

# The Mark of Destruction

## The truth behind the missing episodes of Doctor Who

*The recovery of The Tomb of the Cybermen and the restoration of The Dæmons to its original colour status has provoked renewed interest in the phenomenon known as 'The Missing Episodes of DOCTOR WHO'. Now for the first time ever, former DOCTOR WHO script consultant and top record producer IAN LEVINE — at the forefront of the hunt for missing episodes for over fifteen years, having turned up or saved no less than 35 black and white episodes and a further 30 Pertwees in colour that would otherwise only have existed in black and white — spills the beans in painstaking detail in this absorbing two-part feature as recounted to Gary Leigh at his West London home on May 31st 1992.*

**WE WERE PIONEERS** in the earliest days of video. There were very few of us and we were all interested in the same thing at the same time. I first saw a video recorder in January 1976. I was involved in record production for a guy called Dave McAleer who was working at Pye Records at the time. He was a casual fan and had watched DOCTOR WHO since he was a kid. One night I stayed over at his house and he showed me this video recorder on which he'd taped *Brain of Morbius* part one from the previous Saturday, just so that he could watch it again during the week. The machine was a silver Phillips 1500, the first domestic recorder issued, and it took one-hour tapes which were half an inch thick and which played with two reels which, if you can imagine, sat on top of each other, not next to each other like on an audio or video cassette. They sort of sloped downwards in rollers which moved diagonally down from one reel to the other on the bit that went across the heads — it was a very antiquated system but, when it was working well, the picture was almost up to U-matic standard. But they were very erratic and you would get wobbling at the top of the picture or colour breaking up into blue at the top if the tape wasn't tracking properly.

Anyway, I was so excited I sat down and watched *Brain of Morbius* part one twice in a row. I never thought at the time to ask Dave to keep the tape because I never imagined I'd soon be getting a machine of my own because they were very expensive. At the time I just let it go, but I started to think about it and for months afterwards I wished I had one to record DOCTOR WHO off-air. That summer while DOCTOR WHO was off the air the bug really got me, so I saved up and by August I bought a Phillips System video machine, at exactly the same time that my mother bought my father one as an anniversary present. By then the 1500 had given way to the 1501 and they cost £450 each and the one-hour tapes were £20 a throw. The 1501 was a black machine and of much better quality than the 1500 and I bought mine for the sole purpose of taping DOCTOR WHO, which didn't return for another four weeks and I was dying to get my first episodes.

During this period I started to take a particular interest in DOCTOR WHO and I wondered if there were any other fans around that had videos, so I phoned up the production office and Philip Hinchcliffe's secretary said no, there wasn't any way of getting videos of old stuff, but she did give me the DWAS Historian Jeremy Bentham's address and phone number. Up to that point I'd never had any contact with fans, although I'd been an avid fan myself from the very first episode when I was ten years old.

By the time *The Daleks* was on I had bought some school exercise books and religiously started writing down the plots. I also taped each episode on a little reel-to-reel recorder that only held 15 minutes and the tape would only go one way, so I would tape the sound for the first 15 minutes, make notes for the last 10 minutes and then attempt to write each episode out word for word in an exercise book before the next episode came along because I only had one tape! I didn't get a proper reel-to-reel recorder until *The Chase*, and from then I started taping every single episode off the air and wrote them up word for word and then wiped the tape off to use again because, as a schoolboy, I couldn't afford to keep them. Only Richard Landen has kept pristine audio recordings to this day, which he started with *The Myth Makers*, and which are being used for the BBC Audio Collection's releases in July.

Because there was no such thing as video recorders and no way of preserving DOCTOR WHO, I was keen to get the stories down on paper so I would never forget them. I did this continually up to *The Tomb of the Cybermen* and I then I sort of got lazy and they fell further and further behind and I'd make notes to refer back to it. In the end I went further but they weren't very accurate because I'd lost some of my notes. I also went through a period when I lost interest in DOCTOR WHO, from *The Mind Robber* — which I thought was so much crap — through to *The War Games* when I got back into it, so most of *The Space Pirates* is the only who I've never seen. I got really back into it by the end of *The War Games* and I was fascinated by Pertwee's first season, then I was away at university in '71 for most of his second and I missed *The Mind of Evil*, *Claws of Axos* and *Colony in Space* as my mind got taken up by other things like my early DJ-ing. I got back into it again with *The Dæmons* compilation and I never missed anything from that point onwards. In fact, when I was DJ-ing in the mid-70s I remember I used to purposely wait until the episode finished before I left to travel 90 miles to work, even though it made me late — I wouldn't miss it!

It was always a very active part of my life, and by the time *The Seeds of Doom* was on, which was just before I bought my video recorder, I was really as interested again in DOCTOR WHO as I'd been when the Hartnell and early Troughtons were on. So I phoned Jeremy, who'd never seen a video

recorder, and the then DWAS exec. were very excited by my news and they held an early meeting (the Society had just been formed). There was Jan Vincent-Rudski, Stephen Payne, Richard Landen, Jeremy Bentham, Keith Barnfather and Gordon Blows, just very prominent DOCTOR WHO fans and what are now sometimes called "the elder statesmen", and they specially hired out from the BFI a clip from episode two of *The Dalek Invasion of Earth* ('*The Daleks*') which was 12 minutes long and started with the Daleks telling the rebels to lay down their arms, and included the main scene — which we all loved — of Hartnell having to use the magnet to make the key come out of the crystal box so they could escape from the cell. Why the BFI happened to hold this clip no one knows, but that didn't matter; we watched it and we were absolutely rivetted. This was the first time we had seen William Hartnell since he'd been on (save for *The Three Doctors*). Don't forget, at that time nobody had a video and in 1976 nobody had seen any old DOCTOR WHOS. There had never been any old repeats outside of a year, there were no out-of-Doctor repeats, we had no access to anything, and here we were watching William Hartnell and we were raving; we watched it a couple of times in a row, we loved it so much.

### 'THE THOUGHT OF BEING ABLE TO WATCH AT A TIME UNSCHEDULED WAS MAGICAL'

Then Richard Landen said "I know someone with a video who's got a couple of DOCTOR WHOS". So I was all excited and Richard took me around to James Russell's House (Ken Russell the film director's son, who's recently been involved with me in colourising *The Dæmons*), who had a beautiful house in Notting Hill Gate. James's father had bought one of the early video recorders five months before mine between the weeks of episodes two and three of *The Seeds of Doom*, so James had taped episodes three to six and then he taped the repeats of *Planet of Evil* and *The Sontaran Experiment* which were shown during the summer. I sat there for a couple of evenings in a row and watched all ten episodes. The thought of being able to watch at a time unscheduled was magical — everybody takes it for granted now that you can go to WH Smith and buy *The Tomb of the Cybermen* off the shelf, but they don't understand what a thrill it was in those days to watch those first off-air episodes. Of course I wanted my own copies of them but nobody had two compatible machines to copy them. However, James did find a way for us to put the 12 minute BFI clip onto video, which he got someone to do.

Season 14 began and James and I started taping on our machines *The Masque of Mandragora*, *Hand of Fear* and *The Deadly Assassin*, and then the one-hour omnibuses of *Pyramids of Mars* and *Brain of Morbius* which were shown during the Christmas break. Also around Christmas '76 Jan Vincent-Rudski traced a guy in Leeds called Angus Tawber, whose father had an old 1500 machine, and who had managed to keep a tape with *Revenge of the Cybermen* part four on it. So we were jumping up and down and going crazy because here was the season before last — we couldn't believe that we'd found something so old as *Revenge of the Cybermen* part four! James was in the Lake District at the time and I picked him up, we drove all the way over to Leeds, borrowed the tape and drove to Blackpool and borrowed my father's machine which we hooked up with mine. We couldn't copy video to video because there were no leads on those old Philips



so we had to put it through the aerial lead and try to tune one machine into the other that way; it was quite an unsatisfactory way of doing it, to say the least! So we copied *Revenge of the Cybermen* part four, the 12 minute clip from *Dalek Invasion of Earth* part two, and the various episodes that James had accumulated prior to Season 14 which he'd brought with him, so suddenly my DOCTOR WHO collection was starting to take shape. At this time I was working in the music business and was in London weekdays and my flat in Blackpool at weekends.

The following month, January '77, Jan bought his machine, a 1502 which was the next model on though it was never as good as the 1501 because it was very erratic and sometimes drifted and fast-forwarded through bits. So there was now James, myself and Jan with video machines — no one else we knew of — and the three of us taped *Face of Evil*, *Robots of Death* and *The Talons of Weng-Chiang*, and then the *Whose Doctor Who* documentary which Tony Cash produced and which led us starting to find more episodes.

As DWAS President Jan was being consulted on the documentary front and in return Tony Cash lent them episode two of *The Web Planet* ('*The Zarbi*') to watch. We all went around to Jan's house and watched it and of course we wanted to know how we could get it on to video because it had to go back the next day, and we came up with an ingenious scheme. Stephen Payne filmed off the screen it was projected on with his Super 8 camera and made a separate audio recording. The Super 8 films only lasted ten minutes at a time so he used three reels which we then had to edit together into one big reel and then synch the sound in ... it took forever to do. I then found a place in Brighton that put it on to video cassette, so we managed to get a ropey copy of part two of *The Web Planet*!

And then the great big find. In early '77 Jeremy had been in touch with a fan called David McGee in Australia, whose father had rescued three DOCTOR WHO prints when they were being junked from the ABC (Australian Broadcasting Corporation). These were *The Chase* 1, *The War Machines* 2 and *The Faceless Ones* 1. (It soon transpired that only *The War Machines* episode was missing from the BBC although we didn't know at the time what did exist — we'd heard rumours and we knew some of the stuff that the *Whose Doctor Who* documentary had found, but we were never sure.) David sent these over on U-matic which is the machine system we still use today, but of course we had to then find a way to copy them onto Phillips to watch them. Also around the *Whose Doctor Who* time Keith Barnfather was very friendly with a girl who worked at PEBBLE MILL AT ONE and, as a favour to him, she had the first episode — *An Unearthly Child* — put onto video on a Phillips cassette. Myself, Jeremy and Jan had been discussing what we remembered in the first episode and there it suddenly was, we were able to go and watch it! So, by the time the documentary went out in April '77, we'd only been collecting for seven or eight months in the pioneering days and we'd already got quite a big collection, and there was still nobody else with video because the early prototype VHS model wasn't available until 1978. U-matic had existed since '75 and they were the most stable format, but at £2000 none of us could afford one, so we hired one to copy the episodes from Australia and put them onto our Phillips system, and we were very impressed with the quality.

We were at the stage now where we'd got all these DOCTOR WHOS and were thinking "where are

we going to get any more from?" Myself, James, Jan and Richard — who was very keenly following and taking an interest but hadn't bought his own video machine yet — were the pioneers of DOCTOR WHO video collecting, and we sought out every avenue that could possibly lead us to more jewels.

At the time I was doing all this collecting, in January '77 I went over to Cannes in the south of France for the annual music convention, MIDEM. BBC Records always had a stand there and Terry Sampson was the head PR person at BBC Enterprises at the time, and was also in charge of the DOCTOR WHO exhibitions with Lorne Martin. Because of the Blackpool exhibition, Terry was in Blackpool all the time and he used to regularly go to my parents' old nightclub called The Lemon Tree and so he knew my mum and dad very well. So I went up to him at MIDEM and introduced myself as Ruth and Sidney Levine's son and he was instantly friendly and very nice, and on the way back to London we sat next to each other on the plane and we talked all the way home. I told him about my interest in DOCTOR WHO and how we were trying to get these videos and how nice it would be to get some old ones and he said he would do what he could to help. He spoke to someone called Arthur Jearum who was in a division of BBC Enterprises called Non-Theatrical Sales who sold things like *THE SIX WIVES OF HENRY VIII* to schools and army bases. The first answer,

after talking to him, was "No, we can't sell DOCTOR WHOS privately to any individual — it's not allowed", but after months of talking Terry finally got me in as a favour, although he wasn't supposed to, and Arthur Jearum said "Okay, but we can't sell anything that's more than seven years old because we have this copyright problem". This was 1977 so anything had to be from 1970 onwards, so I put my head together with Richard, James, Jan and everybody and the one story that we agreed had achieved legendary status during that period was *Frontier in Space*. We also knew that *Frontier in Space* hadn't been shown in Australia for years whereas a lot of others were being repeated and it had also never been shown in America, so at that time it was also the rarest Pertwee story and the one we all wanted. It was the great classic — the Daleks, the Draconians, the Master, the Ogrons, everything was in it. It was the great space opera and today the most under-rated of all the Pertwee stories. So the first thing I bought from the BBC was *Frontier in Space* on U-matic video tape and they charged me £400+ an episode and the whole lot came to over £2,500. It was phenomenally expensive but we paid that much to get our foot in the door and I had to get everybody to chip in because I couldn't afford it on my own.

While all this was happening David Gee had also been taping some other things and we started

"the time destructor," said Davie Lher. "It's that true," said the Dalek. "This silence confirms it," said Davie Lher. "They know that it's true." "Take them back to the time machine," said the Dalek. "I beg," said Davie Lher. "The two were taken off." "Well," said the Dalek. "The little problems settled I think." "Begin the march," said the Dalek. "You will return with us," said the Dalek. "Return with you that's what I was going to say," said the Dalek. "You have seen the scene. He ran to the man who was ready. "Master" he said. "The prisoners have escaped." "Escaped," said the Dalek. "We will take the men and go out," said Davie Lher. "The war machines will destroy us all," said Davie Lher. "Higher said he would return when the sun was above us, so we do not have long to wait." "The huge brilliant sun shone on the sky."

Later in the Dalek time machine store

DOCTOR WHO  
CHAPTER 138 — REBELLION —  
"We will get our power," said all the Daleks together. "We will get our power; we will get our power; we will get our power." Davie Lher was becoming a little worried. He ran to the power switch and slowly turned it off. "We will get our power," said the Daleks. "We will — get — our — power — er." The Daleks seemed to go almost dead. "Turn — back — the — power — supply," said one of the Daleks, slowly and painfully. "I will," said Davie Lher. "I will, but I want you to remember that I control you." "We are — your servants," said a Dalek, slowly. "I know," said Davie Lher. "Remember it; I gave you each a special charge to bring you back to life; any further power you need must come from this generator and I control it, is that clear?" "Yes —"



Above: Ian's original Phillips machine, and some of the notes he made as a schoolboy nearly thirty years ago.



to get some episodes off him that were being shown in Australia at the time like *Genesis of the Daleks*, and then we also started to get some Pertwees which were being repeated. By the season which started with *Horror of Fang Rock* we were getting all the Pertwee and Tom Bakers that we could off him and we were sending him all the new Season 15 episodes. At the same time Jeremy found a guy from Chicago called Tom Lundie who'd taped off the air *The Silurians*, *Terror of the Autons*, *Claws of Axos*, *Day of the Daleks* and *The Sea Devils*, five complete colour Pertwee stories which he taped for us, and then he found some friends with other episodes and we managed to get *Ambassadors of Death* and *Inferno*. These were American system copies and we couldn't copy them so we went to a place in Croydon which had an American machine that played them on a one-hour Betamax and a special Barco monitor and we had to stand a video camera on a tripod and focus it to film off the screen. It was the only way we could copy them and we had to go there twice because we only had a black and white camera the first time.

#### **'WE DIDN'T WANT TO PAY £400+ AN EPISODE FOR PERTWEES WHEN WE WANTED HARTNELLS AND TROUGHTONS'**

The main problem was that the non-theatric division of BBC Enterprises would not sell us any more episodes unless they were from Pertwee

onwards and we didn't want to pay £400+ an episode for Pertwees when we wanted Hartnells and Troughtons, so we had to find another way in. By this time I had become very friendly with a guy called Mario Moscardini, who was Lorne Martin's assistant in the exhibitions and who quite liked DOCTOR WHO. It was Mario who gave me my Sea Devil head and my *Tomb Cyber-head* which I've contributed to the Save Who prize draw. Mario told me that there was another department that might be able to sell me old episodes. BBC Enterprises had an office actually in the film library in Windmill Road which had nothing to do with BBC Enterprises' office at Villiers House. Their job was just to sell news clips, for example if ITN wanted an old bit of BBC footage to cover the death of an actor. Mario introduced me to a girl called Jill who was working there in BBC Enterprises' Film Sales office and she said she'd try to arrange the clearances. She had a word with the boss to whom Terry Sampson and Mario had put in a good word for me by saying that I could be very useful for information because I knew a lot about DOCTOR WHO and I was trying to be helpful to the Beeb and so on. She came back and said "First of all we still can't clear them for sale yet, but what we can do is allow you to come and view anything you want with a view to purchasing", so they arranged a viewing cubicle and I brought Richard Landen, Bob Richardson and James Russell along and the four of us spent several days down there and did we view! We went through the cards and I found out just what existed in the

BBC Film Library. It held a random assortment of odd DOCTOR WHO episodes, not for any reason of quality or selection, but just ones that happened to have been kept by accident. For instance you'd have three episodes of *The Tenth Planet* but they never held part four — contrary to belief, they never had it! I checked every card there'd ever been cataloguing the episodes and the only episode that was clearly missing from the library was *The Daleks Master Plan 4 — 'The Traitors'* — which had definitely been kept there and was lent to BLUE PETER in 1972 but never came back and had been missing since that day. I checked all the cards, and every DOCTOR WHO story they were supposed to have had were there.

The BBC were never told to keep things, there was no brief behind it, it was a library just for storing films but they did a very good job of it and stored them under good conditions. Can you imagine how excited we were to discover that the DOCTOR WHO pilot existed?

At the time that they were recorded, DOCTOR WHO was made on video tape and in those days video tape was very primitive. You couldn't copy and edit very easily. In fact, in the sixties if you wanted to edit a tape you actually had to physically do it with a razor blade and stick it together, which is why sometimes on the old black and whites you see a funny roll on the picture, and it was not the ideal medium for storing. It couldn't be sold abroad on video tape either so they used a machine called a Kinescope, which was a camera built into a box on a flat screen with no light or anything



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shining on it, and from which they took a telerecording by playing the video tape into it and filmed it onto 16mm film off the screen as a negative. They then used that negative with the sound and made as many prints as they wanted off that negative and sold it abroad. It was the same principle as holding a camera at a screen.

We know for a fact that they made 28 prints of every DOCTOR WHO episode and they were sold out to 28 different tv stations, but what happened to them was a system called bicycling where some of those stations would send them on to another station in turn so they ended up god knows where. So when something like *The Tomb of the Cybermen* turns up that's just from one of those 28 prints that were struck that were out there somewhere. Now, things did find their way back of course, and maybe the production office wanted to view something and they viewed it on film and when they finished with it they perhaps said "oh, let's put it in the library for safe keeping", so a certain selection of DOCTOR WHO episodes were preserved by the BBC.

The following episodes existed in late 1977 at the Film Library:

*An Unearthly Child* 1, 2, 3, 4

*The Keys of Marinus* 5

*The Dalek Invasion of Earth* 5

*The Romans* 1, 3

*The Web Planet* 2

*The Crusade* 3

*The Space Museum* 3

*The Time Meddler* 2

*The Ark* 3

*The Gunfighter* 4

*The Tenth Planet* 1, 2, 3

*The Underwater Menace* 3

*The Moonbase* 2, 4

*The Faceless Ones* 1

*The Enemy of the World* 3

*The Wheel in Space* 6

*The Dominators* 1, 2, 4, 5

*The Mind Robber* 5

*The Invasion* 2, 3, 5, 6, 7, 8

*The Krotons* 1, 2, 3

*The Seeds of Death* \* 1, 4, 6

*The Space Pirates* 2

*The War Games* 2, 5, 8, 9

(\* Episode five existed in 35mm print only, and episode two was on what was called a fine grain print.)

So, to reiterate, they never held part four of *The Tenth Planet*, that's categoric, and I think it's more than likely that *The Daleks Masterplan* 4 exists somewhere. I also got very irate because I knew that *War Games* 10 had existed because although it wasn't in the documentary, they definitely had lifted a clip of it for inclusion but removed it at the last minute.

Tony Cash had told Jan that a lot of the footage he lifted was not from the BBC Film Library but from this mysterious store we had all heard whispered rumours about at BBC Enterprises at Villiers House next to Ealing Broadway tube station. There were supposed to be lots of 'missing' DOCTOR WHOS at this film store, which was how they got to use material from *Galaxy Four* and so on, but nobody had a list or had access to find out.

Our priority then, however, was to buy up all the episodes at the BBC Film Library, but the boss of that department stipulated that I could only do this if I could get around the copyright rules and get my own letters of permission from Equity, the Writers' Guild, and so on. So I worked hard and it took months to do. I had to put a special offer in writing to the Equity Council and they eventually gave me a special letter of dispensation — which



Above, and below left: behind-the-scenes shots from *Fury from the Deep*, now one of the most wanted 'missing' DOCTOR WHO stories

I still have somewhere and which the BBC have on file — giving me permission to buy the films as long as they were for my private use in my own home and so I didn't have to pay actors' fees. The Writers' Guild gave me permission so I didn't have to pay script fees and everything. Whereas now BBC Video can clear videos almost instantly, in those days they had no rights after seven years to sell the stuff. I also went to all the writers personally, like Terrance Dicks, Malcolm Hulke and Terry Nation, all of whom I had become very friendly with, and they all gave me their own letters saying they were happy for me to have DOCTOR WHOS.

A friend called Bob Richardson found me all sorts of phone numbers for me and we went through every single writer and director. Bob soon started working at the BBC and he got us in to see *The Invasion of Time* being recorded, and from *The Invasion of Time* up to *Shada* I viewed with the other fans from the public gallery, and from *The Leisure Hive* up to *Revelation of the Daleks* I watched from John Nathan-Turner's producer's booth because I was the script consultant by then (before I walked out in disgust, but that's another story!).

A guy called John Bridger then took over at the Film Library and then things started rolling. He said, "Look, for six months you've been trying to get these DOCTOR WHOS. I know you've viewed them and everything, but you haven't bought any yet". He took all these letters that I'd obtained from Equity and so on and he went and got special permission from his superiors. "Okay, the guy's done his own clearances, we're going to sell him the DOCTOR WHOS," and I bought them on U-matic tape and they cost me about £200 each as opposed to the £400+ that *Frontier in Space* had cost because I'd had to pay all the actors' fees and the writers and so on. Now I'd got my own clearances they were able to sell these cheaper, and in fact they weren't making much profit out of me at all, because the films had to be sent to a place in Charlotte Street in London called Audio & Video, which was a professional copying place. They were officially copied and I know for a fact that

the copying process alone cost about £100 an hour to use — they were doing me quite a favour at £200 an episode! So they were legally mine; they weren't pirate copies, they weren't copied shadily, I legally bought them and had the rights to have them, and as I was having hits at the time I was able to afford them. All of this was happening at the same time that we'd also started finding the stuff in Australia and America, and so by the time 1978 rolled along I had the best collection anywhere.

### 'HAD THEY BEEN THERE THREE WEEKS EARLIER GALAXY FOUR WOULD HAVE EXISTED TODAY'

It was also around this time, towards the end of 1977, that the DWAS tried to buy *Galaxy Four* to show at one of their first conventions. The BBC had agreed to sell them the story if they got their own clearances off all the actors and everyone to do with it. *Galaxy Four* was a story they wanted to see again and it didn't have many actors in it, and we knew it existed because of the clip used on the *Whose Doctor Who* documentary. They got all the clearances and they went to BBC Enterprises to buy *Galaxy Four*, the prints were ordered up and everything appeared to be okay. Suddenly Enterprises came back and said "There's been a terrible mistake — it was destroyed three weeks ago". Had they been there three weeks earlier *Galaxy Four* would have existed today. Well, I hit the roof when I heard because I'd been making negotiations to buy my own copies of all the DOCTOR WHOS at Enterprises. This widened the mystery of Villiers House; we knew for a fact that the negatives had existed there. Everybody started talking about Villiers House — it was as mystical then as something like *The Power of the Daleks* is now, the great unspoken. Jan and Stephen Payne were drawing up lists of what they thought existed there, but nobody knew for sure ...

**Next issue: The Treasures of Villiers House. Plus, how Ian Levine saved the Daleks from destruction.**



# The truth behind the missing episodes of Doctor Who

**THE MYSTERY** of what was at Villiers House — I had to know.

the negatives we soon found to be held at Villiers House turned out to be pristine (you saw how some of the prints could look really washed out in the recent documentary *Resistance is Useless*) so I ended up having to pay for those episodes twice. But understandably they wanted me to buy what was there first, so I bought the films as quickly as possible because we knew that *Galaxy Four* had recently been junked, and for all we knew other stories were in the process of being destroyed.

It was the spring of '78 before I got to Villiers House. I'd bought copies of most of the episodes at the film library and John Bridger phoned up Enterprises and they confirmed that they had a lot of DOCTOR WHO negatives there, which we could go down and see. I was tremendously excited. I picked up John at the film library in Windmill Road, Brentford and we drove to Villiers House in Ealing Broadway. We were let in through a big thick door into a little vault, no bigger than the room we're in now, with lots of shelves along the walls full of film cans, the first thing I spotted sitting there in the middle of the floor marked with the words "Withdrawn, De-Accessioned and Junked" and taped up ready for destruction were a big pile of film cans including all seven surviving episodes of *The Daleks*. There were twenty eight cans altogether: seven that contained the negatives, another seven that contained the prints, a set of Arabic negatives and a set of Arabic positives, they had been physically removed from the shelves and were just sitting there on the floor all bound together with white cloth masking tape. The cans were individually labelled with the episode title (ie. *The Dead Planet*, *The Survivors* and so on) and, well, I freaked. I hadn't

I was throwing a complete wobbly and pleading with John, "You can't let them destroy *The Daleks* — I want to buy this now!" So he calmly asked the young man who'd brought us in, "Who marks these episodes for destruction?", and the guy said Pamela Nash. He charged into her nearby office — in hindsight a rather amusing sight as he was a very sort of meek Clark Kent-type with little horn-rimmed glasses — and said "Excuse me, are you Pamela Nash?", she said yes and he continued, "We're just trying to find out about these DOCTOR WHO episodes because a lot of them seem to be being destroyed", and her exact reply was, "Nobody wants them — they're only old black and white film prints". Of course by now I'm jumping up and down and shouting "For God's sake, *I* want to buy them and I'm making clearances — how could you destroy them...?!", and John instructed her not to destroy anymore while we checked into it.

1) **Withdrawn** — The episodes that BBC Enterprises held at Villiers House were supposed to be available for sale abroad, but after seven years they lost the rights in their artists' contracts to sell them, so they were withdrawn from offer.

2) **De-Accessioned** — Accessions was a room at Villiers House, and the trays marked "Accessions" contained cards of what was available, so in the case of DOCTOR WHO episodes being offered there was a card for each film can they held, for each print, with an actual identification number for the film can. De-Accessioned was the process where, once the tapes were withdrawn from offer, the relevant cards were then taken out of Accessioned and put into the tray of cards marked "Junked", which contained all of the cards of the episodes that had been junked and the dates of junking.

3) **Junked** — The film was physically removed from the shelf and thrown into a skip. The films, when they were originally processed, were wound onto a little hub as opposed to film reels more favoured by cinema, so what they would do to make it useless was simply knock the centre out and then the thing became like spaghetti. They filled their skip with the reams and reams of this spaghetti-like film, and when the skip was full it would be carted away and the contents incinerated.

So that was what was about to happen to *The Daleks* and our timing was sheer coincidence — had I got there three months later we'd have lost a lot more, had I got there earlier we'd have certainly saved all of *Galaxy Four* and *The Time Meddler* (at that time only episode two was held at the BBC).

# De

## The ep

An Unearthly Child  
The Dead Planet  
The Edge of Destruction  
  
Marco Polo  
The Keys of Marinus  
The Aztecs  
The Sensorites  
The Reign of Terror  
Planet of Giants  
The Dalek Invasion of Earth  
  
The Rescue  
The Romans  
The Web Planet  
The Crusade  
The Space Museum  
The Chase  
The Time Meddler  
Galaxy Four  
Mission to the Unknown  
  
The Myth Makers  
The Daleks' Master Plan  
The Massacre  
The Ark  
The Celestial Toymaker  
The Gunfighters  
The Savages  
The War Machines  
The Smugglers  
The Tenth Planet  
The Power of the Daleks  
The Highlanders  
The Underwater Menace  
The Moonbase  
The Macra Terror  
The Faceless Ones  
The Evil of the Daleks  
The Tomb of the Cybermen  
The Abominable Snowmen  
The Ice Warriors  
The Enemy of the World  
The Web of Fear  
Fury from the Deep  
The Wheel in Space  
The Dominators  
The Mind Robber  
The Invasion  
The Krotons  
The Seeds of Death  
The Space Pirates  
The War Games

Last issue Ian Levine video and what it's DOCTOR WHO episode negotiated the pure BBC Film Library ahead ...  
  
**THE MYSTERY — I had to know.**  
I told John Bridge was there, but he s... I'd bought all the c... So I was busy raising tapes of all these epi... I was effectively d... viewing prints like... and part 3 of The z...

look really washed Resistance is Useful for those episodes wanted me to buy the films as quickly that Galaxy Four h... all we knew other being destroyed.  
  
**THE FIRST TH FOR DESTRUCT EPISODE**  
  
It was the spring House. I'd bought at the film library Enterprises and th... of DOCTOR WHO ne go down and see. picked up John A Road, Brentford a in Ealing Broadwa thick door into a room we're in nov walls full of film sitting there in the words "With Junked" and taped a big pile of film o ing episodes of Th eight cans altoget negatives, another a set of Arabi positives, they from the shelv the floor all bou masking tape. T belle Deat on



## IT WAS PAMELA NASH WHO HAD PICKED WHAT WAS "USELESS"

I looked through the shelves and we found *The Space Museum*, *The Chase*... all these wonderful DOCTOR WHO stories not held at the film library, but nevertheless I demanded to know what had been junked, so we went to Accessions and found the "Junked" tray. Every card it contained had a square rubber stamp on and there were cards for the whole of *The Dalek Master Plan* (my all-time favourite story), the whole of *The Web of Fear*, the whole of *Fury from the Deep*... all marked with this stamp. I checked through everything, and after I'd been there a few times and researched through it all I ascertained that BBC Enterprises, or rather Pamela Nash, had signed the papers for each one. It was Pamela Nash who had picked what was "useless"; her job was to vet what was held by Enterprises' library, and once something was finished with she'd look and decide, "Oh, we're not selling these anymore, we don't need them". For example, if there were outstanding contracts of a certain station in Nigeria somewhere which was still showing DOCTOR WHO episodes they didn't destroy it, but once they'd finished with it she would decide that they weren't needed anymore and would sanction their destruction by stamping the appropriate card with "Withdrawn, De-Accessioned and Junked". As I said, the card would be taken out of one tray and put in the tray of ones they had held but had been junked and the film would then be incinerated. Had this process been allowed to continue, then within two years all the ones that were still there would have gone too.

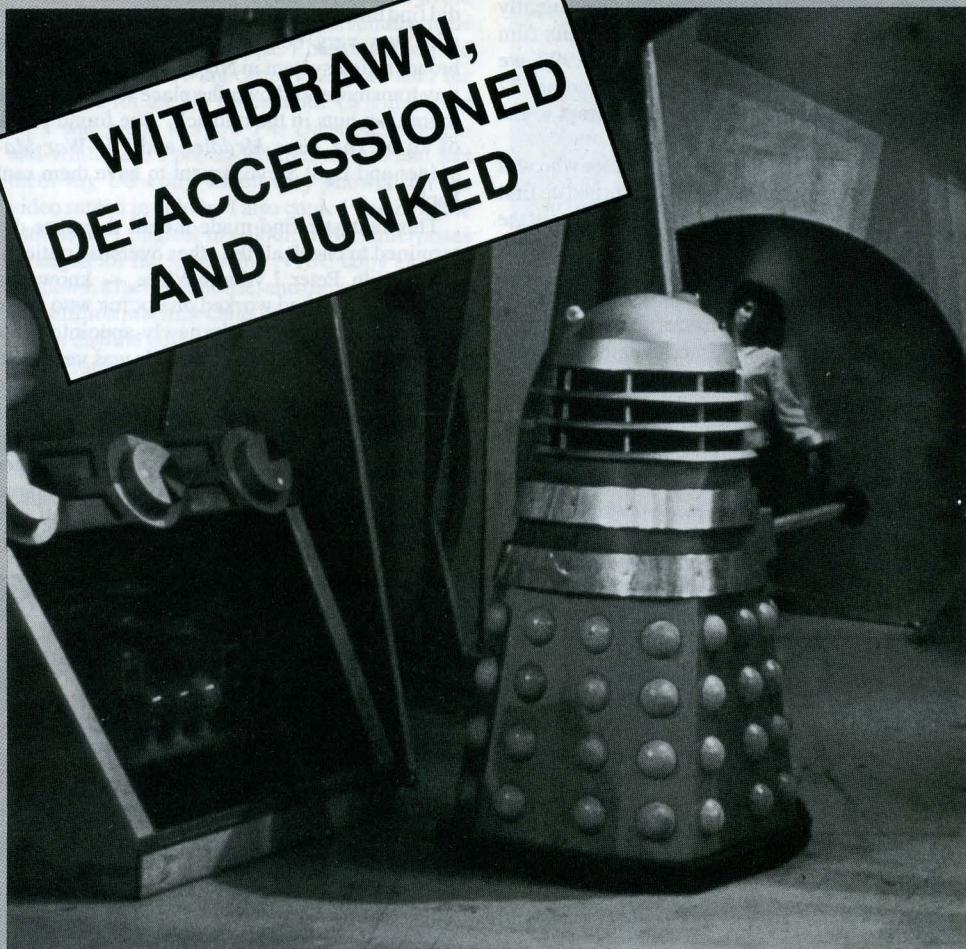
I also ascertained that there was one card for every DOCTOR WHO episode ever made, except for *The Feast of Steven*. That was the only print I couldn't find any trace of. Every other episode, bar none, had been there until the first junkings in 1972. If we'd been there in 1972, every DOCTOR WHO episode except *The Feast of Steven* would have existed today, just like every STAR TREK episode still exists.

There were six years of junkings, '72, '73, '74, '75, '76, and '77 when the last two junkings — before I arrived in '78 and the practice was stopped — had occurred of *The Time Meddler* and *Galaxy Four*. *The Daleks* was the first story marked for destruction in '78, but we arrived just in time to prevent that happening. Most of the junked episodes (ie. *The Daleks' Master Plan*, *The Evil of the Daleks*, *The Tomb of the Cybermen* and *The Web of Fear*) were disposed of between 1972 and 1974.

By this time, once we'd collated together the list of what was at Villiers House with what was at the film library, we calculated that there were 150 missing DOCTOR WHO episodes, and when we did a bit more research we got it down to 138. The first idea I had was to see whether the National Film Archive at the BFI held any old DOCTOR WHOS, and when we checked we found that they did. They held all of *The Dominators*, all of *The Krotons* and all of *The War Games* — three complete stories from the last Troughton season. Had we not found them at the BFI then we would still today only have four episodes of *The Dominators*, three of *The Krotons* and four of *The War Games* which the film library held. Once I got the film library interested they borrowed the negatives back from the BFI and struck new prints.

Sue Malden had just joined her post as BBC Archivist around this time, and John Bridger took me to see her and I told her the whole story of how we'd saved *The Daleks*. In some kind of perverse

**WITHDRAWN,  
DE-ACCESSIONED  
AND JUNKED**



and twisted way, Pamela Nash thought she was only doing her job when she destroyed those films. Where was completely negligent was she never once thought to phone up the film library and say "Did you want these old films?" rather than just destroy them. It was the familiar scenario of one arm of the BBC not knowing what the other was doing basically. The film library only made a point of keeping selected DOCTOR WHO because they assumed that Enterprises held all the negatives safely at Villiers house. When we brought this travesty to Sue Malden's attention, telling her how Enterprises was still destroying DOCTOR WHO episodes she was horrified. The fact that they went to all the expense of making these film prints and negatives in the first place and then just threw them out when they didn't need to — just for the sake of a space-saving exercise — that's what was so wrong and so monstrous.

It has never been in print before, but the fact is that Pamela Nash never even bothered to check because she had this weird notion that as they were all black and white films nobody would be interested in them. She could not see far enough into the future — which I could and all the early DWAS people could — that these things had a value, that now BBC Video would give their right arm to get more stories like *The Tomb of the Cybermen*. She could have prevented it, and if not for her we would have had *The Dalek Master Plan*, *The Web of Fear* and *Fury from the Deep* on video long ago.

To make matters even worse, her attitude was extremely snotty: "Oh so what, who cares?" She just didn't care and was very callous about it, and that's why John took me to see Sue Malden and that's why Sue Malden had to send Pamela Nash an official memo saying "No more DOCTOR WHO must be destroyed". What happened years later was that the film library managed to actually take

over every DOCTOR WHO print and store them safely, every one of them, because of what I had put into motion. John Bridger said to me at the time, "This is your doing, you've saved these, do you realise that? If you hadn't brought it all to everyone's attention they'd have all gone".

I advised Sue Malden to go down to Enterprises' film library and see what was going on. The day she went a whole pile of films had just come back from the Far East, just like the ones that came back recently from Hong Kong. At that time TV stations were either told to destroy them after use and send the BBC a certificate of destruction or return them so that the BBC could destroy them. These prints, because they were oddments, weren't put back on the shelves but were just marked off a list and were waiting to be destroyed. On top of this pile Sue Malden saw a can marked *The Web of Fear* episode one. I'd saved *The Daleks* only the week before, and similarly if she'd been a day later or a day earlier she would have missed this episode, so at that point she issued another memo to all the people at Enterprises — not just to Pamela Nash who destroyed the negatives — that anything that returned from abroad had to be referred to the film library at Brentford before they could destroy it. She phoned me up and said "If I hadn't taken your advice and gone down there I wouldn't have saved this one. I watched it, and it's a particularly good one, isn't it?"

## BY THE LAW OF AVERAGES THE INVASION OF THE DINOSAURS PART ONE SHOULD HAVE BEEN MISSING

So at that stage, in 1978, we had got down to 137 missing episodes as opposed to 157 which would have officially been missing from the Beeb's records hadn't we saved *The Daleks* and *The Web*



of *Fear*, found the BFI episodes and subsequently persuaded David Gee to lend the BBC his film print of *The War Machines* 2. Now, in 1992, we are at 110, so somewhere in between another 27 episodes were found, which I will attempt to list chronologically:

Roger Stevens, a DOCTOR WHO collector who was working as a film editor at the BBC, turned up first of all a black and white copy of *The Invasion of the Dinosaurs* episode one, which was the only Pertwee missing at the time. It was probably junked because its title was abbreviated and resembled the Troughton episode *Invasion* 1, which was also missing. At that time, all of the Pertwees that had been wiped and no longer existed on colour 2-inch tape still existed on black-and-white telerecordings, except for this one episode, therefore the chances of us finding *Invasion of the Dinosaurs* 1 were infinitesimally small. DOCTOR WHO fans don't realise how lucky they are that Jon Pertwee hasn't got that one episode missing — by the law of averages it should have been missing, and we were very lucky to find it. Roger Stevens had obtained this episode among some prints he had bought from a film collector for £10 each. He also had *The Abominable Snowmen* 2, which was also missing, as well as *The Space Museum* 1 and *The Moonbase* 4, which did exist (although this was a much better copy than that held by the BBC), and three black and white prints of *Carnival of Monsters*. He had a friend who also worked at the Beeb, Ian Sheward, who had a couple more episodes from a similar source, and gave us *The Time Meddler* 1 and 3, *The Watcher* and *A Battle of Wits*, before the complete story was returned from Nigeria in 1984. We also found someone at the BBC who knew someone who'd found a pile of seventeen assorted DOCTOR WHO prints from abroad waiting to be destroyed and who had taken them home to rescue them because they were due to be thrown on a skip. How many of those seventeen found their way back to our hands we don't know to this day, but it was then common practice for episodes which were coming back with instructions to be destroyed to disappear — because there were so many of these prints people were taking them home to keep as souvenirs, which is how so many of them found their way into private hands for one reason or another.

Bruce Campbell had heard of another collector with a missing DOCTOR WHO print, and after months of negotiation he found *The Reign of Terror* 6, *Prisoners of Conscience*, and allowed me to return it to the BBC.

The next episodes to turn up did so in the most unusual of circumstances, when *The Dalek Master Plan* 5 and 10 (*Counterplot* and *Escape Switch*) were recovered from the cellar of a Mormon church in London by Steve Bryant shortly after his appointment as Sue Malden's successor in July 1983. We don't know how they got there but he was very excited about making such a find so quickly.

But it was 1984 which proved to be the golden period for the return of missing DOCTOR WHOS. *The Final Test*, episode four of *The Celestial Toy-maker*, was found in the ABC archives in Australia and returned, then David Stead — who now works at the film library — was able to obtain *The Wheel in Space* 3 and I persuaded him to return it.

I also took it upon myself, with the blessing of the film library, to ring local overseas tv stations everywhere without much luck, but eventually I

did find this woman in Nigeria, Victoria Ezeokoli, who was very helpful and explained that the broadcasting system in Nigeria comprised lots of tiny transmitters all over the place which are little more than huts in the outback. She found prints of all of *The Time Meddler* and *The War Machines* and I got Steve Bryant to have them sent back.

This fantastic find made me all the more determined to check all the other overseas stations. I met with Peter Lydiard-White — known as Snowy — who had worked on DOCTOR WHO years ago and was heading up the newly-appointed post of Head of BBC Home Video. He was very keen to help me track down missing episodes for the BBC, but sadly developed cancer and had to be rushed into hospital. His prolonged illness meant that he had to be replaced at the post by Roger Brunsell. Although Roger did not have the same affection for DOCTOR WHO as Peter, he still followed my advice and made a concerted effort.



A rare behind-the-scenes shot from *The Macra Terror*, © Kenneth Sharp

Eventually telexes went out from his office to a lot of the tv stations that had bought DOCTOR WHO and most of them didn't even reply. Out of the two that did, Iran actually said "In the name of Allah, what are you talking about?" so for all we know they may still be sitting in various vaults around the world, and hopefully BBC Enterprises' renewed hunt, spurred on by *Tomb* topping the UK video charts, will prove more successful. But we did get a great reply from Cyprus who said "Yes, we have four old DOCTOR WHO episodes", and *The Reign of Terror* 1, 2, 3 and 6 arrived back at the BBC at the end of '84. Of course, it was sod's law that it couldn't have been 4 or 5 because Bruce Campbell had already found 6. I must hasten to add that at the same time we were on the trail of, and found, four DOCTOR WHO episodes which turned out to be prints of the first story. At the time we didn't know what they were, it could have been anything, so imagine our disappointment when we found out it was *An Unearthly Child*. Of course, if that had been missing it would have been hailed as the greatest find of all!

In 1985 we were at Brighton for that year's Panopticon and a total stranger called Saeid Marham walked in off the street and wanted to charge everyone two pounds each to go to a

nearby cinema to see *The Faceless Ones* 3 and *Evil of the Daleks* 2, which he claimed to hold. Myself, Jeremy Bentham, Gary Leigh and the DWAS executive thought it was a con because he and his colleagues wanted the money in advance, and of course by this time we'd heard so many fake rumours that we discounted it. No more missing episodes were recovered until the spring of 1987 when the same guy turned up with the actual prints which he and his colleague had decided to give to me to return to the BBC, so again I was the one to return missing prints. That's why I was instantly allowed to buy prints of *The Ice Warriors* 1, 4, 5 and 6 when they turned up in 1988 behind a filing cabinet at BBC Enterprises, and *The Tomb of the Cybermen* this year when it was returned from Rediffusion tv in Hong Kong, because although I had nothing to do with their return Adam Leigh knows how much I found for the film library previously.

To sum up, of the first 46 episodes which were found after my first visit to Villiers House, I was responsible, either directly or indirectly, for returning 35 — 35 episodes that would not otherwise be at the BBC.

It was the early eighties before we looked again at what the BBC had in relation to Pertwee episodes. Just as we'd gone through the painstaking task of finding so many missing episodes, we now found that there were an awful lot of colour episodes missing, although these were held as black and white prints which had been struck for sale to much less developed countries who were still transmitting in black and white. The following episodes were held by the BBC in black and white only: *The Silurians*, *Ambassadors of Death* (1 in colour), *Inferno*, *Terror of the Autons*, *The Mind of Evil*, *The Claws of Axos* (1 and 4 in colour), *Colony in Space*, *The Demons* (4 in colour), *The Curse of Peladon*, *The Sea Devils* (4-6 in colour), *The Mutants* (3-6 in colour), *The Time Monster* (if you remember, on the 1977 documentary *Whose Doctor Who*, the clips from this and *The Silurians* were in black-and-white), *Frontier in Space* (4 and 5 in colour) and *Planet of the Daleks* 3. At this time *Invasion of the Dinosaurs* 1 was miss-

ing completely and *Death to the Daleks* 1 was not held at the BBC but existed safely in Australia in colour, albeit with the first scene edited out. People like Tom Lundie (see last issue) had taped colour Pertwees off the air in NTSC but Time-Life — the BBC's US distributor before Lionheart — had since wiped their 2" colour masters. If I hadn't copied Tom Lundie's episodes at the time (7/78) then we'd have had no reference colour copies at all and there would have been no way of restoring *The Demons* and now *Terror of the Autons* to colour. Tom had also taped about six minutes of assorted bits off the air of *The Mind of Evil* 6, including the first three minutes uncut. It should be pointed out that the batch he supplied us were only from *The Silurians* to *The Time Monster* inclusive, because when America and Canada first bought DOCTOR WHO in the 70s they were only given these thirteen stories by the BBC and that was it for DOCTOR WHO before the Tom Baker episodes caught on years later.

This just left all of *The Mind of Evil*, *Planet of the Daleks* 3 and *Invasion of the Dinosaurs* 1 — some kind of colour copy for all of the rest of Pertwee's episodes existed. Nevertheless I ran up thousands and thousands of pounds phoning every single station in America that had shown these thirteen Pertwees in the hope of tracking down



some 2" masters and I did find a station in Canada that used the U-matic tapes to show DOCTOR WHO which I got back for the BBC: they were the first two episodes of *The Mutants*, *Colony in Space*, *Inferno*, *The Time Monster* and the three *Sea Devils* episodes, all of which were almost broadcast quality but not quite. Then, out of the blue, ABC in Australia found a colour set of 2" masters of all six episodes of *Frontier in Space* in their vaults and broadcast them. David Gee informed me about this and I told the BBC and they got back those too.

Having phoned around all the stations, I eventually found out that the BBC's office in Canada still had a few 2" tapes which, again, were all due to be wiped, and I got Sue Malden to have them returned. They returned 2" masters of all of *Inferno*, *The Claws of Axos*, *Colony in Space*, *The Curse of Peladon*, *The Sea Devils*, *The Mutants* and *The Time Monster*. It was a great find — first of all they said they hadn't got them and then they searched their vaults and found them. If I hadn't got *The Claws of Axos* back from the BBC in Canada when I did by phoning them and making the arrangements — Sue Malden authorised me to talk to them as the BBC's representative — we wouldn't have had a *Claws of Axos* video last May ... half of it would still only exist in black-and-white! Likewise, I was directly responsible for two of the three stories repeated recently on BBC2: *The Time Meddler* and *The Sea Devils*.

Of all the episodes returned, only *The Curse of Peladon* 3 caused technical problems. The idea of the Monster Season in 1982 was to show some out of time colour stuff comprising Ice Warriors from Pertwee, Daleks from Tom Baker and Cybermen from Davison, so I was really glad to get the classic *Curse of Peladon* shown, but when it was taken out for inspection it was deemed unwatchable. It hadn't been played for a while and old tapes, particularly old Ampex and Scotch tapes, tend to go gummy and stick to the heads, and this is what was happening with *The Curse of Peladon* 3; every five seconds the episode gummed and the picture broke up and stopped. So Keith Barnfather, who — like so many fans — was working for the BBC at the time, knew a video engineer called Graeme who was very helpful and he sat down and spent days and days and working on it in his own time, piecing it together every time it broke up. He copied all the bits and then he edited them all on to each other to restore it to its original form. The same people who had passed it as unfit watched the salvaged version and cleared it for transmission exactly ten years ago.

By now, of course, John Nathan-Turner was the producer, and as I'd been around a lot I'd become quite friendly with him. At that time I was still the only person who had a full set of episodes — the 'pirate network' was still in its formative stages — so I knew more about the show than anyone else and I was willing, free of charge, to read every script and offer advice on it. So effectively from *The Leisure Hive* through *Revelation of the Daleks* I was JNT's script consultant, although he didn't like people knowing that he had a script consultant and, just as he left me uncredited in the series titles, so he tried to remove my credit from the Radio Times 20th Anniversary Special, for which I wrote, because it credited me in my proper capacity. But JNT said it had to remain a secret because he wanted the fans to think that he knew all this stuff about the programme when really all his knowledge came from me!

When Longleat came along in 1983, to avoid the BBC running up huge bills, I personally made copies of the stories that BBC Enterprises wanted to show in the viewing canopy, as I did later the same year for the NFT weekend. Originally the NFT was going to show *The Daleks* in black-and-white, and I persuaded them not to and lent them my US copy which they showed on the video screen in colour. I also copied *Terror of the Autons* for Longleat in colour. BBC Enterprises arranged for me to take my NTSC copy along to Visnews, a facilities house, and they put it through a £2 million machine called the Ace Machine, still to this day the best converter because it transfers every frame without judder, but of course it wasn't as sharp as the recent conversion of *The Daleks* because for that we used the BBC's black-and-white film with my US colour signal.

Before Sue Malden was promoted to head the entire film library (which she still does), she gave me a load of blank U-matic tapes and I copied all the NTSC episodes which the BBC didn't have in colour on to cassette for them. They weren't good enough for broadcasting (although BOXPOPS used a colour copy of my *Daleks* about four years ago), but at least the BBC then had reference copies of them all. Now it won't be long before the archive holds broadcastable colour copies of all bar eight Pertwee episodes.

### I CERTAINLY WOULDN'T HAVE HOARDED AWAY EPISODES FOR MYSELF

To sum up, maybe your readers today will now appreciate how difficult it was in the early days to get hold of old DOCTOR WHOS. Myself, James Russell, Jan Vincent-Rudski, Jeremy Bentham, Keith Barnfather and Richard Landen, we were the first pioneers, and you had to have been there and lived through it to understand just how precious it was to turn up a *Revenge of the Cybermen* 4 or to see a 12-minute clip of Hartnell for the first time in ten years. The thought back then that sixteen years later a DOCTOR WHO fan could walk into WH Smiths and buy *The Tomb of the Cybermen* off the shelf was as far-fetched as the most implausible science-fiction plot. And that's why I always had a dream that DOCTOR WHO fans could, one day, by some miracle, get to see every DOCTOR WHO episode ever and get to own their own copies. I've always worked towards that goal which is why, if I've returned 35 episodes and also 30 more in colour that were only held in black-and-white, I certainly wouldn't have hoarded away episodes for myself, as some lesser-informed fans have implied over the years.

I've always believed that the fans should have access to all episodes of DOCTOR WHO and I've always worked towards that goal and will continue to do so. My ultimate aim is that one day every fan will be able to go into a shop and buy any DOCTOR WHO episode as STAR TREK fans can. It will probably never happen, I don't see how it could ever happen with 110 episodes still missing, but we live in hope. I just hope people never take for granted the magic of being able to buy something so rare as an edited-together *Shada*, which before now would have remained hidden in the BBC vaults forever. BBC Home Video is currently the only hope for the future of the series and deserves everybody's support.

Ian Levine, thank you very much.

Transcribed by Gary Leigh from an interview conducted at Ian Levine's West London home on May 31st 1992.

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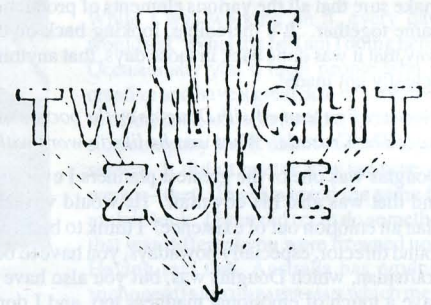
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