

THE DALEK

**BUILD
THE ICONIC
BBC**



MONSTER



**DALEK TERROR
ON SKARO!**



**STEP-BY-STEP
INSTRUCTIONS**

Published
weekly • £11.99
AUS • \$23.99

94 >



9 772977 557054

DALEK

ISSUE 94



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

3

The Daleks are searching for something beneath Skaro's surface.



ANATOMY OF A DALEK: TERRY NATION - 5

6

The creator of the Daleks went on to devise the hit series *Blake's 7*.



STEP-BY-STEP BUILD: PART 94

10

The first chest wall piece plus two joining strips and screws.

Reader Services

CUSTOMER SERVICE IN THE UK
AND REPUBLIC OF IRELAND

How to continue your collection:

Subscribe online at hachettepartworks.com/Dalek or contact the Customer Service team via hachettepartworks.com/contact

Customer service & back orders:

Please visit hachettepartworks.com/contact to get in touch.

UK call 0345 155 9277

ROI call (01) 9079762

(Calls are charged at your local rate from a landline)

Published by Hachette Partworks Ltd
4th Floor, Jordan House, 47 Brunswick Place, London N1 6EB

General Manager – Isabelle Couderc
Editorial Director – Helen Nally
Marketing Director – Elise Windmill
Production Director – Sema Sant Anna
Managing Editor – Sarah Gale
Distribution Manager – Paul Smith
Product Manager – Rhys Myner

Packaged by Panini Publishing, a division of Panini UK Limited.

Publishing Director Europe – Marco M. Lupoi
Managing Director – Chris Clover
Managing Editor – Alan O'Keefe
Senior Editor – Karen O'Brien
Editor – John Ainsworth
Designer – Barry Spiers
Features Writer – Stuart Ashley

Distributed in the UK and Republic of Ireland by Marketforce.

© 2026 Hachette Partworks Ltd

Printed in the UK.

ISSN 2977-5574

ALL RIGHTS RESERVED

The editor's policy is to use papers that are natural, renewable and recyclable products and made from wood grown in sustainable forests. The logging and manufacturing processes are expected to conform to the environmental regulations of the country of origin.

In the event of a significant increase in production and transport costs, the publisher reserves the right to modify its selling prices.

BBC, DOCTOR WHO, TARDIS and DALEK (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. DOCTOR WHO logo © BBC 1973. Dalek image © BBC/Terry Nation 1963. Licensed by BBC Studios.

The device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions: (1) this device may not cause harmful interference, and (2) this device must accept any interference received, including interference that may cause undesired operation.

All parts belong to a kit. NOT SUITABLE FOR CHILDREN UNDER THE AGE OF 14. This product is not a toy and is not intended for use in play. Follow the instructions in the enclosed magazines carefully and keep the appropriate information in a safe place. The installation of the electrical and electronic parts must always be carried out by an adult. Requires batteries.

BBC



For our environmental policy in full please scan the QR code here.

 **hachette**
PARTWORKS LTD

DESTINY OF THE DALEKS

PART ONE

ADVENTURES IN TIME AND SPACE



Season 17 Episode 1
First Broadcast:
1 September 1979

The Movellans and the Daleks have returned to a deserted Skaro, in search of an ancient secret.

The TARDIS is in flight, and the Doctor is attempting to repair K9's brain. He holds it in his hands, admiring it and is surprised when his robot dog starts to cough. "How can a robot catch laryngitis?" he asks. "What do you need it for?"

The Doctor calls out for Romana. She enters the control room, but her

appearance has changed – she now has a body identical to Princess Astra, whom they recently met during an adventure on Atrios. The Doctor assumes that she is the princess, but Romana soon convinces him otherwise. The Doctor is unhappy with her choice: "You can't go around wearing copies of bodies!" Romana points out that they're not planning to return to Atrios, but the Doctor insists that she go away and find another body. Romana returns as a small blue-skinned girl, but the Doctor is unimpressed. She re-enters as a buxom woman covered in jewels. "No thank you," the Doctor whispers. The next body is an extremely tall woman dressed in a classical Greek gown. "Too tall. Take it away," the Doctor says.

The Doctor calls out to Romana, telling her that she needs "something with a bit of style!" She returns wearing a copy of his own clothing with the hat obscuring her face. "That's exactly right!" he says, delighted. He takes her hat off and sees that Romana is back in the Princess Astra body. He gives in.

The TARDIS materialises in a barren, rocky quarry on an unidentified planet. The Doctor gives Romana some anti-radiation pills. Leaving the partly dismantled K9 behind, they step out onto the planet. The Doctor finds it strangely familiar. They come across the ruins of a city. A rumbling begins beneath their feet – Romana wonders if someone could be drilling underground.



points out that he should have died from radiation poisoning first.

A small spacecraft descends from the sky. It lands and, using a drill attachment, buries most of its hull in the sand.

"Interesting technique – camouflage and defence," the Doctor comments. The Doctor and Romana walk towards the ship to greet its crew, but a series of explosions suddenly erupt from beneath the ground.

The Time Lords run back to the area where they arrived and take cover inside a ruined building. "Underground drilling!" the Doctor surmises. "High-impact phason drills... someone's imported some high technology." More explosions follow. Pieces of the building collapse inward, including a heavy support column. The Doctor is trapped beneath it. Romana cannot shift it. "K9 could do it if he was in one piece," the Doctor says. Romana runs off, intending to repair K9 and return with him to free the Doctor.

Left alone, the Doctor pulls a book out of his coat pocket titled *The Origins of the Universe* and starts to read it. "He's got it wrong on the first line!" the Doctor scoffs. "Why didn't he ask someone who saw it happen?"

Romana runs across the rubble-strewn terrain, heading for the TARDIS. She is being secretly watched from a distance by a gaunt, white-skinned man with a shock of grey hair. Romana stumbles and falls as more underground drilling begins. A new series of explosions takes place. Heavy rocks tumble down onto

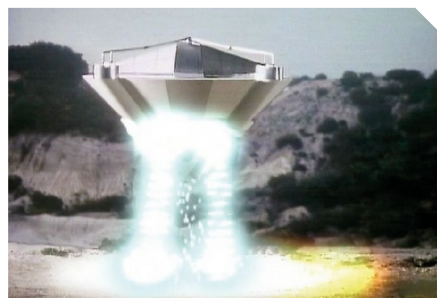


the TARDIS. Romana can see that she has no hope of moving them away from the door to gain access. An alarm starts beeping, reminding her that she needs another dose of anti-radiation pills. She turns to go back to the Doctor, and is followed by the gaunt man.

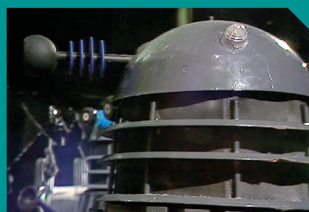
Meanwhile, the Doctor also hears the alarm and takes some more pills. "Must remember to give Romana hers," he says to himself. He returns to his book but suddenly realises that he is no longer alone. Two men and a woman, all dressed in form-fitting white clothing, are watching him intently. They all aim strange weapons at him. "Good evening," the Doctor says. "You'll forgive me if I don't rise." The strange trio stare at him, their faces displaying no emotion.



A group of people from various species appears. They are dressed in rags and look exhausted. They carry a dead body on a litter. The Doctor and Romana watch them place the body on the ground and cover it with concrete blocks as a form of burial. They then depart. The Doctor examines the body and finds an ID badge. The man was a combat pilot from the Third Galactic Fleet of the planet Kantra. "Kantra's a tropical paradise," Romana says. "What's a Kantrian doing dying here?" The Doctor tells her that he died of exhaustion and malnutrition, and



PRODUCER RELENTS



Producer Graham Williams had no love for the Daleks. "I had resisted doing the Daleks for my first two years, justifiably, I think," he commented. "But you can't escape that they are a legend. Everyone in Britain knows them, and you can't keep ignoring that. It had been about five years since they last turned up and I reckoned

five years was about as long as I could justify ignoring them without letting my dislike of them become blazingly obvious. I still think they can be successful provided you keep them a rarity. If you let them out of the bag too often, you show up the limitations – for instance, anybody with a brain cell knows that Daleks can't climb stairs. It's why they have lots of slaves and various henchmen to do their bidding. Personally, I think the repeated use of Daleks devalues them, but for the audience, unfortunately, it works every bloody time. It flies in the face of all logic and all the finer things of life that we'd like to think are true. So, they keep on coming out of retirement and earning Terry Nation a fortune."

LALLA WARD

Destiny of the Daleks introduced Lalla Ward as Romana, taking over from Mary Tamm, who had appeared in the previous season. Ward had featured in its final story, *The Armageddon Factor*. "I must have been the most unusual entrant into the series," Ward said in 1985. "My audition was, unwittingly, a six-week story! Naturally, at the time I had no idea it would blossom into the offer of a regular job. I was fortunate because when I joined, I knew everybody, so the first-night nerves, so to speak, were not so concentrated. Before I knew it, there I was – the new Romana!" Romana's first costume was a memorable one. "In *Destiny of the Daleks*, we came up with that smashing idea – a joke on the Doctor, really – of having a version of his costume for Romana. She was an individual character and her clothes had to show this – a fantastic mixture of all the different worlds at her disposal."



Romana makes it back inside the building, only to find the Doctor gone. She searches for him, with no success. She is startled by the sudden appearance of her follower. The strange, silent man approaches her. Romana backs away and loses her footing. She tumbles backwards into a shaft. Romana screams as she slides down it, hitting the ground on a lower level with force. She is knocked unconscious. The man is alarmed. He quickly takes the rope he is carrying and ties it around a large pillar.

Back at the buried spacecraft, the Doctor is made welcome by his trio of rescuers. There are more of their kind aboard, all focused on their work attending various machines. They are all physically perfect humanoids. The Doctor walks around



the craft's control room, studying it. He thanks them: "You lifted that column off me as though it were a matchstick. I can't think for the life of me where you keep your muscles." Their leader, Commander Sharrel, approaches the Doctor and smiles thinly. "It is an essential qualification that all crew members are in peak condition," he says. The Doctor relaxes on a sofa in the centre of the room and asks what planet they are on – he lets Sharrel believe that his navigation system is broken. "Not a world one would visit from choice," Sharrel comments. "The planet is listed in our star catalogue as D5 Gamma Z Alpha," he says. "Well, that's not much help," the Doctor says. "See, I'm terribly old-fashioned, I prefer names."

"I believe the planet is called Skaro," Sharrel says. The Doctor's demeanour changes in an instant, shifting from casual to deadly serious. He rises and stares intensely at Sharrel. "What are you doing here?" he whispers. "The nature of our mission is secret," Sharrel replies, his face inscrutable. The Doctor repeats his question, more firmly: "Why are you here on Skaro?" Sharrel exchanges looks with his second-in-command, Agella...

Romana slowly awakens, grimacing in pain. She staggers to her feet and stares at the mouth of the shaft high above her. With no way of reaching it, she decides to look around. She finds a wall with a shiny black surface. The sound of heavy machinery is coming from behind it, and the wall is faintly vibrating.

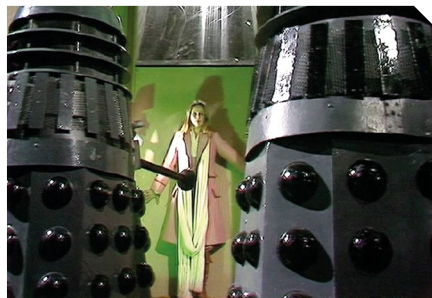
In the room above Romana, the man attaches the rope to himself and carefully



begins to climb down the shaft toward Romana.

The sound of the machinery grows louder, and the vibration of the wall intensifies. Romana draws back, feeling oddly frightened.

The wall shatters like glass. Two Daleks come bursting through it and glide towards Romana. "Do not move! Do not move!" they chant, their alien voices screeching. "You are our prisoner!" Romana gasps and presses herself against a wall. There is no escape...



Lalla Ward with Tom Baker and Mary Tamm in *The Armageddon Factor*.



CONSUMMATE PROFESSIONAL

Ken Grieve directed *Destiny of the Daleks*. He commented in 1998 that his children "never thought I had a proper job until I was offered *Doctor Who*. They were very pleased, feeling able to hold their heads up high at school, as I was the only father with such an exciting job!" Grieve was very impressed by the show's leading man. "Tom [Baker] was a consummate professional. He was word perfect and totally familiar with the scene he was about to do. He would help inexperienced actors, was spot on with his marks, knew his lenses. He'd thought through his character progression for the story and the scene. He never threw a wobbly on the set. He knew the whole technique of making *Doctor Who*."

Terry Nation's

BLAKE'S 7

TERRY
NATION-5

Terry Nation broke new ground with the creation of his series, *Blake's 7*. His inspiration came in part from *The Dirty Dozen*, a 1967 war film in which convicted criminals are recruited for a dangerous mission to attack a Nazi-held chateau in France. He also drew on the Robin Hood legend.

Nation was confident in the potential of *Blake's 7* as he prepared to offer it to the BBC in 1977. "I said to my wife, 'I'm going to pitch this show today, and I know they're going to do it.'" According to Nation, the BBC commissioned a pilot episode the very same day.

Blake's 7's closest TV equivalent was *Star Trek*, and the two series invite comparison. *Star Trek* gave viewers a hopeful future in which a democratic United Federation of Planets had

brought together many alien species in a peaceful accord. By contrast, the Federation in *Blake's 7* is a brutal human empire. Unlike *Star Trek*, they have found no signs of intelligent life on other worlds. Nation's series is ultimately a story of man's inhumanity to man.

Nation had previously explored forms of fascism and rebellion in the *Doctor Who* story *The Dalek Invasion of Earth* and in episodes of his series *Survivors*, but now that theme was the premise of an entire series. Blake and his small band of rebels are branded as terrorists, and at times the description is justified: they kill many people in their quest to destroy the Federation. Unlike the disciplined officers of the *Enterprise*, the *Liberator*'s crew are a dysfunctional group who frequently clash. There is plenty of mistrust among them, and almost all are convicted criminals. *The Liberator* itself is a mysterious vessel

that the crew struggle to master, and the threat of death is ever-present. "I wanted my people to be vulnerable. I wanted them to feel danger, to be frightened, to be like me," Nation explained. "I'd be scared out there. I wanted them to make mistakes and be real."

Nation also experimented with long-form storytelling, something that was still relatively uncommon in British television drama at the time. Strong continuity linked the episodes, creating the impression of a single unfolding saga rather than a collection of standalone adventures. Each season culminated in a dramatic cliffhanger, a storytelling device that would become increasingly common in television in later decades.

Blake's 7 debuted on BBC1 in 1978. The first season's 13 episodes were all written by Nation, a monumental

undertaking that demonstrated his enthusiasm for the concept. He was also determined that the series should follow his creative vision and avoid the clashes that had soured his experience on *Survivors*. Its audience quickly grew, helping to turn its leading actors – Gareth Thomas, Paul Darrow and Jacqueline Pearce – into household names. Like the Daleks, Pearce's character, Supreme Commander Servalan, became one of British television's most enduring science fiction villains.

Destiny of the Daleks (1979) was Terry Nation's final *Doctor Who* story. He was unhappy with the extensive rewrites made by script editor Douglas Adams, particularly a scene in which the Doctor mocks the Daleks for being unable to pursue him when he climbs up a shaft. It proved to be Nation's last contribution to the series, bringing to a close a 15-year association with *Doctor Who*.

Terry Nation and his wife, Kate, relocated to Los Angeles in 1980. His ambitions had grown beyond Britain, and he now wanted to create a hit series for American television. However, he found the new environment difficult to navigate. The much smaller world of British television had placed production in the hands of a select few, allowing decisions to be made quickly. In LA, this was replaced by endless meetings and pitches that resulted in very little. Although he received development

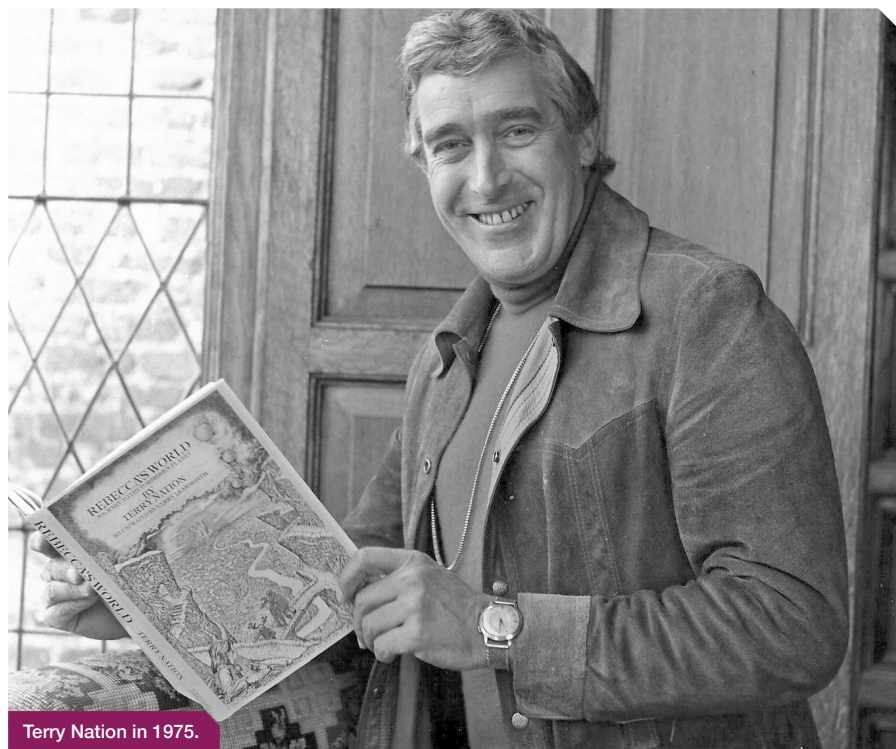


deals from studios, nothing substantial arose from them. "What is difficult in the United States is that you work for 27 masters each time," he said. "You have several producers, you have the studio, you have the actors, and all of them seem to be asking for something different. It drives you insane." Nation received writing credits for episodes of the action show *MacGyver* and a handful of other television productions, but he never achieved his original goal. *Blake's 7* came to a shockingly downbeat conclusion in 1981 when its principal characters were ambushed

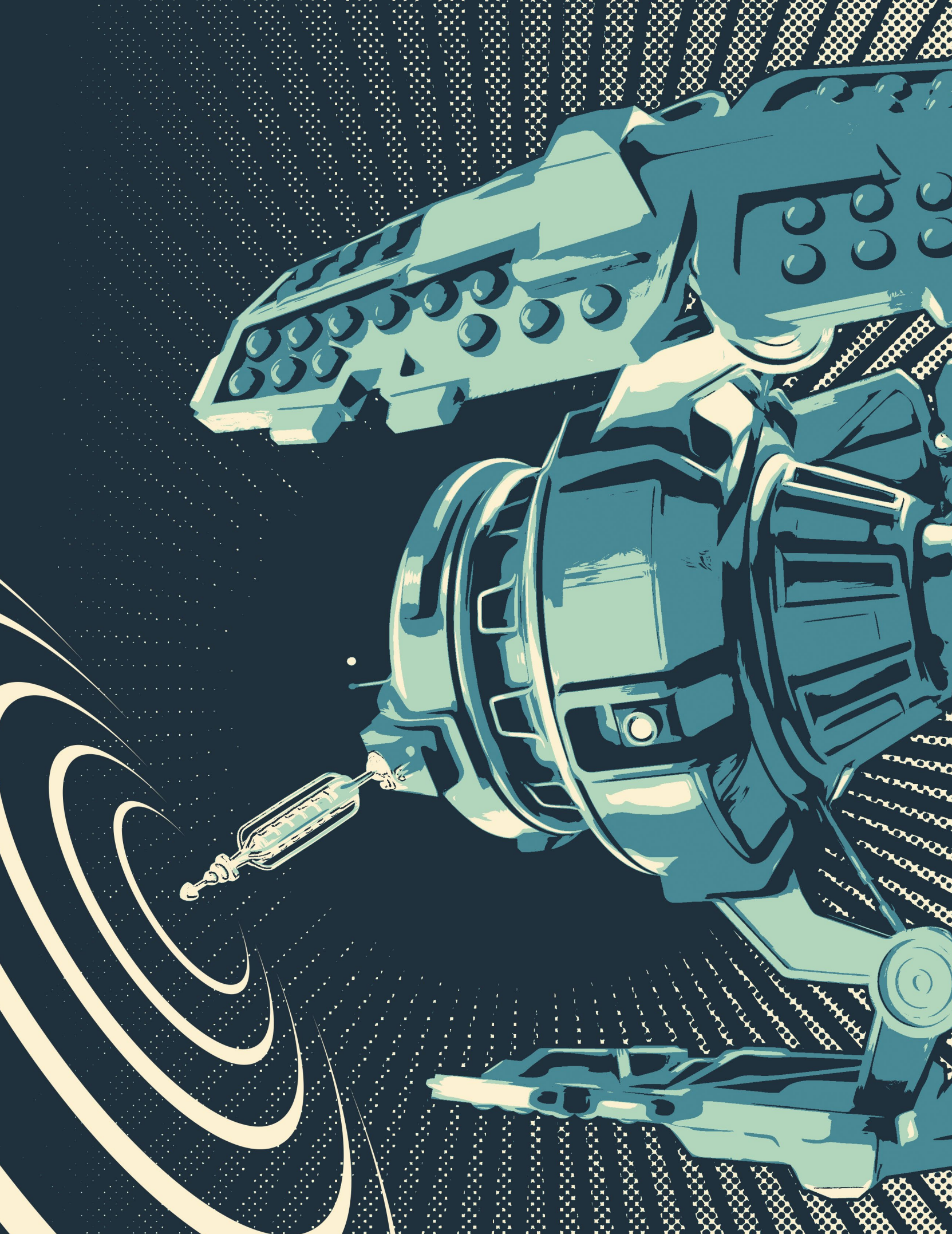
and apparently killed. Although Nation was no longer involved with the series, the bleak ending nevertheless seemed consistent with his original vision. In a document he wrote for the second season, he outlined his philosophy for the series: "Virtually all revolutionary movements, once established, are outlawed by the establishment. If their cause is just, they generally emerge to overthrow the authorities and themselves become the establishment. So it is with Blake. Except that Blake will never achieve that final objective."

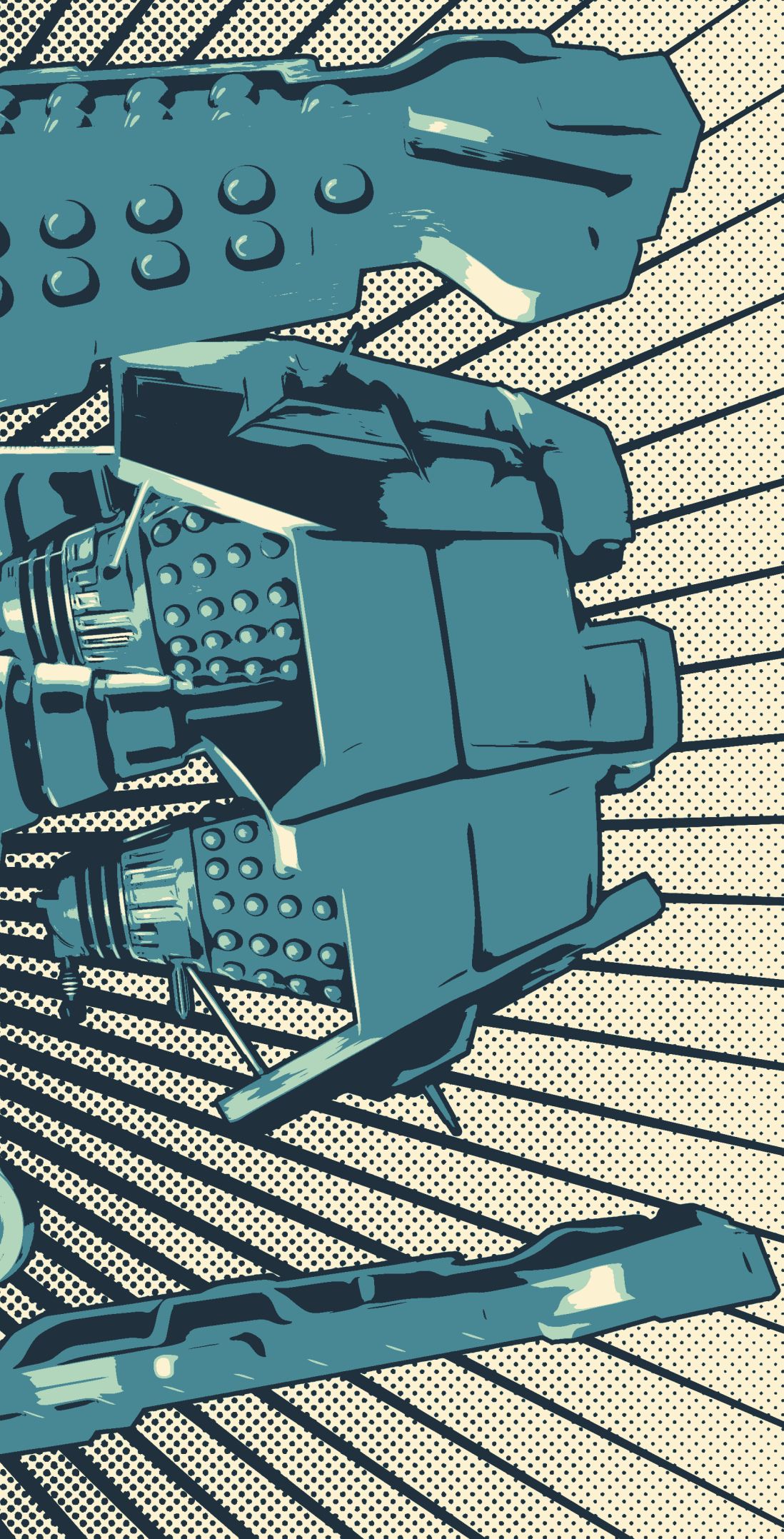
After developing emphysema, Nation died on 9 March 1997 at the age of 66. He left behind a unique legacy of stories, characters and concepts that continue to be revived, entertaining generation after generation. His work has undoubtedly influenced and inspired countless creators.

In 1987, Terry Nation gave an interview in which he described his approach to storytelling and why he loved the freedom of writing science-fiction: "The nice thing... is that you create a whole set of circumstances: a series of worlds. And you perhaps settle on one planet. Now, I've created that planet, I don't want science or people who are smarter than me to say, 'No, that can't happen, that can't be.' Because it's *my* planet, I made it, anything that happens on that planet happens because I say it can. So for this little time, you become God. And if trees talk, then trees talk, because I said they did. If rocks roll, then rocks roll, because I said so."



Terry Nation in 1975.



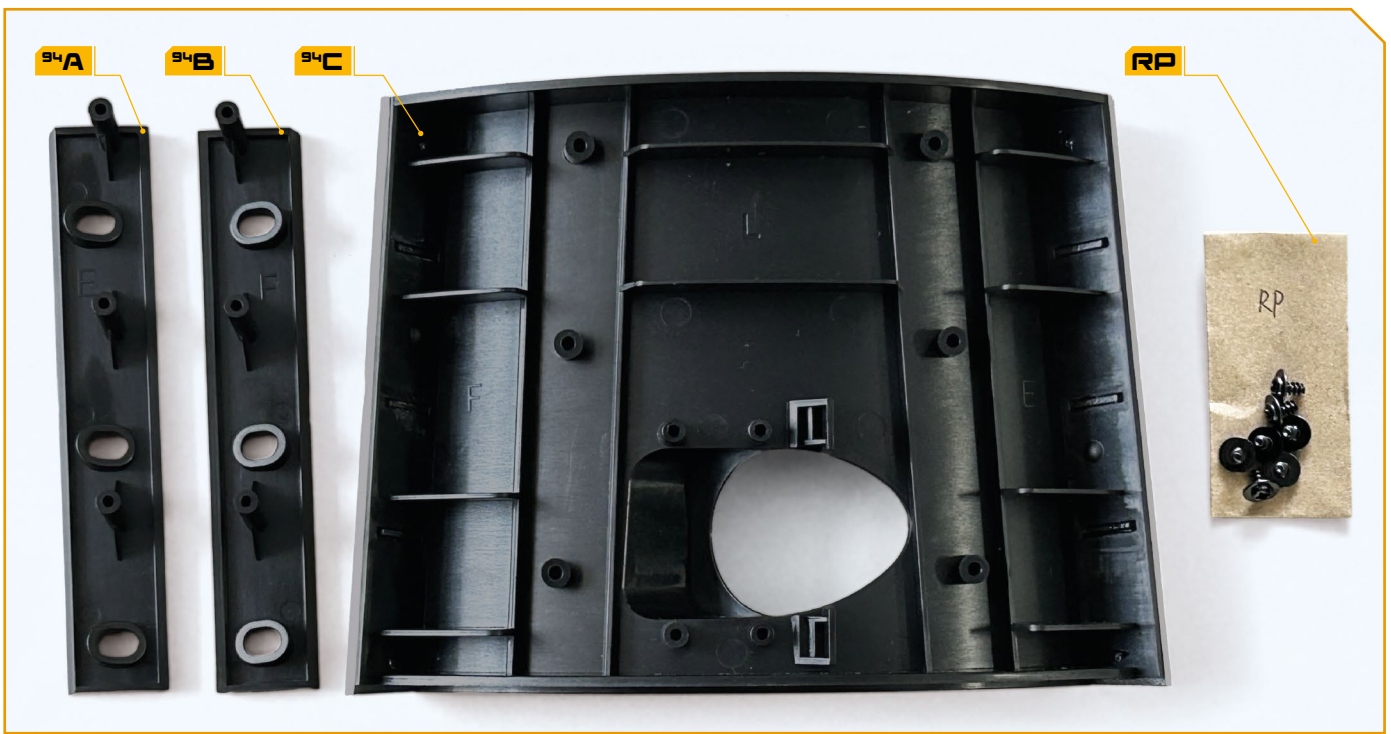


THE DALEK

BBC, DOCTOR WHO, TARDIS and DALEK (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. DOCTOR WHO logo © BBC 1973. Dalek image © BBC/Terry Nation 1963. Licensed by BBC Studios.

CHEST SECTION

CHEST WALL ASSEMBLY



COMPONENTS OF ISSUE 94

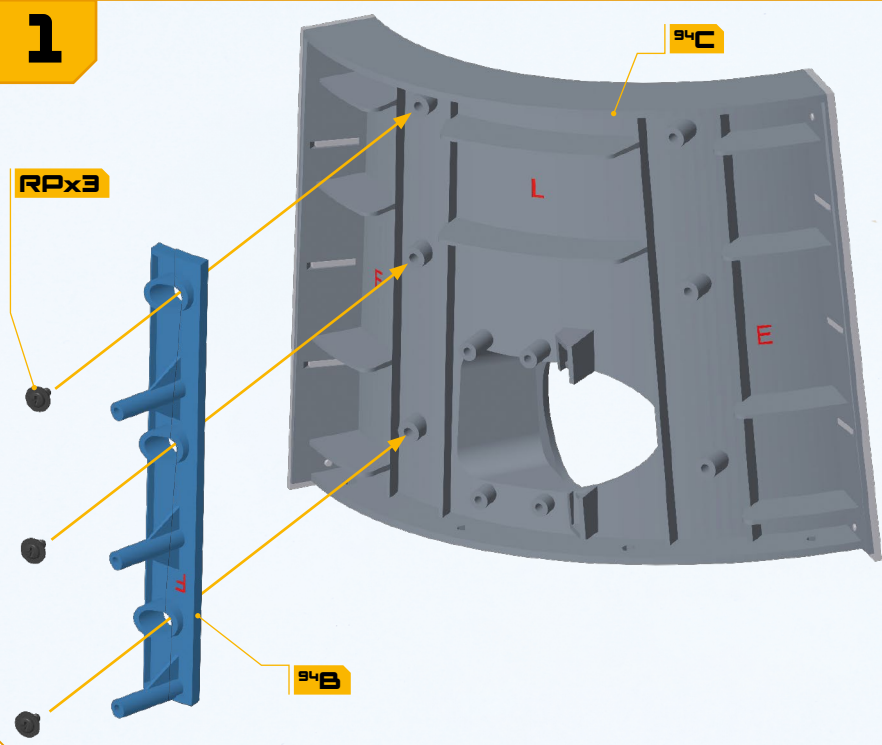
94A RAISED SCREW SOCKET STRIP (MARKED E)

94B RAISED SCREW SOCKET STRIP (MARKED F)

94C LEFT CHEST WALL

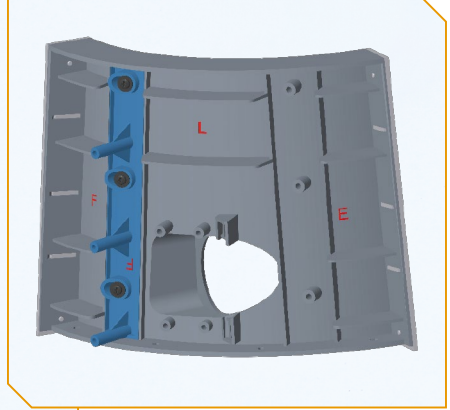
RP SEVEN 3 X 5MM PWB SCREWS (1 SPARE)

1

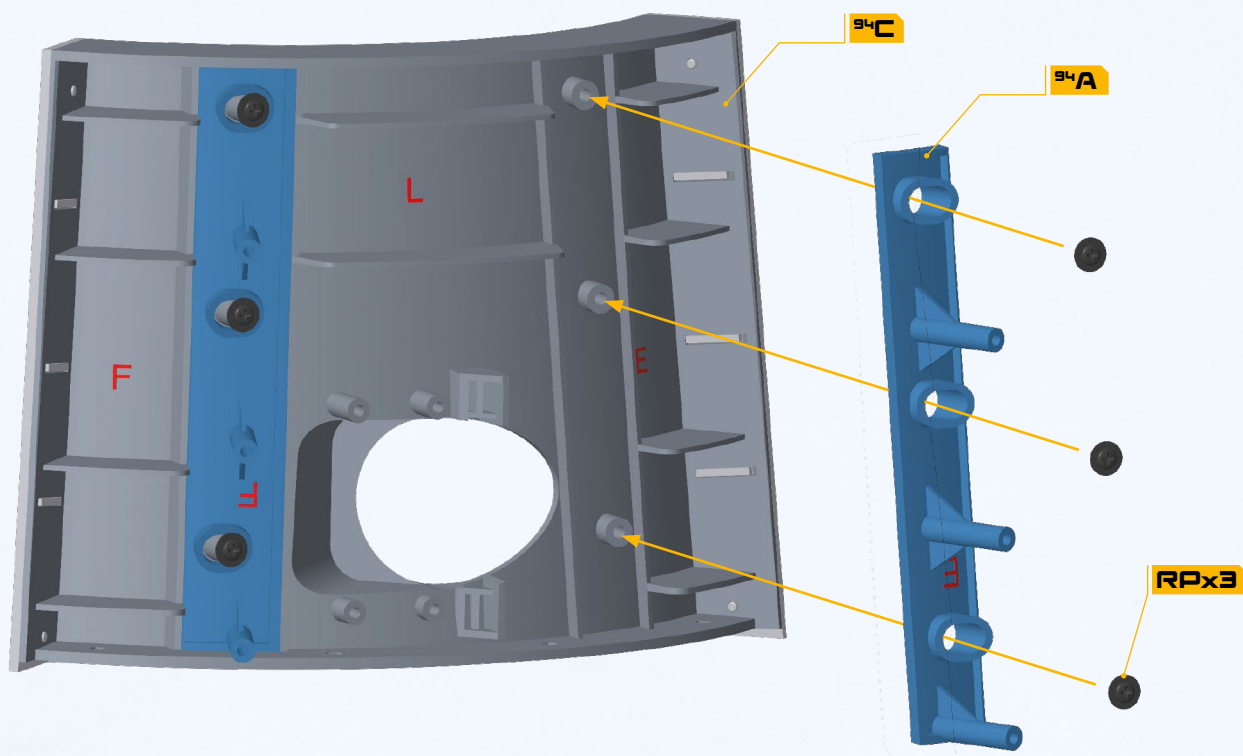


#94-01

Take the socket strip (94B, marked "F") and fit it into the channel on the outer side of part 94C, as indicated. Secure it in place using three RP screws.



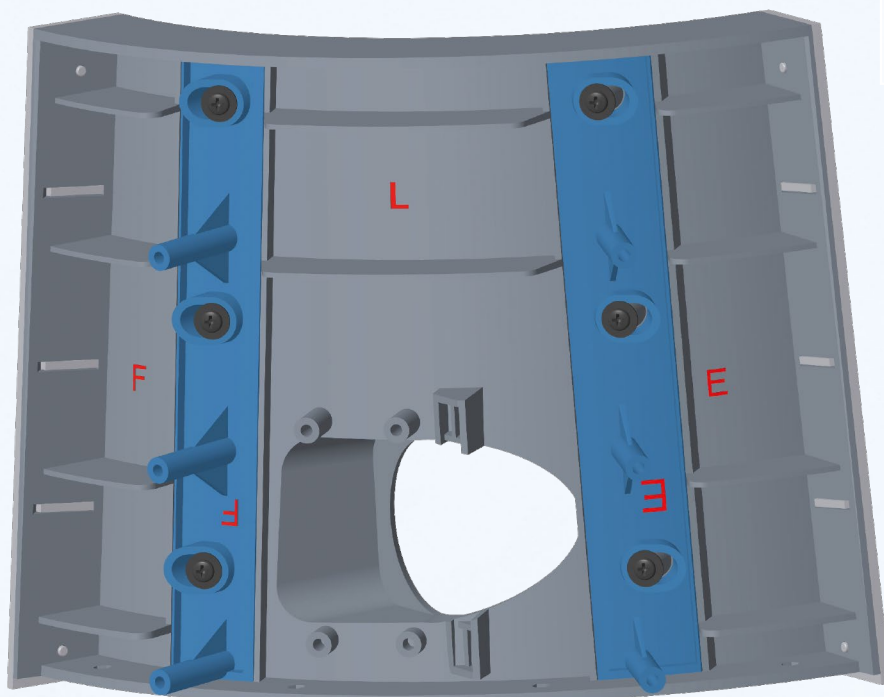
2



#94-02

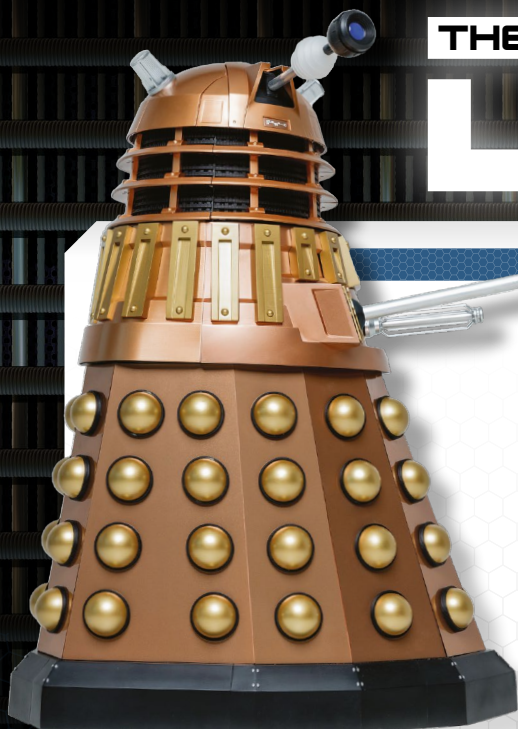
Similarly, fit the socket strip (94A, marked "E") into the remaining channel in part 94C. Secure it in place using three RP screws.

COMPLETED WORK



#94-COMPLETED WORK

Two strips have been fitted to the outer face of the left chest wall.



THE DALEK

COMING IN
ISSUE 95

BUILD PART 95

Work continues on the skirt section with two deflector strips, each of which is supplied in two parts. There are two skirt domes and a strip of 60 stickers to be applied to the base.



THE TIME VORTEX



Davros discovers the Time Lords and masters time travel.

ADVENTURES IN TIME AND SPACE



The fight with the Daleks pauses in *The Feast of Steven*.

Every week at your newsagent! Visit hachettepartworks.com/Dalek