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DALEK

ISSUE 99



ADVENTURES IN TIME AND SPACE: VOLCANO

3

With the Daleks in pursuit, the Doctor encounters an old adversary.



BEHIND THE SCENES: ROBERT SHEARMAN

6

The author who re-introduced the Daleks to a new generation.



STEP-BY-STEP BUILD: PART 99

8

An internal shaft, lubricant, a chest wall motor cover and two domes.

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BBC



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VOLCANO

The Doctor is pursued through time, and an old enemy sets a trap on a volcanic world.

Season 3 Episode 17

First Broadcast:

1 January 1966

In a laboratory on Kembel, a Dalek scientist turns to another Dalek. "Inform the Dalek Supreme that the Time Destructor is ready for testing," it says, adding that the taranium core has now been fitted

Mavic Chen, Celation and Trantis speak in a chamber. Celation says that Chen must be relieved to have the taranium core retrieved by the Daleks. "Without my help, it is unlikely that they'd have got it back," Chen replies. Celation comments that the thieves came from Earth. "Only two of them," Chen responds, "and they are under the influence of some creature from another galaxy." Chen says that the Daleks are aware of the Doctor: "He is some kind of time and space traveller."

The Dalek scientist assures the Dalek Supreme that everything is ready for the testing of the Time Destructor. "All that is needed is a subject," it says. "The subject has been selected," the Dalek Supreme replies...

The Doctor, Steven and Sara watch a light moving on the TARDIS space/time indicator. They are being followed. "It must be the Daleks!" Steven declares. "I don't understand how they could have tested that taranium so quickly," the Doctor says. Sara insists that they head back to Kembel: "We've got to destroy the Daleks' invasion fleet!"

Trantis stands inside a sealed chamber containing the Time Destructor. Celation and Mavic Chen watch him through a transparent partition. The Daleks activate the Time Destructor, and it begins to glow.

Volcano is missing from the BBC Archives. Representative images used.



Trantis is stricken with terror. The two men watch alongside the Dalek Supreme and the Dalek scientist, but Trantis is unaffected by the weapon. "Nothing's happening to him!" Chen says.

"The fault is in the taranium!" the scientist says. The Dalek Supreme turns to Chen and aims its gunstick at him. "You have lied to us!" it says. "You have not given us the taranium!"

Chen realises what has happened. "The old man fooled us!" he says, quickly blaming the Daleks for not checking the core before they allowed the Doctor to



leave. "Report to Skaro. They must send a time machine to us immediately!" orders the Dalek Supreme. It tells Chen and Celation to wait. Celation panics, insisting that he was only an observer. He is allowed to leave.

The Daleks turn to look at Trantis. "Exterminate him," the Dalek Supreme says. A few moments later, Trantis lies dead. Chen looks down at his body, well aware that he could be next.

The light on the space/time indicator draws closer to the TARDIS. The Doctor decides to land...

A cricket match is taking place somewhere in England. Commentators Trevor and Scott are excited. "The English batsmen are really fighting against the clock," Trevor says. "My word, yes!" Scott replies: "78 runs in 45 minutes to win!" Trevor is distracted by an odd sight. "There's a police telephone box on the pitch," he says. Neither commentator has ever seen anything like this before. "Ross is looking through the record books and if there has been anything like it before, I'm sure he'll find it for us," Trevor assures the listeners. Scott points out that the police box's appearance will eat into England's time at the crease. "I think we can safely say this has been a very bad break for England," Trevor observes. Scott notes that the police box is making a funny noise. It vanishes. "Well, that wasn't too bad, was it, Scott?" Trevor says.

The Daleks' time/space machine materialises in the laboratory on Kembel. The Dalek Supreme orders a taskforce



to be assembled to pursue the time travellers. The Supreme tells Mavic Chen that he will accompany the taskforce.

The TARDIS materialises on a harsh world filled with rocks and molten magma. Volcanoes spew dust and lava all around the ship. "It doesn't look very pleasant, does it?" Steven remarks. Sara notices that the light on the space/time indicator has stopped. The Doctor tells them that they haven't shaken off their pursuer: "Whoever it was following us has landed out there!"

Outside, a door opens in one of the large rocks. A man dressed in a habit exits the rock. It is the Monk, another time traveller from the Doctor's world. He holds up a pair of binoculars and spies the TARDIS in the distance. He starts to laugh.



DENNIS SPOONER



Dennis Spooner was now in charge of writing *The Dalek's Master Plan* and would be credited as the writer for all the remaining episodes, followed by a "From an idea by Terry Nation" credit. "Sydney Newman started the post of story editor," Spooner explained in 1981. "They had never had story editors at the BBC until Sydney Newman came, and David Whitaker was appointed by him to be the story editor for *Doctor Who*. Terry Nation was asked to do one of the early *Doctor Whos* by David Whitaker, and Terry mentioned to him that he knew me – we shared the same agent at the time. I went along to see David Whitaker and he said they were planning to do some historical stories and some

science-fiction, but really they had got all the science-fiction ones, so would I do one of the historicals?" Spooner wrote *The Reign of Terror* and followed it with *The Romans*, *The Time Meddler* and *The Daleks' Master Plan*. He also made extensive revisions to *The Power of the Daleks* and was *Doctor Who's* script editor for most of 1965.

THE MEDDLING MONK





The Doctor, Steven and Sara search outside for their pursuer. "I wonder... who would take the time and trouble to follow us, hmm?" the Doctor ponders.

The Monk sneaks up to the Doctor's TARDIS, unobserved. He pulls a cylindrical device from his robes. He aims it at the door and activates it...

The Doctor calls out across the rocky valley. "Hello there! Hello! Don't you think we should meet and talk it over?" Sara spots the Monk above them on a higher level, holding a rock. "My dear Monk, don't be so ridiculous. Put that down at once!" the Doctor says. The Monk complies.

The Doctor congratulates the Monk on getting his TARDIS working again. "It took a bit of time, but I finally managed



to bypass the dimensional controller," the Monk says. The pair chat amiably.

Sara is confused by their conversation. "What's he talking about? '1066'?" she asks Steven. "I'll explain later," Steven replies, unhelpfully.

The Monk gloats. Just as the Doctor stranded him in 1066 England, he has marooned him on a desolate planet. He walks off: "Goodbye, Doctor! Perhaps I'll come back one day and rescue you!"

The trio race back to the TARDIS and find that they cannot open the door. "He probably used some kind of ray," the Doctor says. The Monk listens nearby, hiding behind a rock. He stifles a chuckle.

Steven fails to pick the lock with a small knife. The Doctor stares up at the sun and has an idea. He tells his friends to cover their eyes before aiming the signet ring on his hand at the doors. The crystal in the ring reflects the sun's rays onto the lock. A strange ringing sound is heard, followed by a blinding flash. Sara tries the door again and this time it swings open. They enter the TARDIS, which then quickly dematerialises.

The Monk watches, annoyed. "No, don't think I'm going to leave it at this," he says. "You haven't heard the last of me, Doctor!" he shouts.

The Doctor explains how he opened the lock: "The sun in that particular galaxy has very unusual powers. I merely reflected its powers through that ring." Sara asks about the ring. "It has, ah,



certain properties," is all the Doctor will say.

On Kembel, the Daleks and Mavic Chen board the time/space machine. The Daleks are tracking the Doctor's TARDIS.

The TARDIS makes another landing, this time in London during the New Year's Eve celebrations in 1966.

The Daleks' craft dematerialises. "Report to Skaro," the Dalek Supreme orders. "Our time machine is now in pursuit. Nothing can match Dalek technology! The universe shall be ours!"



RING OF POWER



The Doctor's signet ring holds a large blue stone. It plays an important role in *Volcano* when he uses it to unlock the TARDIS doors. The ring made its first appearance in the opening episode, *An Unearthly Child*, and was a constant part of the First

Doctor's wardrobe. The ring clearly has mysterious properties and is seen throughout William Hartnell's era of *Doctor Who*. The Doctor is forced to exchange the ring for clothing in *The Reign of Terror*, but it's returned to him the following day. The Doctor uses it to open the TARDIS doors in *The Web Planet*. He later uses it to control a Zarbi. He also uses the ring to help put Dodo into a hypnotic trance in *The War Machines*. The ring slips off the finger of the Second Doctor shortly after his regeneration in *The Power of the Daleks*. Ben Jackson (Michael Craze) suggests that this proves the new Doctor (Patrick Troughton) is an imposter. "I'd like to see a butterfly fit into a chrysalis case after it's spread its wings," the Doctor replies.

The Monk was played by Peter Butterworth (1915–79). He was a lieutenant in the Royal Navy's Fleet Air Arm in WWII. He was shot down over the Netherlands and became a POW. He told jokes and sang in the prison camp shows, and also helped provide cover for escapees. His wartime experiences were reflected in the book and film *The Wooden Horse*. His first film appearance was in *William Comes to Town*, directed by Val Guest. He found success on television in the sketch series *How Do You View?* and worked as a children's TV presenter on *Saturday Special* and *Butterworth Time*. Butterworth was a well-known face by the time *Doctor Who* producer Verity Lambert suggested him for the role of the Monk in 1965's *The Time Meddler*. "By that time *Doctor Who* was a success and it was attracting people with a certain reputation," she commented in 2008. "He's such a good actor and there's something so natural about him, and at the same time funny." Between that story and *The Daleks' Master Plan*, Butterworth appeared in *Carry On Cowboy*. He went on to become a regular performer in the popular film-comedy series.



ROBERT SHEARMAN

The Daleks returned to *Doctor Who* in 2005's *Dalek*.

Robert Shearman ("Rob" to his friends) has enjoyed a diverse writing career. He is an award-winning playwright whose work has been performed on stage and radio. He has written numerous plays for BBC Radio 4, and his collections of short stories have won the World Fantasy Award, the Shirley Jackson Award and multiple British Fantasy Awards. He wrote *Jubilee*, a Big Finish audio story for the Sixth Doctor, in 2003. Elements of *Jubilee* inspired *Dalek*, the television story Shearman wrote that brought the Daleks back to a new generation of viewers in the 21st century.

Did *Doctor Who* play a part in your desire to become a writer?

Doctor Who first made me aware that writers even existed! I had loved reading books by certain children's authors, but I'd never stopped to think of them as

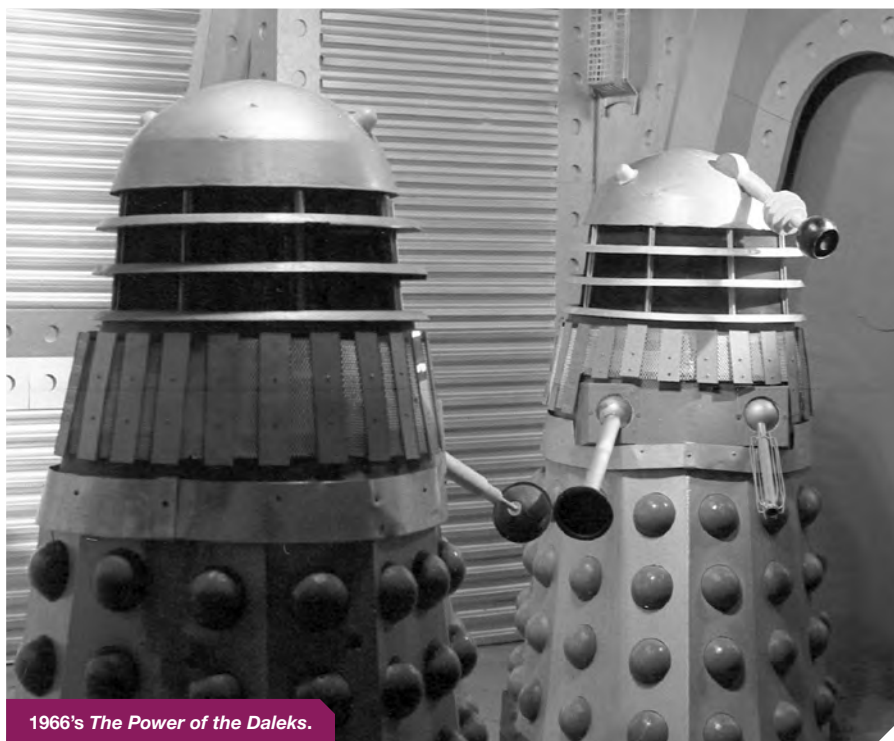
being distinct from one another – Enid Blyton, say, was just a brand I enjoyed. But when I fell in love with *Doctor Who*, at the beginning of Peter Davison's first series, I noticed for the first time how wildly different all the stories were. *Castrovalva* was utterly unlike *Four to Doomsday*, and then *Kinda* was nothing like either of them – and that wasn't a mistake, they were *deliberately* different, they were *deliberately* trying to surprise me and keep me on my toes. And I wondered why that was the case – and I worked it out. It was because of those different names in the opening credits, wasn't it? I was witnessing the way that writers could write in radically contrasting styles and create their own worlds. One half of my brain was following the adventures of the Doctor in the TARDIS each week – the other was pondering the different rhythms of Christopher H. Bidmead and Christopher Bailey.

It sounds silly, perhaps, but *Doctor Who*

suddenly made me look at art in a new way – other TV shows tried to make all their episodes feel interchangeable, but *Doctor Who* drew attention to all the people at their different typewriters creating things that felt unique to them. It made me think about writers. It made me wonder whether I could be one too.

***Jubilee* and *Dalek* share one key central image: a Dalek being held prisoner by humans. Did that come from somewhere specific?**

Gary Russell had asked me to write a Dalek story for an animated webcast that would have been broadcast in 10-minute episodes. I knew instinctively that I had to be minimal, so I wrote for one solitary Dalek. That seemed to make the Dalek more vulnerable, and so I decided to emphasise that. I got this image in my head of a single Dalek imprisoned in the Tower of London awaiting execution like Anne Boleyn,



1966's *The Power of the Daleks*.

and that seemed funny and dark and strange. When the webcast fell through, Gary asked if it could be transposed to the Big Finish range, and I was delighted – because I'd very quickly realised there was an awful lot of meat to that image, and I would have a better time exploring it in detail! I hit upon the idea that a single Dalek in prison should still be the most cunning of foes. I thought of how frightening Hannibal Lecter was behind bars, and I wanted to do the same with a Dalek. The best way to make a character seem strong is to show just how impressive it is when it's at its weakest.

Why do the Daleks remain popular with each generation?

I think it's because they're just like the series itself – they're both ridiculous and yet utterly serious at the same time. We don't like to say it out loud, but *Doctor Who* has the silliest premise ever: an eccentric in weird clothes flies around time and space in a small blue box. *Doctor Who* is irreplaceable because it is so contradictory – it's a comedy idea that keeps pulling the ground from under your feet. And Daleks were the only recurring monster created for *Doctor Who* before *Doctor Who* had worked out what it actually was yet – and so the Dalek has the same crazy DNA. It's a metal box with a rasping voice, it has a sink plunger for an arm and an egg whisk for a gun. And it's at the same time a reflection of the Nazis and a chilling meditation

on the horrors of nuclear war. Daleks are silly enough that children want to imitate them in the playground, they want them as toys – and they're also angry depictions of fascism and cruelty. Daleks come across both as Nazi stormtroopers and as spoiled children, often at the exact same time. No one could have deliberately created them to be as both terrifying and loveable at once – and yet that's what they are. Like *Doctor Who* itself, the charm of the Daleks is that they weren't created cynically. The design wasn't intended to become iconic – it was supposed to be seen for six Saturday evenings in 1964 and then be forgotten. There's an innocence to their success. Every monster created afterwards knew self-consciously what *Doctor Who* was, and what a *Doctor Who* monster is supposed to represent.



Rob Shearman.

The Daleks had no idea. There's an incredible charm to that.

What is your favourite Dalek TV story?

There are so many that I adore, but my favourite has to be *The Power of the Daleks*. The Hartnell era really established the Daleks as the big threat, invading Earth, threatening the entire universe – there's a scale to their stories that simply isn't there in the other serials of the time. And then *Power* comes along and it's so very different – it's this peculiar, intimate piece where the Daleks' threat comes not from their dominance but from their subtlety and their insidiousness. Biding their time before they can destroy an Earth colony, they masquerade as helpful robots – and the impact of the story comes from the audience being familiar with the Daleks in a way that the characters aren't. Hearing Daleks chant, "I am your servant" feels so very wrong that it's chilling – watching the colonists underestimate the Daleks, staring down the barrels of their guns so complacently, makes us squirm. It's a wonderful piece of drama, with all the petty foibles of the humans contrasted with the implacable sincerity of the Daleks. Evil they may be, but they seem somehow more noble than the spoiled, greedy colonists they are plotting to exterminate. It turns *Doctor Who* completely upon its head – it's extremely clever.

What should any Dalek story include, and what should be avoided?

I don't think there are any limits, actually! I think that's the great joy of writing for Daleks – they're so embedded within the fabric of *Doctor Who* that they actually encourage you to be increasingly inventive with them. Dalek stories can be big military futuristic war movies; they can be intense psychological studies; they can be jokey Keystone Kops chase stories through space and time; they can even be weird satires on capitalism with the comedy as black as pitch. Cybermen stories tend to have a distinct flavour; so do Sontaran stories, or Ice Warrior stories. But like all of *Doctor Who*, Dalek stories can really do anything. As characters, they're so legendary that they can be adapted to the needs and passions of what any different writer wants to explore. It's why they're always so mesmerising to watch. You can't predict how they'll be interpreted. We can never quite get the better of the Daleks.

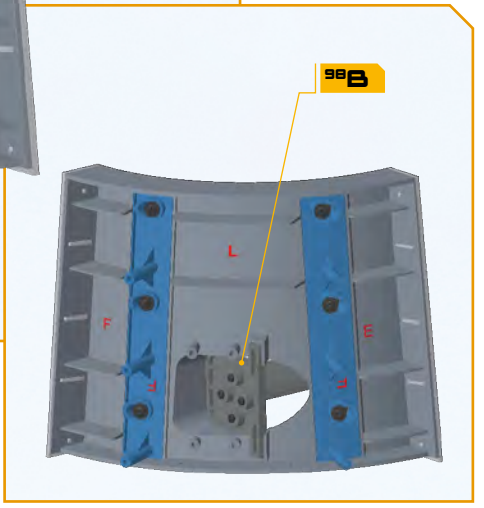
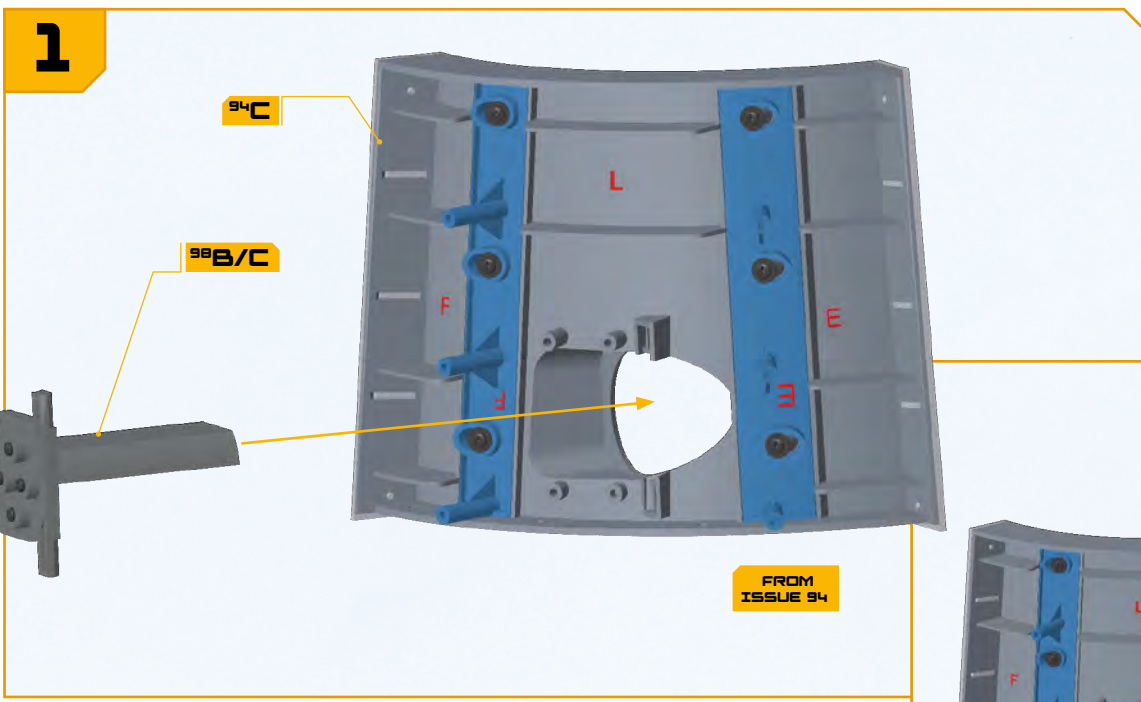
CHEST SECTION

CHEST WALL ASSEMBLY



COMPONENTS OF ISSUE 99

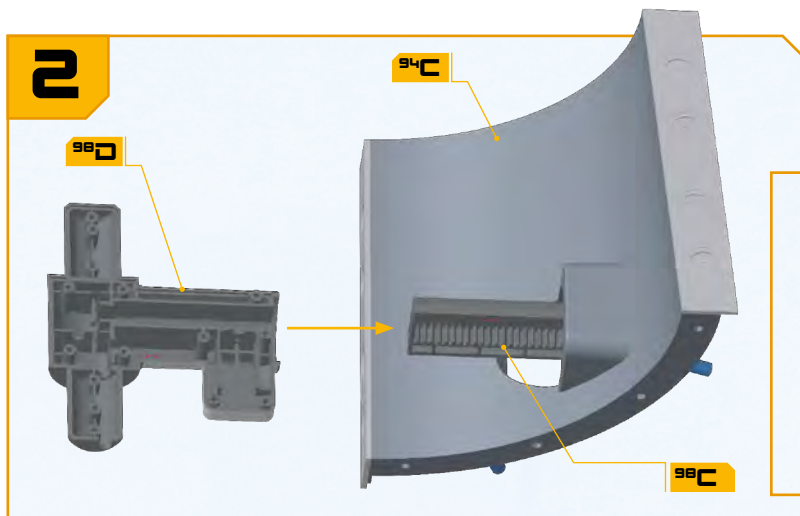
- 99A** INTERNAL SHAFT
- 99B** POT OF LUBRICANT
- 99C** COVER FOR CHEST WALL MOTOR (MARKED B)
- 99D** COTTON SWAB
- 99E** SKIRT DOME (X2)
- 99F** CHEST WALL SWITCH (WITH CONNECTOR LABELLED E)
- AP** TWELVE 2.3 X 5MM PB SCREWS (1 SPARE)
- BP** FIVE 2.6 X 5MM PB SCREWS (1 SPARE)



#99-01

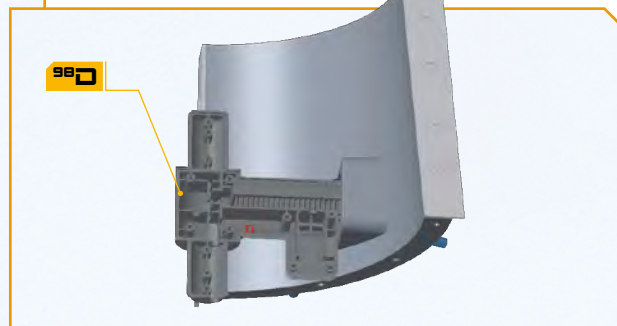
Fit the rack mechanism assembly from Issue 98 into the opening in the left chest wall assembly from Issue 94. Note the orientation of the assembly: the curved edge of part **98B** fits into the shaped recess in part **94C**, while the vertical struts fit into the recesses at the top and bottom of the opening.

2

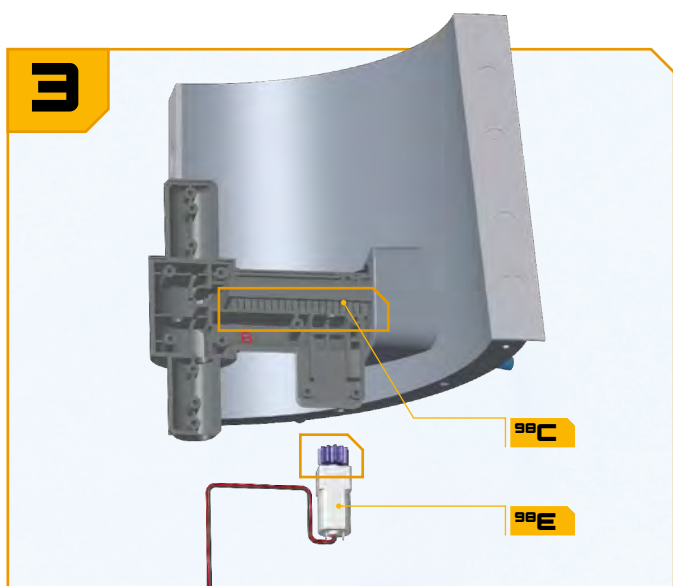


#99-02

Take the base for the chest wall motor (98D), supplied with the previous issue, and fit it behind the rack mechanism part (98C).



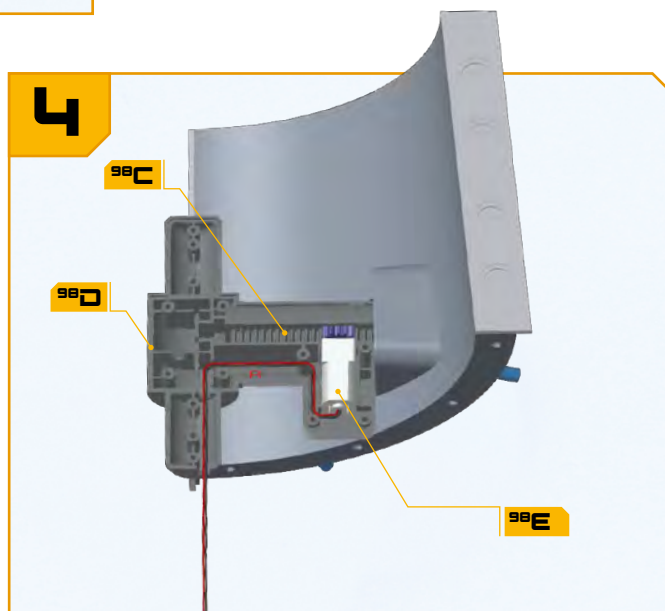
3



#99-03

Using swab 99D, apply a small amount of lubricant 99B to the teeth of the rack mechanism on part 98C (outlined in yellow). Apply a little more lubricant to the teeth of the cog on part 98E (outlined in blue).

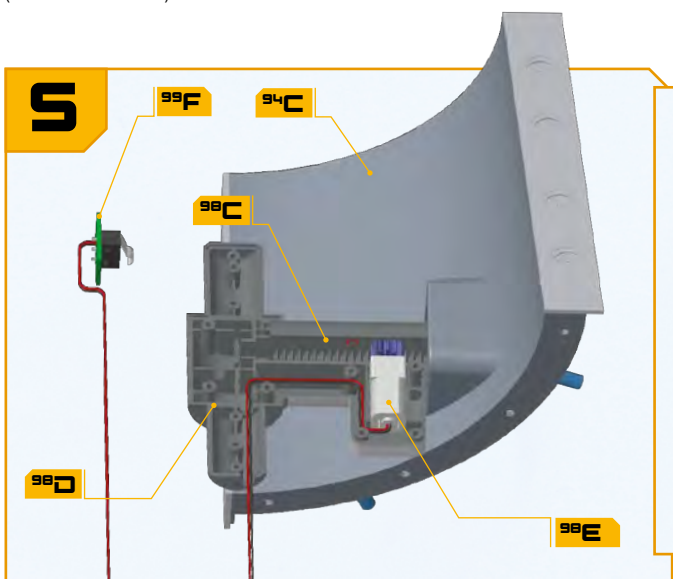
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#99-04

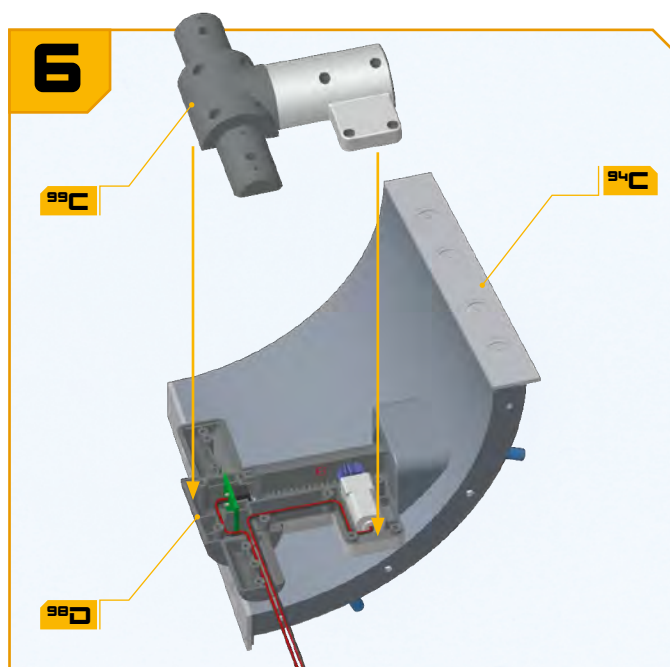
Fit motor 98E in place so that its cog fits into the rack on part 98C. Run the cable from part 98E along the lower edge of part 98D, as shown.

5



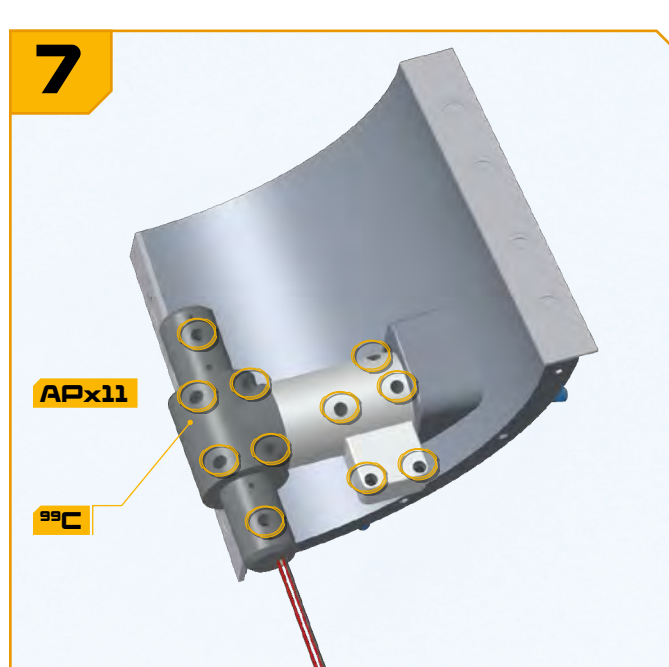
#99-05

Fit switch 99F into part 98D so that the circuit board is held vertically and the black switch box fits into the recess, as indicated by the arrow. Note the orientation of the switch: the metal 'tongue' should point to the right, as shown in these diagrams, so that it rests against the solid end of part 98C. Run the cable through the recesses in part 98D so that it follows the same exit route as cable 98E.



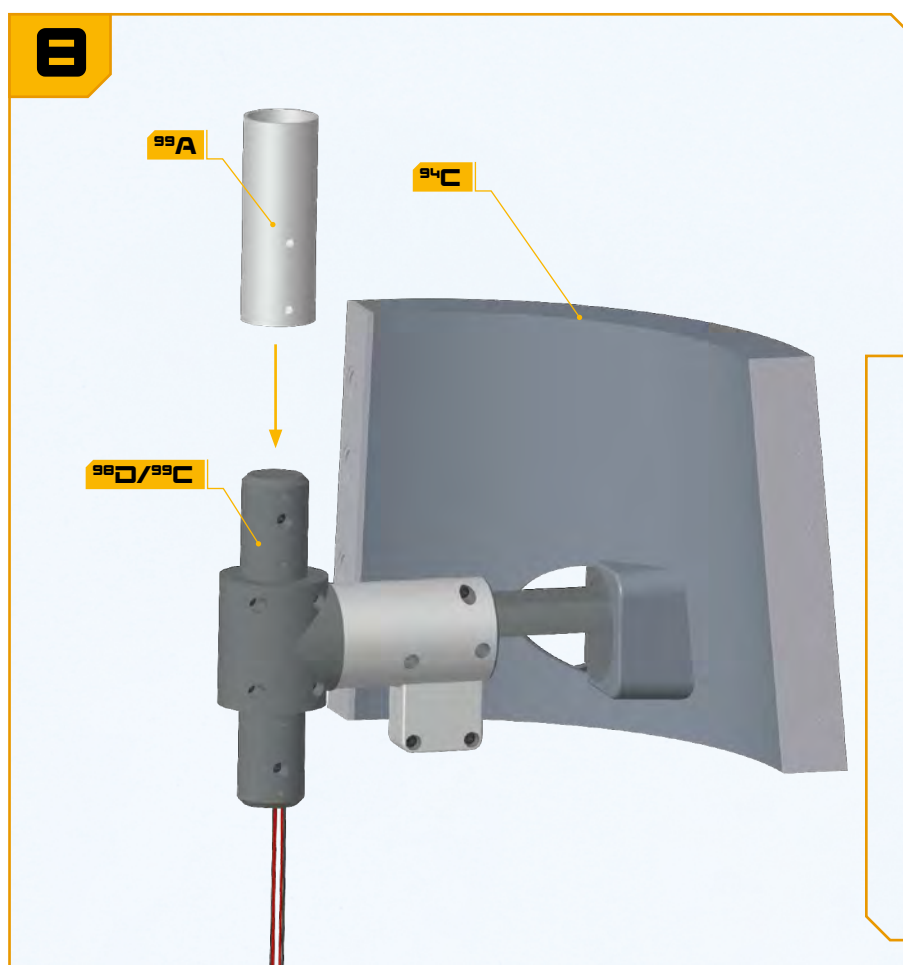
#99-06

Take the motor cover **99C** and position it over motor **98E** and switch **99F**, aligning it with the base **98D** as indicated.



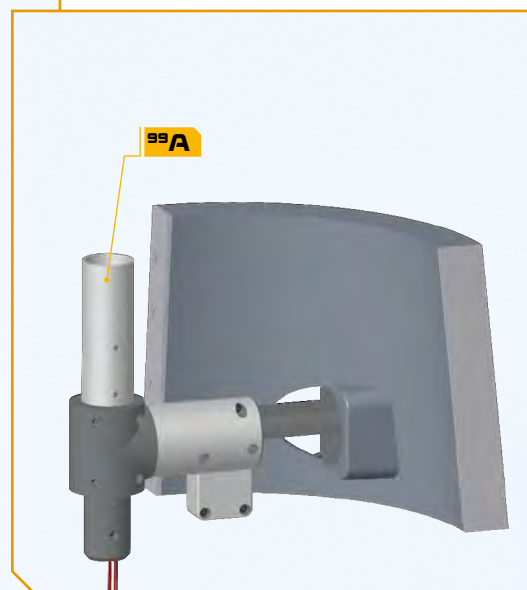
#99-07

After checking the cables are correctly routed and have not become trapped, Fix part **99C** in place with eleven **AP** screws (circled above).

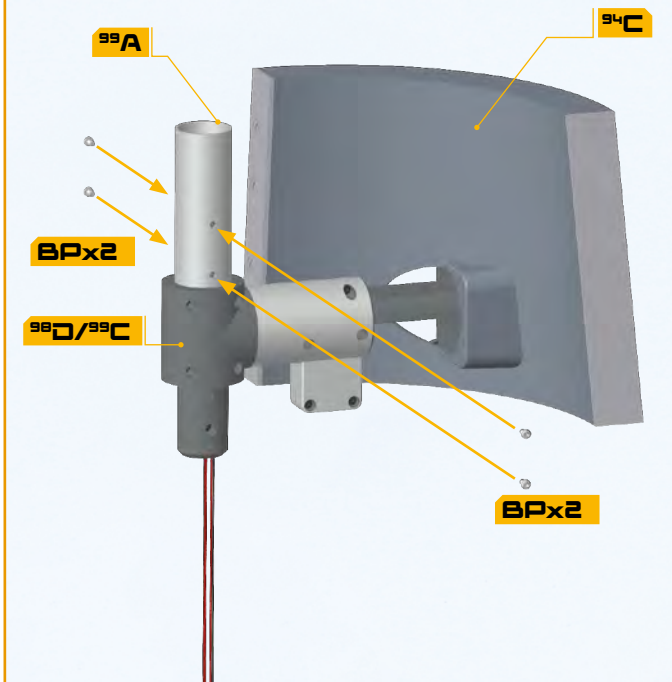


#99-08

Fit the hollow shaft **99A** over the shaft formed by parts **98D** and **99C**. Note that the screw holes in part **99A** are at the lower end, so that they align with the screw sockets in parts **98D** and **99C**.



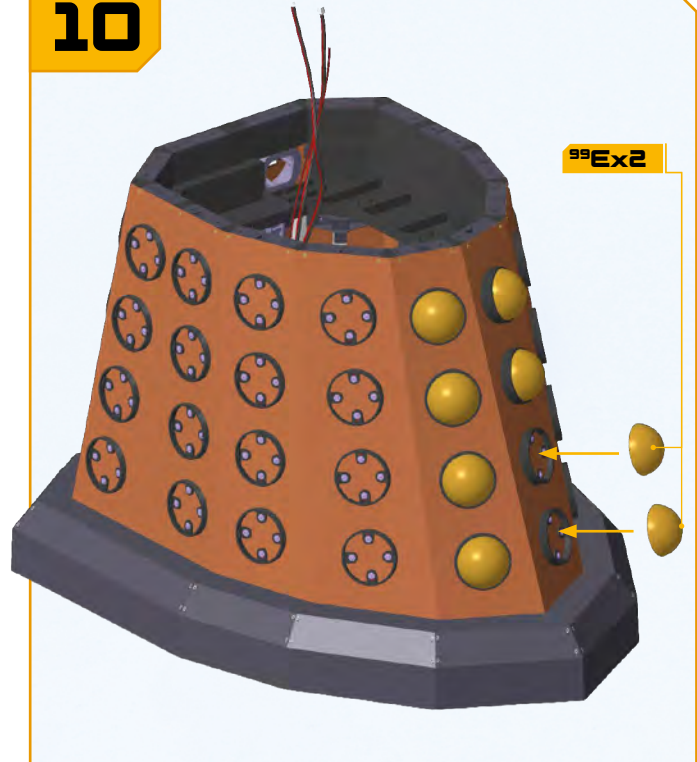
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#99-09

Fix part **99A** in place with four **BP** screws. Move the motor assembly back against the chest wall.

10



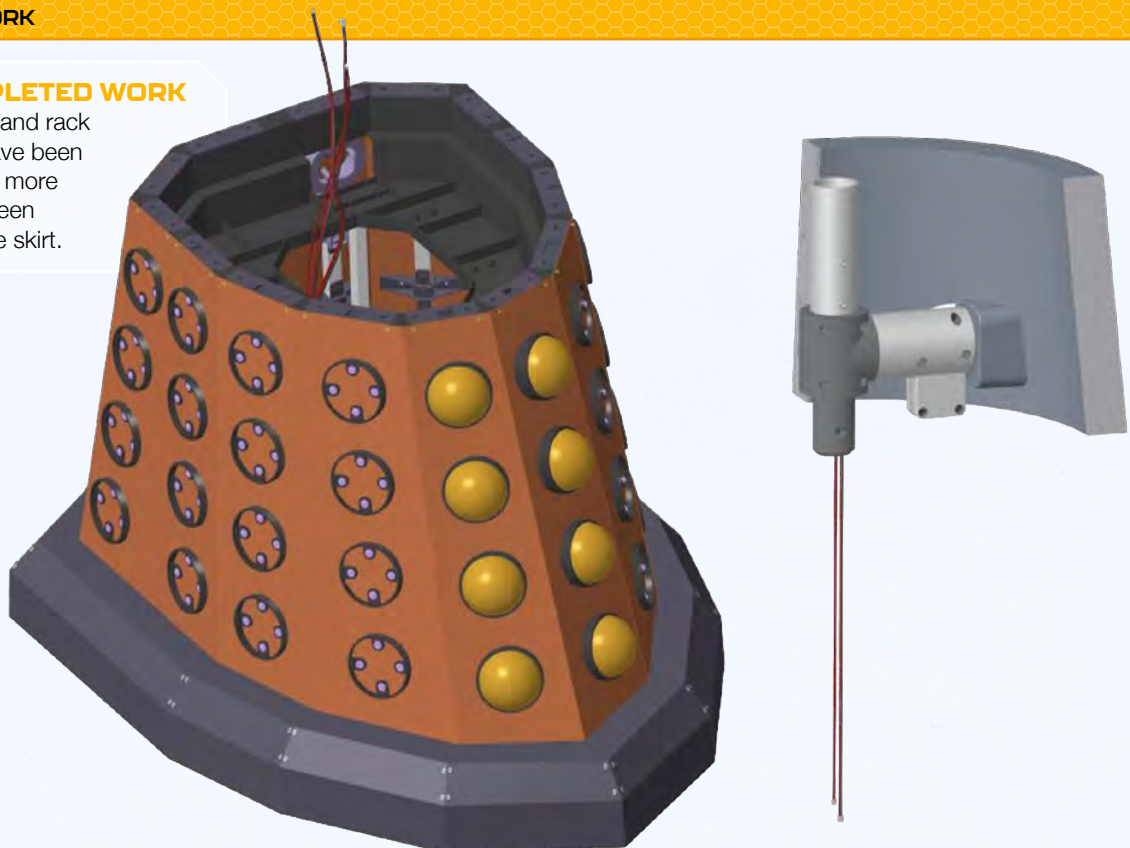
#99-10

Take the skirt assembly from issue 98 and fit the two domes **99E** into the lower two silicone rings on the front-left skirt panel. Do not push the domes too far into the rings.

COMPLETED WORK

#99-COMPLETED WORK

The left motor and rack mechanism have been fitted, and two more domes have been attached to the skirt.





THE DALEK

COMING IN
ISSUE 100

BUILD PART 100

The 100th issue is supplied with a photo-sonic screen, a motor mechanism cover and two additional skirt domes.



THE TIME VORTEX



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ADVENTURES IN TIME AND SPACE



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