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# DALEK

## ISSUE 28



### ADVENTURES IN TIME AND SPACE: THE POWER OF THE DALEKS - PART 3

3

Despite the Doctor's warnings, the Daleks are welcomed into the colony.



### BEHIND THE SCENES: TERRY NATION - PART 1

6

Discover the early career of Terry Nation who created the Daleks.



### STEP-BY-STEP BUILD: PART 28

8

Photo-sonic screen, three adapting pieces and the fixing screws.

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# THE POWER OF THE DALEKS

## PART THREE

The Daleks secretly begin to insinuate themselves into the fabric of the colony.

Season 4 Episode 11  
First Broadcast:  
19 November 1966

The Dalek keeps repeating, "I am your servant." Lesterson is thrilled to hear it speak. He suggests to Governor Hensell that the Daleks could double production in the colony's mines overnight. Bragen imagines the positive effect the Daleks could have on the colony's economy. Hensell realises how impressed the Earth authorities would be by them.



The Doctor leans close to the Dalek and whispers, "I shall stop you." Hensell gives Lesterson permission to continue his experiments with the Daleks. The Doctor is horrified but his warnings are ignored. He says that he will contact Earth and get the authority to destroy the Daleks. The Doctor confronts the Dalek. "You're my servant, are you?" he asks. The Dalek struggles to answer, aware that it is facing its race's greatest enemy. The Doctor orders the Dalek to immobilise itself. The Dalek hesitates before complying. The Doctor leaves. Lesterson asks the Dalek why it delayed obeying the Doctor's order. "I cannot serve human beings if I am immobilised," the Dalek says.





The Doctor, Polly and Ben head for their quarters. Polly still believes that Quinn didn't kill the real Examiner. Ben has become more concerned by the Daleks.

Quinn protests his innocence to Hensell but his words are dismissed by Bragen. Hensell reminds Quinn that a button from his suit was found in the Examiner's hand, indicating that it was Quinn who attacked him. Quinn tells them that he was the one who requested an Earth Examiner to come to Vulcan. Bragen convinces Hensell that Quinn wants



to take control of the colony. Quinn is taken away and Bragen is made the new Deputy Governor.

Back in their quarters, a bemused Ben and Polly watch the Doctor rummaging about, searching for equipment to use. The Doctor makes some adjustments to a small radio control unit. He knows that the Daleks are using Lesterson without his knowledge. "Problem: smash the Daleks and the people here will lock us up or kill us," the Doctor says, weighing his options. "Let the Daleks go and we'll all be exterminated." Ben suggests



kidnapping Lesterson to slow the Daleks' progress. The Doctor finishes his work on the control unit. "It could be the answer to all our problems," he explains.

The trio encounter Quinn in a hallway, being marched off in handcuffs. "Ah, Examiner," Quinn says to the Doctor, "Don't let them fool you about the rebels; they're strong. Try and find out where they hold their meetings!" The Doctor tells an upset Polly that they can't help Quinn yet. Lesterton tests the Dalek's scientific knowledge in his laboratory. The Doctor,



Ben and Polly arrive. Janley gets a phone call and leaves. Unnoticed by Lesterson, the Doctor places the radio control unit on a computer. The Dalek is suddenly struck by an electrical charge. Lesterson is furious with the Doctor and orders him out. The Dalek is undamaged.

Janley and Bragen meet in secret. They are plotting to take over the colony using the rebels as their pawns. Janley shows Bragen the Dalek's gunstick. She says that it killed Lesterson's assistant, Resno, but Lesterson is unaware of this. Bragen decides that he needs some extra leverage to stop the Examiner interfering with his plans.



## WORKING WITH PAT

Director Christopher Barry recalled in a 1991 interview, "I'd worked with Pat Troughton both as a production manager and as a director on several things before we came to do *The Power of the Daleks*. I liked him as a friend and therefore although I was directing him it was more like children playing. He was a very good actor and I was proud to be working with him," he said. "One felt the Doctor's character was the same, and that was the way one could hang on to what had gone before and give oneself license. I felt that this was the same person underneath with the same mind – there was simply a different body on that skeleton and a different personality in that mind." Barry also had a prior connection with the Daleks, having directed their first story. "I saw the Daleks as creatures who by then had created their own myth and one tried to play on that. When one saw Daleks in colour they weren't nearly so frightening – they were play objects, toys. In black and white they had more menace."



## INNES LLOYD



Producer Innes Lloyd had supervised the changeover between William Hartnell and Patrick Troughton in the previous story, *The Tenth Planet*. "We laid [Hartnell] and Pat down on either side of the TARDIS set when it came to phasing them together, and in actual fact

I directed that bit," he recalled. "I never considered having Pat do an exact copy of Willie, that would have made him like an understudy. You have to give an actor, any actor who takes over the part, the challenge of creating something new out of what's already been, but keep a link between them, if you like." It is often stated that the Daleks returned to the series as a means of drawing a large audience to witness the arrival of Patrick Troughton, but Lloyd remembers events differently. "The Daleks weren't brought in because we had a new Doctor," he said in 1991. "I think that the story was already in the pipeline and that the script was just massaged slightly to accommodate for the fact that there was a new face in the lead."





Janley finds Polly on her own. She tricks Polly into going to the Communications Room where she is captured by Valmar. Janley gives the Dalek gunstick to Valmar who is very impressed by it. He says that the weapon could win them the revolution.

Ben finds the Doctor playing his recorder. Ben is worried about Polly's disappearance and demands that they report it.

The Dalek asks Lesterson about a machine in his laboratory. He says it analyses meteorite storms with 70% accuracy. The Dalek states that it can build a machine with 100% accuracy. The Dalek asks for a power unit and



equipment. Lesterson runs off to get permission. Left alone, the Dalek increases the power supply and returns to its space capsule.

The Doctor and Ben see Lesterson leaving, and sneak back into his laboratory. The Dalek exits the capsule and challenges them. Two more Daleks emerge, both of them armed. The Doctor and Ben run for their lives. The first Dalek tells the other two that it is gathering equipment and power. They begin to chant, "We will conquer!"



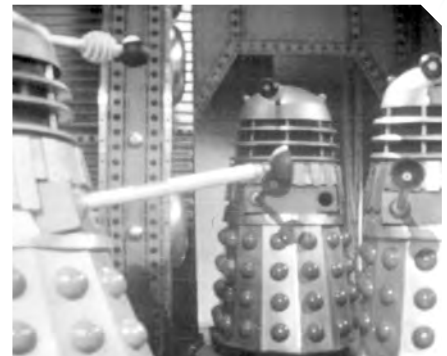
Once again, Lesterson and Hensell ignore the Doctor's warnings. Hensell says he is going on a tour of the colony. Lesterson asks Bragen for a permanent guard to be placed on his laboratory.

Bragen speaks to the Doctor in his quarters. He says that a man's body has been found in a mercury swamp. He questions the Doctor's identity as the Earth Examiner. The Doctor and Ben know that only the killer of the real Examiner would know the Doctor was an imposter. Bragen warns them to stop



interfering with Lesterson and the Daleks. After he leaves, a message is slipped under the door. It states that Polly has been kidnapped. It warns the Doctor and Ben to leave the Daleks alone.

Lesterson assures the Dalek that it will obtain everything it needs. The other two Daleks join it. Lesterson watches as the three aliens begin to chant once more, this time repeating, "We will get our power!"

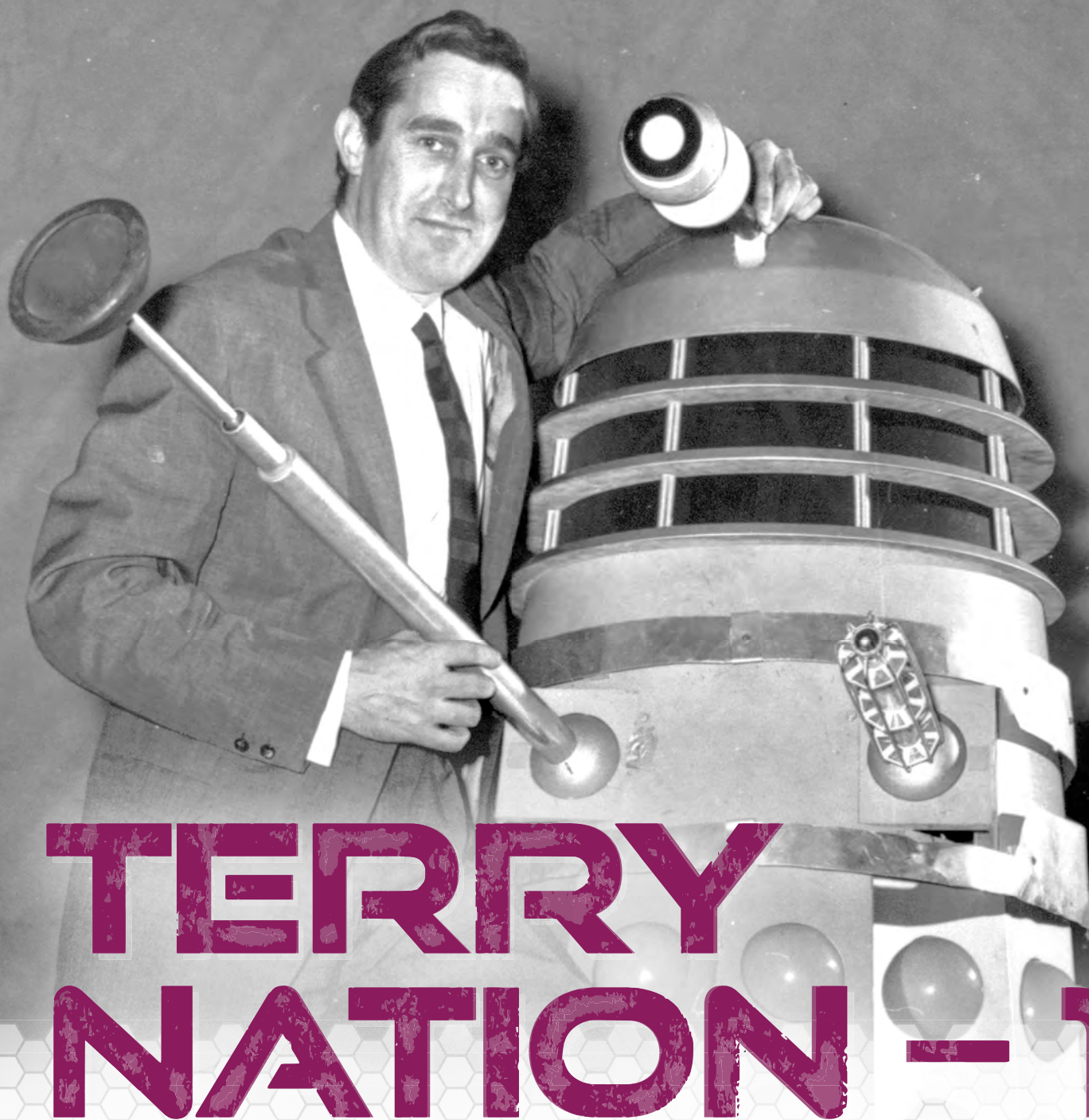


## DENNIS SPOONER

Dennis Spooner had written several *Doctor Who* stories in its earliest years, including co-writing *The Daleks' Master Plan* with Terry Nation. He had also been the story editor for the series, and was therefore a natural choice to re-work the scripts for *The Power of the Daleks*. "They needed a rewrite partly because David [Whitaker] had written far too much in his original scripts, but mainly because they needed a bit more for the Doctor to do," Spooner explained in 1981. "David's script had a Doctor in it but because it was written before Pat Troughton had been cast in the role, nobody knew how the part was going to be played." David Whitaker had emigrated to Australia by the time the new Doctor had been cast, so Spooner took over: "I went and had a long meeting with Pat and he told me his ideas about the recorder and the zany humour, and I rewrote the scripts from there so that the Doctor would have a lot more to do in the story. I didn't create anything new in the plot itself. It was just a vast editing job, really."







# TERRY NATION

**T**he Daleks sprang from the mind of writer Terry Nation. In the first instalment of this profile, we look at Nation's early days and what lead to him writing for *Doctor Who* and creating the show's most enduring monster – something that very nearly didn't happen at all.

Terence Joseph Nation was born 8 August 1930 in Cardiff. Although the city was suffering an economic decline, Nation had a relatively comfortable upbringing. His father was a furniture restorer and his mother a housewife. He spent a large amount of his youth in the local cinemas, enjoying American movie

serials such as *Flash Gordon*, and also Westerns, crime, horror and adventure films. "I grew up in the front row of the local Odeon," he said.

Cardiff suffered from frequent German Luftwaffe bombing raids during World War II. "I was a wartime child," Nation recalled. "My dad went off to the army and my mother was an ARP – an air-raid warden. I was an only child and I used to spend nights alone in an air-raid shelter. And I would make up stories for myself – I was entertaining me in those days. There was no television, of course, but I used to listen to the radio, and I also read a great deal." The radio dramas of the

time such as *The Saint* and *Appointment with Fear* thrilled Nation. He also loved the science-fiction novels of HG Wells and Jules Verne, and Arthur Conan Doyle's Sherlock Holmes stories. Horror fiction such as *Dracula* and *Dr Jekyll and Mr Hyde* was another passion. Most of all, he enjoyed adventure stories from such writers as H. Rider Haggard and John Buchan. They would all become influences in his later years.

Nation also received a religious education which instilled a life-long work ethic: "I'm a prolific writer because I'm always uneasy," he once observed. "Maybe it's my Welsh guilt that [means]



I can't really sit around and not do anything. I feel very guilty if I'm in a room and not actually working at a table."

Writing came naturally to Nation, but he also had a desire to be a performer. He moved to London in 1955. "I wanted to be a stand-up comic," he explained. "I did some auditions and a few shows. And I did my best jokes and they played to silence. Nothing. You could hear a pin drop. If you're a comedian and you've just done your best joke, when you intended on that wave of applause to leave the stage, well, it wasn't like that. So you kind of slinked off the stage and you could hear your clumping boots as you left and nobody clapped, so I was miserable. One of the people I was auditioning for said, 'Listen, son, I gotta tell you, the jokes are very good; it's you that's terrible.' And whilst that hurt deeply at the time, I was hungry enough to figure out that maybe I ought to sell some of the jokes to people who could really tell them."

A turning point for Nation came when he met the comedian and writer Spike Milligan who had become nationally famous for his beloved radio series *The Goon Show*. Milligan gave Nation £10 and asked him to write some material for him. This led to more radio comedy work. Milligan and fellow comedian Eric Sykes had formed Associated London Scripts, an agency for comedy writers. Nation soon joined ALS and

began producing scripts for radio series like *The Frankie Howerd Show*. He contributed to approximately 200 comedy radio plays. He also wrote *What a Whopper*, a comedy film starring pop star Adam Faith. Nation's personal life also improved when he married Kathleen Grant, a classical pianist. They had two children, Joel and Rebecca.

However, Nation found comedy writing extremely challenging: "The truth of it is that you're suddenly faced with the possibility of doing 30 minutes of radio comedy for 13 weeks, and it was truly an ordeal by fire. I went on to other comedy shows, worked with other writers, and ultimately having worked through a lot of comedy, decided that I wanted to do drama." In 1962 Nation got his opportunity with one of his favourite genres: science-fiction. "ABC were doing a [television] series called *Out of This World*, and I was asked to adapt a story by Philip K. Dick called *Imposter*. That was successful, and I did some more episodes. I now had a leg in each camp; I was a drama writer, and I was also a comedy playwright, so I was three-legged in one way, and nobody knew quite how to slot me."

Another boost to Nation's early career arrived in the same year when he was hired by Tony Hancock. The comedian was one of the biggest stars in Britain, with a string of successful radio and

TV series to his name. But Hancock was a mercurial man who had recently fired his acclaimed writing team, Ray Galton and Alan Simpson, without any warning. He settled on Nation as their replacement, but their relationship was a stormy one. Nation wrote several episodes of Hancock's new TV show which was not well-received by both the public and the critics. Nation later accompanied Hancock on a tour of live shows around the country where they tested out new material that Nation had written.

Around the same time, Nation received an offer from the BBC to write for a new children's TV series which was in development. He told his agent to reject it. When Tony Hancock heard of this, he remarked, "How dare the BBC approach a writer of your calibre to write for children's television!" One evening, Nation and Hancock ended up in a fiery argument about Hancock's refusal to use some of Nation's material. Hancock ended their working relationship on the spot. Nation found himself on a train heading back to London the next morning. Realising that he had no other work lined up, he contacted his agent and asked if the BBC's offer had been rejected yet. It had not. Nation decided to take the job.

The title of the BBC children's TV series was *Doctor Who*. Terry Nation's life was about to change for ever...





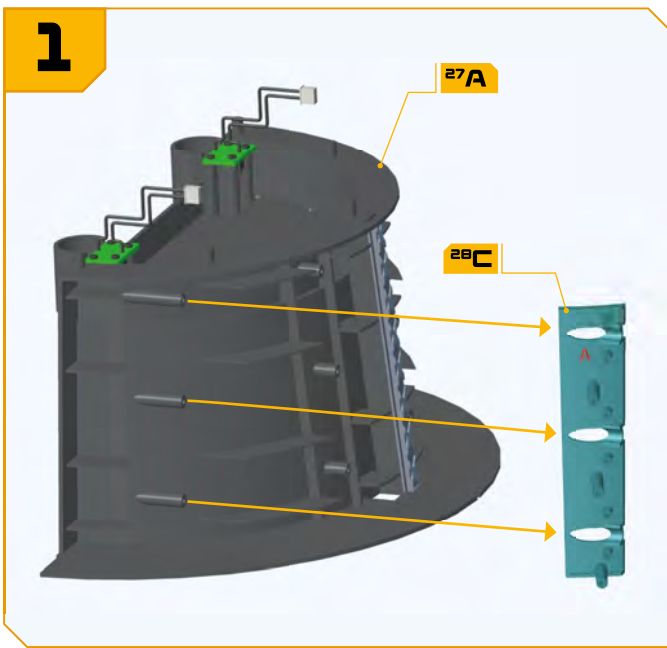
# NECK SECTION

## DALEK NECK ASSEMBLY

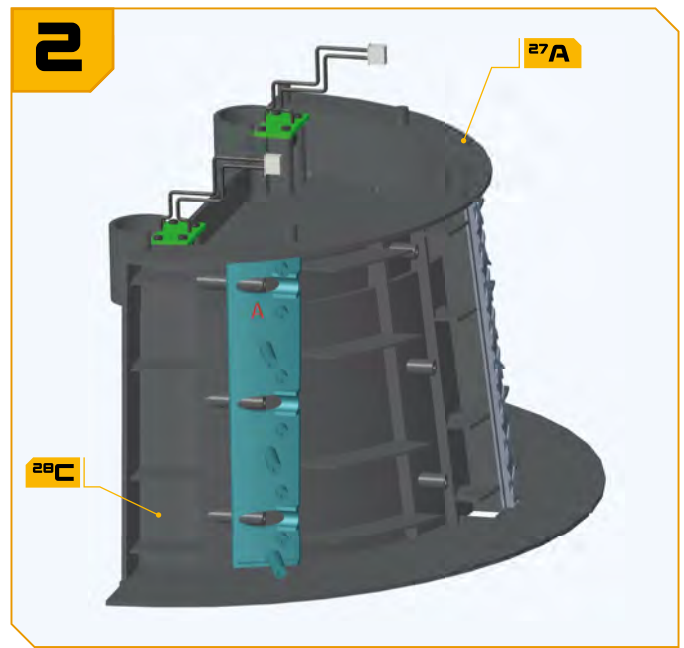


### COMPONENTS OF ISSUE 28

<b>28A</b>	PHOTO-SONIC SCREEN	<b>28D</b>	RAISED SCREW SOCKET STRIP (MARKED B)
<b>28B</b>	FIXING STRIP (MARKED 1)	<b>AP</b>	SEVEN 2.3 X 5MM PB SCREWS (1 SPARE)
<b>28C</b>	RAISED SCREW SOCKET STRIP (MARKED A)	<b>FP</b>	SEVEN 2.6 X 4MM PWB SCREWS (1 SPARE)



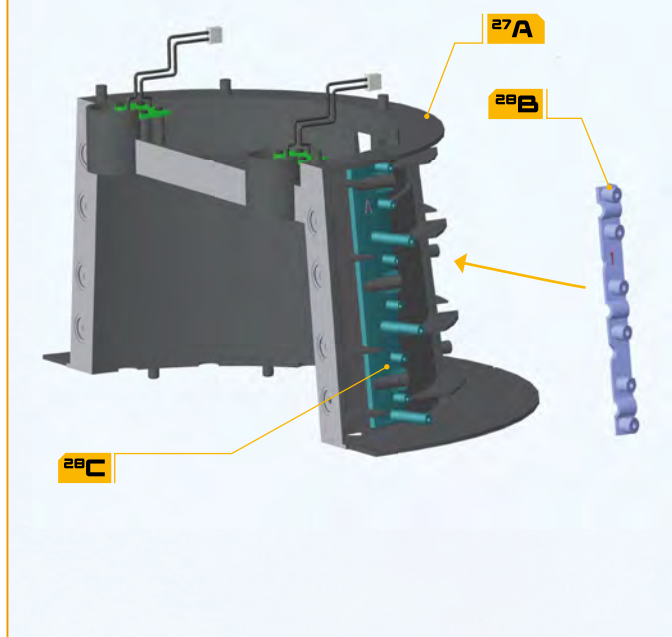
**#028-01**  
Fit the socket strip **28C** on to the side of the frame **27A** so that the raised screw sockets on part **27A** fit into channels in part **28C**.



**#028-02**  
This diagram shows part **28C** in place.



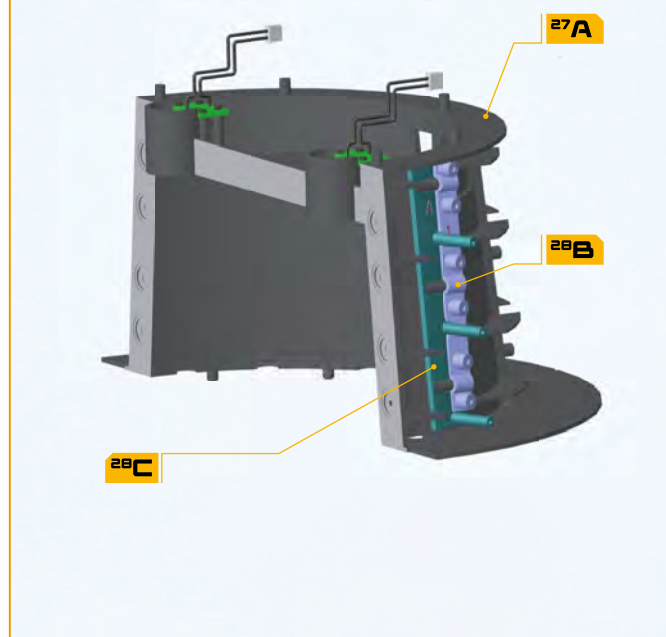
# 3



## #028-03

Position the fixing strip **28B** down the side of the socket strip **28C**: raised screw sockets on part **28C** fit into recesses in strip **28B** and the screw sockets on the frame **27A** fit into channels in part **28B**.

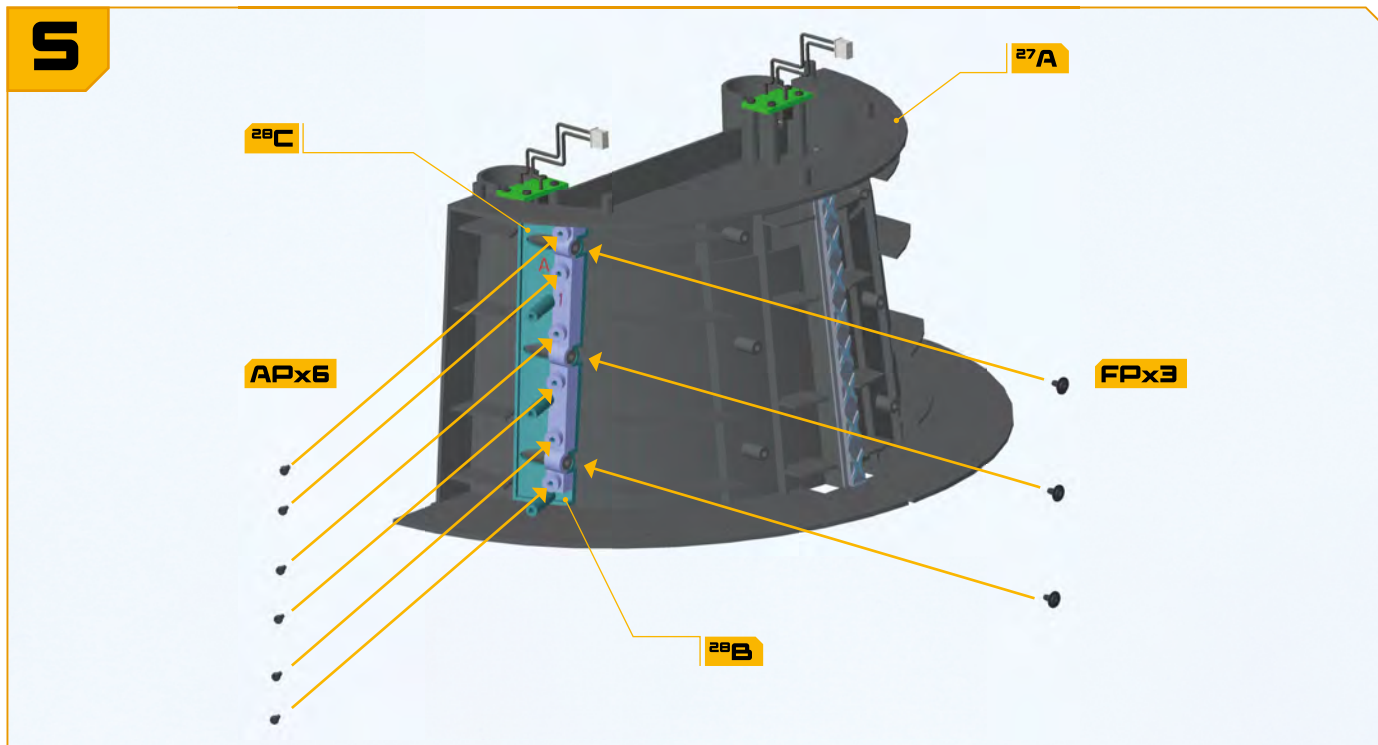
# 4



## #028-04

This diagram shows part **28B** in place.

# 5

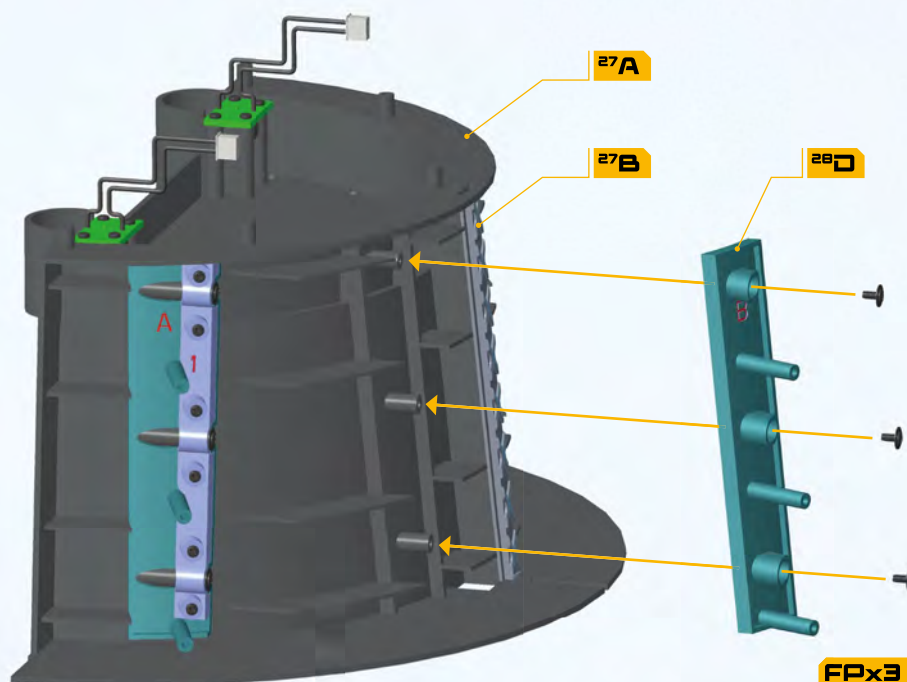


## #028-05

To hold parts **28B** and **28C** in place, you will need six **AP** screws and three **FP** screws. Fit the six **AP** screws into the raised screw sockets in part **28B** and the with six **AP** screws.



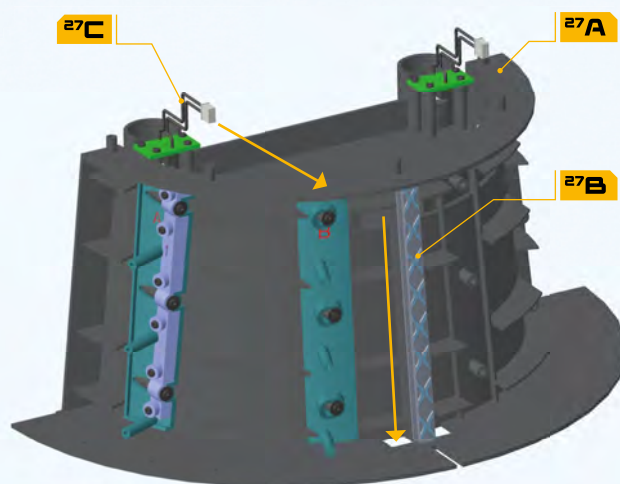
6



#### #028-06

Position part **28D** on the side of the frame **27A** so that the raised screw sockets near the trim strip **27B** fit into the large screw holes in part **28D**. Fix in place the three **FP** screws.

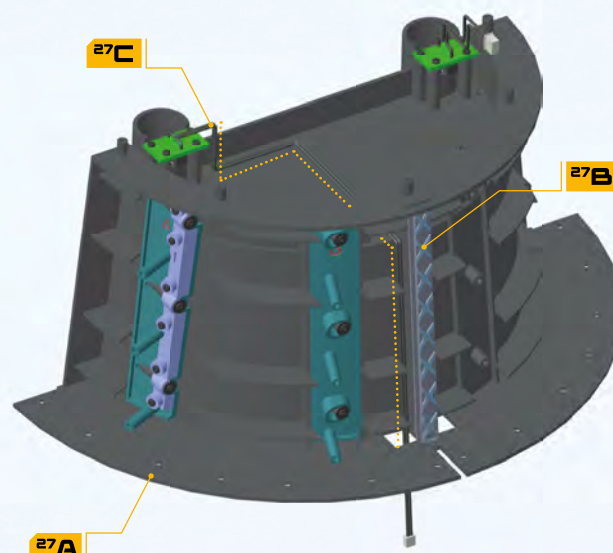
7



#### #028-07

Thread the cable **27C** through the large square hole in part **27A**, beneath the upper rim and adjacent to the trim **27B**. Then run the cable down the frame **27A** and through the hole in the lower rim, as indicated.

8

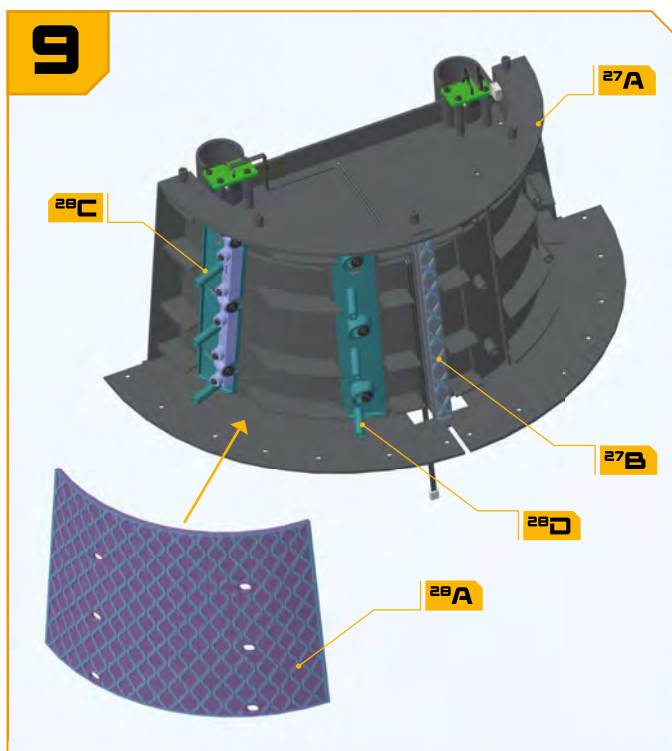


#### #028-08

This shows the cable **27C** in position (we have highlighted it with a yellow dotted line for clarity). It runs between the vertical strip where trim **27B** is fitted and the flat panels on the frame **27A**.



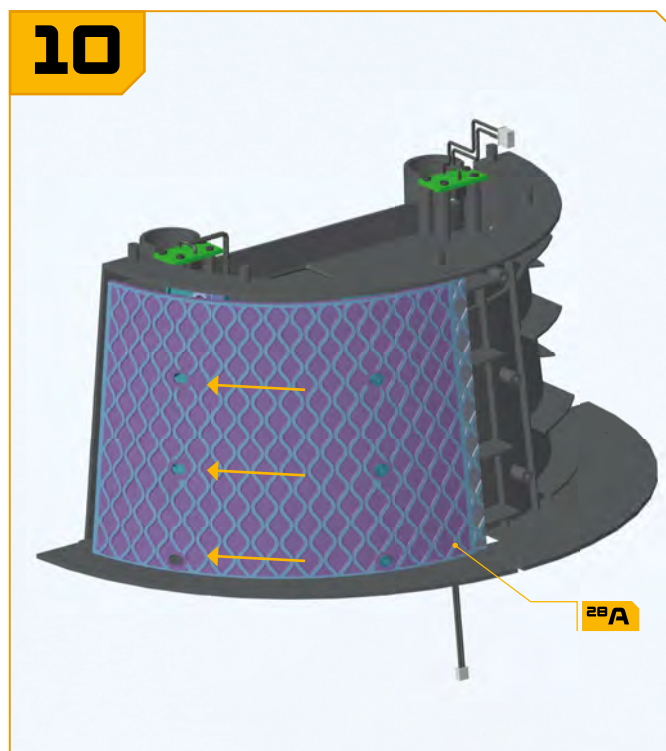
# 9



## #028-09

Take the photo-sonic screen **28A** and check how it fits on to the strips **28C** and **28D**. Fit the holes on the right-hand side of part **28A** on to the raised screw sockets on part **28D** first. The right-hand side of the screen **28A** fits over the edge of the trim **27B**.

# 10



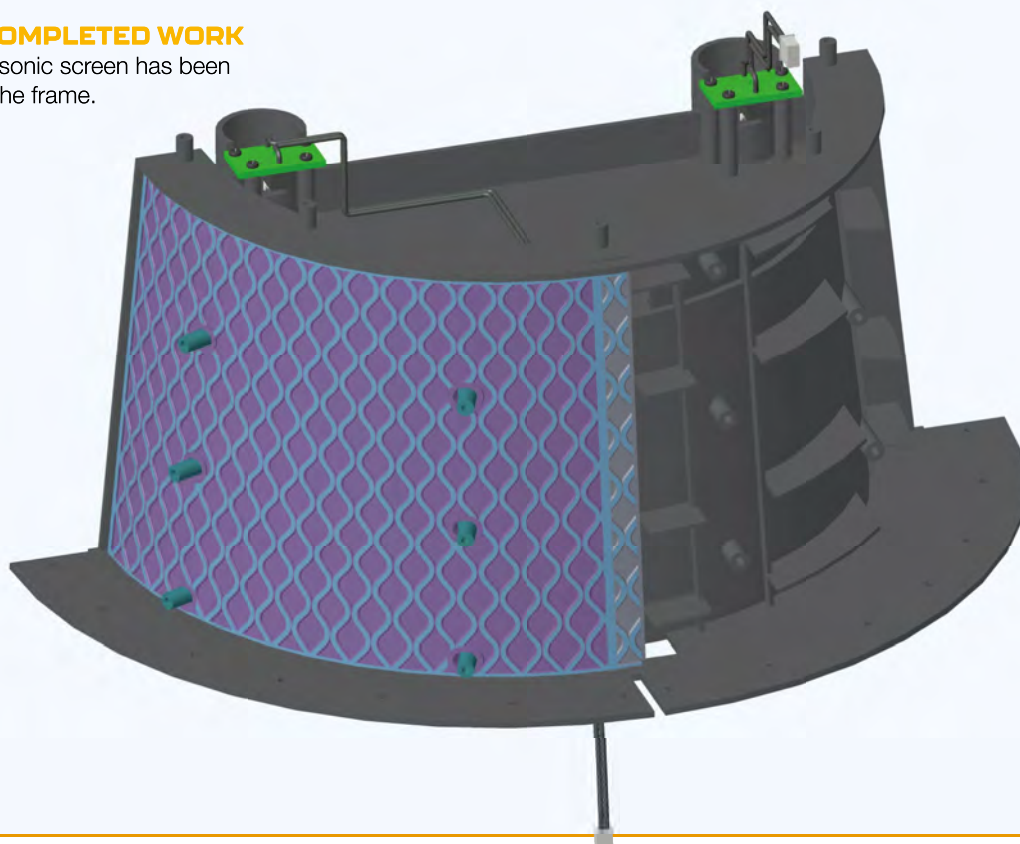
## #028-10

Push the screen **28A** to the left so that the raised screw sockets on part **28C** fit into the holes on the left-hand side of part **28A**. The screen may bend slightly as it is pushed into place.

## COMPLETED WORK

### #28-COMPLETED WORK

A photo-sonic screen has been fitted to the frame.





# THE DALEK

COMING IN  
ISSUE 29

## ▼ BUILD PART 29 ▼

Continuing with the neck area, this issue includes the photo-sonic screen grid and the fixing pieces plus screws.



## ANATOMY OF A DALEK



Discover how the Reconnaissance Scout Dalek was built.

## ADVENTURES IN TIME AND SPACE



The Thirteenth Doctor confronts a new Dalek in *Resolution*.

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