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DALEK

ISSUE 97



ADVENTURES IN TIME AND SPACE: BUYING TIME

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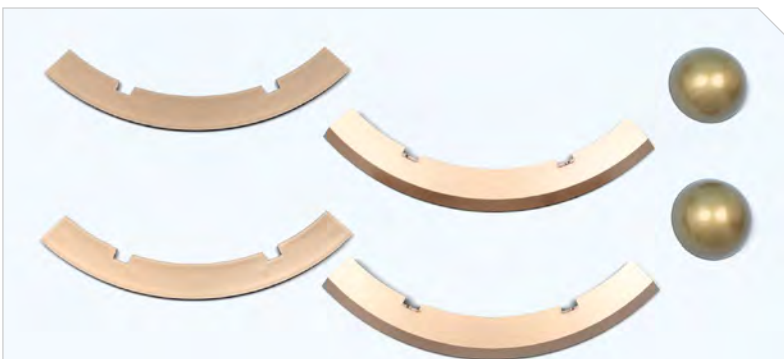
The Doctor makes an unexpected return visit to the planet Mira.



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Script writer John Dorney reveals how he works with the Daleks.



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More two-part deflector strips and skirt domes.

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DALEK UNIVERSE BUYING TIME



Invisible monsters and stolen Time Lord technology threaten history itself.

Big Finish Productions
Dalek Universe 1.1
Audio Drama
Released: April 2021

Space Security Service agents Esther Malkin and Vesht lead a team through an alien jungle, searching for a crashed SSS spaceship. Vesht suggests a different approach: “When the Time Tunnels start, we can send someone back to stop it happening in the first place.” Esther is

dubious. “I don’t fancy being a guinea pig,” she says. Esther asks another agent, Anya Kingdom, for her opinion on time travel. “It’s overrated,” she replies.

Anya thinks she hears a faint voice in the jungle. They find the spaceship. Dead agents lie inside – they have been killed by wild animals. “No lifeforms on this whole planet,” Esther says. Anya hears the voice again, telling her to “come inside”. They encounter the Tenth Doctor, who recognises Anya. He has no idea how he arrived or where he is. Anya has only met the Doctor in his fourth incarnation and, at first, doesn’t recognise him. The Doctor assumes Anya brought him to this world

and is surprised to learn otherwise.

On Earth, businessman George Sheldrake prepares for the launch of his Time Tunnels holiday business. He is accosted by the Pastor of the Church of the Seven Suns, who tells him that time travel is heresy. Sheldrake’s massive bodyguard shoves him aside.

Out in the jungle, Vesht checks on his security detail. One of his men doesn’t respond. A growling sound is heard...

Esther arrests the Doctor, despite Anya vouching for him. The Doctor wants to know who has pulled him through



time and space. Anya suggests another Time Lord could be responsible. "There are no other Time Lords," the Doctor replies quietly. The Doctor tells Esther that Anya is part of a hidden intelligence branch inside the SSS: "The dirty tricks department. She probably outranks you."

Anya is again suddenly pulled into a strange vision of the future involving the Doctor. She sees SSS agents dying before returning to the present. The Doctor repairs a damaged monitor, and they see Vesht and the other agents being torn apart by invisible creatures. Horrified, the Doctor realises what planet they are on: "Do you not recognise a Visian when you don't see one? We're on Mira!" Esther says that Mira is listed as having no native species. "Life comes in all shapes and sizes, Esther," the Doctor says. "Stop judging it by your own standards."

Esther destroys the lighting rig, plunging the ship into darkness. "I've taken away their advantage; we can't see them, now they can't see us," she says. The Doctor explains that she has only made the situation worse. The Visians are blind – they track their prey through their senses of hearing and smell. Esther orders Anya to activate the ship's self-destruct timer.

They suddenly realise that a Visian is in the room with them. The android SSS agent Mark Seven makes an unexpected appearance and shoots it. They all follow him and retreat. The Doctor and Anya introduce Mark to Esther. He describes himself as "the Space Security Service's number one agent". His optical sensors can perceive the Visians. The Doctor realises that Anya came to Mira to rescue Mark.

They flee the ship just in time – it explodes moments later. The heat and blast confuse the Visians, allowing the four travellers to escape. They make it back to Esther's ship and take off.

En route to Earth, Anya and Mark talk in private. They have both travelled with the Fourth Doctor in the past. Anya says that the Doctor can apparently change his entire body as a way

of cheating death. "It would be a useful skill for a species to develop," Mark comments. "Does this mean our Doctor is dead?" he asks. "No," Anya replies. "This one – it's just his future. Ours, he's still out there somewhere. That's the thing with time travel – you never really die."

The Doctor wonders how he was kidnapped. He recalls first meeting Anya in the 1970s as a result of a "temporal witness relocation". Mark explains that it was an experimental programme. "The technology for a Time Scoop should be out of reach for humanity in this period," the Doctor says, "but maybe if someone developed *that* programme a little..." Anya says that she doesn't know the identity of



THE KINGDOM FAMILY



Sara Kingdom in *The Daleks' Master Plan*.

Dalek Universe was a series of nine audio stories produced by Big Finish and released in 2021. It saw the return of Space Security Service agents Anya Kingdom and Mark Seven, two characters who had appeared in earlier Big Finish stories. Anya is the niece of Sara Kingdom and Bret Vyon, seen in *The Daleks' Master Plan*. A character called Ann Kelso travelled with the Fourth Doctor

for six stories, but was eventually revealed to be a false identity layered over the real personality of Anya Kingdom. "When we were working on the Ann Kelso stories, we knew where we were taking the character [with] the Anya Kingdom reveal," producer David Richardson explained. "We knew we were going to bring her back in *The Dalek Protocol* with the Fourth Doctor, and we also knew there was another chapter of her life with a Doctor beyond the Fourth Doctor, but that's as far as we planned."

DAVID TENNANT



David Tennant at a Big Finish recording in 2004.

David Tennant's first appearance in the Big Finish audios predates his debut as the Tenth Doctor. In 2001, he featured in the Seventh Doctor story *Colditz* as Feldwebel Kurtz. He returned to Big Finish as the Doctor in 2015, alongside Catherine Tate as Donna Noble, for *The Tenth Doctor Adventures*. The 2020 COVID lockdown left Tennant with some spare time on his hands, so he returned once

again, recording his dialogue from his home. "It's a big old epic sweep, the whole thing!" he said. "It reminds me a little bit of those old *Buck Rogers* and *Flash Gordon* series that used to be on the TV during the school holidays when I was a kid, which ran for about 15 episodes and went all over the universe. And it was all different worlds that got visited. Because each story has its sort of self-contained world, the whole thing has an overarching momentum, which I've really enjoyed."

the scientist who created the programme, but is aware that he has left Earth. Mark adds that, with the development of the Time Tunnels, the programme was judged irrelevant. The Doctor is horrified to learn of Sheldrake's Time Tunnel business, calling it "incredibly dangerous" and "insanely irresponsible". Anya suggests that Sheldrake's experiments may have caused the Doctor to appear on Mira.

Mark reveals that he has been investigating Sheldrake: "For many years now there have been rumours of his unsavoury business practices and remarkable acts of foresight. His journey to the top has not been without casualties." Anya adds that many of Sheldrake's competitors and debtors have died in supposed accidents. The Doctor surmises that Sheldrake is travelling back in time to manipulate his own fortunes and eliminate anyone who could expose his crimes. "You can't let this man control time. He'll tear it all apart!" the Doctor shouts. The Doctor fears that Anya's visions are connected to future damage to the timestream. The Time Tunnels will be launched in just a few days – the same amount of time that it will take for them to return to Earth.

The Doctor, Anya and Mark arrive at the headquarters of Sheldrake Industries at 9pm. Anya says that the Time Tunnels are due to be launched at midnight. Suddenly, the Doctor and Anya are both struck by another terrifying vision of the future: dinosaurs, spaceships and robots all colliding. The Doctor is saved from falling

by the Pastor, who suggests he read from his holy book: "All the answers are within." The Doctor politely declines, and the trio run off. The Pastor watches them leave. "The Doctor," he says to himself. "Well, that changes things..."

The door to Sheldrake's headquarters is locked. "He's shifted the glass five seconds into the future," the Doctor observes. "You could drive a tank into that – it'd just bounce off!" Anya uses her SSS ID to gain entrance. The foyer is deserted. The Doctor contacts Sheldrake on a monitor and asks to see his central time processor. Sheldrake responds by calling for his security – silicon beings known as the Gorlan – to throw them out.

Back out on the street, Mark Seven tells the Doctor and Anya that he has developed a rapport with the headquarters' central computer systems and may be able to access the building's security cameras. They all head for the SSS headquarters.

Meanwhile, Esther is at SSS HQ. An unknown book is delivered to her office. She thumbs through the pages. "Looks a bit religious," she says...

Mark accesses Sheldrake's camera system, allowing the trio to observe time technology far too advanced to be of human origin. The Doctor is stunned. The machines are Gallifreyan, which should be impossible. Anya and Mark leave to try to convince their superiors to stop Sheldrake's midnight launch.



The Doctor remains in Anya's office. Suddenly, the Pastor enters. "What are you doing here?" the Doctor asks. "Always the wrong questions, Doctor," the Pastor replies. "You should have let me preach." He pulls out a gun and fires.

Anya and Mark hear the gunshot and race back to the office. They find the Doctor collapsed on the floor. He tells them that the Pastor shot him through both hearts. "He knew what he was doing," he says, wincing in pain. Anya and Mark slowly realise what is about to happen. The Doctor says that, no matter what happens next, they must stop Sheldrake. He says goodbye before bursting into flames.

As the fires subside, the Tenth Doctor has been replaced by an aristocratic young woman. "Well, I didn't expect that to happen!" she says...

MARK SEVEN



The android Mark Seven was created by Terry Nation. He was originally intended to be one of the regular characters in *The Daleks*, a solo series Nation had hoped to sell to an American TV network in 1967. When that project failed to materialise, Nation used Mark Seven in several Dalek annuals in the 1960s and 1970s. "I was so excited," actor Joe Sims said. "When we were working on *Broadchurch* together, David often talked about what an amazing time he had doing *Doctor Who*." Sims found the character very appealing: "The idea of being a butt-kicking android like Mark Seven is just brilliant! And I get to be a companion in this one!" Mark Seven brought an unusual dynamic to the story: "His relationship with the Doctor and Anya is a fascinating one. You always think, 'Right, the Doctor's gonna come and he's gonna take control.' But I think that Mark sees objectively that his skill set transcends both Anya and the Doctor quite often, so decides to pull rank."



JOHN DORNEY

Cover art from Big Finish's
Restoration of the Daleks.

John Dorney is a British writer and actor. He has performed in numerous plays, including *Peter Pan* at the National Theatre and *The Caretaker* for London Classic Theatre. His radio work includes the BBC Radio 4 comedy *My First Planet*. He has written many of Big Finish's *Doctor Who* audio dramas, as well as several spin-off series such as *Jago & Litefoot*, *Counter-Measures*, and *Torchwood*.

Dalek Universe feels like it's set very much within Terry Nation's *Doctor Who* universe. What do you think are the strengths of focusing on a specific style and setting in that way?

Yeah, the series is in many ways perhaps more 'Terry Nation Universe' than 'Dalek Universe', although the Daleks do appear in every set.

I think the advantage of focusing on that style is that you can really expand the scale and scope of the storytelling.

Nation was always up for a bit of scale in his stories – most obviously in *The Daleks' Master Plan*, *The Keys of Marinus* and *The Chase* – but it's there in the journeys of the original *Daleks* story and *The Dalek Invasion of Earth*. So, a bit of sprawl feels natural to him.

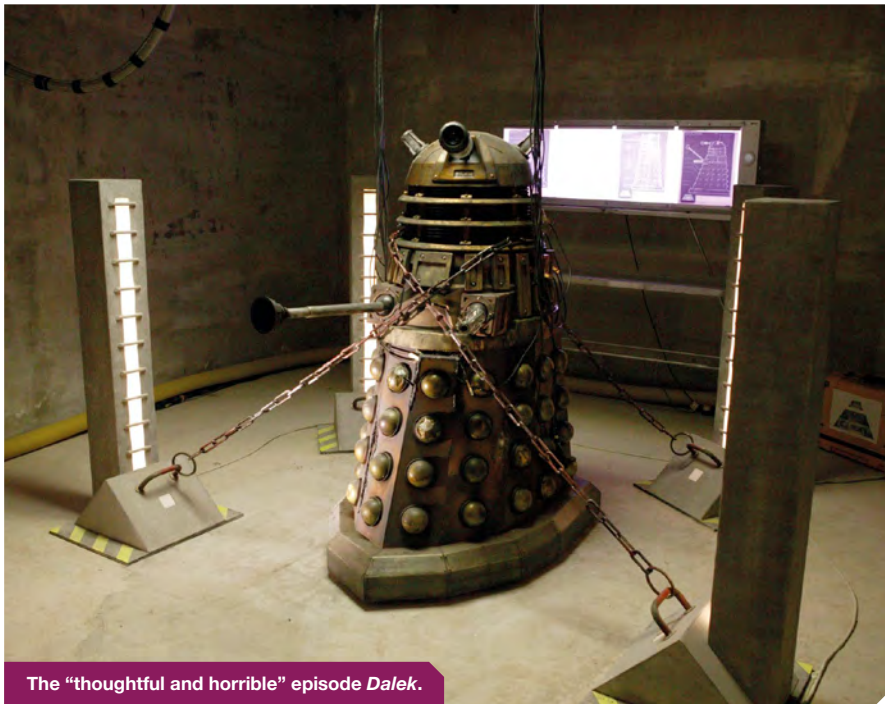
But also, there's something about his style that feels of a piece. You can have one story featuring the Mechanoids and one featuring the Movellans, and the mash-up doesn't feel weird. Because they're both born from that gorgeous, pulpy sensibility. Therefore, focusing so specifically means that you have, ironically, probably a lot more space to play with. A whole universe, in fact!

How would you define the Tenth Doctor as a character?

I struggle to define a character when I'm not writing them. They reveal themselves to me on the page, or even in my head. I try to 'hear' them speak the lines, and it either feels right or it doesn't.

I tend to think the Doctor is a character actor role, and David Tennant always seems to have the soul of a character actor to me. I was quite an early adopter of him as a viewer – *Takin' Cover the Asylum* has a special place in my heart and a strong claim to being my favourite-ever TV drama. I particularly recall an early interview with him where he talked about auditioning for the romantic lead, Orlando, in *As You Like It* for the RSC, and getting offered Touchstone the clown instead. Which, to me, is probably the strongest definition of his Doctor: the mad, quirky sidekick trapped in the body of the lead. Like Tom Baker on too much coffee.

He's so high-energy, so it felt you have to write him with a lot of energy too. I need to be thinking quickly, allowing my ADHD to drive me on a mad dash, letting his adrenaline fire me up. Always having this slight sense he's a little ahead of me. It's an absolute joy, I have to say.



The "thoughtful and horrible" episode *Dalek*.

What is it about the Daleks that separates them from other sci-fi monsters? Why do you think they've remained so popular?

For a series that's so often talked of as a monster show, it's always struck me that it's at its best when it leans into 'villains' more. And that might be the trick with the Daleks. They're basically both: all the standard inhumanity of the visuals combined with the cunning and conversation skills of a traditional villain figure. Plus, they're so implacably evil. Most of the great sci-fi monsters have a lot of moral ambiguity – no one is allowed to be evil for too long in *Star Trek* – but no one's ever tried to humanise a Dalek. It's clean, it's pure, it's simple... it's perfect.

Plus, obviously, the design is brilliant, and the sound of them is brilliant, and they're terribly easy for children to imitate. What's not to love?

What's your favourite Dalek story from the TV series?

Oh... tough call. Probably *The Dalek Invasion of Earth*. It's a real epic that fully demonstrates their power as a wide-ranging invasion force, a dominant power. It's the story that, more than anything, establishes what they come to be in the series; it's the one that establishes their identity.

Honourable mention, of course, for Rob

Shearman's *Dalek*, which basically has to do the same thing 40 years later. And somehow manages it in the exact opposite way, and gets to be thoughtful and horrible simultaneously.

How does your experience of being an actor influence your writing?

I think it's a great help with scriptwriting, and the writing of dialogue in particular... and probably theatre and radio even more so. You're always testing the dialogue out to make sure it's 'sayable' and that actors will be happy to speak it. I think it also helps out in the other direction – as an actor, I'm always fully aware of what the text is doing because of my writer brain.

I often end up doing both simultaneously. If I'm on tour in a play, I'll invariably spend the day in a café, combining coffee and cake with some typing. Whichever one I'm doing makes the other one feel like the job. If I'm writing, I spend my time thinking, 'Oh fab, I don't have to be doing any of that remembering things and shouting.' But when I'm acting, I think, 'Oh fab, I can just do something I already know, I don't have to dredge up new ideas all the time.' A friend said I'm the only person she knows who relaxes from work by doing more work.

What advice would you give to writers wanting to work in audio?

It's pretty much the same as for all

writing. Read a lot, watch a lot and, in this case, specifically, listen a lot. Then write a lot. You learn by doing.

I started out in audio doing sketch comedy for BBC Radio 4. It was a great training ground, having to turn things over quickly and cleanly. And it means that these days I can find ways of conveying visuals without drawing breath. Although one of the big tips for audio is not to think too hard in visual terms, because you'll only have to find ways to describe things. It's a medium of ideas and words, not images.

So lean into that. Write some short pieces. Play around. Don't worry too much about getting them made, although you can probably find cheap ways of making them and releasing them yourself if that's what you want to do. And just keep going. Repeat.

The two big pieces of advice I tend to give to people both sound a bit facile, but are both vital. 1) Start it. We all have ideas in our head but until you start writing them down they won't become anything. And the blank page is a tyrannical master. 2) Finish it. We've all got incomplete ideas and stories lingering in the ether. Get through them. Don't worry about getting them right as you go. Wait until you're done. Then you can fix them. If you try as you go, you'll never be happy. Oh, and everyone's first draft is rubbish. Don't compare it to finished works, as those guys have had editors and multiple drafts.

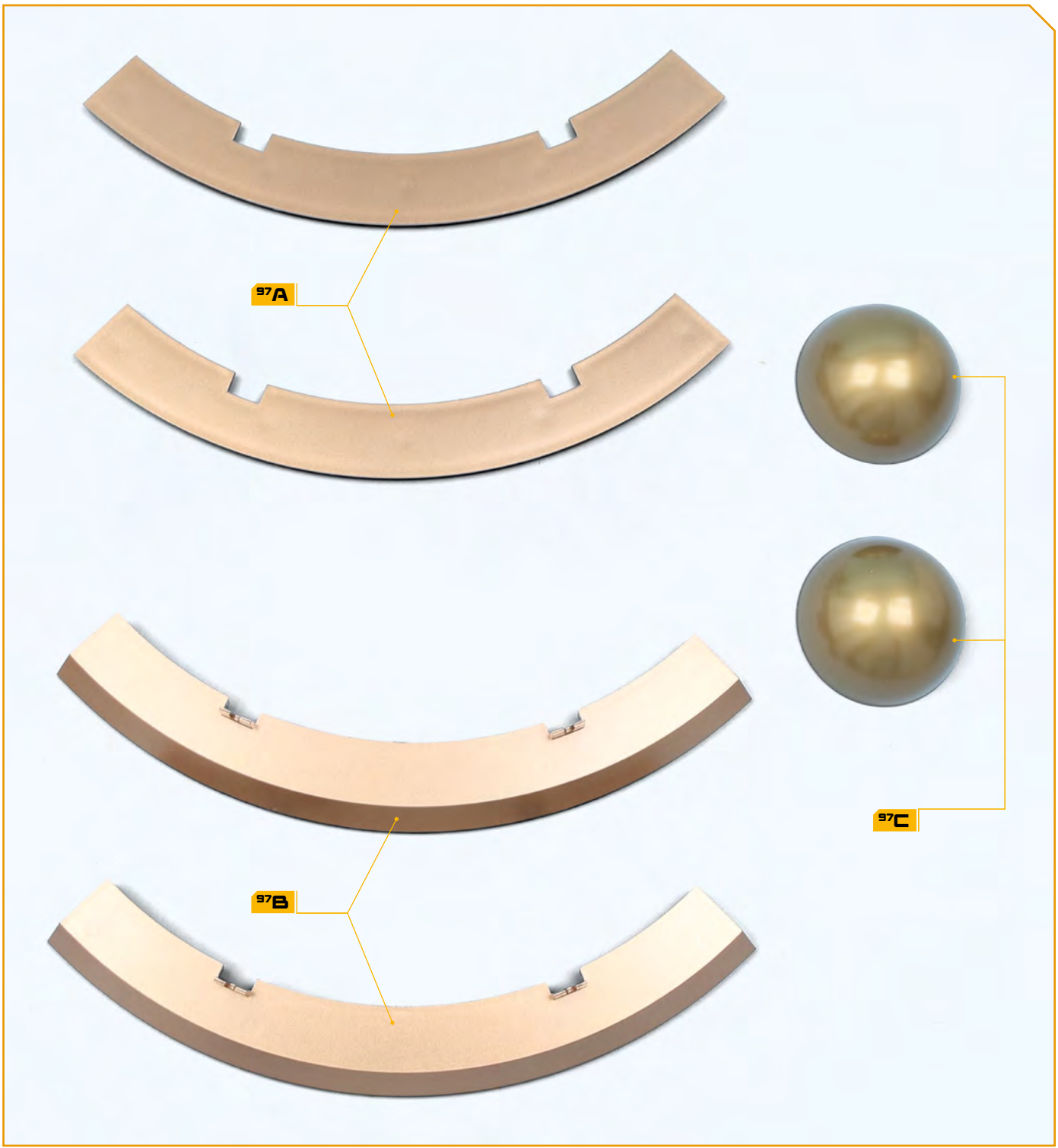
Then, once you've finished, start again.



John Dorney.

CHEST SECTION

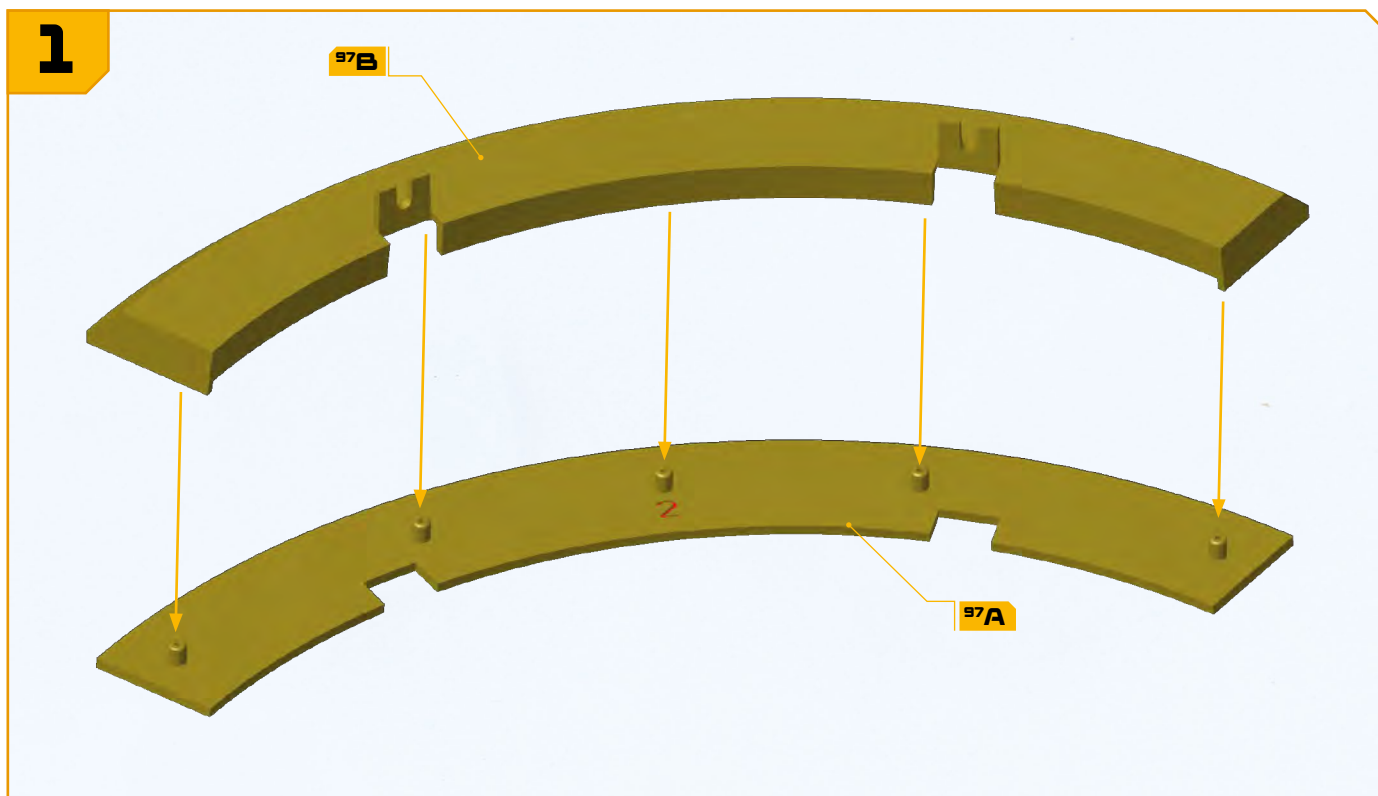
CHEST WALL ASSEMBLY



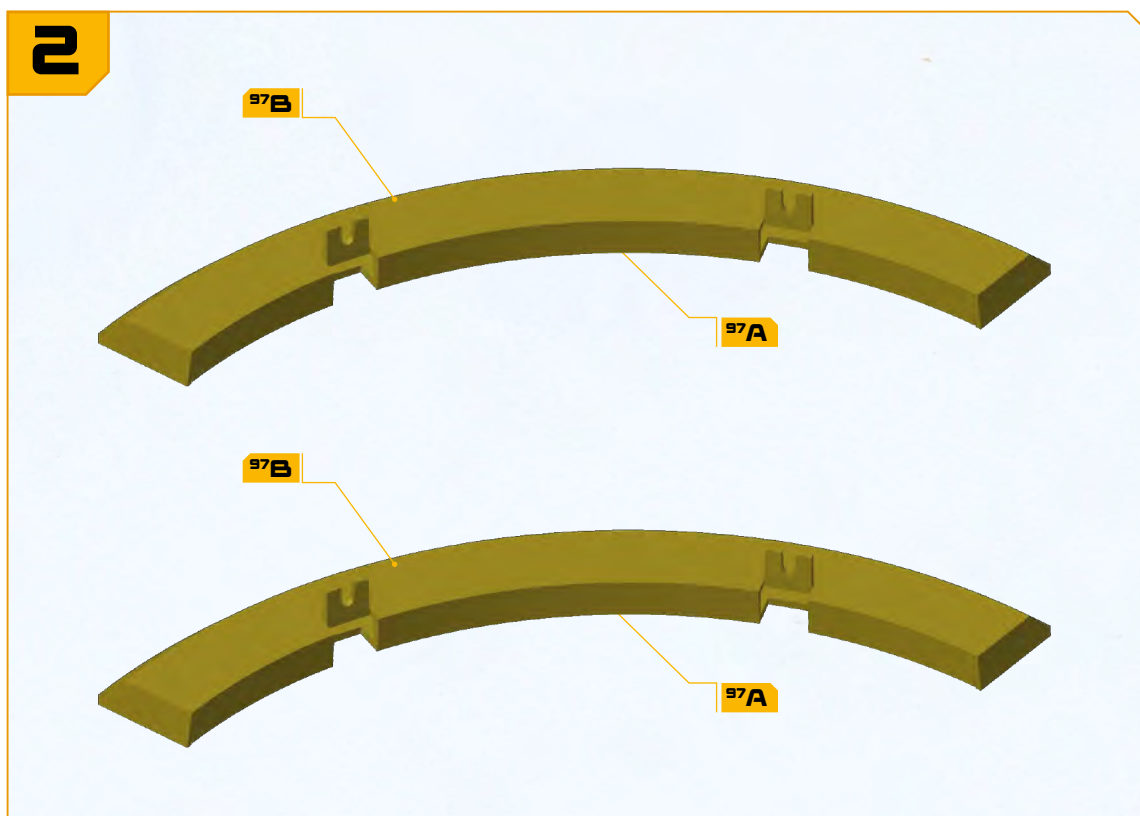
COMPONENTS OF ISSUE 97			
97A	DEFLECTOR STRIP, LOWER PART, MARKED 2 (X 2)	97C	SKIRT DOME (X 2)
97B	DEFLECTOR STRIP, UPPER PART, MARKED 2 (X 2)		

#97-01

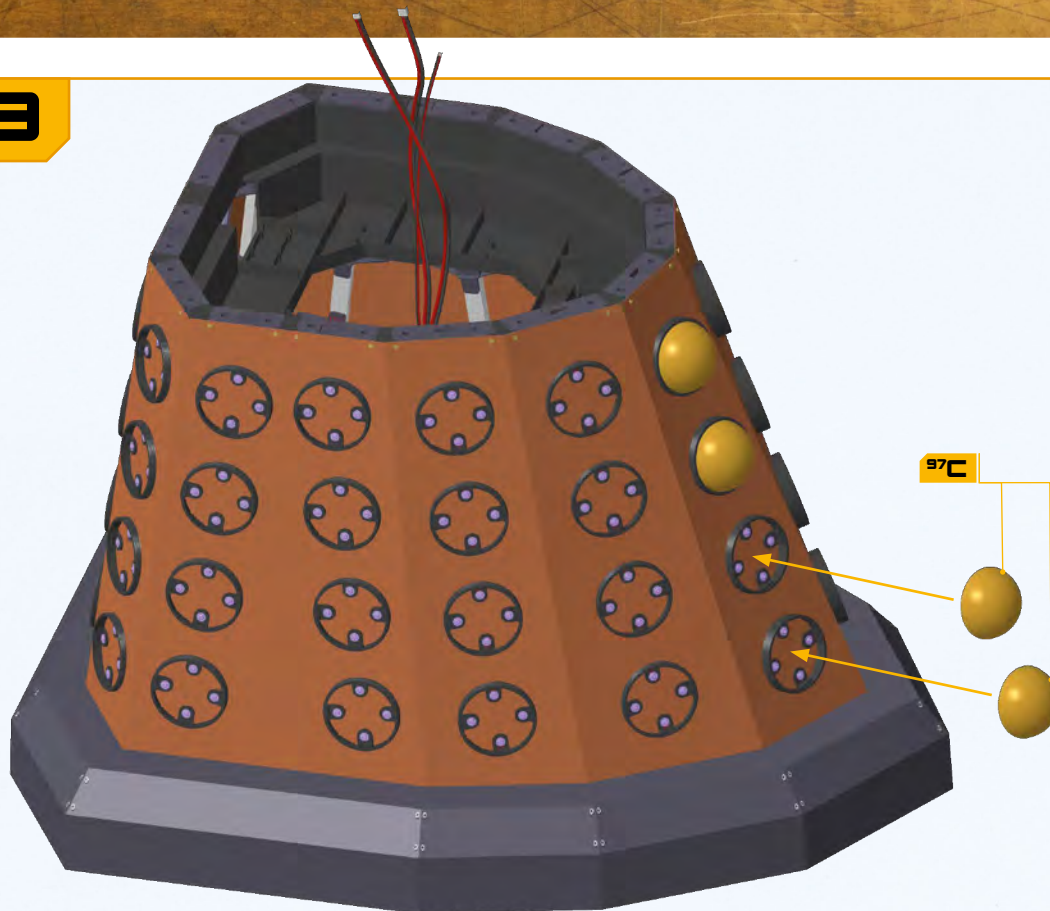
Take the first two parts of the deflector strip, **97A** and **97B** (marked 2). Fit the upper strip, **97B** onto the lower strip, **97A**, ensuring that the pegs on part **97A** fit into sockets on part **97B**. This is a push-fit connection.



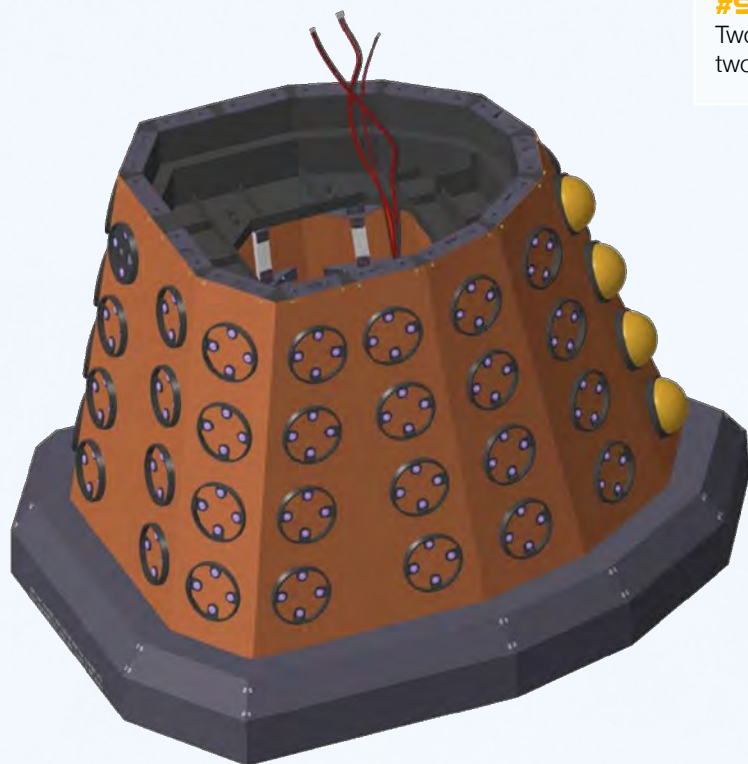
#97-02
Repeat the process to fit the second pair of deflector strips together.



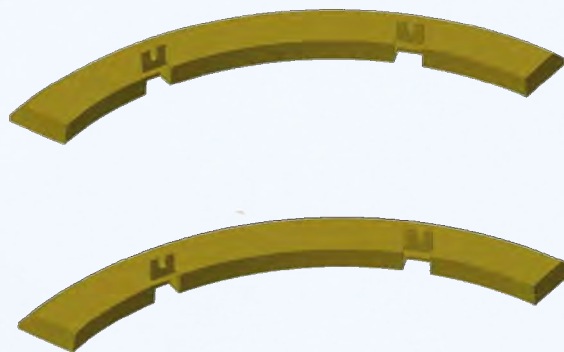
3

**#97-03**

Take the two skirt domes, **97C**, and fit them into the lower two silicone rings on the front right-hand side of the model. These are push-fit connections. Do not push the domes too far into the silicone rings.

COMPLETED WORK**#97-COMPLETED WORK**

Two deflector strips have been assembled, and two additional domes have been positioned.



THE DALEK



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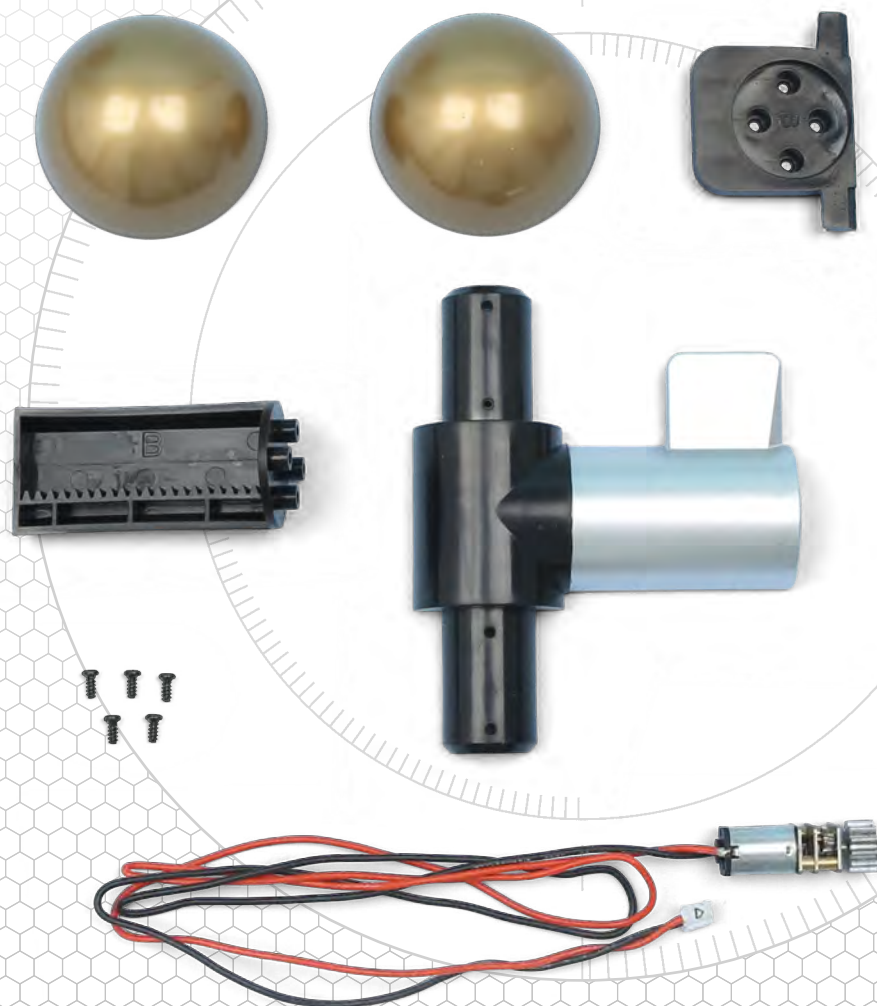
THE DALEK



COMING IN
ISSUE 98

▼ BUILD PART 98 ▼

A two-part rack mechanism, plus the chest wall motor with cog, cable and base, two skirt domes, and all the required screws.



ANATOMY OF A DALEK



The Dalek Saucer Commanders lead the attack on Earth.

ADVENTURES IN TIME AND SPACE



Skaro reveals its secrets in *Destiny of the Daleks* – Part 2

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