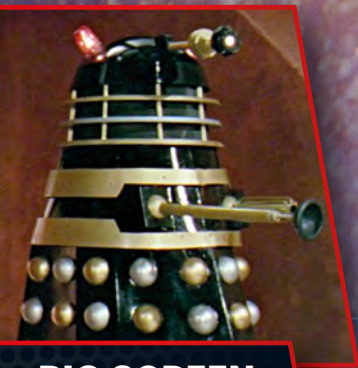


THE DALEK

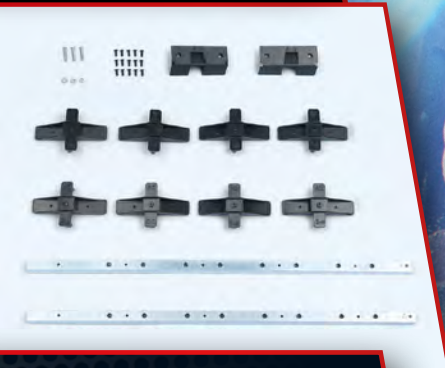
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DALEK

ISSUE 73



ADVENTURES IN TIME AND SPACE: DR. WHO AND THE DALEKS

3

Dr Who travels to Skaro and encounters the evil Daleks.



BEHIND THE SCENES: DALEK MOVIE MEMORABILIA

6

Tie-in merchandise for the two 1960s Dalek movies.



STEP-BY-STEP BUILD: PART 73

10

Two front supports, skirt fixings, two top joints and required nuts and bolts.

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DR. WHO AND THE DALEKS

On the planet Skaro, Dr Who pits himself against the evil Daleks to save the peace-loving Thals.

Cinema Movie
An AARU Production
Released: 23 August 1965

A young man named Ian calls at the home of the eccentric inventor Dr Who to see his granddaughter Barbara. Dr Who offers to show Ian his new invention, although his younger granddaughter Susan doesn't



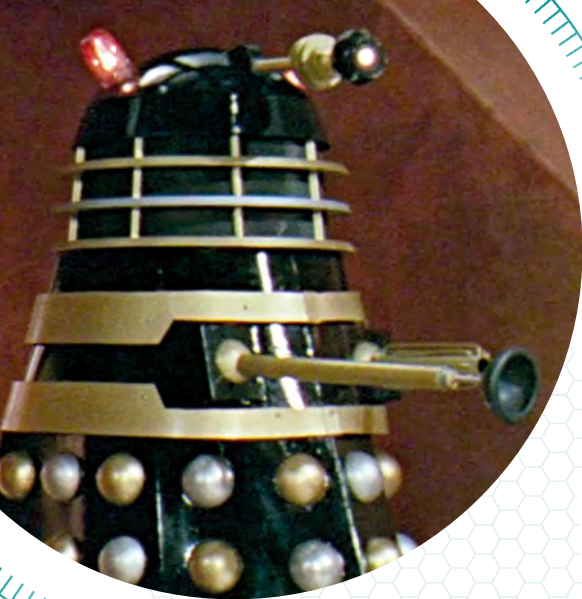
believe Ian will understand it. Ian is taken outside to see TARDIS, a space/time machine disguised as a police box. Ian is stunned to discover that it is much larger on the inside. Dr Who has finished its final component. Barbara joins them inside. When she embraces Ian, he accidentally pushes a lever which activates TARDIS. The machine vanishes.

They land on an alien planet later called Skaro, where they find a petrified forest and evidence of radiation from a past war. In the distance stands a strange metal city. When they try to return to Earth, the Doctor claims TARDIS cannot function because the mercury in the fluid link is missing. He insists they must travel to the city to find a replacement, though it is later revealed that he removed the fluid link himself out of curiosity. Their journey leads to their first encounter with the Daleks, the inhabitants of the city.

They leave the TARDIS again and discover a small case outside containing vials of anti-radiation drugs, which they take

back inside. They then travel to the metal city to explore. Inside, they split up to search, and Barbara becomes trapped by sliding doors. The Doctor, Ian and Susan enter an advanced laboratory where the Doctor uses a Geiger counter to confirm that they are suffering from radiation poisoning. He then admits that he removed the fluid link himself in order to force the group to explore the city. They are suddenly surrounded by metallic creatures called Daleks. When Ian attempts to escape, he is struck by an electrical discharge that paralyses his legs. The Daleks confiscate the fluid link





Susan is sent back to the TARDIS because the Daleks believe she is the least dangerous. On her journey, she meets Alydon, a tall blond Thal. He gives her an additional supply of anti-radiation drugs for her friends and shows kindness towards her, even giving her his cloak to keep her warm.



through a door to reach the others, forcing Dr Who, Susan, and Barbara to escape in the lift. Ian manages to free himself before the Daleks can recapture him.

and imprison them. The travellers are taken to a cell, where they are reunited with Barbara.

The Daleks overhear the travellers discussing the anti-radiation drugs they found outside TARDIS and realise the vials may cure radiation sickness. They order one of them to retrieve the drugs. The Daleks explain that the other inhabitants of Skaro, the Thals, are mutated enemies descended from survivors of a long and devastating war. The Daleks need the drugs to cure themselves from radiation poisoning.

Susan returns to the city, where the Daleks take the drugs. After curing themselves, they restore the travellers to health. Pretending they want peace, the Daleks force Susan to write a message to the Thals offering them food. However, they secretly plan to lure the Thals into the city and destroy them. Susan hides the pen she is given and later uses it to disable the Daleks' surveillance camera in their cell.

The travellers see the Thals approaching the city. They race to warn them but are too late to save a Thal named Temmosus. They flee into the jungle with the Thals. Dr Who urges them to fight the Daleks, but Alydon says that the Thals have a strict code of non-violence. The travellers prepare to leave in TARDIS but then remember that the fluid link is still in the Daleks' possession.

The Thals in the jungle gather together. They are running low on food. They receive Susan's letter, and Alydon cautiously believes the Daleks mean them no harm, agreeing that they will travel to the Dalek city in the morning.

Meanwhile, the Daleks discover that the Thals' anti-radiation drugs don't work on them. They decide to try to kill the Thals by detonating a neutron bomb inside the city.

Inside the Dalek city, Dr Who notes that everything is made of metal, realising that the Daleks use static electricity from the floors as a power source. Susan suggests using Alydon's cloak to insulate a Dalek from the floor. The travellers set a trap for a Dalek guard: Barbara blocks its eyestalk with food, and after a struggle, they drag the mutant out of its casing. Ian climbs inside the casing so he can impersonate the guard. They reach a lift, but Ian struggles to operate the Dalek controls. The Daleks begin to burn



FEEL THEIR FIRE

Doctor Who's producer Verity Lambert showed producer Milton Subotsky the design plans for the BBC's Daleks and recommended Shawcraft, the company that had constructed them. Shawcraft took four weeks to construct eight Daleks at a cost of £350 each. A further £600 was charged by Shepperton's effects workshop to modify the casings. Their most important addition was the inclusion of car-battery-powered carbon dioxide fire extinguishers for the Dalek guns. Subotsky commented, "We were going to have them shooting out flames, but John Trevelyan [the head of the British Board of Film Censors] thought children were frightened of flames. So we went to the other extreme and armed them with fire extinguishers!" Director Gordon Flemyng gave another reason for the change: "We used that simply because we couldn't add a ray to the film, and it wouldn't have been good enough to just have people fall down. We wanted something that could be seen."



STAR OF THE 60S

Roy Castle was one of Britain's most famous stars in the 1960s, frequently appearing in films and TV variety shows. He was very impressed by the Daleks: "They were brilliant. I think if you'd said to the producer, you must get rid of the humans or the Daleks, he'd have got rid of us humans in a flash. He knew they were his money ticket, I remember that much. I think he was a little bit in love with them. You had Peter Cushing, this very respectable and successful British actor, and the producer barely spoke to him, too busy polishing his Daleks. Metaphorically, that is." Castle recalled the explosive climax of the story went slightly wrong: "There was only one time when Gordon Flemyng got really fraught, and that was after a big explosion when



Alydon refuses to help Dr Who and Ian attempt to retrieve the fluid link from the Daleks. To deceive them, Dr Who and Ian pretend to take one of the Thal women, Dyoni, to the Daleks in exchange for the fluid link. Alydon intervenes, knocking Ian to the ground. The Doctor remarks, "You see? Even the Thals will fight when something is at stake!"

A Dalek announces that the neutron bomb will be ready for detonation in one hour. They detect the Thals approaching.

Ian, Barbara, and three Thals – Ganatus, Antodus, and Elyon – move cautiously across the swamplands behind the Dalek city. Elyon is killed by a swamp mutation, leaving the others to continue. They discover water pipes leading to a



mountain and climb through them, entering a series of caves. Inside, Antodus panics and struggles with Ganatus, causing a rockfall that traps them.

Dr Who spots two Thal women using mirrors and asks for them all to be collected. "They may be our way of getting into the city!" he says.

Ian, Barbara, and the Thals reach a deep underground chasm. Ganatus ties a rope around his waist and jumps across. Ian and Barbara follow him, but Antodus suddenly loses his footing and tumbles into the chasm. Ian is pulled over the edge by the rope. To save Ian, Antodus cuts the rope, causing himself to fall further down. For a tense moment, the others fear he has been killed, but Antodus manages to find secure footing on the rocks below and survives.

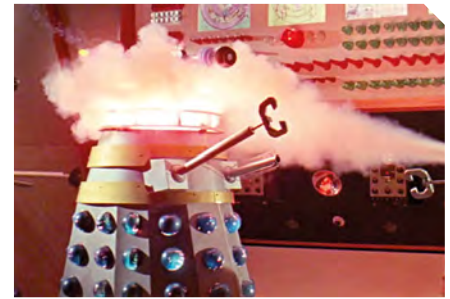
The Thals use mirrors to confuse the Daleks' detectors, but the hillside beneath the city begins to split, forcing them to retreat. Dr Who and Susan are recaptured and brought to the Daleks' control room. They are forced to watch the countdown to the neutron bomb. The Doctor offers to reveal the secrets of TARDIS if the Daleks will cancel the explosion. The Daleks refuse, declaring that they can find a way to control his ship without his cooperation.

Ian, Barbara, and the Thals infiltrate the city and are saved from a Dalek by Alydon and other Thals. Using ropes, they send the Dalek down a lift shaft. As the neutron bomb countdown nears its end, they storm the control room. Ian tricks the Daleks into firing at him, but



gas jets hit the control panels instead, causing an explosion that kills all the Daleks. The countdown monitor freezes at '3,' and Ian grins, "That's my lucky number."

With the danger passed, the fluid link is returned to TARDIS, and the travellers prepare to depart, receiving a heroes' farewell from the Thals. When Ian opens the doors, he is confronted by an army of Roman legionnaires and frantically begins fiddling with the controls...



CHILD STAR

After an audition at her stage school, 11-year-old Roberta Tovey was invited to Shepperton Studios for a screen test by Gordon Flemyng. She was required to pluck a book from a library shelf and read some of Spike Milligan's poetry. "It was quite daunting because I didn't understand a word of it!" she recalled. "I think the first scene that was shot on the first-ever day of filming was the actual scene that you see in the house where Barbara's waiting for Ian to arrive. It's unusual when you're filming, to actually start at the beginning of a film." She remembered the massive Dalek city set: "It was built quite high up, and at one point I had to come down this rock face. I looked down and thought it was quite frightening, but I can remember Gordon Flemyng saying, 'Don't worry.' He stood behind the camera and said, 'If you fall, I'll catch you.'" The director made a deal with the young actor: "For every shot that I did in one take, [he said] he would give me a shilling. This went on through the filming and I never saw a shilling, so I thought he must have forgotten all about it, but on the last day of filming he called me over and said he had something for me. He said, 'Here you are, this is my part of the deal,' and gave me this pouch full of shillings. It said on it: 'To one-take Tovey, love, Gordon.' I've still got it."



one of the Daleks forgot to turn his lights out! We could only do it once – they just couldn't afford to film the scene again."



DALEK MOVIE MEMORABILIA

Although not generally considered a canonical part of the *Doctor Who* universe as established in the TV series, the two 1960s Dalek movies were popular with young audiences and are fondly remembered. A variety of merchandise to tie in with *Dr. Who and the Daleks* (1965) and *Daleks' Invasion Earth 2150AD* (1966) was made available, both at the time of the films' release and in subsequent years.

PAINT AND DRAW THE FILM OF DR. WHO AND THE DALEKS – Souvenir Press

Published by Souvenir Press in 1965. The 62-page book was composed of simple black-and-white illustrations intended for colouring and a few join-the-dot puzzles. All the artwork is based on specific scenes from the movie, and the majority of the story is told. Despite the title's invitation to apply paint to the images, schoolchildren may well have

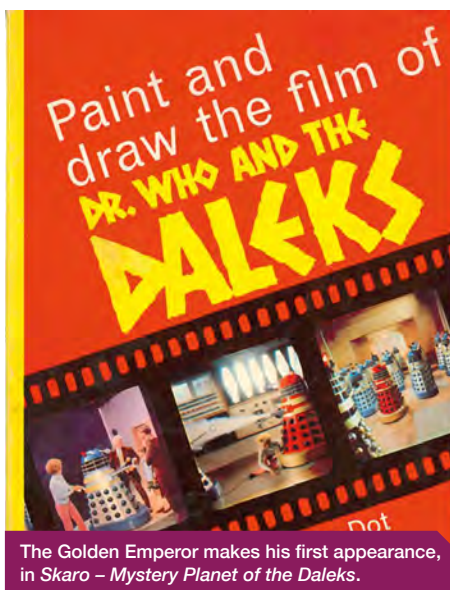
been deeply disappointed by the results, as the cartridge paper was very thin and unlikely to survive the process. Hopefully they quickly switched to coloured pencils or crayons.

WHO'S WHO – Roberta Tovey

While not an official piece of merchandise from the movie, special mention must go to this unique slice of the Sixties zeitgeist: a perky little pop single performed by Roberta Tovey. She reveals several facts about her grandfather Dr Who, including that "he's quite at home in a big spaceship or sitting on top of a horse". It was released around Tovey's 12th birthday in August 1965, just before the movie's release. It became part of a CD compilation titled *Who Is Dr Who* in 2000.

DR. WHO AND THE DALEKS – Dell

The American comics publisher Dell was well known for producing comic adaptations of popular movies and TV series. In December 1966, Dell released a one-shot comicbook adaptation of *Dr. Who and the Daleks*, part of their Movie Classic line. Unlike the ongoing *Doctor Who* comic strips in the British *TV Comic* (which had been running since 1964), this was the first self-contained





The Dell comic-strip adaptation.

Doctor Who comicbook produced in the United States, and the first to be created entirely by an American creative team. While the identity of the comic's writer remains uncertain, the artwork was handled by Dick Giordano (pencils) and Sal Trapani (inks). Giordano would go on to a highly successful career as both an artist and executive editor of DC Comics in the 1980s.

MOVIE DALEK – Sevans Models

In the mid-1980s, model maker Stuart Evans founded Sevans Models, producing highly detailed 12-inch vacuum-formed plastic Dalek kits. They were praised for their exceptional detail. A movie Dalek was released in 1984,

with both a plunger and claw arm, allowing the builder to create the various different Daleks seen in the films.

MK 3 MOVIE DALEK

– Comet Miniatures

Comet Miniatures produced many *Doctor Who*-related kitset models, one of which was the Mk3 Movie Dalek in 1993. It was a highly detailed model that required assembly and painting. A 9in plastic kit, the Movie Dalek included both the plunger and the claw attachment.

DOCTOR WHO MAGAZINE SPRING SPECIAL – Panini

Panini UK published a *Doctor Who Spring Special* in 1996 that was devoted to the first Peter Cushing Dalek movie and also its sequel *Daleks Invasion Earth 2150 A.D.* It featured profiles on Peter Cushing and Amicus Films, and detailed features on the productions of both movies. There was also an eight-page comic strip by Alan Barnes and Lee Sullivan, *Daleks Versus the Martians*, which saw Dr Who, his niece Louise, and Susan arrive on Mars where they encountered the Daleks once again.

DR. WHO & THE DALEKS CALENDAR – Slow Dazzle

In 1998 a calendar was published by Slow Dazzle Ltd. It featured full-colour photos from *Dr. Who and the Daleks*.

DR. WHO AND THE MOVIE DALEKS – Product Enterprises

In 2005, Product Enterprises released a series of 12in radio-controlled Dalek toys based on the two Dalek movies. Available



Product Enterprises model toy.

in red, chrome, gold, and black, each could glide across surfaces, flash lights, and speak phrases such as, "Exterminate the Doctor, the enemy of the Daleks!" and, "Advance and destroy!" Built with a high level of detail and accuracy, these toys are remembered as a high-water mark in the history of Dalek merchandise.

DR. WHO & THE DALEKS SOUNDTRACK – Silva Screen

In 2016, Silva Screen released a special twin soundtrack collection of the two Dalek movies on yellow vinyl. The set features Malcolm Lockyer's music from *Dr. Who and the Daleks* and Bill McGuffie's score from *Daleks Invasion Earth 2150 A.D.*, with some sections enhanced by electronic sounds from Barry Gray, famed for his work on Gerry Anderson's TV series. The release also includes contemporary single recordings and comes in a gatefold sleeve showcasing the original poster artwork and detailed production notes.

DR. WHO & THE DALEKS: THE OFFICIAL STORY OF THE FILMS – Titan Books

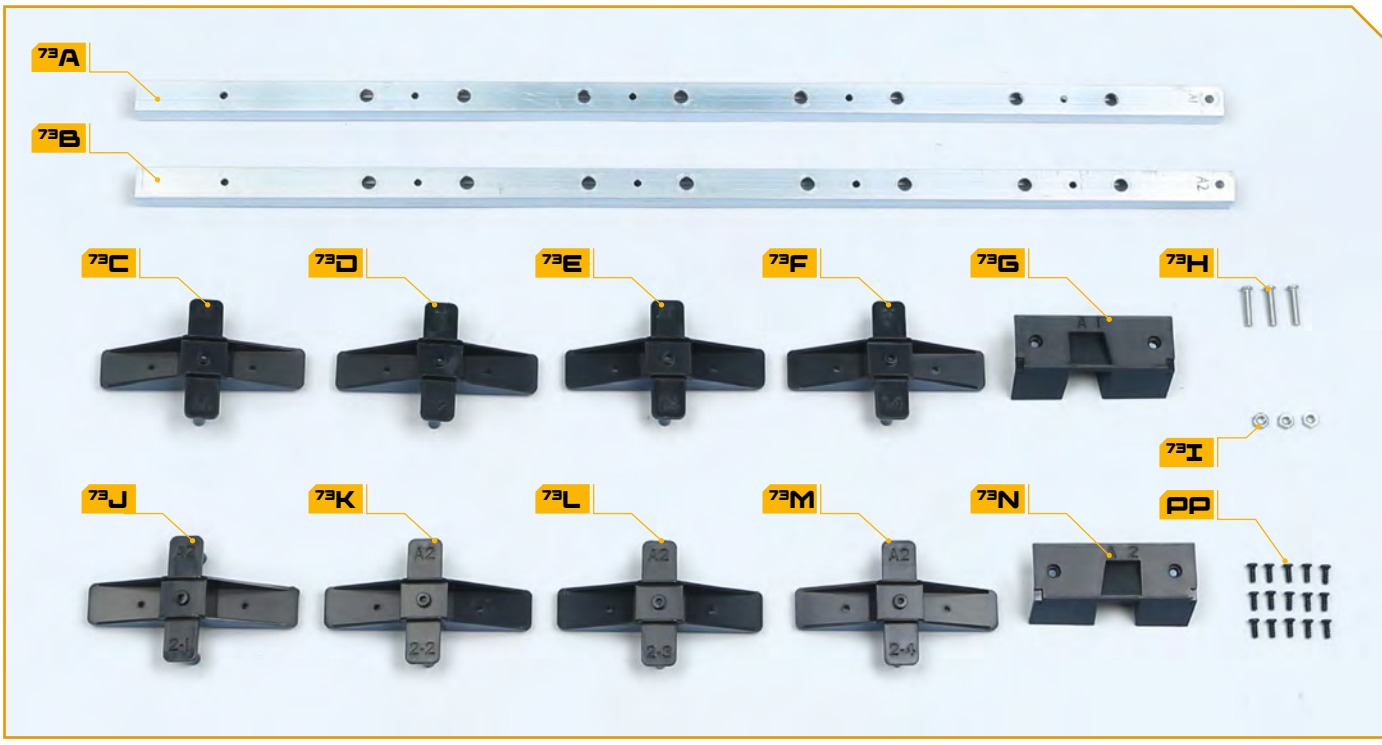
Published in 2022 by Titan Books and written by John Walsh, this 160-page hardback offers a comprehensive look at the production of both Dalek films. Richly illustrated with photos and artwork, it features interviews conducted especially for the book alongside previously published commentaries from Peter Cushing, Bernard Cribbins, Barrie Ingham, and Terry Nation. Topics covered include model effects, stunts, set design, editing, and music, making it the definitive account of the films' creation.



The Silva Screen soundtrack album.

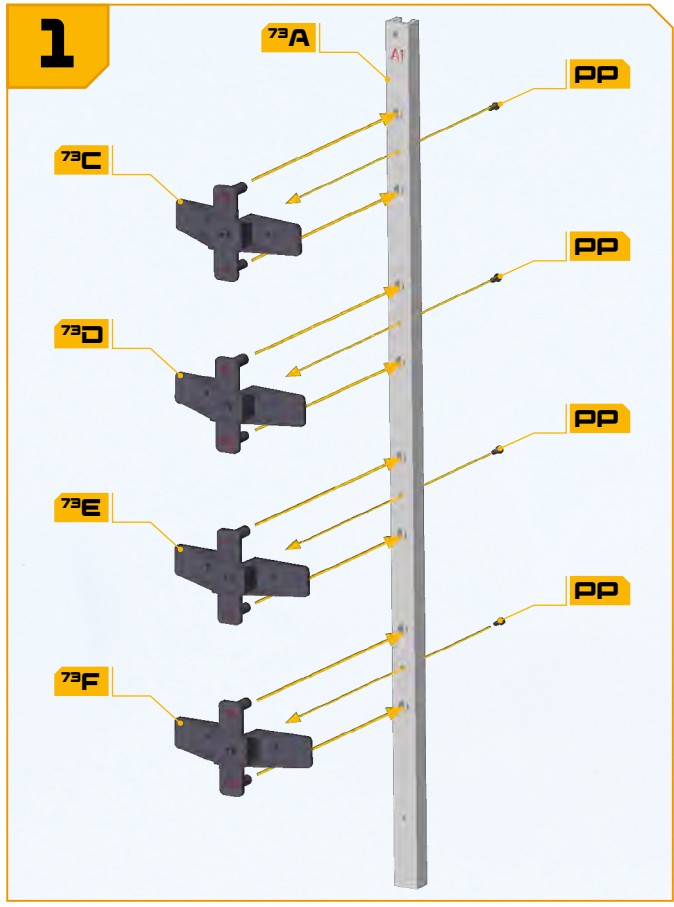
BASE SECTION

INTERNAL SUPPORT STRUCTURE

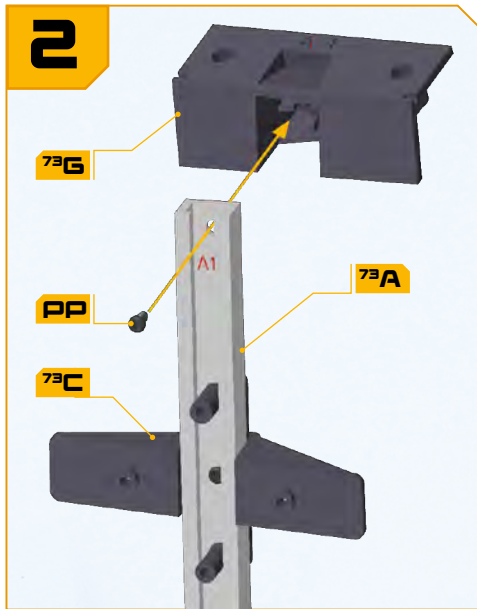


COMPONENTS OF ISSUE 73

- 73A** FRONT SUPPORT (labelled A1)
- 73B** FRONT SUPPORT (labelled A2)
- 73C** SKIRT FIXING PART (labelled A1/1-1)
- 73D** SKIRT FIXING PART (labelled A1/1-2)
- 73E** SKIRT FIXING PART (labelled A1/1-3)
- 73F** SKIRT FIXING PART (labelled A1/1-4)
- 73G** FRONT SUPPORT TOP JOINT (labelled A1)
- 73H** BOLTS (x 3, 1 spare)
- 73I** NUTS (x 3, 1 spare)
- 73J** SKIRT FIXING PART (labelled A2/2-1)
- 73K** SKIRT FIXING PART (labelled A2/2-2)
- 73L** SKIRT FIXING PART (labelled A2/2-3)
- 73M** SKIRT FIXING PART (labelled A2/2-4)
- 73N** FRONT SUPPORT TOP JOINT (labelled A2)
- PP** FIFTEEN 2.6 X 6MM PB SCREWS

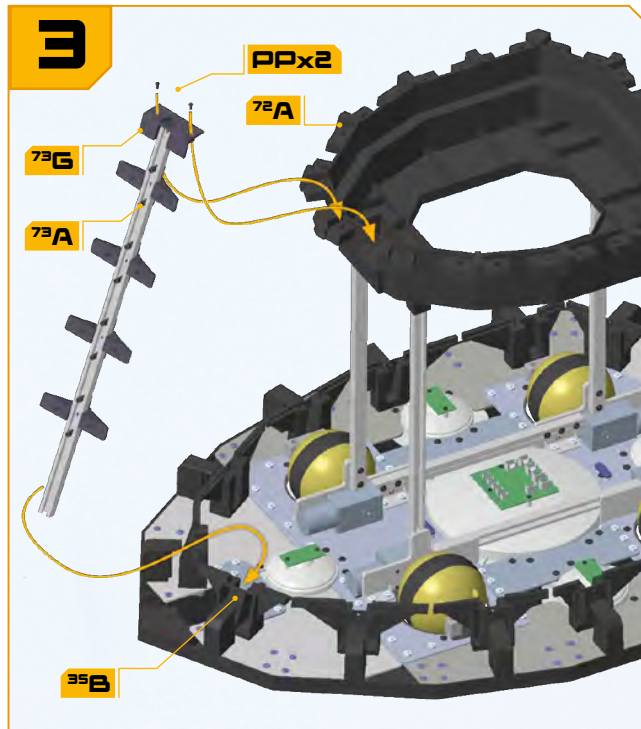


#73-01
 Take the front support **73A** (marked A1) and the four skirt fixing parts **73C**, **73D**, **73E** and **73F**. Position them as shown, so that raised screw holes on the skirt fixing parts fit into large holes in part **73A**. Note that the label **A1** on part **73A** is at the top. Check the order and orientation of the parts carefully. Fix each fixing part in place from the back of the front support **73A** with a **PP** screw.



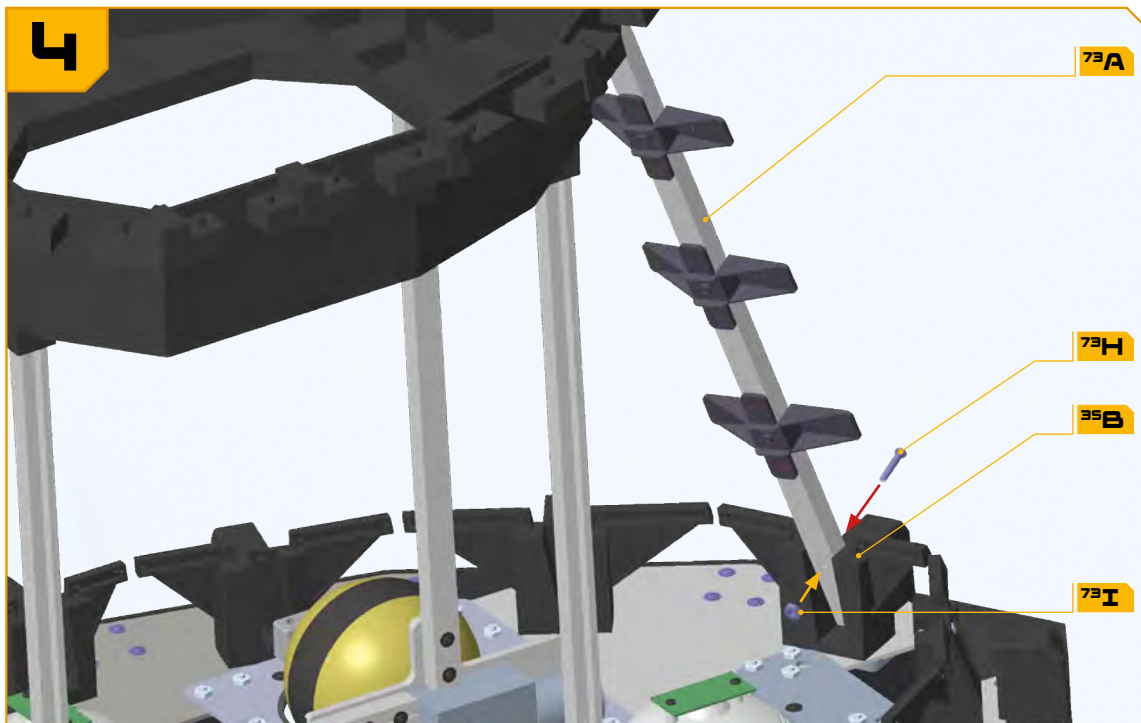
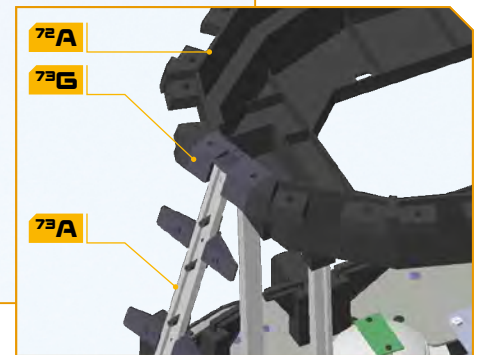
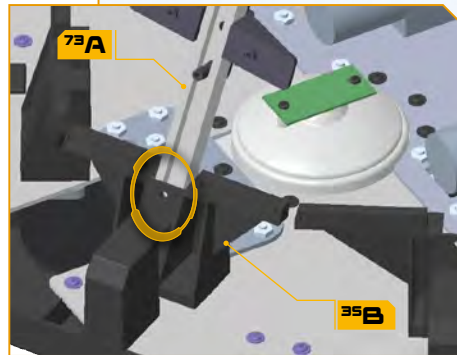
#73-02

Take the front support top joint **73G** (labelled A1) and fit the top of part **73A** into the recess so that screw holes are aligned. Note the orientation of the parts with the channel in part **73A** and the raised screw sockets in part **73C**, **73D**, **73E** and **73F** facing forwards. Fix in place with a **PP** screw.



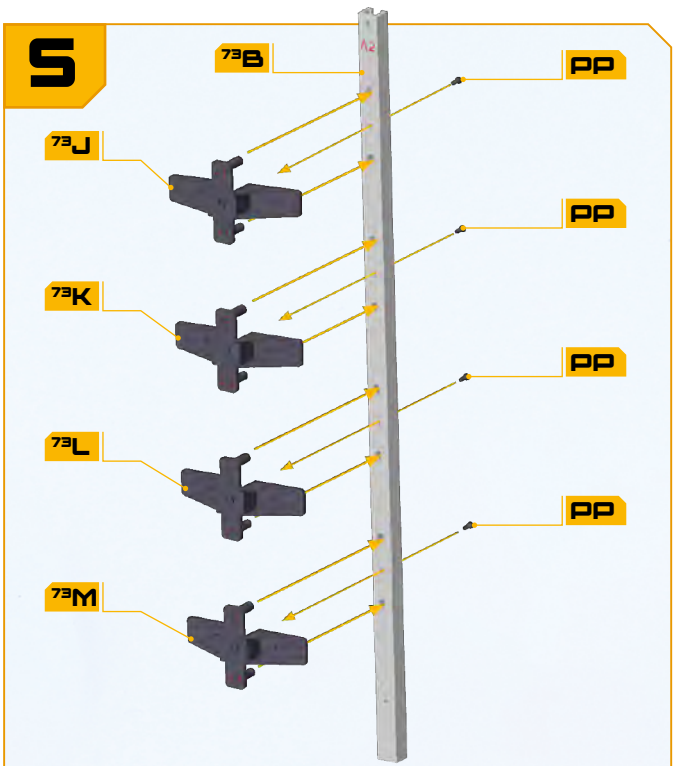
#73-03

Fit the base of the front support **73A** into the channel on the inner side of part **35B**. Fit the top joint **73G** into the corresponding shape in the front of the chest support **72A**, which is marked **A1**. Fix in place with two **PP** screws. The insets show the ends of part **73A** in place. Note the screw hole in part **35B** (circled below).



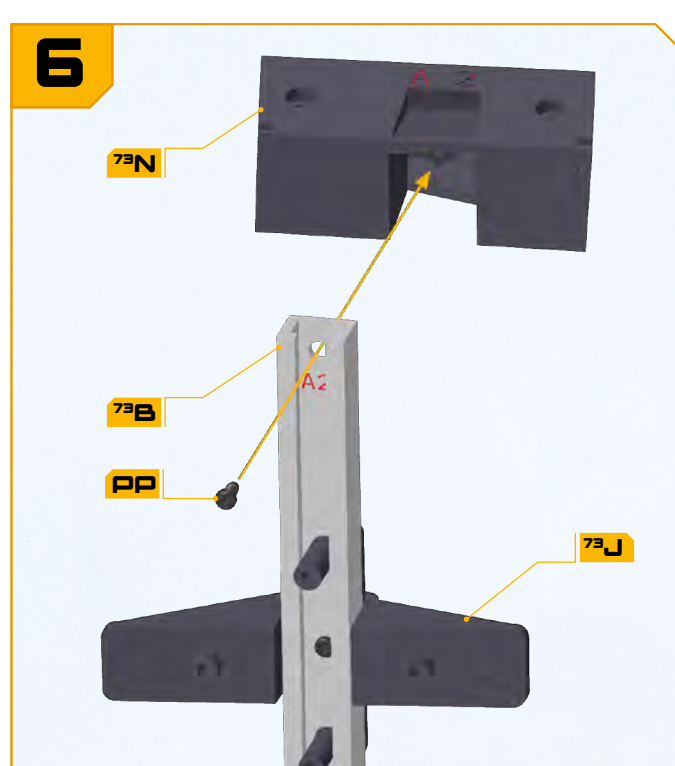
#73-04

Fit a bolt **73H** through the screw holes in parts **35B** and **73A** (red arrow). Fit a nut **73I** on the end of the bolt to hold it in place (gold arrow). Use the spanner **38F** to help tighten the nut if necessary.



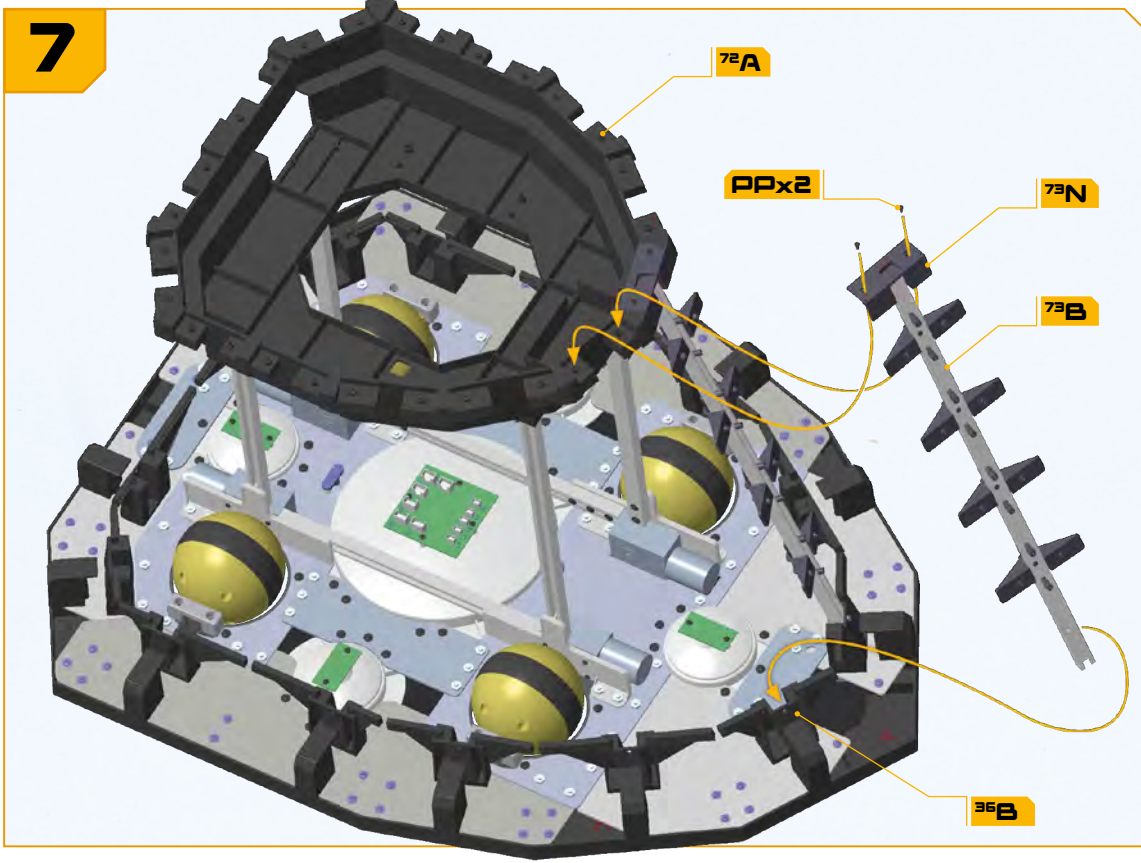
#73-05

Take the front support **73B** (marked A2) and the four skirt fixing parts **73J**, **73K**, **73L** and **73M**. Position them as shown, so that raised screw holes on the skirt fixing parts fit into large holes in part **73B**. Note that the label A2 on part **73B** is at the top. Check the order and orientation of the parts carefully. Fix each fixing part in place from the back of the front support **73B** with a **PP** screw.



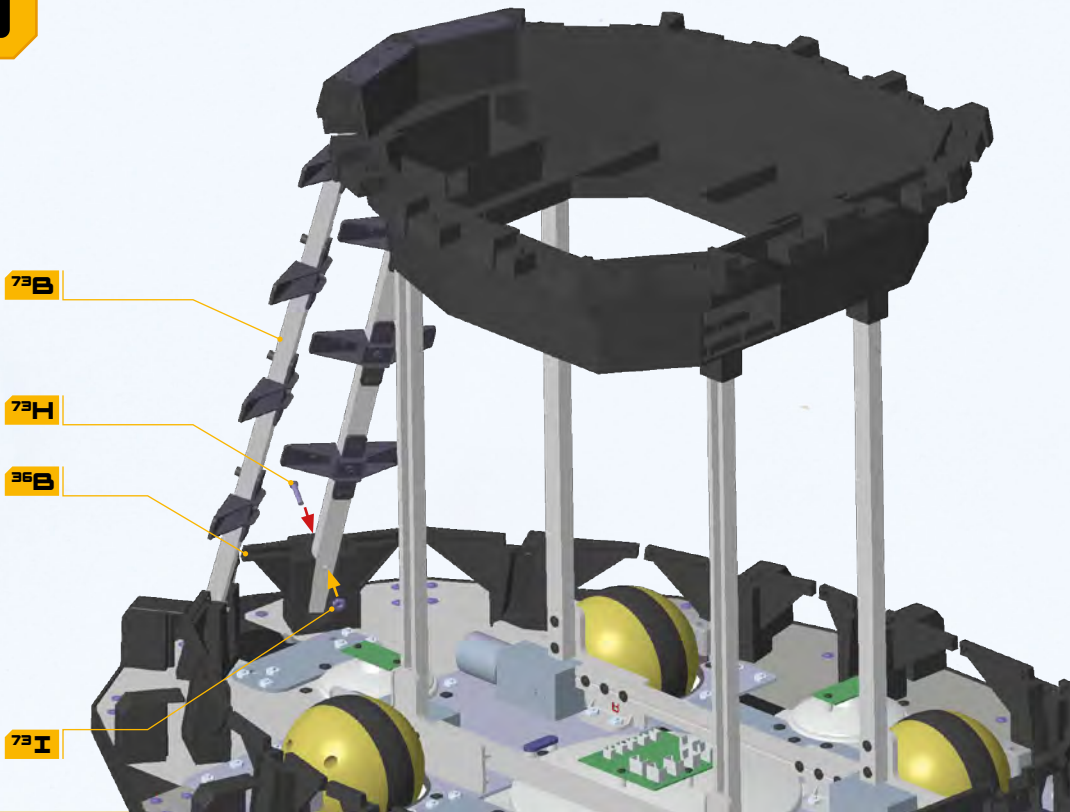
#73-06

Take the front support top joint **73N** (labelled A2) and fit the top of part **73B** into the recess so that screw holes are aligned. Note the orientation of the parts with the channel in part **73B** and the raised screw sockets in parts **73J**, **73K**, **73L** and **73M** facing forwards. Fix in place with a **PP** screw.

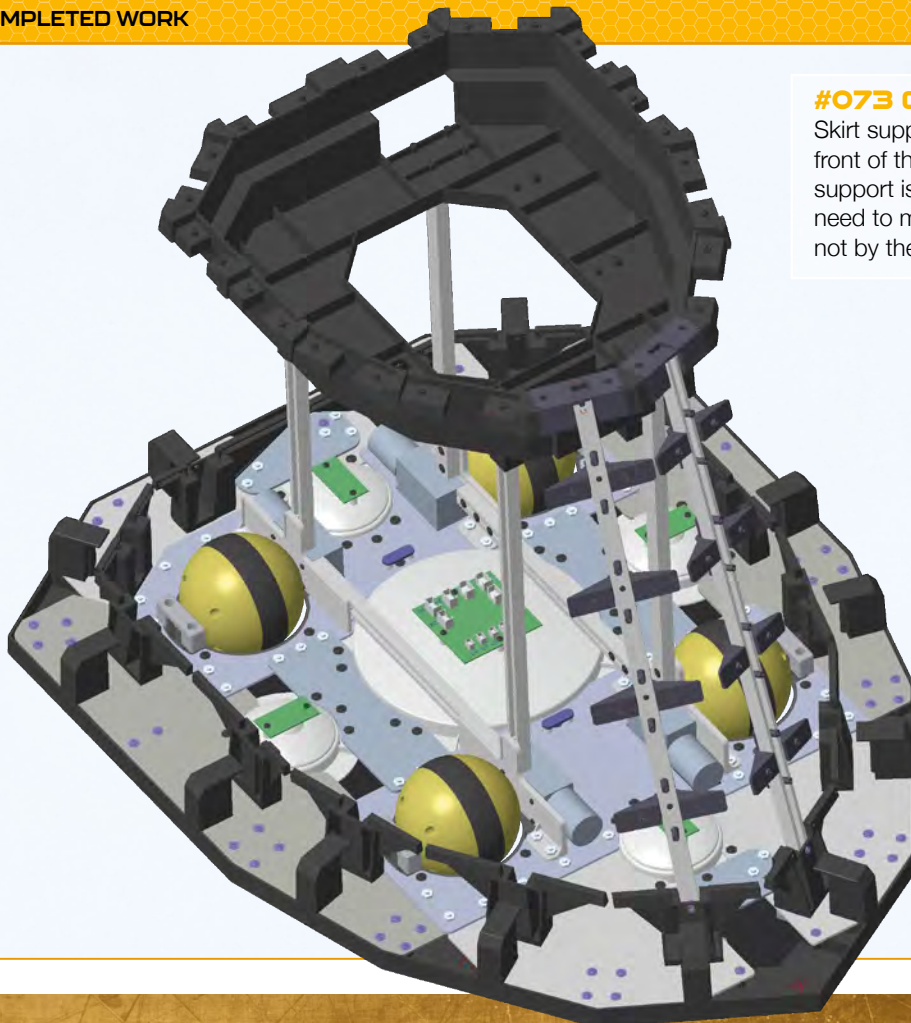


#73-07

Fit the base of the front support **73B** into the channel on the inner side of part **36B**. Fit the top joint **73N** into the corresponding shape in the front of the chest support **72A**, which is marked A2. Fix in place with two **PP** screws.

8**#73-08**

Fit a bolt **73H** through the screw holes in parts **36B** and **73B** (red arrow). Fit a nut **73I** on the end of the bolt to hold it in place (gold arrow). Use the spanner **38F** to help tighten the nut if necessary.

COMPLETED WORK**#073 COMPLETED WORK**

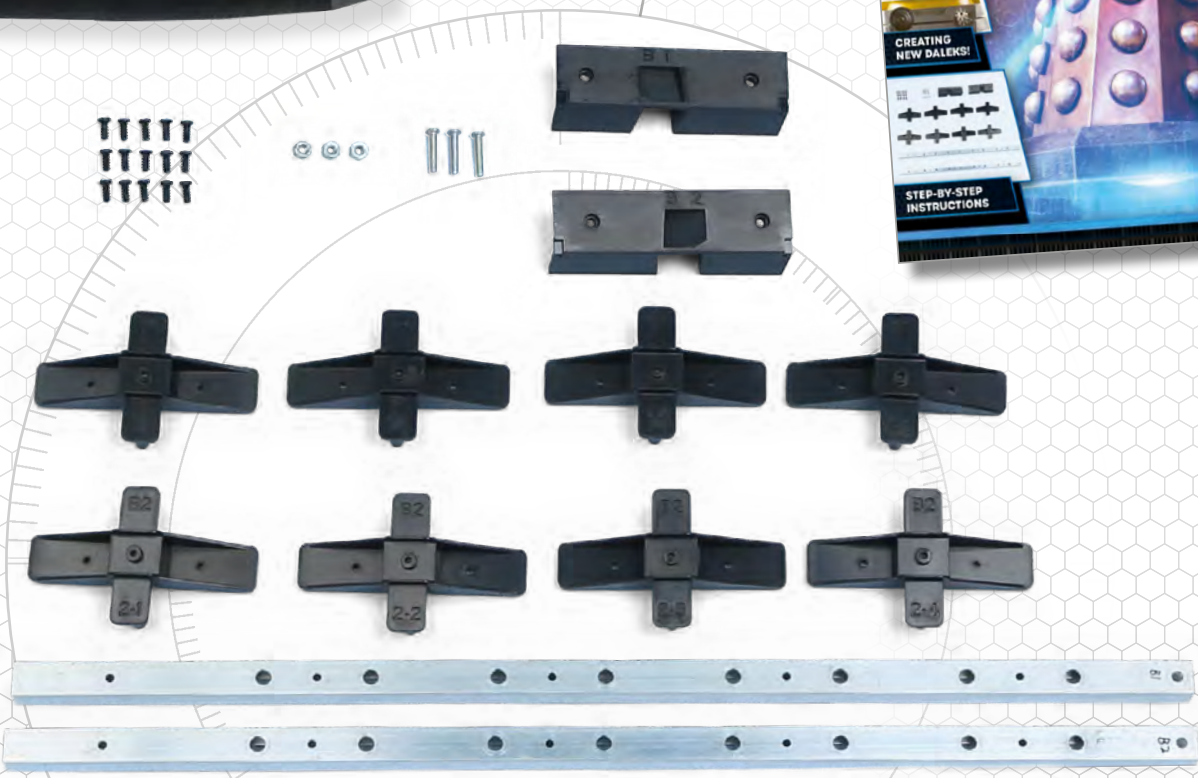
Skirt supports have been fitted to the front of the base of your model. The chest support is still not fully secured, so if you need to move the model, lift it by the base, not by the chest support.

THE DALEK

COMING IN
ISSUE 74

BUILD PART 74

Two side supports, several skirt fixings, two side support top joints and all the necessary nuts and bolts to continue the Dalek model skirt assembly.



BEHIND THE SCENES



Doctor Who's production team faced the thrilling challenge of reinventing the Daleks for the 21st century.

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