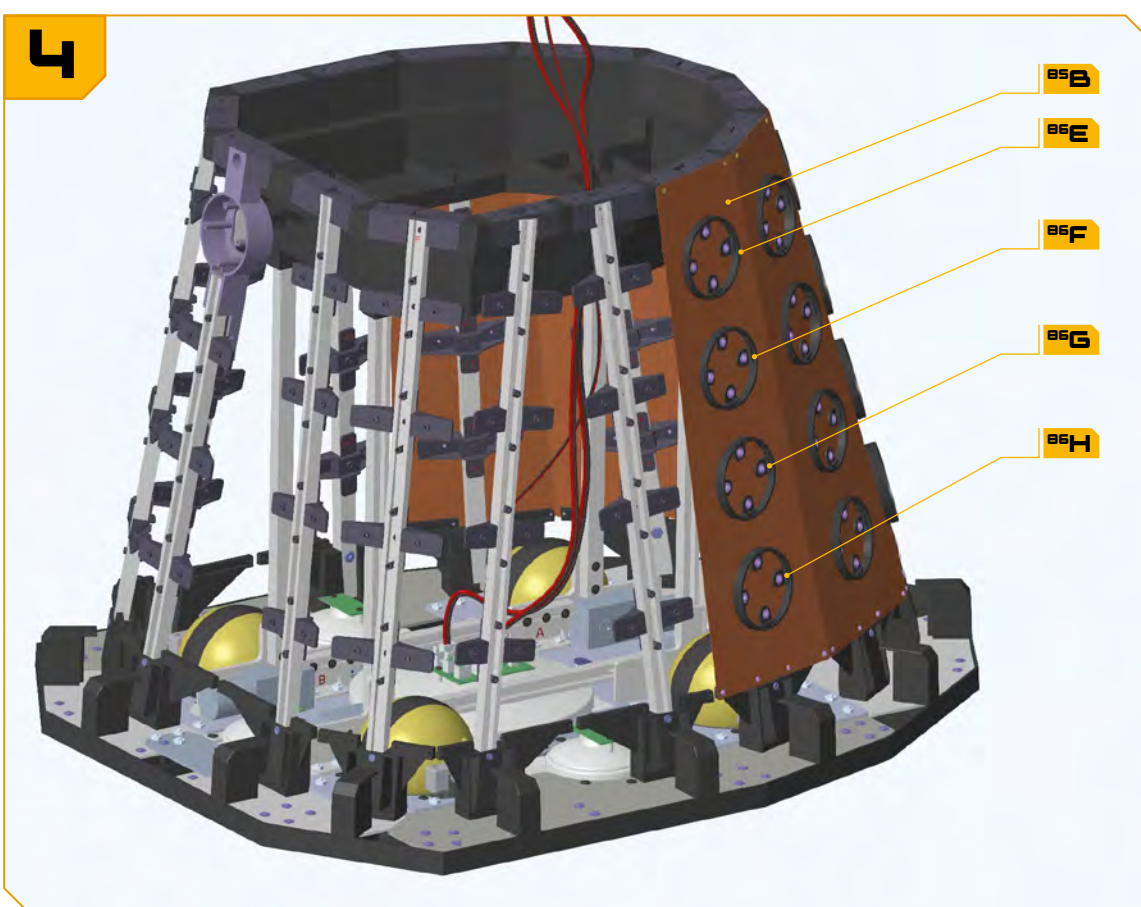
Take the ring **86A** (C1-1) and note the orientation: the top of the ring is marked C1 and the bottom is labelled 1-1 (inset). Positioning it with C1 at the top will ensure that the deeper side of the ring is towards the centre of the model. Fit the ring over the raised screw sockets on the top skirt holder, where they come through the panel **85A** (C1). Fix the ring in place with four **FP** screws.

**2****#86-02**

Similarly fit the silicone rings **86B**, **86C** and **86D** over the remaining sets of raised screw sockets. Again, the label C1 should be at the top. Fix each ring in place with four **FP** screws.



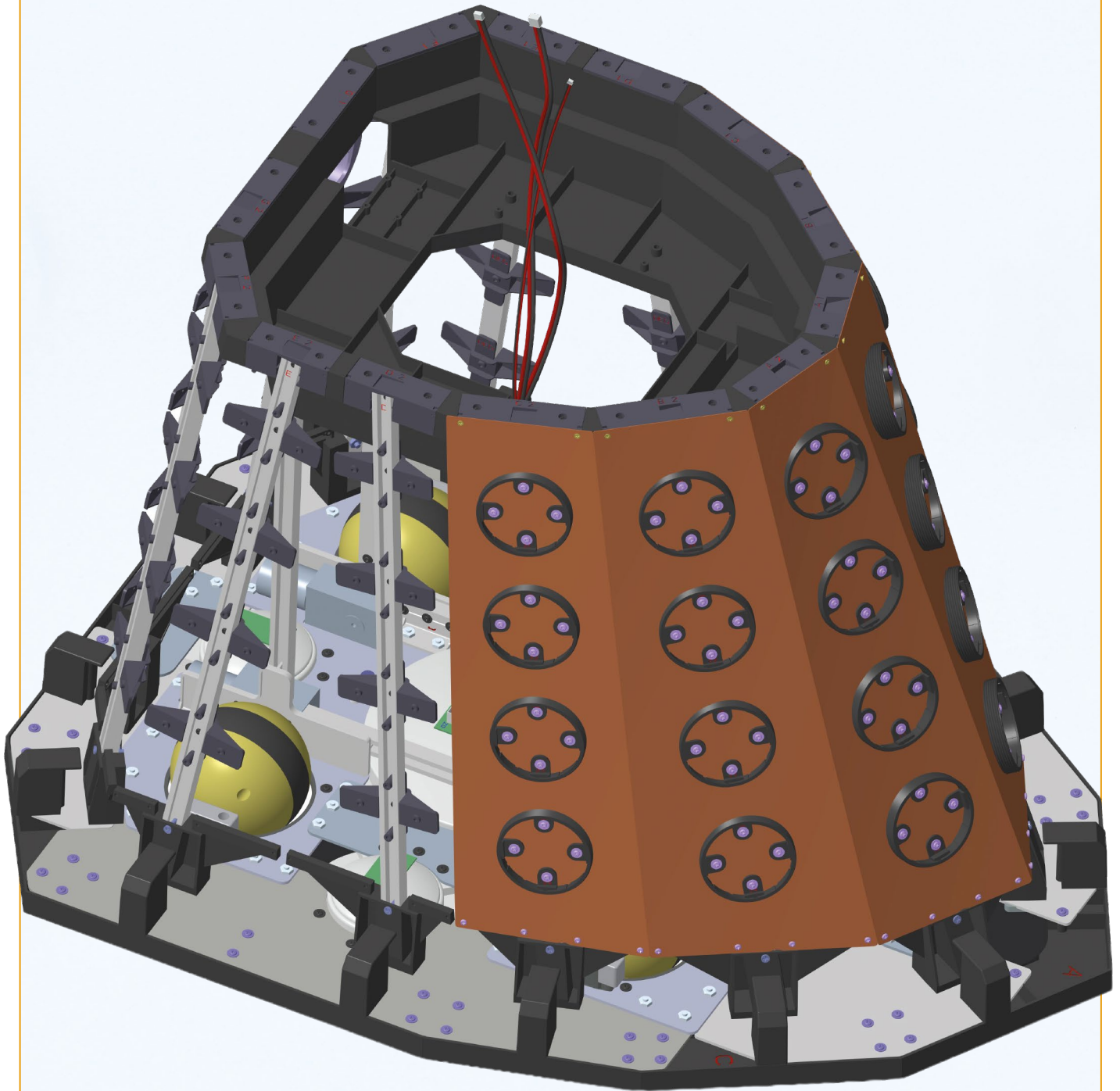
**#86-03**  
 Similarly, on the other side of the model, fit the ring **86E** (C2-1) over the raised screws on the top skirt holder, where they come through the panel **85B** (C2). Check that you have the ring in the correct orientation, with **C2** at the top (inset). Fix the ring in place with four **FP** screws.



**#86-04**  
 Fit rings **86F**, **86G** and **86H** over the remaining three sets of raised screw sockets that come through the panel **85B** (C2), ensuring that the label C2 is at the top. Fix each ring in place with four **FP** screws.

**#086 COMPLETED WORK**

Silicone rings have been fitted to two side skirt panels.



# THE DALEK

COMING IN  
ISSUE 87

## BUILD PART 87

Two skirt panels which will be used to complete the rear corners of the model. The screws supplied with issue 80 will be required.

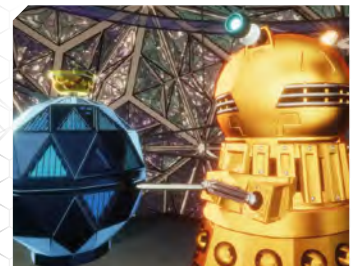


## ANATOMY OF A DALEK



The Renegade Daleks oppose Davros' new Dalek empire.

## ADVENTURES IN TIME AND SPACE



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