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DALEK

ISSUE 56



ADVENTURES IN TIME AND SPACE: REVELATION OF THE DALEKS – PART 2 3

The Doctor discovers Davros' horrific plan for a new race of Daleks.



BEHIND THE SCENES: BUILDING THE DALEKS – 3 6

New Dalek props were built for *Doctor Who* in the late 1980s.



STEP-BY-STEP BUILD: PART 56 8

Three baseplate lamp reflectors and the fixing screws.

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BBC



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REVELATION OF THE DALEKS

PART 2

The Doctor and Peri are caught in the crossfire of treachery at Tranquil Repose.

Season 22 Episode 13
First Broadcast:
30 March 1985

The Doctor is deeply disturbed by the discovery of his own massive gravestone at Tranquil Repose. The stone suddenly topples over on him. A horrified Peri runs to the Doctor but is stopped by Jobel. He only offers her a lot of unwanted attention. Suddenly the Doctor reappears, pushing the gravestone off himself – it was a lightweight fake. The Doctor trades barbs with Jobel for a moment, and then he and Peri head inside. Davros watches them on a monitor. “It is all as planned,” he says.

The Doctor and Peri enter Tranquil Repose. Tasambeker greets them. The Doctor tells her that he’s come to arrange his own funeral. Tasambeker explains that people are cryogenically suspended on Tranquil Repose but are fed news and entertainment as they sleep. She shows the Doctor and Peri a video clip of their resident DJ. Peri likes him, but the Doctor is unimpressed. Takis, an attendant, checks on the arrival time of President Vargos’ spaceship. A computer announces it is





57 minutes away. He notes that another ship, an unscheduled freighter, is also approaching Necros.

Orcini and Bostock approach Tranquil Repose. "This will be my last mission," the aged warrior says. Bostock senses danger. Orcini whirls around and fires at a Dalek. It is destroyed. The Dalek's death triggers an alert in Davros' lab. He realises that Kara has hired assassins.

Kara and Vogel observe the president's ship approaching on a monitor. Vogel thinks it would be safer if they simply shot



it down. "No, Orcini will do his work, and we shall remain anonymous," she replies. Kara intends to control the food supply of the entire galaxy.

The Doctor is invited to meet the mysterious "Great Healer" while Peri goes off to see the DJ. The Doctor is ambushed by two Daleks and knocked unconscious by Takis. He is taken to the same cell as Natasha and Grigory.

Peri goes to the DJ's studio. He is a shy man who is amazed by Peri's accent.

Davros talks to Tasambeker about Jobel, fostering her resentment of him. They watch Jobel on the monitors as he discusses overthrowing Davros with Takis and Lilt. Davros demands a demonstration of loyalty from Tasambeker: if she kills Jobel, he will turn her into a Dalek.

The Doctor learns from Natasha and Grigory that Arthur Stengos was being turned into a Dalek. "So Davros has finally done it," he says. "Daleks that can reproduce anywhere."

Kara and Vogel celebrate as Orcini enters the catacombs. She has planted a bomb in Orcini's transmitter to ensure that he will die with Davros. Two Daleks suddenly appear and demand they come with them to Davros. When Vogel protests, he is shot dead.

Orcini decides to create a diversion. He releases the Doctor, Natasha and Grigory. The Doctor recognises him as a knight of the Grand Order of Oberon.



Tasambeker warns Jobel that Davros plans to kill him, but the vain man disbelieves her. She pleads with Jobel to leave Tranquil Repose with her. Jobel's cruel response sends her over the edge. She stabs him with a hypodermic needle, and he falls to the floor, dead. The distraught Tasambeker is soon killed by two Daleks.

Peri spots the Doctor on one of the DJ's monitor screens and contacts him. He tells her to go back to the TARDIS and radio a warning to the president's ship: "Say there are Daleks here and he's not to land." The DJ stops Peri from leaving – he is aware that she won't be able to escape. He offers her his radio transmitter instead.



ON LOCATION

Filming for *Revelation of the Daleks* began on 7 January 1985 at Bolinge Hill Farm in Buriton, where the cast and crew were surprised by a sudden snowfall. While it greatly added to the atmosphere of the exterior scenes, the snow caused many problems. The scene where Orcini and Bostock destroy the Dalek outside Tranquil Repose was originally far more ambitious, with two Daleks hovering in the air and a Dalek prop thrown by a catapult. Visual effects designer John Brace recalled: "With the snow we weren't able to get the big vehicles up there, the hydraulics wouldn't work," he said. "It was just too slippery, we couldn't get the Daleks into position."



GRAEME HARPER

Director Graeme Harper had impressed the *Doctor Who* team with his work on the previous year's *The Caves of Androzani*: "This story was completely different," he said. "It was a much gentler tale. It wasn't so action-packed. More surreal; a very weird story." Harper had specific ideas for the Dalek incubation room: "I remember talking to Tom Babbage who was the studio lighting director. I wanted everything to be under-lit, and if you lit by the floor, you'd get a very strange lighting effect on the faces; it becomes surreal and quite creepy. I wanted it to feel like the operation area of a submarine, so it had a red glow to it with blues. Those two fluorescent colours mixed together looked very spooky and interesting."





The Doctor leaves Natasha and Grigory to destroy the Dalek incubation room. They alter the settings on the incubator controls. Another Dalek materialises in the room. It rises into the air and kills them.

Orcini and Bostock invade Davros' lab and attack. Orcini's machine gun does no damage to Davros' container. Orcini dodges an energy bolt from Davros' artificial eye. "You fools! You cannot kill me!" Davros shouts. The two assassins flank Davros and fire at his controls. Davros screams, and his head seems to deflate. Bostock is satisfied, but Orcini isn't fooled: "Has your instinct deserted you? The kill was too easy." Another Davros appears – the real one. Two Daleks attack, and Orcini's artificial leg



is blown apart. Bostock is shot. Davros hovers above Orcini and tortures him with an energy bolt from his hand.

The DJ prepares an ultrasonic weapon as Peri attempts to warn off the president's approaching ship. The DJ destroys two Daleks but is ultimately killed by a third.

Kara is brought to Davros' lab. He presents her with the transmitter which he hands to Orcini. Kara is forced to admit that it is a bomb. She shouts at Orcini who calmly kills her.

Takis and Lilt observe the landing of a spaceship. They have been expecting it. They are soon greeted by three grey Daleks who immediately demand to be taken to Davros.

The Doctor is captured and taken to Davros' lab. Davros tells the Doctor that he has conquered the diseases of the sleepers. "But never in their worst nightmares did any of them expect to come back as Daleks," the Doctor replies. Davros says that the higher intellects will all be converted into Daleks, while the lesser ones have been turned into food. Bostock revives and shoots off Davros' hand. He is killed by a Dalek.

The grey Daleks overcome the white Daleks in the catacombs. They enter the lab and confront Davros. "You are to be taken back to Skaro to stand trial for crimes against the Daleks," one says. Takis thinks the grey Daleks will destroy Davros' Daleks, but they state that they will be reconditioned to serve the



Supreme Dalek. Davros is taken away in custody.

The Doctor shoots out the eyepiece on a Dalek guard, and Peri attaches a grenade, destroying it. Orcini decides to use Kara's bomb to wipe out Davros' Daleks. He gives the Doctor and the others enough time to escape. Tranquil Repose is destroyed.

Takis and Lilt consider the Doctor's suggestion to cultivate the weed flower as a new source of protein for the galaxy. The Doctor and Peri quietly depart.



Graeme Harper (centre) on the set of *Revelation of the Daleks*.

CANNIBALISM

This was Terry Molloy's second appearance as Davros. In a 1999 interview, the actor commented, "People have said to me, 'Isn't it outrageous that *Revelation* is so violent?' You had all that shooting, and it's interesting that nobody has actually questioned the moral irresponsibility of using people as food! Nobody has ever brought that up, the whole concept of cannibalism, and whether children should be exposed to using dead bodies to feed other people. I mean, if that was going out now, people would be drawing all sorts of parallels with feeding cattle their own remains and producing a killer disease which is spreading into the human population. I think programme makers have a great responsibility, and there's no doubt that television does have a great power."



Tea break for Terry in the studio.

BUILDING THE DALEKS - 3 THE WHITE DALEKS

For the first time since the original Dalek props were built in 1963, brand-new Dalek casings were constructed for the last two Dalek serials of the 1980s.

REVELATION OF THE DALEKS (1985)

In Eric Saward's first draft script, the official colour of mourning on Necros had been white. While this was later changed to blue, the Necros Daleks remained white with gold livery, the first time Daleks had ever been presented with this colour scheme. The construction of these brand-new Dalek props was overseen by John Brace, a veteran visual effects designer. He was faced with the task of creating the Daleks on a very limited budget. He turned to Julie Jones of BBC Enterprises, the corporation's commercial division at the time, for help.

In 1984, BBC Enterprises had funded the construction of three Daleks to use for

exhibitions. They made an appearance at the first International Garden Festival held in Liverpool. The BBC's plaster shop had made a new set of fibreglass moulds which allowed a quick fabrication of the skirt and shoulder sections. A deal was made to use these moulds to build the white Daleks, with BBC Enterprises paying for them; they would then become available for use at exhibitions and other publicity events.

The three new BBC Enterprise Dalek props did not exactly match the shape of the Dalek props previously built for use in *Doctor Who*. They had an obvious gap between the bottom neck ring and shoulder. The skirt front was steeper than a standard prop, with smaller hemispheres that were spaced further from the skirt's top and bottom edges. The base was connected to the bottom of the skirt and included a 'double-staged' look with the lower half being recessed. The shoulders included a lower collar

and were slightly shorter and broader than previously. When coupled with the skirt, the outline was stockier than a traditional Dalek. The neck and dome were larger than normal.



The new Daleks in *Revelation of the Daleks*.



The new Daleks are prepared for filming for *Remembrance of the Daleks*.

Revisions were made to the head and neck sections so that they conformed more closely to the appearance of the original Daleks. The neck cages were likewise reshaped to better match previous TV Daleks. The hemispheres on the skirt were bolted through from the front instead of pushed through from the inside like the original props made by Shawcraft. The casings were painted in a white finish with gold highlights.

The moulds were also used to create lightweight polyurethane Dalek props that could be destroyed in the battle scenes.

REMEMBRANCE OF DALEKS (1988)

Writer Ben Aaronovitch had suggested that the Imperial Daleks be painted red with black trim, while the Renegade Daleks be blue with silver trim. After viewing *Revelation of the Daleks*, director Andrew Morgan and visual effects designer Stuart Brisdon decided to keep the Daleks who were following Davros white with gold trim. However, Brisdon did not reuse the existing white Dalek props for the Imperial Daleks. Instead, he had those three props painted grey and black, and they became the Renegade Daleks. Four new props were constructed from scratch for the Imperial Daleks. They featured many design variations from previous eras.

Brisdon's team created flexible two-piece rubber moulds for three of the key sections: the skirts and the middle units. The slimmer-line skirt and the base were now a single casting, instead of being built separately. Only the hemispheres had to be glued on as separate units. The waist sections could also be cast as a single unit, complete with the lower

waistbands and vertical slats. A new hexagonal plate was added to the front, as were two boxes for housing the gunstick and arm. Apart from painting, the only work to be done after casting was to glue gold foil into the slats and add the limbs.

Brisdon was keen to move the arm attachment away from its traditional sink plunger appearance and replaced it with a specially made fibreglass cone with two slots cut out of its diameter – the cone was compatible with the controls on the Daleks' spacecraft. The gunstick no longer had any moving parts.

The visual effects team created another two-piece mould for the head section. The neck cage was created in fibreglass

as a solid drum. The three rings were integrated into the shape. A spring mechanism was added that would return the dome to its central position after any rotation. The gaps between the lowest pair of louvres were left open for the operators to see out. These slots were camouflaged by sticking on strips of gold-coloured gauze.

The traditional off-the-shelf dome lights were replaced with much flatter Perspex cups. The new eyestalks featured arrays of slightly convex-shaped discs behind the eyepiece. The eyepieces were cast solid in resin and painted in gold and white with a silver iris. Another spring mechanism returned the eyestalks to a near-horizontal angle after any movement by the operator.

Brisdon was aware that both the Imperial and Renegade Daleks would have to travel over uneven London streets. For the location scenes, he replaced the usual castors with a set of three large spherical wheels. These enabled the operators to move more easily over the rough terrain but also added a bounce to their motion, which sometimes suggested that the Daleks were wobbling.

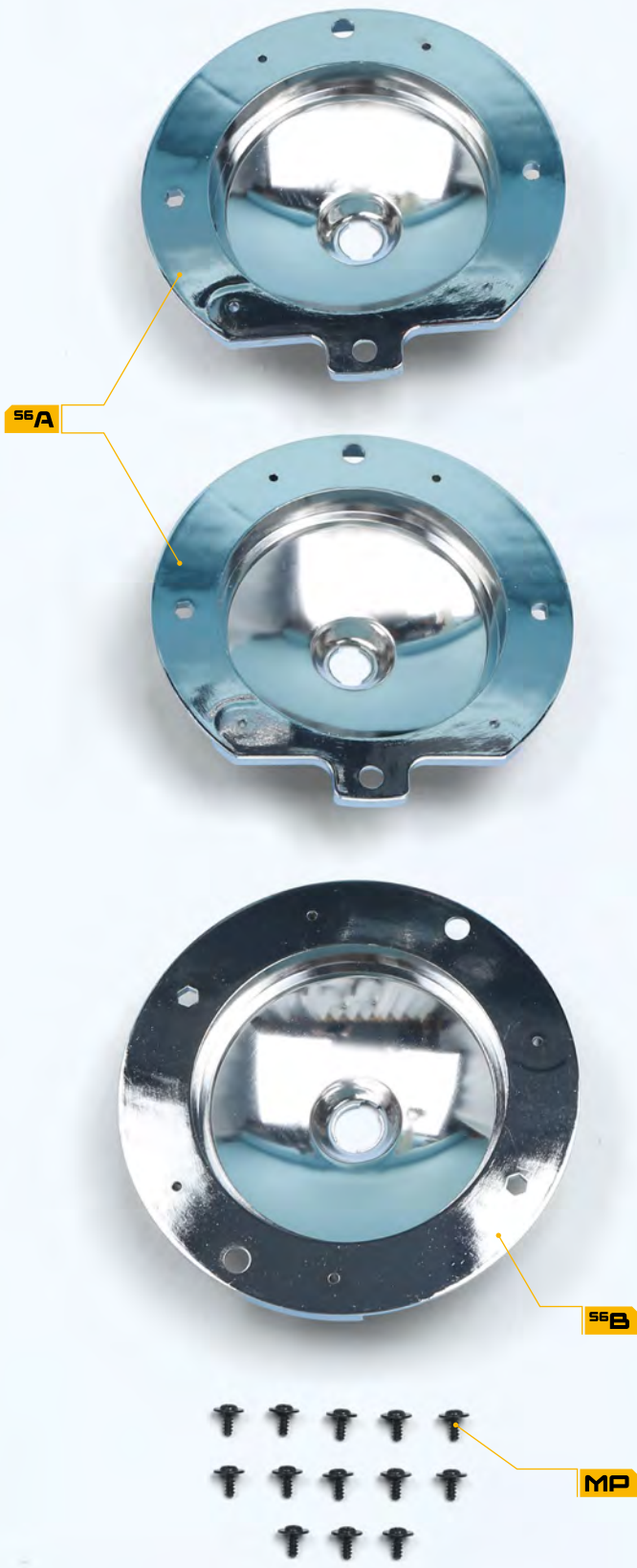
The flexible moulds were also used to produce inexpensive, less detailed versions of the Imperial Daleks, which were crafted from lightweight foam. These simplified models were used in special effects sequences where the Daleks were destroyed.



The Daleks from *Revelation* were given a new, grey and black colour scheme for *Remembrance of the Daleks*.

SKIRT SECTION

BASE ASSEMBLY



COMPONENTS OF ISSUE 56

56A BASEPLATE LAMP REFLECTOR - TYPE B X 2

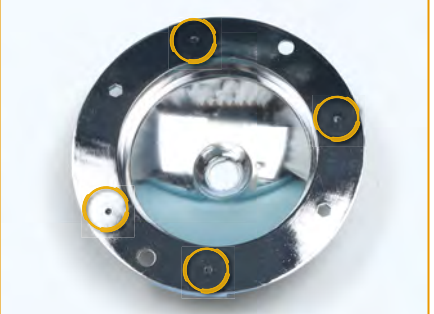
56B BASEPLATE LAMP REFLECTOR - TYPE A

MP THIRTEEN 2.3 X 7MM PWB SCREWS (1 SPARE)

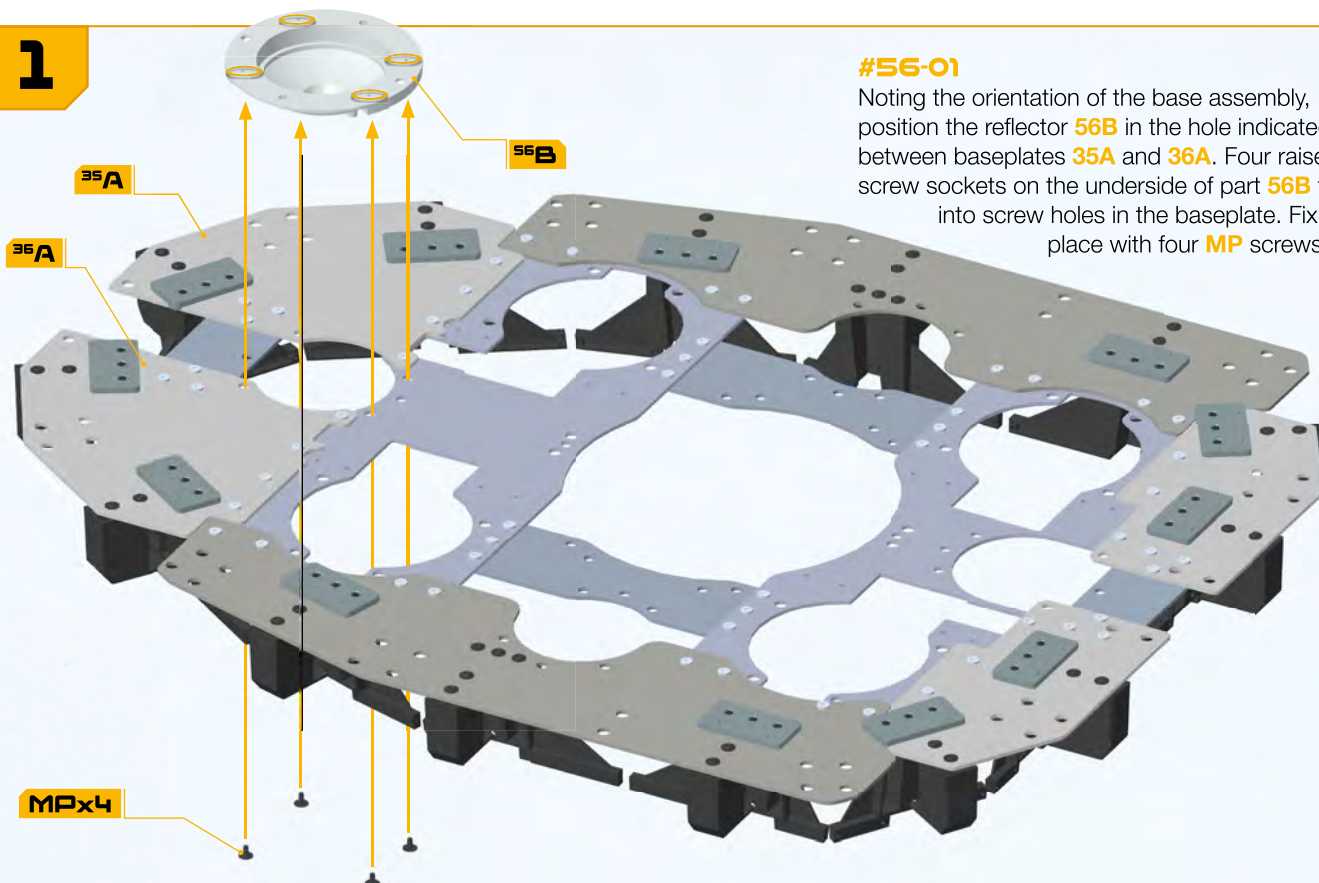
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TIP

When viewed from the glossy reflective side (below), the screw holes that have to be aligned are the very small holes in the rim of the reflector (circled).



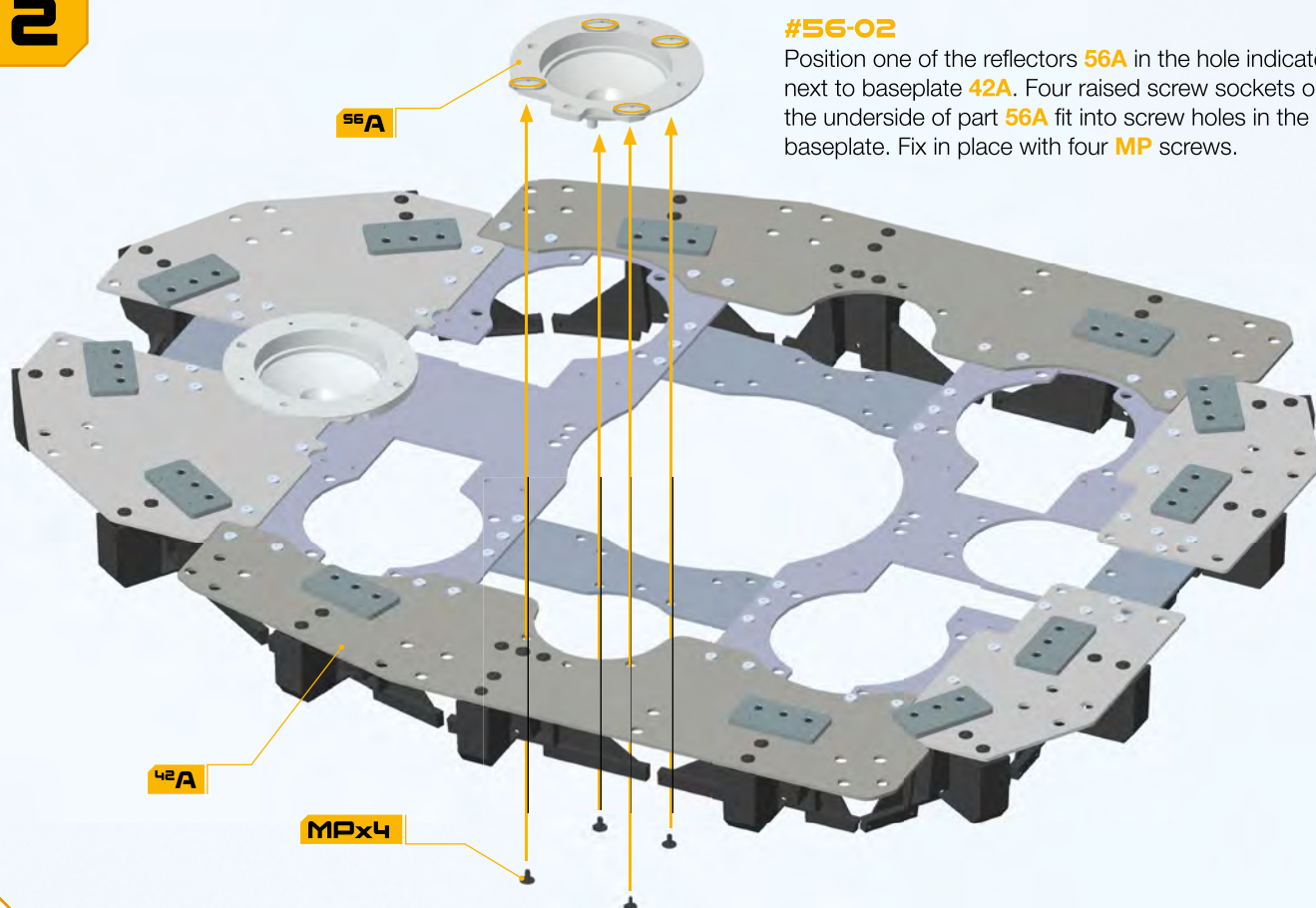
1



#56-01

Noting the orientation of the base assembly, position the reflector **56B** in the hole indicated, between baseplates **35A** and **36A**. Four raised screw sockets on the underside of part **56B** fit into screw holes in the baseplate. Fix in place with four **MP** screws.

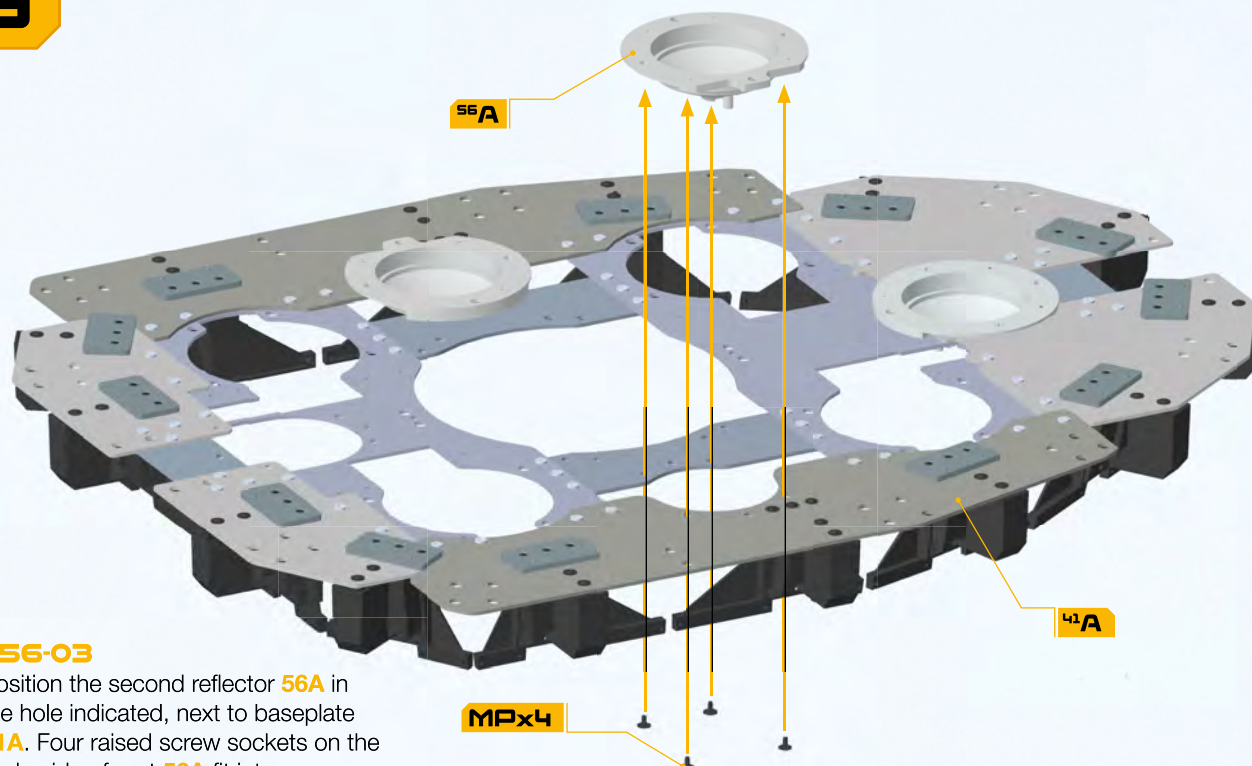
2



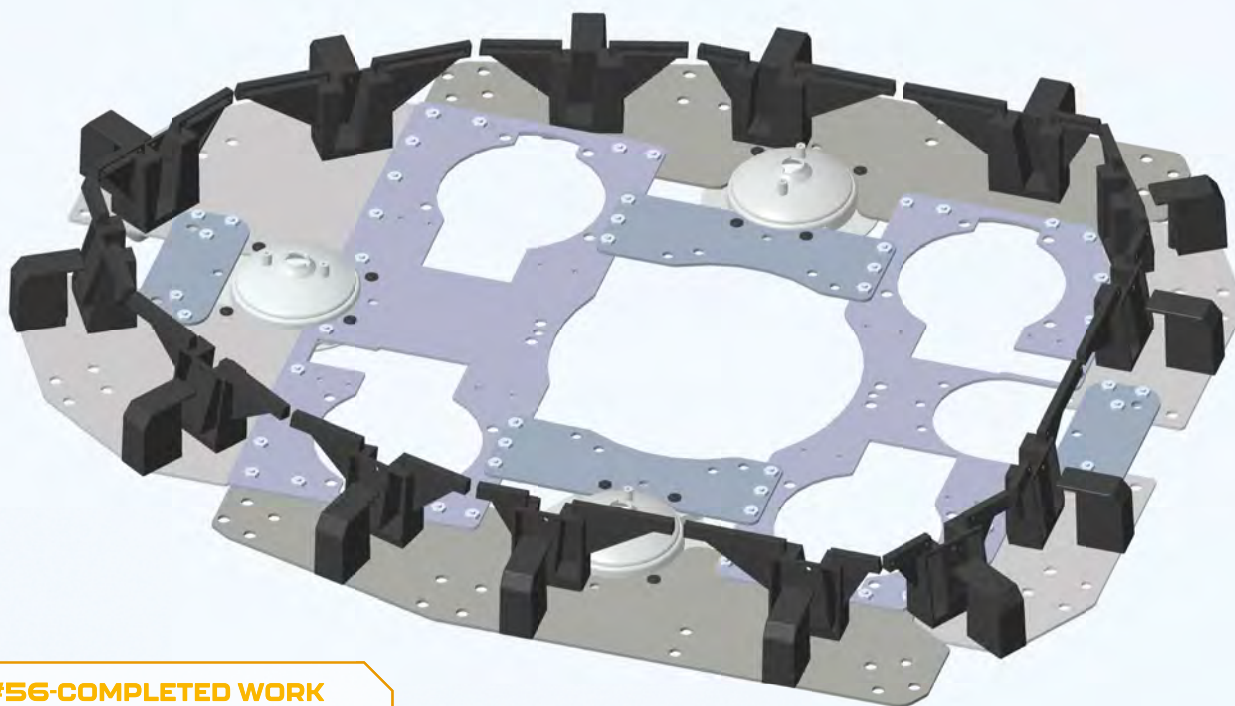
#56-02

Position one of the reflectors **56A** in the hole indicated, next to baseplate **42A**. Four raised screw sockets on the underside of part **56A** fit into screw holes in the baseplate. Fix in place with four **MP** screws.

3

**#56-03**

Position the second reflector **56A** in the hole indicated, next to baseplate **41A**. Four raised screw sockets on the underside of part **56A** fit into screw holes in the baseplate. Fix in place with four **MP** screws.

COMPLETED WORK**#56-COMPLETED WORK**

Three reflectors have been fitted into the baseplate assembly.

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COMING IN
ISSUE 57

BUILD PART 57

This issue is supplied with another baseplate lamp reflector, the larger central baseplate lamp reflector and all the necessary fixing screws.



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