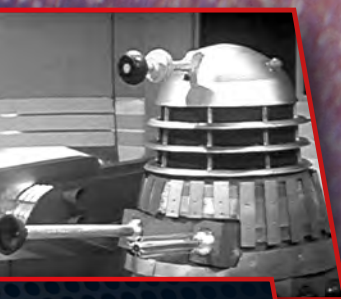


THE DALEK

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THE ICONIC
BBC**



MONSTER



**THE EVIL OF
THE DALEKS**



**STEP-BY-STEP
INSTRUCTIONS**

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63 >



DALEK

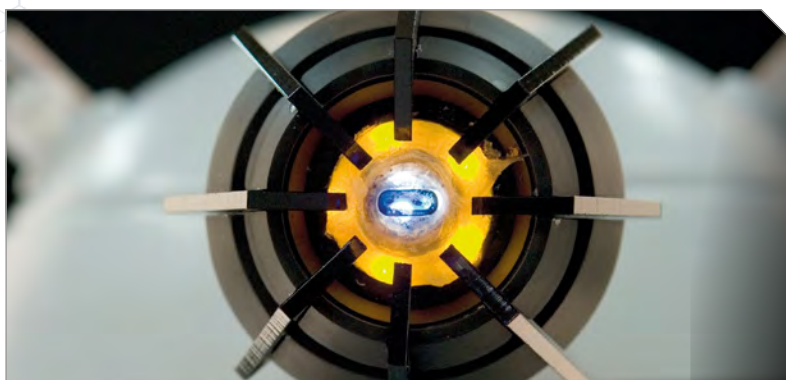
ISSUE 63



ADVENTURES IN TIME AND SPACE: THE EVIL OF THE DALEKS - PART 1

3

The TARDIS is stolen and its trail leads to an antique shop.



THE TIME VORTEX: THE DALEKS AND FASCISM

6

The Daleks exhibit an all too familiar ideology of xenophobia and hate.



STEP-BY-STEP BUILD: PART 63

8

Three lamp covers, fixing rings, and the screws required to position them.

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THE EVIL OF THE DALEKS

PART 1

As the humans fight amongst themselves, the Daleks prepare to take over the colony.

Season 4 Episode 37

First Broadcast:

20 May 1967

The TARDIS has been stolen! It is tied to the back of a small truck which quickly races across the grounds of Gatwick Airport. The Doctor and Jamie run after it but have no chance of catching up. The truck drives through an exit and is soon out of sight.



The Doctor and Jamie pause to catch their breath and then walk to a nearby storage unit. They ask a workman, Bob Hall, about the TARDIS. He tells them that the firm that collected it was called "Leatherman". When they leave, Hall pulls out a radio and contacts a man who is nearby, watching the Doctor and Jamie with a pair of binoculars. The Doctor is suspicious of Hall, noting that his overalls were too small for him. He and Jamie follow him as he leaves. The man with the binoculars, Kennedy, sees this and contacts a man seated at a desk in a plush office. "I knew they would suspect him," the man says. He is dressed in a Victorian-era suit. Bob Hall drives out of Gatwick, with the Doctor and Jamie following him in a taxi.



The man in the office, Waterfield, greets his assistant, a man named Perry. Perry is impressed by a new Victorian clock. "I wish you'd tell me who makes them for you, sir," Perry says. Waterfield has no intention of revealing his secrets. "If I didn't know it was impossible, I'd say it was absolutely genuine," Perry adds. Waterfield checks with Perry to make sure the police box is on its way. Perry doesn't understand why anyone would want it.

The Doctor and Jamie find Hall's car parked in an alley near a garage. Hall



and Kennedy are inside. Hall takes some money from Kennedy. He insists that he wasn't followed, but Kennedy points out Jamie and the Doctor outside and demands that Hall help him take care of them. He pulls out a steel bar. Hall is shocked. "I'm not getting mixed up in no kidnapping and that's that!" Hall says, and starts to leave. Kennedy hits him with the steel bar.

The Doctor and Jamie enter the garage and find Hall on the floor, dazed. Kennedy slips past them into the alley unnoticed. Hall tries to say Kennedy's name, but the Doctor mistakenly thinks he is saying



"Ken". He finds the money Kennedy paid him. "Why steal the TARDIS in the first place?" Jamie wonders. The Doctor finds a cigarette packet and matches but notes that Hall rolled his own cigarettes. "These must belong to someone else," he comments. They don't notice that Hall has revived. He grabs the money and runs out, barring the door behind him. Jamie tries to force it open with no success, but the Doctor points out that the door opens inwards. They are too late to follow Hall. The Doctor studies the logo on the packet of matches. "The Tricolour... it's a coffee bar, apparently."



The pair set off. Kennedy watches them go.

Kennedy returns to Waterfield's office and reports what he has observed. Kennedy assures him that the Doctor found the matches. "I told you, it worked like a charm," he says. Waterfield opens a wooden box and pulls out photos of the Doctor and Jamie. Kennedy confirms that those are the people he has been following. Waterfield tells Kennedy not to speak to Perry about them. When Kennedy replies, "Okay", Waterfield is momentarily confused by the modern slang word. Kennedy assumes that Waterfield is playing the role of a Victorian gentleman for his clientele.

After Kennedy leaves, Waterfield activates a sliding door that leads to a metallic



CROSS-FADE



Even relatively simple visual effects were difficult to create in the early years of *Doctor Who*, when making as few cuts as possible during the studio recording was necessary to complete each episode on time and within the budget. The effect of the Dalek materialising at the end of the episode was achieved by cross-fading between images being shot by two different cameras: the first was recording a photographic slide of the empty set, while the second was recording the real set with the Dalek in place. The two images were carefully aligned to match.

SIXTIES BEATS





chamber. An ornate vase sits on the floor between two large machines. Waterfield brings it back into the office and closes the door. Perry reappears. Waterfield tells him that the vase is intended for a "Dr Galloway", and that they have arranged to meet at the Tricolour coffee bar. He shows Perry the photos of the Doctor and Jamie and asks him to meet them at the coffee bar and invite them back at 10pm tonight.

Kennedy watches Perry leave and listens at the door to Waterfield's office. Waterfield returns to the metallic chamber, adjusts some controls and sits in an armchair. Perry finds Kennedy at the door, so Kennedy leaves.

The Doctor and Jamie arrive at the



Tricolour coffee bar and wait. "Do you think this is some sort of trap, Doctor?" Jamie asks. The Doctor is certain they are being manipulated. "Not the Chameleons again?" Jamie suggests. "No, something else," the Doctor replies. "I can feel them, closing in all around us..."

Waterfield, still in the armchair, speaks to an unseen force. "I've done everything that you've asked of me. Now you must tell me the truth!" Waterfield gets no response. The upset man returns to his office and places the key to the hidden door in the wooden box.

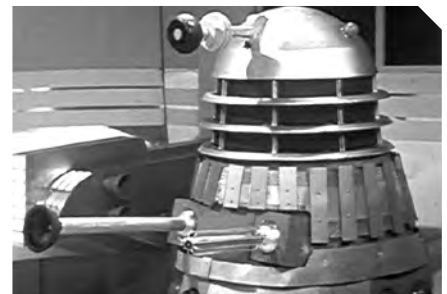


Jamie asks the girls working at the Tricolour if they know of anyone called "Ken" or "Kenneth" but has no success. Perry arrives and introduces himself to the Doctor and Jamie. He apologises for Mr Waterfield's absence and invites them to his antiques shop at 10pm.

Perry returns to the shop and informs Waterfield that the invitation has been successfully passed on. Waterfield tells Kennedy to wear some dark clothes tonight. Kennedy suggests that Waterfield make sure the police box is well concealed. Waterfield departs.



Kennedy uses a pick to unlock the office door. He starts to rifle through Waterfield's possessions and finds the key in the box. Kennedy activates the sliding door and enters the strange chamber. He idly tries some of the switches on one of the machines but a wall safe soon claims his interest. As Kennedy attempts to open it, he is unaware of a shape materialising in the chamber. It is a Dalek. Kennedy opens the safe and finds a large amount of money inside. But before he can reach for it, the Dalek speaks. "Who are you?" it says. Kennedy whirls around, shocked. "Answer!" the Dalek barks...



DALEK DEBUT



The cliffhanger scene marked the debut of Roy Skelton as a Dalek voice actor. Skelton had previously worked on *Doctor Who* providing voices for *The Ark* (as the Monoids) and *The Tenth Planet* (as the Cybermen). He went on to voice the Daleks in *Planet of the Daleks*, *Genesis of the Daleks*, *Destiny of the Daleks*, *The Five Doctors*, *Revelation of the Daleks* and *Remembrance of the Daleks*. He also appeared on-screen as Marshal Chedaki in the Terry Nation story *The Android Invasion*. When *Genesis* was being prepared, Skelton was asked by director David Maloney to play Davros, but his schedule didn't permit it. He later commented, "Having seen what Michael Wisher did with [the part], it's just as well, because he was absolutely brilliant." Skelton's other most famous voice roles were as Zippy and George on the long-running ITV children's series *Rainbow*.

THE DALEKS

AND FASCISM

The Daleks reflect the worst aspects of human nature: brutality, irrational fear, hatred, and a need for control – all things that lead people towards fascism. These stories are the ones that most clearly point out the Daleks' dark origins...

THE DALEKS

Skaro is a world devastated by war, with few survivors. The Daleks are filled with xenophobia, or a "dislike for the unlike", as Ian Chesterton puts it. Fascism cannot exist without an enemy, and that enemy must always be dehumanised to an extreme extent. The Daleks cannot

believe that the Thals are their equals or anything other than a threat. The word 'exterminated' is first used by a Dalek in the fourth episode. Towards the end of World War II – less than two decades before the Daleks first appeared on screen – the word 'extermination' was synonymous with the camps established by the Nazis to murder anyone they considered 'other'.

THE DALEK INVASION OF EARTH

The prospect of Britain being invaded by the German forces was a constant possibility in the early years of World

War II, as the young Terry Nation would have been well aware. This story shows Daleks freely moving through London with their symbols stamped on British monuments. It's an effective allegory for what a Nazi occupation of Britain would have looked like, but it is also inspired by the real-life horrors that many European countries suffered after being invaded. London is in ruins, much as it was during the Blitz. There is a human resistance group at work, but there are also human collaborators willing to betray people to the Daleks. There is a black market in operation. Just as radio propaganda was used in WWII, the Daleks broadcast messages to the populace, encouraging them to surrender. The language of the Daleks is steeped in Nazi culture. The Daleks have "camps" where they imprison people, usually working them to death. The head of the Bedfordshire camp, the Black Dalek, is referred to as a "commandant". *The Dalek Invasion of Earth* is one of the grimmest *Doctor Who* stories ever told and never shies away from the terrible costs of fascism.

THE EVIL OF THE DALEKS

Uniformity of thought is an important weapon in the fascist arsenal. Hitler used this to terrible effect, enforcing membership of the Nazi Party and



The Daleks occupied London in the 22nd century.

its youth offshoot to bring Germany in line with his ideology, as well as destroying books believed to deviate from this line of thinking. Dissent is not acceptable in fascist ideology. Individual expression is stifled and even punished. The Daleks represent total conformity – they are factory-produced soldiers, completely identical. When the Doctor introduces the ‘Human Factor’ into the Dalek population, they gain the ability to question authority and develop individual ideas. When one asks the simple question, “Why?” the Dalek commander is filled with fury: “Who spoke?! Who questioned a Dalek command?!” it shouts. The rebellion that follows is perhaps the Doctor’s greatest victory over his eternal enemies: the Daleks reject their own fascist ideology and overthrow their dictatorship.

GENESIS OF THE DALEKS

This is the story that most clearly points out the Daleks’ role as an analogy for the Nazis. Just as the Third Reich met its end in a bunker in Berlin, *Genesis* is set mostly in an underground bunker at the end of a devastating war. The soldiers wear thinly disguised versions of German SS uniforms. Nyder wears an Iron Cross in the early episodes and General Ravon even brandishes a German Luger pistol. There is talk of keeping the “Kaled race pure” as the Mutos are cast out into the Wastelands. Davros is an obvious analogy for Hitler, with his ranting speeches, his demand for total control, and the fanatical loyalty he inspires. But he is also a counterpart to Dr Josef Mengele, one of the most despicable figures in Nazi history. Mengele, dubbed the ‘Angel of Death’,



Davros and Nyder in the Kaled bunker.

experimented on people imprisoned at the Auschwitz II-Birkenau concentration camp, killing hundreds of men, women and children with diseases and starvation, all in the name of ‘genetic research’.

REMEMBRANCE OF THE DALEKS

This story showcases the Daleks’ fascist roots by showing them allied with George Ratcliffe’s ‘Association’, a racist anti-immigration group. The arrival of a large number of Caribbean immigrants, later known as the ‘Windrush Generation’, in 1948 galvanised racial hatred in Britain. Signs such as the ‘No Coloureds’ one that Ace finds in Mrs Smith’s window became a common sight in the 40s, 50s and 60s. But Ratcliffe’s racist beliefs clearly stretch back even further: “This country fought for the wrong cause in the last war,” he says to the Dalek’s Battle Computer at one point. “When I spoke out, they had

me imprisoned.” Ratcliffe would almost certainly have been a member of the British Union of Fascists, a political party formed in 1932 by Oswald Mosley. The BUF embraced the German Nazi Party’s antisemitism, and its membership grew to 50,000 members at one stage. After a violent clash with anti-fascists in 1936 in London’s East End, the BUF’s popularity began to wane, and the movement was banned in 1940. Many of its prominent members were arrested and interned during WWII. Two groups of Daleks fighting on London streets cleverly evokes the atmosphere of this tense period and also demonstrates the absurdity of racial purity as a concept; the Renegade and Imperial Daleks are the same species in every way apart from some cosmetic differences, yet they see each other as a deadly threat. The xenophobia of the BUF is echoed by the Daleks.

VICTORY OF THE DALEKS

This story neatly subverts the Daleks’ usual role as the oppressor and places them as an apparent anti-Nazi weapon used by Winston Churchill. However, they have no real interest in the political struggles of the world as they plot to rebuild their own species. When the New Dalek Paradigm is born, their Nazi-like desire for genetic “purity” once again comes to the fore, and they exterminate the older Daleks. As writer Mark Gatiss put it, “I think Russell T Davies said that there’s something very World War II about them. They don’t goose-step but they do [raise their arms in a Hitler-style salute]. You can overlay it, but that’s probably the root of them. The idea of the original story of them seeking to destroy anything ‘unlike’, anything ‘other’, is a very Nazi concept”.



The xenophobic George Ratcliffe allied himself with the Daleks.

BASE SECTION

BASE PANEL



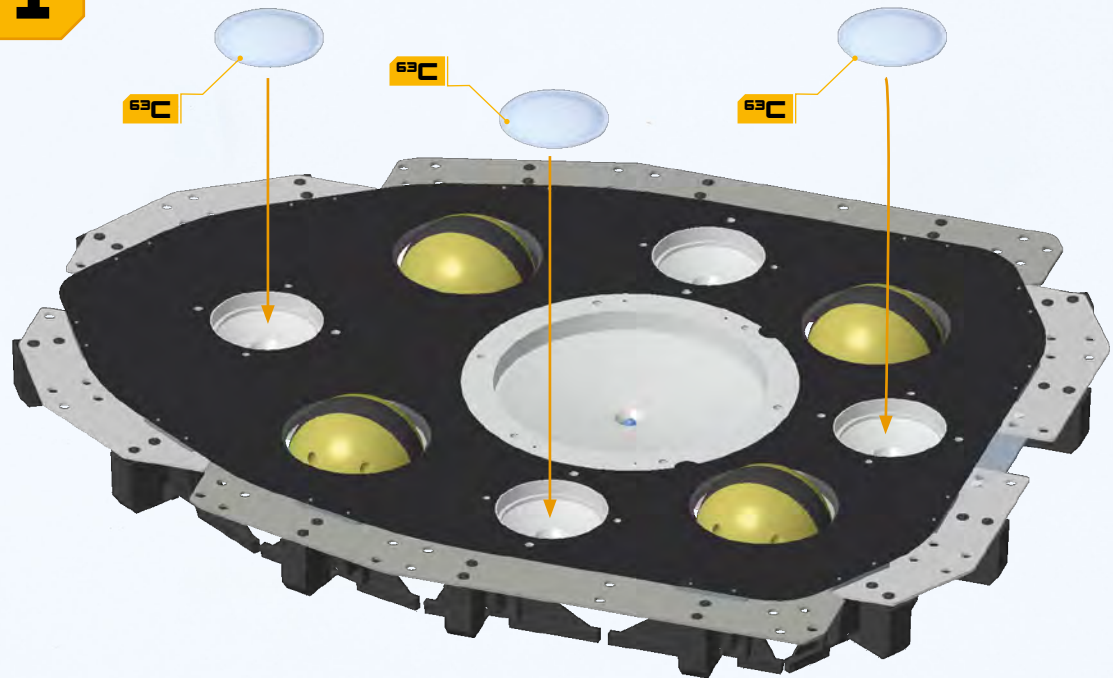
COMPONENTS OF ISSUE 63

63A	LAMP COVER FIXING RING, TYPE A (X2)	63B	LAMP COVER FIXING RING, TYPE B
63C	BASEPLATE LAMP COVER, TYPE 1	HP	SEVEN 2.6 X 6MM PWB SCREWS (1 SPARE)

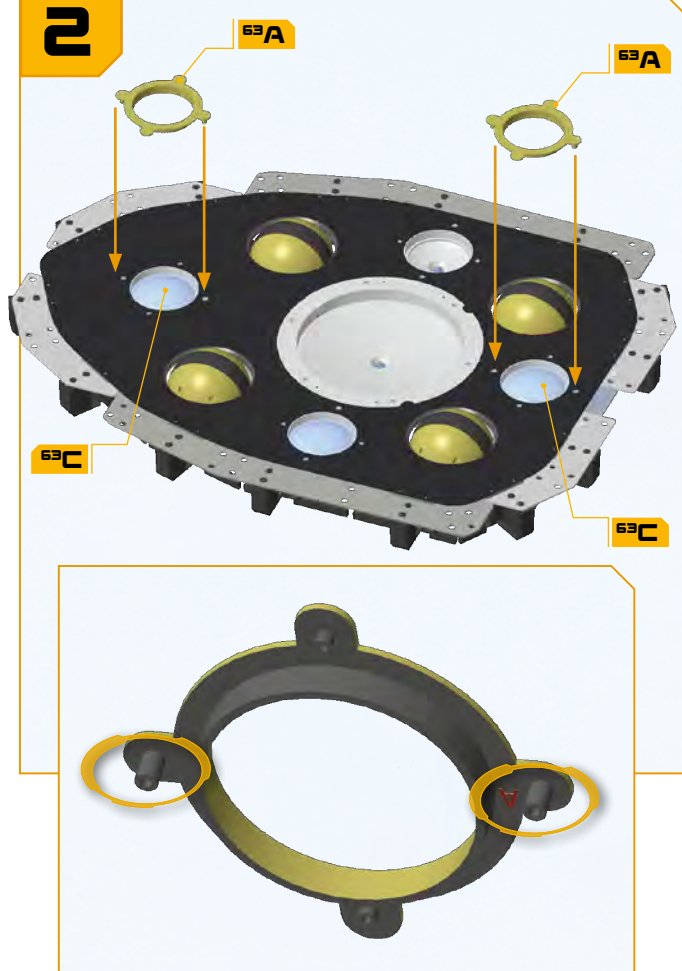
#63-01

Take the base assembly from the previous issue. Position the three lamp covers **63C** over three of the lamp reflectors, as indicated.

1



2



#63-02

Position the two type A cover fixing rings **63A** over the front and rear lamp covers **63C**. Note the size of the raised screw sockets on the rings (below): two of them are longer (circled). These fit into the screw sockets in the base at the front and back of the rings, as indicated by the arrows.

TIP

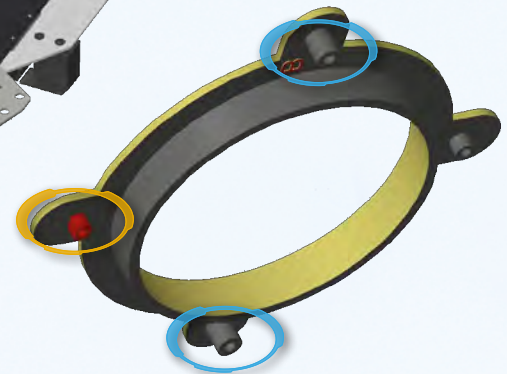
The fixing rings have to be pushed quite firmly in to place, so make sure that the panels of the base assembly are well supported when you do this.

#63-03

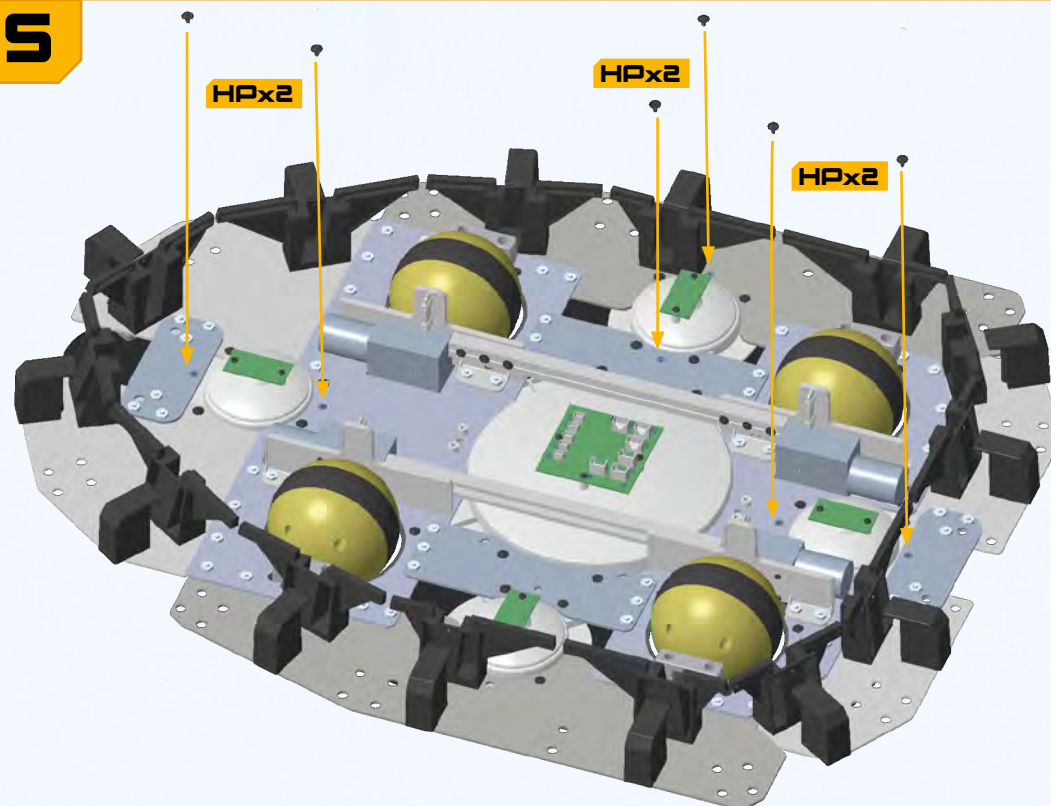
This shows the two type A lamp cover fixing rings **63A** in position on the underside of the base assembly.

3





Position the lamp cover fixing ring type B **63B** over the third lamp cover **63C**. This has one D-shaped raised screw socket (circled in gold, below) and two long raised screw sockets (circled in blue below). It has to be positioned as indicated by the gold and blue arrows.



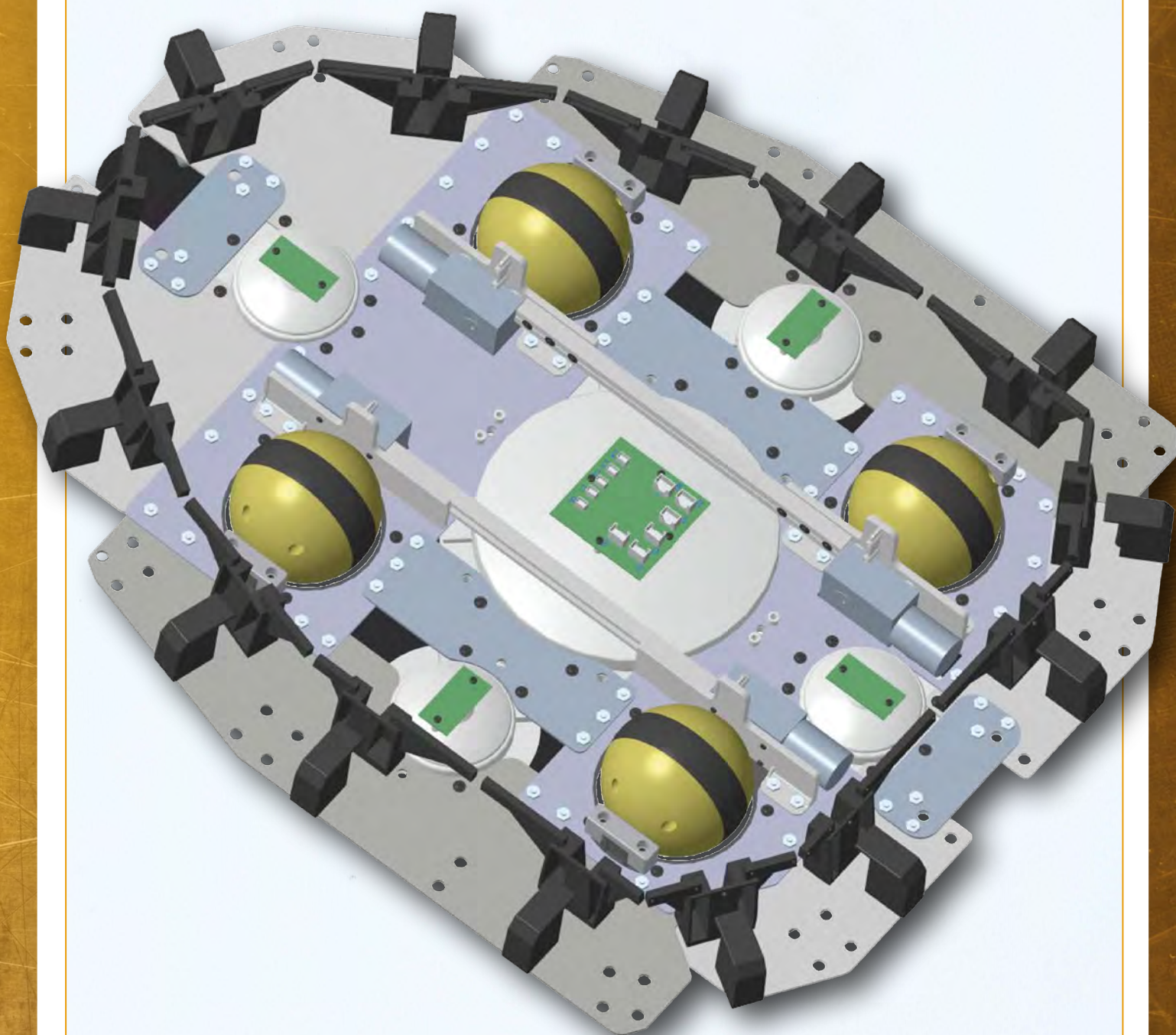
For clarity, the cables connecting the motors and lamps to the central circuit board are not shown in this diagram.

for the type B ring, the screws are fitted at the sides of the ring.

COMPLETED WORK

#63-COMPLETED WORK

Three lamp covers have been fitted to the base assembly.





THE DALEK

COMING IN
ISSUE 64

BUILD PART 64

A central lamp cover and the fixing ring, plus a baseplate lamp cover and co-ordinated fixing ring. Also includes two cable grips and necessary screws.

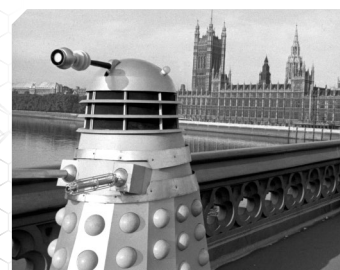


THE TIME VORTEX



The Robomen are the zombie-like servants of the Daleks.

ADVENTURES IN TIME AND SPACE



The TARDIS lands in a ruined London in *World's End*.

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