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DALEK

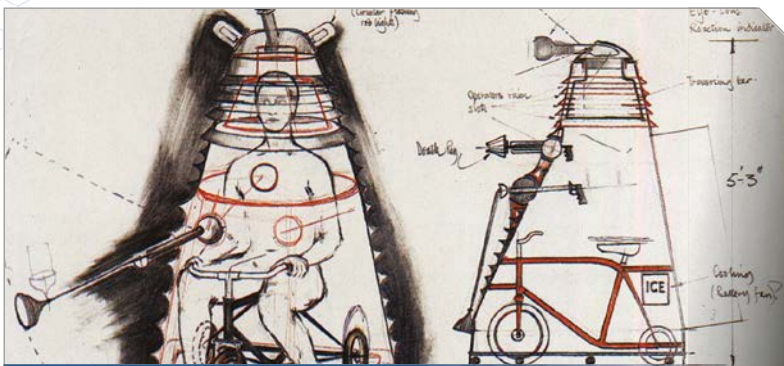
ISSUE 20



ADVENTURES IN TIME AND SPACE: THE ESCAPE

3

The Doctor and his companions plot to break out of the Dalek City.



BEHIND THE SCENES: BUILDING THE DALEKS - 1

6

Discover how the Daleks were realised for their first TV appearance.



STEP-BY-STEP BUILD: PART 20

8

A neck wall section, two bucket pieces, two pipes and connecting screws.

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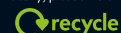


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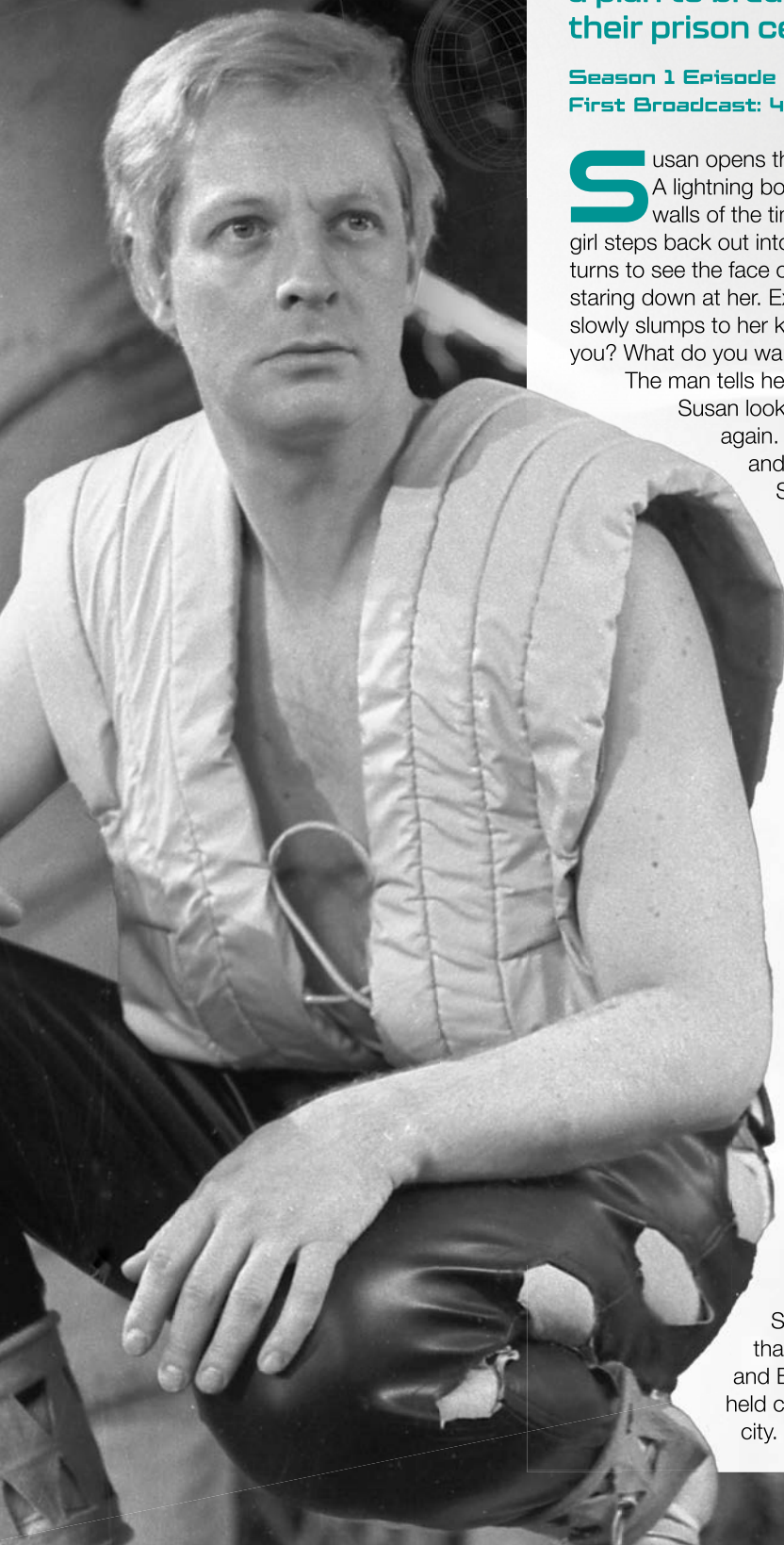
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THE ESCAPE



The Doctor and his companions devise a plan to break out of their prison cell.

Season 1 Episode 7
First Broadcast: 4 January 1964

Susan opens the TARDIS doors. A lightning bolt illuminates the walls of the time ship. The brave girl steps back out into the night. She turns to see the face of a tall blond man staring down at her. Exhausted, Susan slowly slumps to her knees. "Who are you? What do you want?" she asks.

The man tells her not to be afraid.

Susan looks at the man again. He is handsome and has a noble air.

Susan is surprised, remembering the Daleks' descriptions of the Thals as hideous mutations. The Thal, Alydon, apologises to Susan, and explains that, the day before in the forest, he was only trying to speak to her. He was the one who left the anti-radiation drugs outside the TARDIS.

"We didn't even know they were drugs," Susan replies. Alydon is shocked.

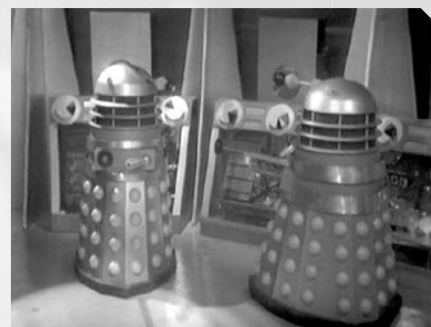
"You mean you haven't even taken them yet? But you must!" he says.

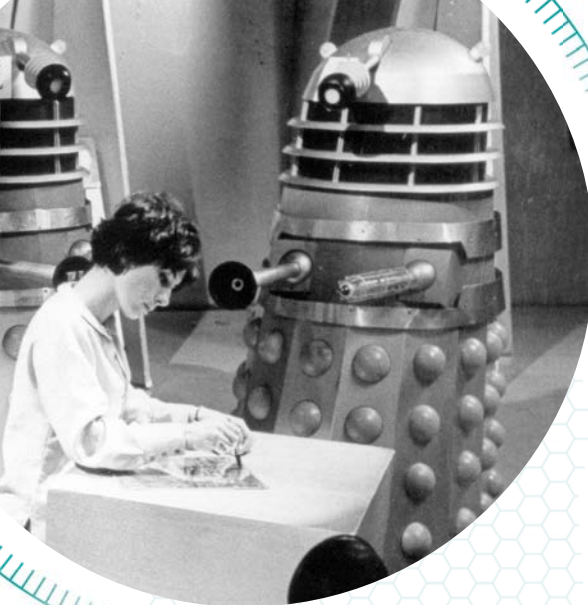
Susan tells Alydon that the Doctor, Ian and Barbara are being held captive in the Dalek city. Alydon wonders

why the Daleks wanted Susan to collect the drugs. "Surely they must have some themselves if they're still alive?" he asks. Susan insists that she has to start back for the Dalek city at once if her friends have any chance of surviving. "Are you sure the Daleks want the drugs for your friends and not for themselves?" Alydon asks. Susan admits that she hadn't considered that. Alydon offers her a second container of drugs and asks her to hide it. Susan recoils as the Thal reaches out to her. Alydon asks her if she trusts him. Susan thinks for a moment and smiles. "Yes," she replies, so grateful to have found an ally on this nightmarish world. Alydon gives Susan his large cloak to keep her warm and offers to escort her through the jungle on her return journey. As they start to walk together, Alydon ponders the true nature of the Daleks. "If they call us mutations, what must they be like...?"



Susan returns to the city and is met by the Daleks. They take her back to the cell holding the Doctor, Ian and Barbara. After delivering Susan, a Dalek returns to the control room and reports that the prisoners are requesting water. The other Daleks are watching the travellers closely on their monitor screens. "It is clear that the girl must have made contact with the Thals," one of the Daleks observes.





The ruthless creatures realise that their prisoners could be used to lure the Thals into the city...

Some time later in the cell, Susan gives her grandfather some water. The Doctor is only half-awake but Ian notes that his pulse is steady. They are all feeling much better now, thanks to Alydon's second supply of drugs. "It was strange when the Daleks found it," Susan says. "At first, I thought they were going to keep both lots, but then they suddenly



seemed to change their minds and gave the second lot back to me." The Doctor revives but the old man is confused and has forgotten that they are being held prisoner. He falls asleep again.

Susan tells Ian and Barbara what she has learned from her new friend. "Alydon says the Thals are going to starve unless they can find new supplies of food," she says. Susan explains that after Skaro's neutron war, the Thal survivors became farmers. They rely on a great rainfall that only occurs every four or five years. It is two years overdue and their crops have failed. The Thals have left their home on a plateau and are searching for food. They are seeking a treaty with the Daleks.

The Daleks watch Susan in their control room. They are satisfied that they will be able to bring the Thals into the city when the time is right. They will allow their prisoners the chance to regain their strength to give them a false sense of security...

Hours pass, and all four travellers sleep. Ian is the first to awaken. A Dalek guard enters, carrying food and water. It orders Susan to accompany it. The Dalek says that they are going to help the Thals. Susan departs with it.

Back in the petrified jungle, Alydon waits by the TARDIS. More Thals arrive, and Alydon greets his friend Ganatus. The beautiful Dyoni studies the TARDIS and asks the elder Thal, Temmosus, what it could be. Temmosus correctly guesses that it is the craft that the strangers used to arrive on Skaro. He



is pleased to hear that the Daleks are still alive. Ganatus is suspicious of their ancient enemies, but Temmosus is less quick to judge. "We've changed over the centuries, why shouldn't they?" he suggests. He points out that the Thals were once warriors but are now farmers, while the Daleks used to be teachers and philosophers. "Perhaps they are the warriors now," Ganatus says. Temmosus is very impressed by the Dalek city and is hopeful of a peaceful meeting with the Daleks. "Perhaps we can exchange ideas with them. Learn from them," he says.

Dyoni becomes jealous when Alydon says that he trusts Susan. Temmosus points out to Alydon that Dyoni is no



NEW DIRECTOR

The third episode of *The Daleks* was the first to be directed by Richard Martin, who was working with Christopher Barry on the seven-part story. It was one of Martin's earliest jobs as a director after finishing the BBC's training programme. "When you came off the directors' course you were either junked as an expensive mistake or given a short-term contract," he explained. "I'd done a sort of fantasy as my training piece, and I said I wanted to tackle the modern authors, or fantasy. The BBC didn't know what to do with me." Martin and producer Verity Lambert were both new to their jobs and clashed on several occasions. "One of my biggest rows with Verity was regarding a shot when the Dalek was prised open and inside was this disgusting mess, an embryo brain pulsating away. 'Far too nasty!' Verity said. 'We can't possibly see inside.' So we had to make a nasty squelchy noise and leave it at that."



THE THALS



This episode introduced most of the Thal characters. Writer Terry Nation had initially given them all Germanic-sounding names, but these were revised in the final script: Temmosus was originally Stohl; Alydon was Vahn; Ganatus was Kurt; Kristas was Jahl; Antodus was Ven; Dyoni was Daren; and Elyon was Zhor. Actor Dinsdale Landen

was originally cast as Ganatus but a change in the production dates forced him to drop out. Landen would eventually appear in *Doctor Who* as Dr Judson in *The Curse of Fenric* (1989).

longer a child and is in love with him. Alydon tells his friends that the Daleks are keeping the travellers captive. The Thals await a message from Susan.

Surrounded by Daleks in their control room, Susan transcribes a letter with their offer of help to the Thals. Susan laughs when one of the Daleks attempts to pronounce her name. "Stop that noise!" the Dalek commands. Susan tells the Daleks that there's no need to be frightened of the Thals.

The four time-travellers stage a mock argument in their cell and use it as an excuse to destroy the wall-mounted camera that is monitoring them. The Doctor notices that all the floors of the Dalek city are metal. He deduces that metal is essential to the Daleks' mobility and theorises that they could be powered by static electricity. Ian studies the heavy cloak that Alydon gave to Susan and suggests that it could be a method of insulation. "If you're right, Doctor, about the Daleks taking up power from the floor, this is a perfect way of putting them out of action," he says. Barbara has also had an idea. She takes some dirt from



Susan's shoes and puts into a water bowl to make mud...

Susan's message is found at the city gates by the Thals and brought to their camp. "It's signed by the girl, Susan," Temmosus says. "She says that the Dalek people have no malice towards us and they hope that they can work with us to build a new and safe world, free from the fear of war!" The Thals are overjoyed at the news. Temmosus goes on to say that the Daleks have left a quantity of



food for them in the entrance hall of their main building, to be collected tomorrow. "So there is a future for us," Temmosus says, his head held high...

When the Dalek guard returns to the cell, Ian stops the door from closing with a piece of the camera. Barbara pushes the mud into the Dalek's eye. Blinded, the Dalek panics as the travellers wrestle with it. They manage to shove it onto Alydon's cloak, cutting off its power source and deactivating it. Ian opens the Dalek's dome and is horrified by what he sees. He asks Barbara and Susan to watch the corridor to spare them the sight of the creature. Ian and the Doctor



quickly bundle the Dalek mutant into the cloak and leave it on the floor. Ian climbs into the Dalek casing and tries to master its controls. He can talk through a loudspeaker but cannot move the Dalek. The Doctor, Barbara and Susan pretend to be under Ian's guard as they move down the corridor, pushing him.

Left alone, the Dalek mutant briefly stretches out a claw from beneath the cloak...

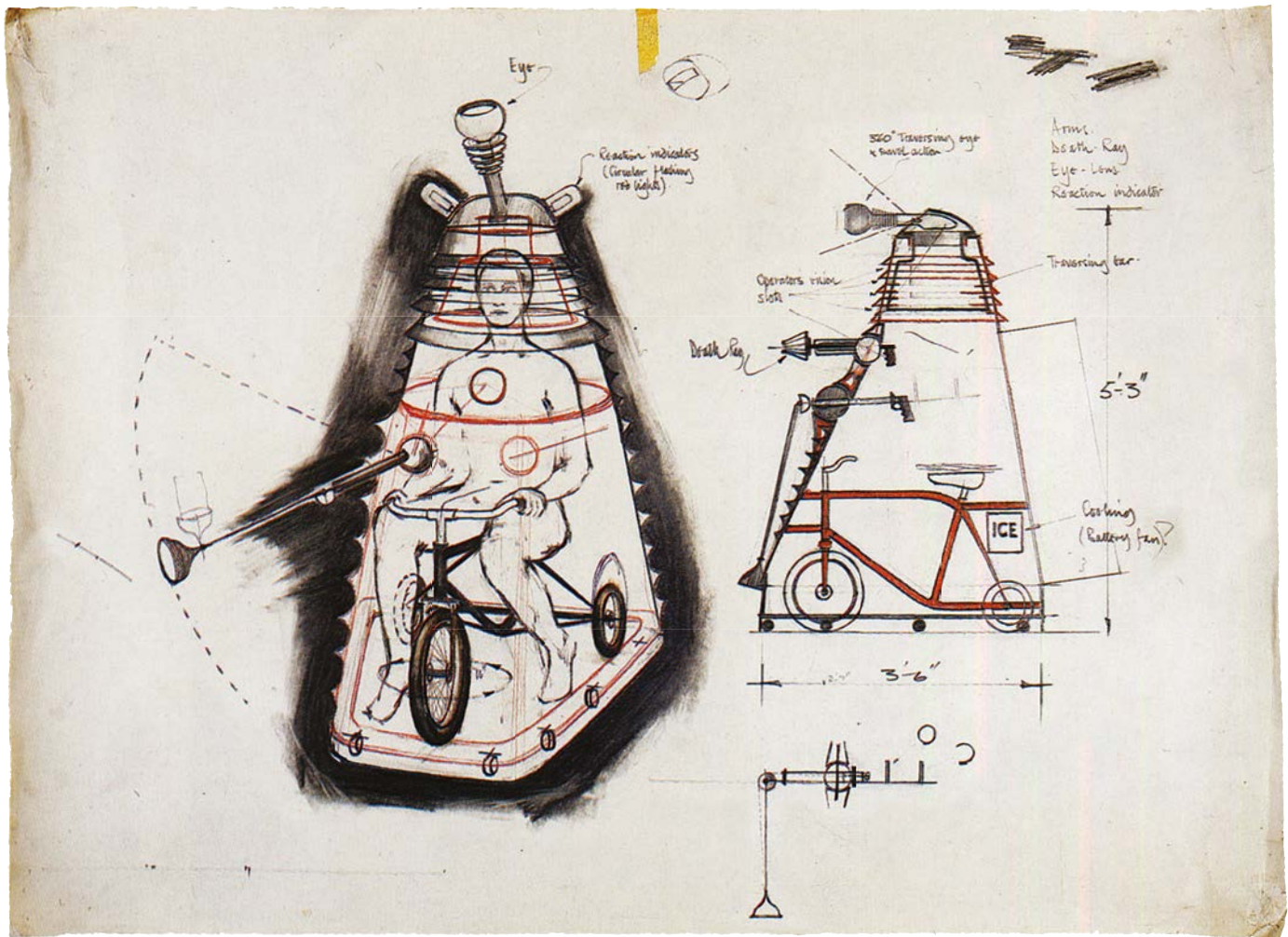


VIRGINIA WETHERELL

Virginia Wetherell was 20 years old when she played Dyon. She grew up surrounded by actors and wanted to make that her profession from an early age. "My mother was a make-up artist at Pinewood Studios, so I was literally brought up there," she recalled. "It was in my blood – there just was never any alternative." She was working as a presenter on the topical series *What Next...?* when she became aware of *Doctor Who*: "I think it was purely as a result of my being in the studio and having long blonde hair that I got asked to audition as Dyon." She enjoyed working with all of the show's regular actors: "I got on with Jacqueline [Hill] enormously well. She was a very witty, cultured lady. I liked her a lot – and she played Barbara brilliantly. William [Russell] and Jacqueline both looked and behaved just like real teachers. You trusted them. That said, I thought Carole Ann [Ford] was a little too hysterical [in her performance]. Maybe it was right at the time?" She praised the show's lead: "Bill Hartnell could be a bit tricky but we actually got on very well. Of all the Doctors, I thought he was the best. His Doctor was so crotchety and arrogant. And very eccentric! I mean, they were all eccentric but I think Bill made the Doctor more believable." Wetherell went on to appear in many movies, including Hammer Films' *Dr Jekyll and Sister Hyde* where she met her husband, fellow actor Ralph Bates.



Virginia Wetherall as Dyon.



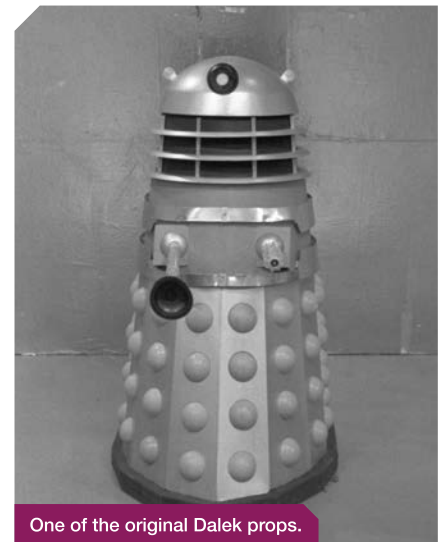
BUILDING THE DALEKS - 1

“Hideous machine-like creatures. They are legless, moving on a round base. They have no human features. A lens on a flexible shaft acts as an eye. Arms with mechanical grips for hands.”

This was Terry Nation's description of what would become his most famous creation and a genuine cultural icon: the Daleks. But those five sentences were only the beginning of a long process of design and engineering that gave the world the greatest monsters in science-fiction history.

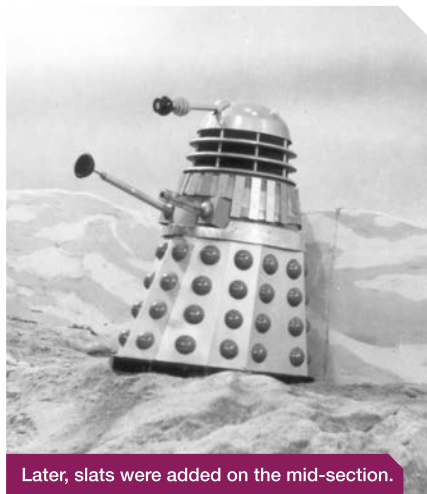
The Daleks nearly had another design ‘father’ altogether, one who would

later go on to world fame as the director of such classic movies as *Alien*, *Blade Runner* and *Gladiator*. Ridley Scott was a staff designer at the BBC in 1963, and had been allocated the design work for the studio scenes of *The Daleks* (or as it was called at the time, *The Mutants*). Another designer, Raymond P. Cusick, was assigned to work only on the film scenes to be shot at Ealing Studios. However, producer Verity Lambert believed it would be wiser to have only one designer work on the entire serial for the sake of continuity. As a result, Scott was moved on to another project, and Cusick became the man who brought the Daleks to life.



One of the original Dalek props.

Cusick spoke with associate producer Mervyn Pinfield about possible ways the Daleks could be created. Pinfield suggested simply placing the actors inside cardboard tubes that had been spray-painted silver. "I couldn't believe it," Cusick recalled. "I just ignored him." A talk with Lambert and director Christopher Barry proved more fruitful. "We discussed the war between the Dals and the Thals, what would have happened to them in an atomic war, how the Dals had mutated – first of all, developing additional leg irons until eventually they were completely shrouded in these contraptions." A phone conversation with Terry Nation was also helpful; Nation likened the look he wanted for the Daleks to the Georgian State Dance Company. The women



wore long, hooped skirts that covered their feet, and so appeared to be gliding around the stage. Cusick understood what Nation wanted and liked the idea of creating a machine-like creature that had no visual connection with a human being.

Cusick's initial Dalek design had a body composed of diamond shapes and a head that featured a camera-like eye. It had two thin metallic limbs ending in mechanical claws. His second design was cylindrical with circular shapes on the main body and a single arm in its centre. But there were practical concerns that had to be addressed: "The original design was more cylindrical," Cusick said. "But it then occurred to me that the operator was going to be inside that for

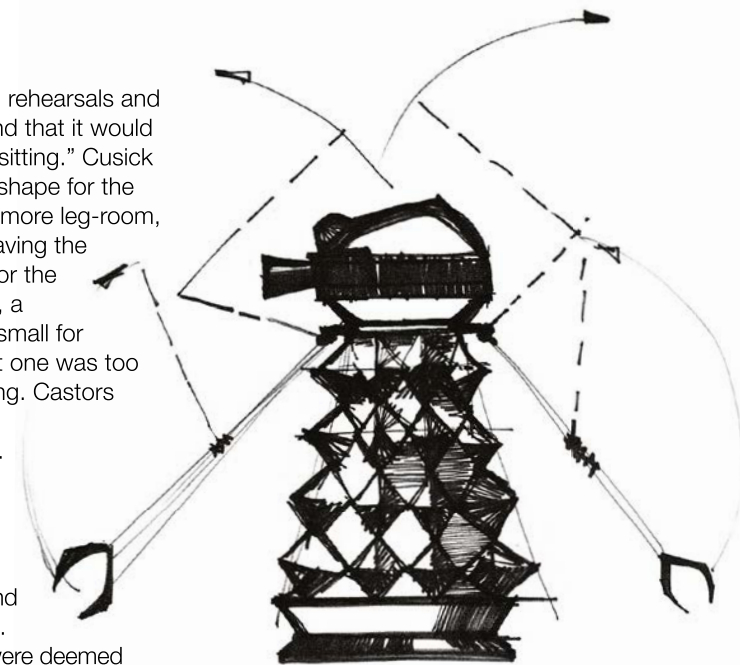
quite some time, during rehearsals and during the recording, and that it would be preferable if he was sitting." Cusick decided on a diamond shape for the base to give the actors more leg-room, and even considered having the Dalek house a tricycle for the actors to ride. However, a child's tricycle was too small for the actors, and an adult one was too large for the Dalek casing. Castors were used instead to give the Daleks mobility.

Some key elements of the Daleks' design arrived out of both budgetary restrictions and storytelling requirements. The mechanical claws were deemed too expensive to construct and were replaced by a simple sink plunger. A magnet was placed inside the plunger when the Daleks needed to carry objects. The Daleks' dome lights were introduced when it became clear that it was difficult to work out which particular Dalek was speaking in a scene.

One ambitious idea deemed too expensive was to create a secondary casing. "The outer skin would have been moulded in clear Perspex or similar [material] with an inner skin behind it," Cusick stated. "The latter would be about three or four inches away from the outer, transparent skin, and its surface would be mirrored or coated in some reflective material. In the gap, I was planning to have a whole lot of lights and electronic valves which could

light up and flash when the Daleks were agitated about anything. It would, I hoped, create the illusion that you could see through the base, dispelling any impression there was an operator inside."

Cusick intended the Daleks' bases to be curved, but was talked out of this by Jack Kine, the head of the BBC's Visual Effects Department. Kine told him that it

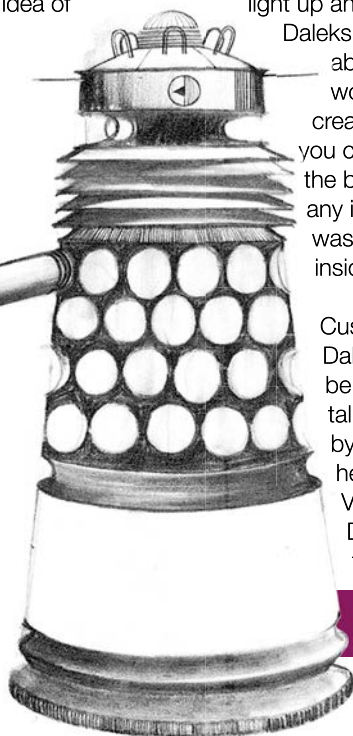


Cusick's first design for the Daleks.

would be impossible to mould such a shape out of fibreglass and suggested plywood instead. The Daleks were constructed by Shawcraft Models, a small company based in Uxbridge which had produced models and props for other BBC shows. They built four Daleks for the first serial. Shawcraft's head, Bill Roberts, had the final say on what materials were used to make the props. He chose fibreglass for the upper dome, the hemispheres and, much to Cusick's surprise, also for the base. Roberts told him that plywood bases would have required hiring a carpenter, and that a curved base would have actually been easier to create.

Cusick was not assigned to design the second Dalek story, *The Dalek Invasion of Earth*, but returned for the Daleks' third tale, *The Chase*. He chose to add vertical slats to the Daleks' midriffs, which he explained were solar panels. They have remained a design element ever since.

Director Martin was very impressed by Cusick's efforts: "The moment he started drawing – and the great joy of those designers of that calibre is that they talk with their pencil – a piece of paper immediately becomes an idea." Praise for Cusick also came from Sydney Newman, the BBC's head of drama at the time and the man who first set the concept of *Doctor Who* in motion: "I think Cusick has been very much under-publicised. A sheer genius! The conception was good, but the execution was spectacular."



Cusick's second Dalek design.

MID SECTION

DALEK MUTANT CONTROL CENTRE



COMPONENTS OF ISSUE 20

20A CONTAINER

20B CONTAINER

20C PIPE CONNECTION

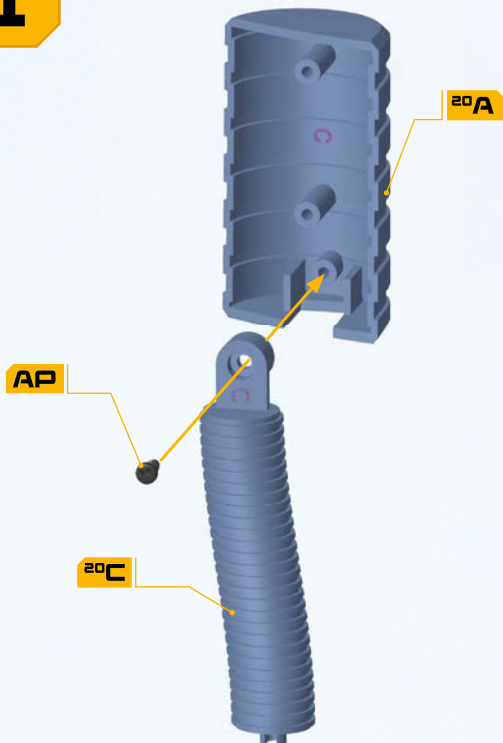
20D PIPE CONNECTION

20E REAR WALL OF INTERNAL CHAMBER

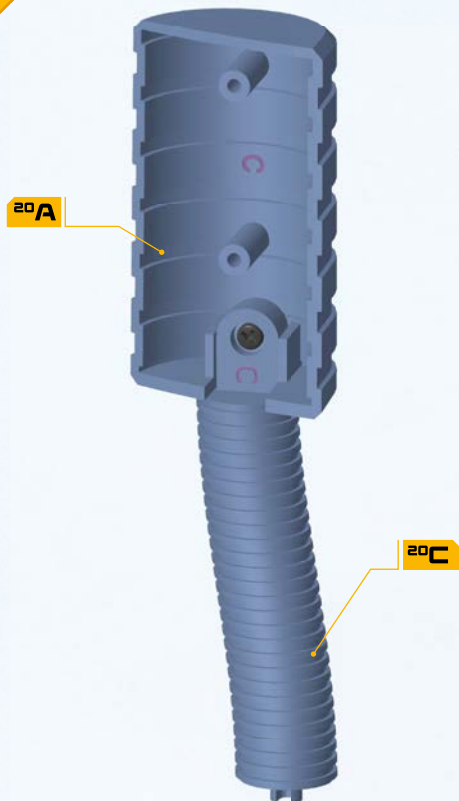
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AP SEVEN 2.3 X 4MM PB SCREWS (1 SPARE)

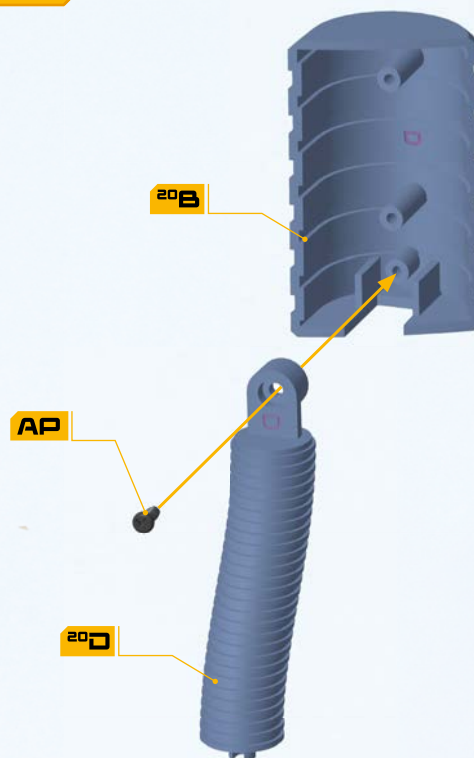
FP FIVE 2.6 X 3MM PWB SCREWS (1 SPARE)

1**#20-01**

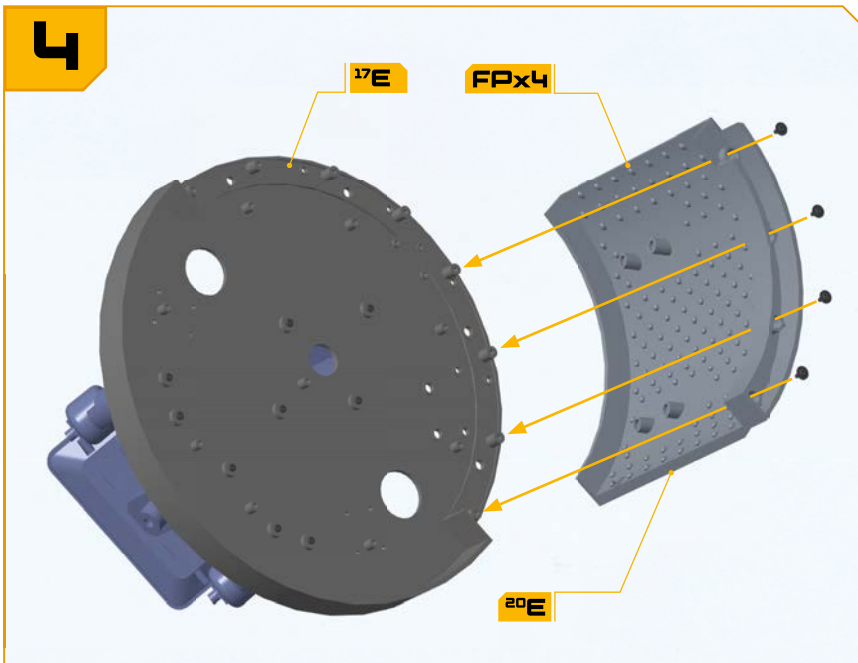
Take container **20A** (labelled C inside) and the pipe connection **20C**. Note that in this diagram the flat side of the tab at the top of part **20C** is facing forwards, so the lower end leans to the right. Fit the tab into the recess at the bottom of part **20A** so that the raised screw hole in part **20A** fits into the recess in part **20C**. Fix the parts together with an **AP** screw.

2**#20-02**

This diagram shows the parts fixed together.

3**#20-03**

Similarly take parts **20B** and **20D** and fit the tab at the top of part **20D** into the recess in part **20B**. Fix together with an **AP** screw.

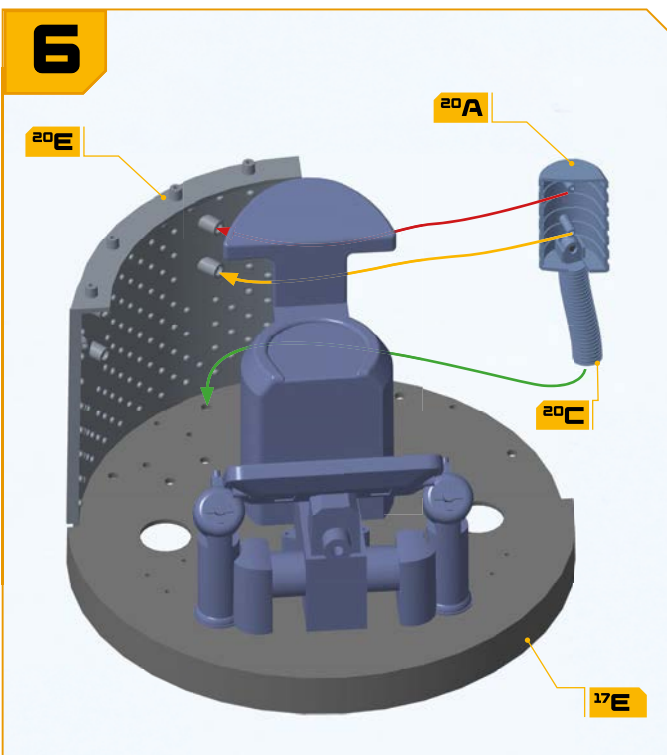


#20-04

Take the assembly from issue 18 and hold it on its side so that you can access the underside of part 17E. Fit the wall 20E so that the rim of the wall fits in a recess in part 17E; four raised screw sockets on part 17E fit into holes in the rim of part 20E. Fix together with four FP (flange head) screws. (See also step 5 and completed work.)

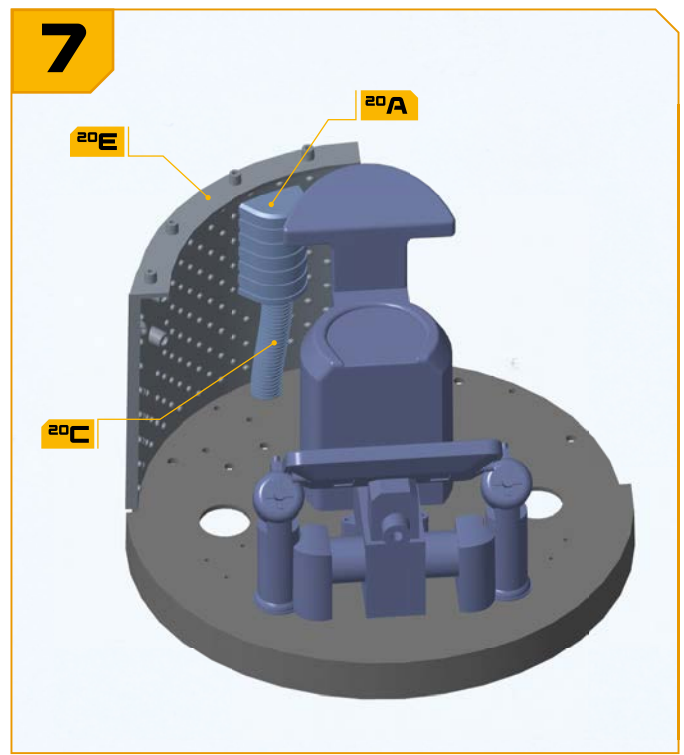
#20-05

This shows the parts fixed together, with the FP screws (circled).



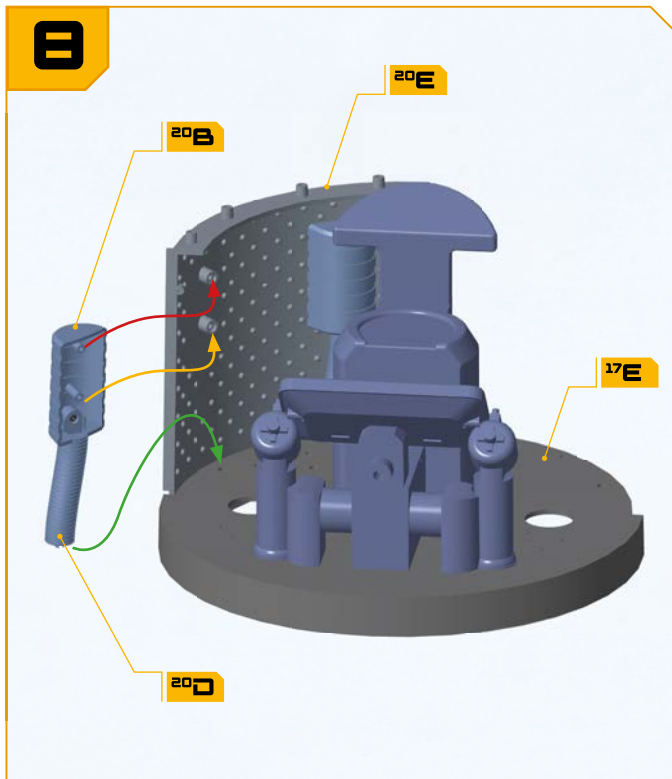
#20-06

Turn the assembly the right way up. Take the container and pipe assembly 20A/20C (marked C on the inside) and fit it to the wall panel, behind the seat rest. The coloured arrows and circles indicate the parts that are fitted together: two raised screw sockets on part 20A fit into hollow pegs on part 20E and a peg on the bottom of part 20C fits in a hole in part 17E.



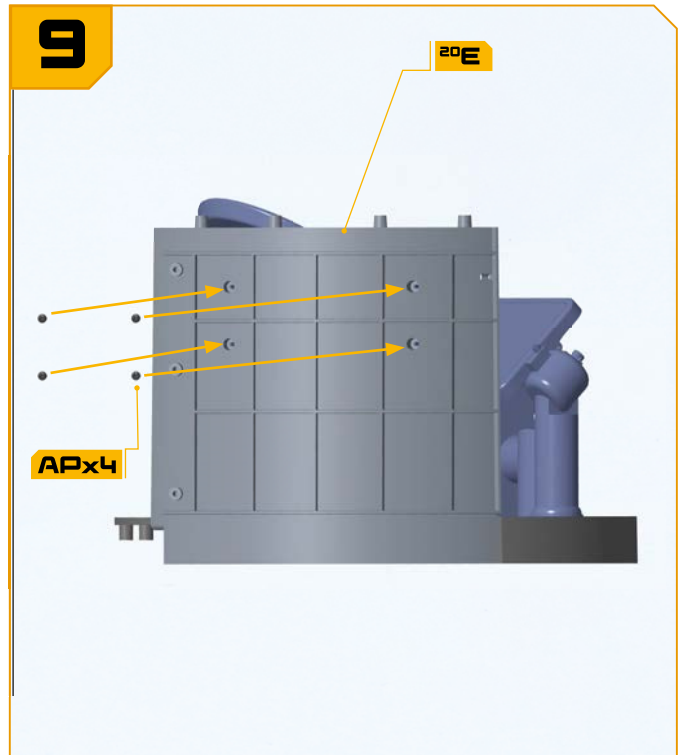
#20-07

This shows the container and pipe assembly in position on the wall panel.



#20-08

Similarly, fit the container and pipe assembly **20B/20D** in place on the other end of the wall panel **20E**. The inset shows the container and pipe assembly in position.



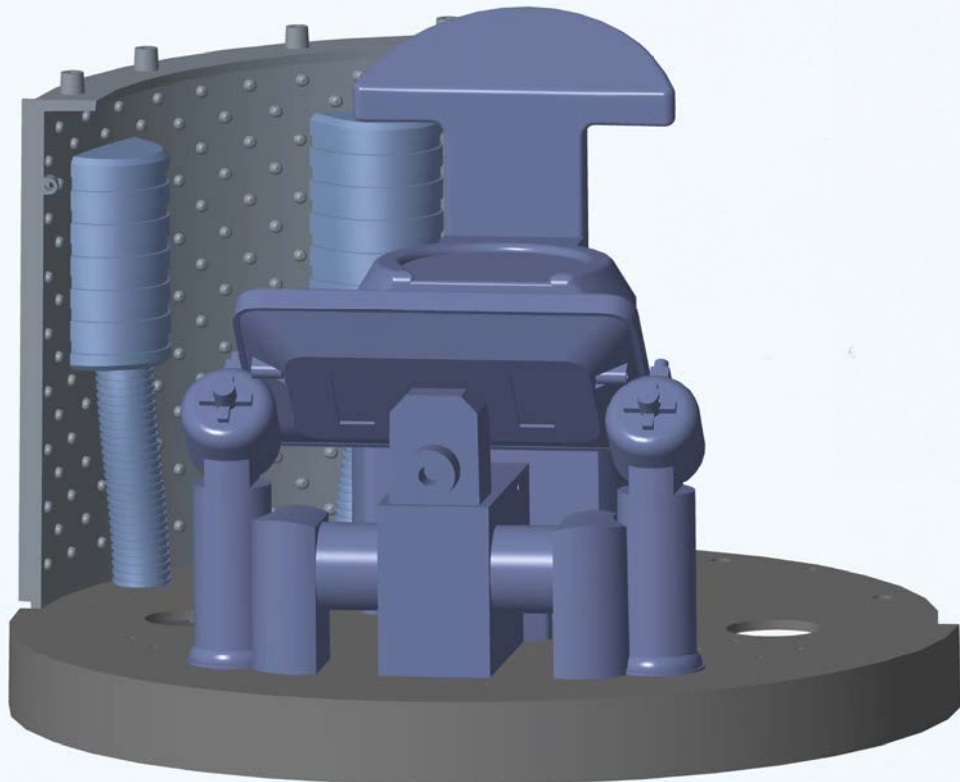
#20-09

Turn the assembly round and fix each of the containers in place with two **AP** screws, fitted through the rear of the wall **20E**.

COMPLETED WORK

#20- COMPLETED WORK

A wall has been fitted to the control chamber and containers and pipework have been fixed to the wall.



THE DALEK

COMING IN
ISSUE 21

BUILD PART 21

Two u-pipes and the cylindrical base, cover and inner part which allow the further construction of the neck area.



THE TIME VORTEX



Davros is determined that his Daleks will survive at any cost!

ADVENTURES IN TIME AND SPACE



A starship crew falls foul of *The Curse of the Daleks*.

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