

EN GARDE 3

50 CENTS







# IN GARDIE

THREE

formerly "RIGGER DIGGER"

a magazine of personal opinions, natter and comment - especially  
about Diana Rigg, Patrick MacNee and  
THE AVENGERS

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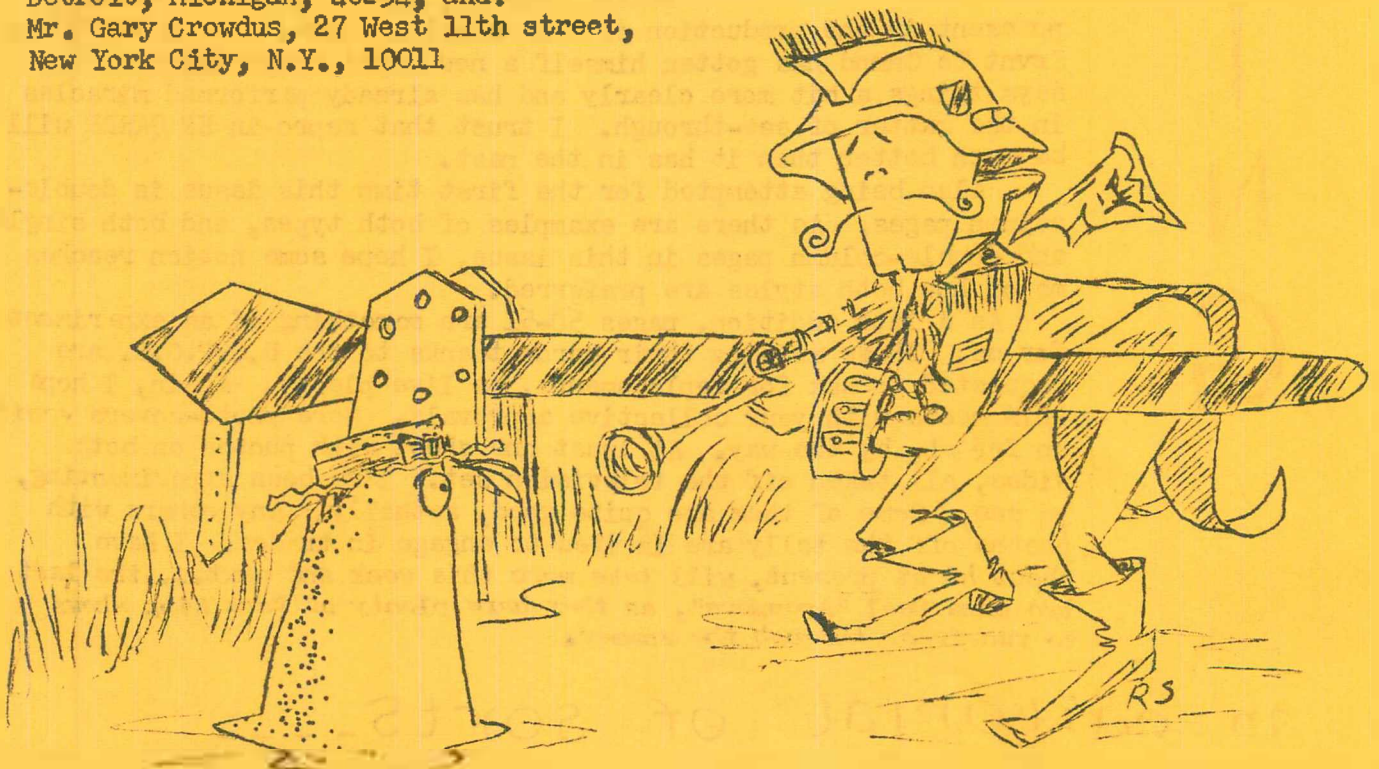
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for Yankee audience.

## Art Credits:

"Walt" . . . pages 11 and 14  
R. Schultz . . . pages 3, 4, 7, 15,  
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This magazine is irregularly published by:  
Mr. Richard Schultz, 19159 Helen,  
Detroit, Michigan, 48234, and:  
Mr. Gary Crowdus, 27 West 11th street,  
New York City, N.Y., 10011



## WELKOMMEN

First off, let me apologize for the unfortunate delay in bringing out this third issue. I had already planned to bring this fount of Rigg-oriented enthusiasm out immediately after the production of #2.

Like, I got delayed. Some things were added to #3, some were unfortunately dropped, some never arrived, and then I quickly came down with a cold and broke a fingernail. Have you ever tried typing stencils with a broken fingernail?

Combined with the usual lethargy, this was, of course, very nearly disastrous. But, here it is.

I hope you like it. If not, let me know that too, and why.

RATIONALE, MOTIVATION AND SEALING WAX AND KINGS This amateur magazine of personal comment and opinion is, as before, centered primarily about three main foci. The fairest of Yorkist roses, Diana Rigg; The 20th Century Renaissance figure of Patrick MacNee; That oft-times show of shows, "THE AVENGERS".

Those who find personalzines dealing in large extent with these (to me) fascinating subjects are quietly advised to find more entertaining and edifying reading material elsewhere.

Though other material on the entertainment world may be (and shall be) included, this magazine remains centered about that Lovely Lass; That Suave Figure; and the series we saw them first in.

As for availability, price and circulation.... This magazine is available for a number of tidbits. Money: 50¢ the issue, \$1.25 for two issues (that's right - I'm trying to discourage long term subscriptions). It is also available for LoC, that is, Letter of Comment. Also, clippings concerning the interests of this magazine. Contributions, in the form of art, articles, information concerning the principals, photos, stills from the show, most anything at all, as a matter of fact.

HOW NOW, BROWN TYPER? As some of the more astute of you have already observed, there is a New Element present in the production of this sometimeszine. Yho Hmble & Obt Srvnt To Cmmnd has gotten himself a new Royal tripewriter. It says things a bit more clearly and has already performed miracles in the matter of see-through. I trust that repro in EN GARDE will be much better than it has in the past.

Also being attempted for the first time this issue is double-column pages. As there are examples of both types, and both single and double-column pages in this issue, I hope some notion reaches me of how both styles are preferred.

As a late addition, pages 50-51 are something of an experiment for me. Those missing their cards thanks to the U.S.P.O.D. are requested to ask for replacements, as I've plenty. Again, I hope this meets with your collective approvals. More photo-covers coming up for #4, by the way. At least one sheet with photos on both sides, all taken off the television set. I've been experimenting, ye see. Some of them are quite good, actually. Any others with photos off the telly are invited to engage in trades. I have about 40 at present, will take more this week and next....the last two Emma Peel "Avengers", as they have plenty of Tara King shows to run fresh through the summer.

an editorial of sorts----

T  
A  
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K  
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The next face you see will be that of Linda Thorsen, unfortunately.

Though "The Avengers" will undoubtedly be seen again in this area - there is an Educational/no commercials/TV station here, another UFF station replete with re-runs, and the Canadian independent across the river. The Canadian has just recently become equipped with color and are very much in the market for color re-runs. However, since the ones I missed the most of - and would most love to view are black-and-white's, you can imagine my feelings. It is very probable that I never might see such classics as THE GRAVEDIGGERS, SMALL GAME FOR BIG HUNTERS and CASTLE DE'ATH.

Grouch, grouch, grouch

DO YOU LIKE TO WRITE? The following are a few addresses to which thou might send carefully worded missives. Magazine policy remains that personal residential addresses will not, repeat, not, be printed in these pages.

Diana Rigg;  
c/o A.B.P.C.  
Broom Road  
Teddington, Middlesex  
ENGLAND

Though she is no longer connected with the Associated British Picture Corporation, they are still forwarding mail. Will print a newer accommodation address when I receive it, rest assured.

Patriek MacNee;  
c/o A.B.P.C. again.  
Those interested in his  
agent's address may write  
and request it.

Linda Thorsen  
c/o ABPC  
So send her a word  
soon whether you like  
her work or not, eh?

Julian Wintle  
c/o A.B.P.C.

Brian H. Clemens  
c/o Gregson & Wigan Ltd.  
58 Old Compton St.  
London W.1 ENG.

Albert Fennell  
c/o A.B.P.C. Studios  
Boreham Wood  
Hertshire, ENGLAND

Laurie Johnson  
c/o Priory House  
Clamp Hill  
Stammore, Middlesex,  
ENGLAND

Honor Blackman  
c/o G.A.C. Redway Ltd.  
35 Davies St.  
London W.1 ENG.

RAY FISHER INVITES YOU There is another convention coming up this year which I unintentionally left out in last issue's listing.

OZARKON III, July 26, 27 and 28.  
It'll be held at the Ben Franklin Motor Hotel, 825 Washington, in St. Louis; rates start at \$7 singles and \$9 twins. Harlan Ellison will be guest of Honor. Also there will be panels, discussions, movies, hucksters, a banquet and the usual interesting chitter-chatter common to most fan gatherings, most of occurring in corridors, stairwells, parties and such, if past experience serves me well. Membership is \$2.00, write to Norbert Couch, Route 2, Box 889, Arnold, Missouri, 63010.



CHANCE OF A LIFETIME. Do you like to take chances? Then I hope I never meet you on the Freeway. But otherwise, I'm putting together a little raffle. Chances are .50¢ apiece, three for a dollar. The prize is a five-foot high poster of Diana Rigg, a beautiful thing. Do you recall the beginning of each Avengers where Diana Rigg appears from behind a high-backed Regency chair, with a pistol in her hand?

This is a portrait shot, as differing from the usual publicity stills which most of you have seen. As Gary Crowdus and the Detroit area people can tell you, it is really a beautiful thing to behold. At five feet high it is also one of the biggest posters you can possibly obtain.

Just the thing to cover that crack in the wall.

A record will be kept, receipts will be mailed to ticket buyers, and my co-editor will receive a packet of numbers, from which he will pick a winner. The winner will then receive notification, the poster and hiser name in the next issue of EN GARDE.

Surplus monies will go to the Takumi Shibano Transoceanic Fund, if any come in. All others will be used to replace the poster in my own collection, of course. This is all just a sneaky way to thank my poor long-suffering poster-maker for his hitherto unrewarded work.

If costs are not met, all monies will be refunded.

WHY NO ACTION OUT THERE? I requested some slogans for buttons, you might recall. There will be...in a few weeks, two varieties available.

One says:

hands  
off  
Emma  
Peel

with, of course, the unwritten addition that if you don't, she'll break them off.

emma  
peel  
LIVES

is the other.

The going price is .30¢ in person, .35¢ via mail per button. Supply very limited, as I only ordered 50 of each. Hurra, hurra, hurra,....

YES, WE HAVE STAR TREK CLUBS TODAY Amongst the things in last issue were a few Star Trek fan clubs, and I'm at least continuing with names and addresses for this issue. First off:

#### VULCANIAN ENTERPRISES

Dana Friese  
360 E. 19th  
Brooklyn, N.Y. 11226  
Dues .25¢ a month.  
Monthly bulletin.

#### OMICRON CETI THREE

Lyn Veryzer,  
773 Keith La.  
West Islip, Long Island  
New York 11795  
Local club in N.Y.C.

#### STAR TREK NATIONAL FAN CLUB

Craig Highberger  
40 Brucewood Drive  
Pittsburgh, Pa. 15228  
Dues are \$1.00 and two  
six-cent stamps.

Also, once more, here are the ones I mentioned last issue.

#### FLAK-TOW

Shirley Meech  
Apt. B-8  
260 Elkton Road  
Newark, Delaware 19711  
New five issues for \$1.00  
Bi-weekly.

#### SPOCKANALIA

Devra Langsam &  
Sherna Comerford  
83 Lincoln Ave.  
Newark, New Jersey 07104  
.50¢ per issue and the  
next one is about ready.

#### DR. MCCOY'S SICK BAY

Barbi Marozak  
5906 Cecil Avenue  
Detroit, Mich. 48210  
\$2.00 per year now, plus  
four .06¢ stamps. The  
DeForest Kelley fanzine.

#### LEONARD NIMOY NATIONAL ASSOCIATION OF FANS

Peggye Vickers  
122 West Carolyn Drive  
Garland, Texas 75040

\$2.00 plus four .06¢ stamps per year.  
The Real Thing for Mr. Spock fans.

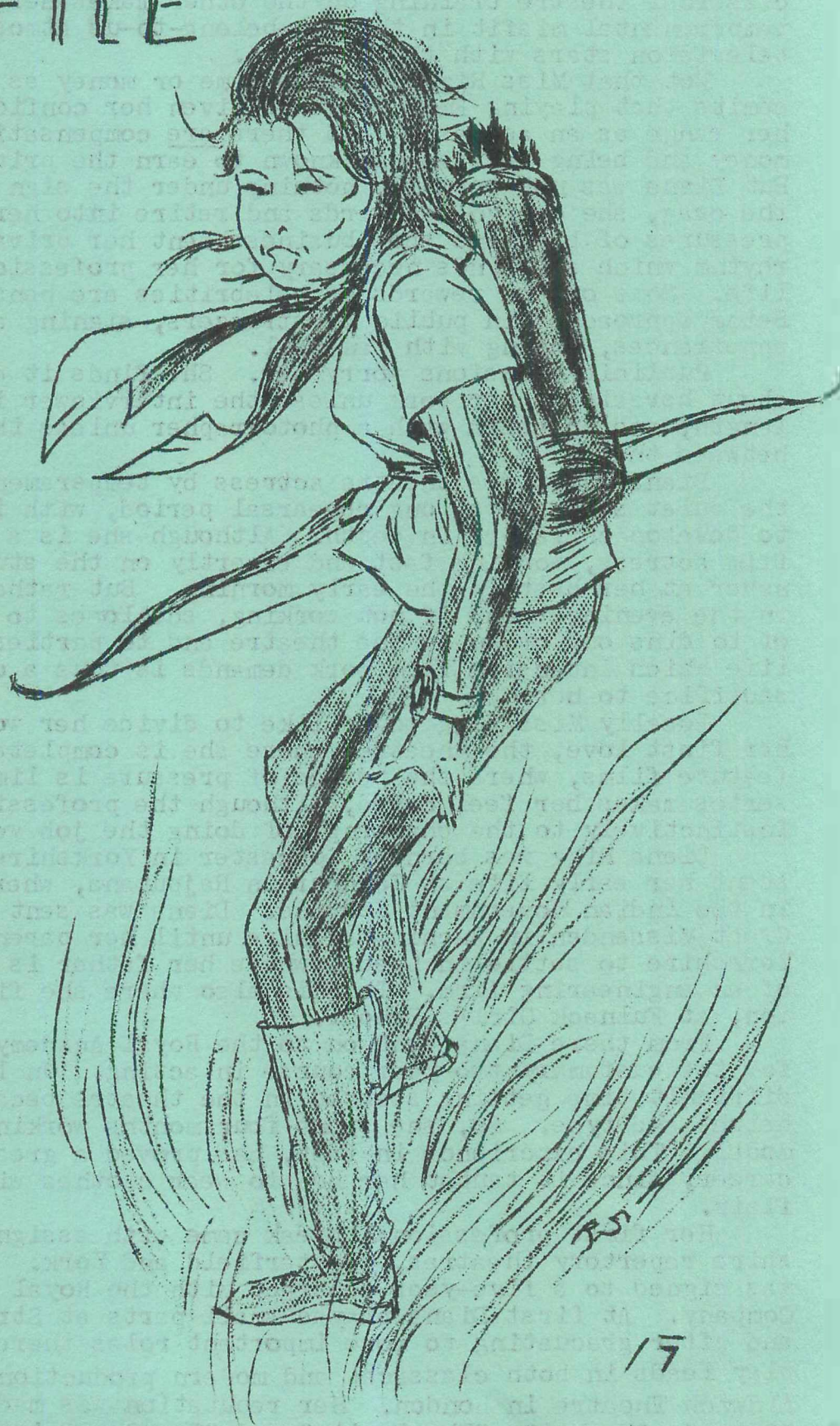


# PROFILE

on

DIANA

RIGG





8) "The reluctant Debutante" would be a not inappropriate description of Diana Rigg's entry into the select society of internationally admired television heroines. For Miss Rigg is Yorkshire by birth (and voice) and a Shakespearan actress by training, and the combination of the North of England and reticence on the one hand and classical theatre training on the other makes her something of a temperamental misfit in the you-belong-to-us atmosphere which links television stars with their public.

Not that Miss Rigg dislikes fame or money as such. She freely admits that playing Emma Peel has given her confidence and widened her range as an actress. And there are compensations in having money and being well enough known to earn the privileges of fame. But Diana was not born for nothing under the sign of Cancer; Like the crag, she can go backwards and retire into her shell when the pressures of big time show business dent her privacy and upsets the rhythm which she finds necessary for her professional and private life. Some of the rewards of celebrities are penalties to her. Being approached in public by strangers, signing autographs, making appearances, coping with fan-mail.

Publicity sessions worry her. She finds it difficult to talk about herself or her work unless the interviewer is on her own wavelength, and to relax with a photographer unless there is a rapport between them.

Diana Rigg is a theatre actress by temperament. She prefers the quiet study of a long rehearsal period, with its opportunities to develop character in depth. Although she is a superbly mettled film actress, working fast and expertly on the studio floor, she is never at her best in the early morning. But rather reaches her peak in the evening when, if not working, she loves to cook for friends, or to dine out or go to the theatre and to parties. The monastic life which intensive film work demands is thus a considerable sacrifice to her.

Ideally Miss Rigg would like to divide her working life between her first love, the theatre, where she is completely happy, and feature films, where the period of pressure is limited. A television series makes her feel caged, although the professional in her reacts instinctively to the challenge of doing the job well.

Diana Rigg was born at Doncaster in Yorkshire on July 20th. She spent her early life at Jodhpur in Rajputana, where her father was in the Indian Government Service. Diana was sent home to school at Great Missenden in Buckinghamshire until her parents returned to Yorkshire to settle in Leeds, where her father is now works manager of an engineering firm. This is also where she finished her education, at Fulneck Girl's School.

From there Diana went on to the Royal Academy of Dramatic Art for the customary two-year course in acting. On leaving she had a difficult time getting started in the theatre because of her unusual height and type. So, she spent four months working as a fashion model. This experience in fact, has proved a great help to her career, since it taught her how to wear clothes with elegance and flair.

Her first professional break came with assignments in two Yorkshire repertory theatres, Chesterfield and York. Then in 1959 she was signed to a five-year contract with the Royal Shakespearan Company. At first Diana played small parts at Stratford-on-Avon, and after graduating to more important roles there, she went on to play leads in both classical and modern productions at the Company's Aldwych Theatre in London. Her reputation was made in plays such as "Odine", "Becket", "The Devils" and "The Physicists", and as three Shakespearan heroines. Helena in "A Midsummer Night's Dream".



Adriana in "The Comedy of Errors". And Cordelia in "King Lear".

In the first two of these Shakespeare roles Diana showed her potential as a comedienne: Statuesque beauties with a gift for clowning are rare in show-business (as witness the success of Carole Lombard and Kay Kendall). In the Paul Scofield "King Lear", Miss Rigg had a big critical success for her new-style Cordelia. For she played it not as the traditional frail and tearful heroine, but as a resolute young Amazon with spear and shield.

In 1964 the United States and many European capitals saw Diana in this role, and in her contrasting success, "The Comedy of Errors". With the Royal Shakespearean Company she toured the U.S.A. and visited Moscow and cities across Europe. By Royal Command, the Company also played "The Comedy of Errors" before the Queen and her guests at Windsor Castle, while servants waited in the wings with trays of champagne. "It was the most spirited performance of that play we ever gave!" Diana recalls.

After all this, she left the Company to try her luck elsewhere, and was immediately signed by ABC Television of Britain to star in a teleplay of Donald Churchill's comedy "The Hothouse". It was Miss Rigg's success in this that led to her casting in the role of Mrs. Emma Peel. Before beginning to work on THE AVENGERS, she also played in the Granada period television comedy, "Women, Beware Women."

It is rumoured that Miss Rigg's translation into the world of big business light entertainment caused something of a stir in the corridors of the Royal Shakespearean Theatre. There was even said to be a sneaking admiration amongst her former colleagues that a potential star of the classical theatre should have the nerve to break into this somewhat less rarified milieu.

"I wanted to show that I could do it," says Miss Rigg, "because I don't want to be typed in any one kind of part or tied to any one entertainment medium." The Royal Shakespearean Company rewarded her enterprise by asking her back this year to play Viola in "Twelfth Night".

Diana Rigg's success in THE AVENGERS earned her a new attention and respect from the theatre critics who praised her Viola. But establishing Emma Peel has been no walkover. The formidable memories of Honor Blackman's Cathy Gale had first to be overcome. Diana tackled the challenge by insisting on moulding Emma from her own personality. As well as by resisting pressure to maintain the leather-clad superwoman image which Cathy Gale had established in countries which knew of her only by hearsay.

Now Steed and Mrs. Peel are accepted as a high-comedy team who have proved that the light-hearted approach is no handicap to a TV Thriller series. After a modest start, the Americans took them to their hearts as warmly as the British. As far away as Hong Kong and New Zealand, the new AVENGERS are public idols. Much of their fan-mail comes from the wilds of Africa.

In the new colour series, Diana Rigg once more is ambassadress for the skill of a young British fashion designer. What her mini-skirts, trouser-suits and op-art symbols did last season for John Bates of Jean Varon, so her new wardrobe will do for Alun Hughes. This same individual whom Diana herself recommended as her designer this season after he had created some leisure clothes for her.

In private, Diana Rigg wears much the same clothes as on the screen. Trousers-suits and short, short simple dresses. Seldom a hat, except for, say, a Beatles cap with sportswear or a frivolous number for evening. Jewellery she dislikes, except for a beautiful modern ring given her by a friend. She won't discuss the man in her life, although she confesses to the fact that there is one.

At New Year, Miss Rigg is leaving the Pembridge Mews apartment which has been her London home for the past five years. Now she will live in one of Mayfair's most historic houses, an old wooden building full of character which is maintained under a preservation order. During her recent season with the Royal Shakespearan Company, Diana was happy in a 16th century country cottage near Stratford-upon-Avon. It's prime feature was an outside privy where, like The Specialist, she could commune with nature on summer mornings.

Diana Rigg loves old houses and furniture and has no joy in conventional luxury or the clinically modern. The same principle applies to Miss Rigg's taste in food. An effortlessly good cook, she hates synthetic or packaged food, and when possible, uses only fresh and hand-prepared ingredients. Dishes like lamb and pork cooked with herbs and fruit. Or pancakes with sour cream and liquor-flavoured jam, give an idea of her specialities. When working, she will go without food altogether, and then tuck into a hearty meal at the end of the day.

When shooting began in September on the newest AVENGERS series, Diana Rigg had to commute between London and Stratford-upon-Avon several times a week. For overnight trips she was driven in a studio car. At weekends she drove herself in her green Mini, dashing through the countryside with a record-player pouring out classical music and clothes hanging from the window-catches.

Miss Rigg is a heavy reader, mostly of serious literature, biographies and contemporary novels. But when she relaxes she goes really gay, dancing or gambling into the small hours at the smarter discotheques and casinos. She is also a great one for cosy teas and lunches at chic but old-fashioned establishments like London's Fortnum and Mason store.

In short, Diana Rigg is an intriguing mass of contradictions which nevertheless add up to a woman as stimulating, once you know her, as her partner, Patrick MacNee, is as a man.

Perhaps the secret of their success in THE AVENGERS is that the public realizes that Steed and Mrs. Peel are fascinating people in private life as well as on the screen.



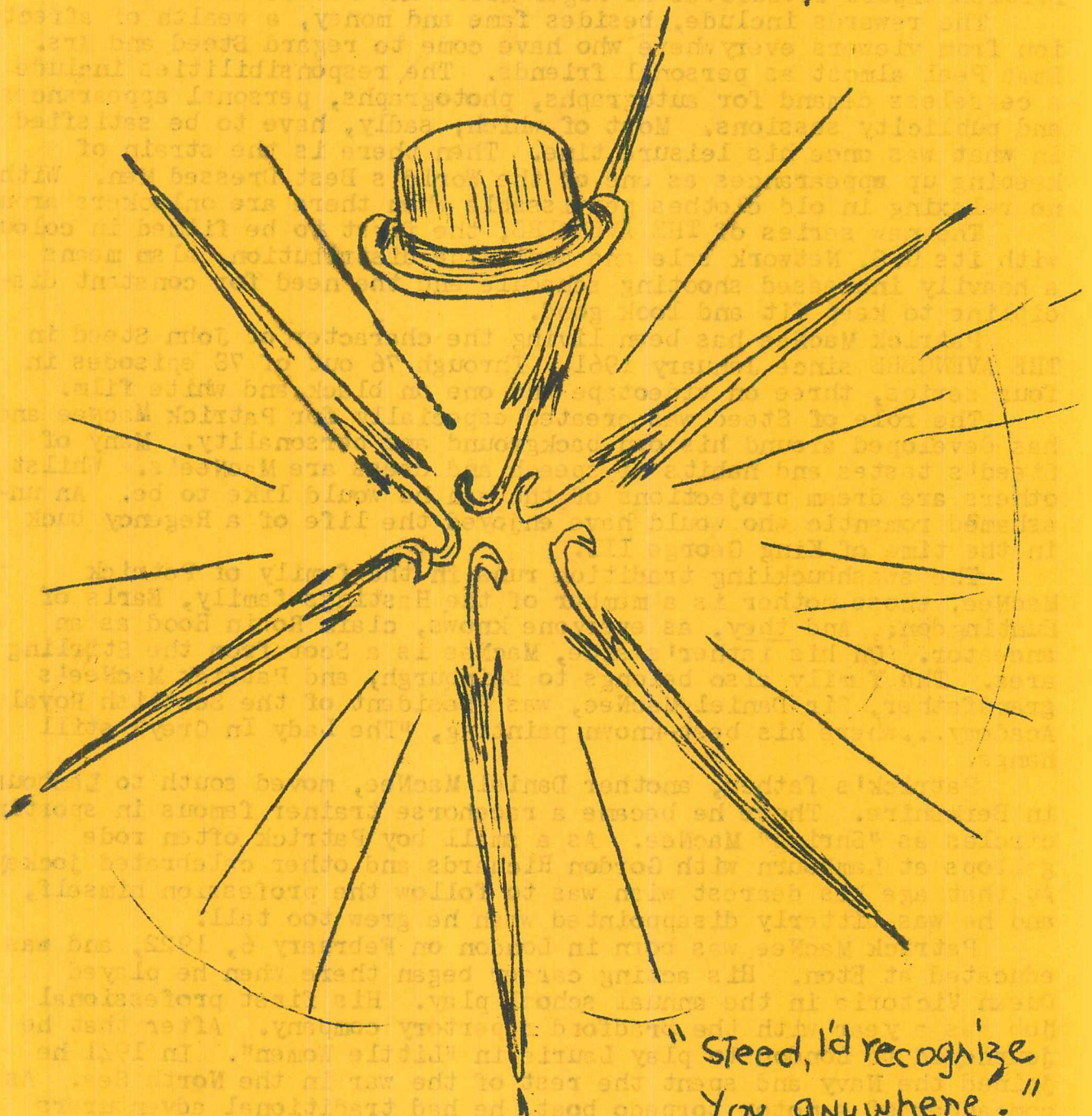


# PROFILE

ON

Patrick  
MacNee

III



"Steed, I'd recognize  
You anywhere."

OR

"DOES EVERYTHING!"



12) TO BE Leading man of the most warmly regarded British television series in the world is a position that carries both rewards and responsibilities. Especially if, like Patrick MacNee, you are the kind of star who depends on wit, style and sophistication rather than the more conventionally heroic qualities of such other British export favourites as Roger Moore and Patrick McGookan.

The rewards include, besides fame and money, a wealth of affection from viewers everywhere who have come to regard Steed and Mrs. Emma Peel almost as personal friends. The responsibilities include a ceaseless demand for autographs, photographs, personal appearances and publicity sessions. Most of which, sadly, have to be satisfied in what was once his leisure time. Then there is the strain of keeping up appearances as one of the World's Best Dressed Men. With no relaxing in old clothes permissible when there are onlookers around.

The new series of THE AVENGERS, the first to be filmed in colour, with its U.S. Network sale and worldwide distribution, also means a heavily increased shooting schedule and the need for constant discipline to keep fit and look good.

Patrick MacNee has been living the character of John Steed in THE AVENGERS since January 1961. Through 76 out of 78 episodes in four series, three on videotape and one on black and white film.

The role of Steed was created especially for Patrick MacNee and has developed around his own background and personality. Many of Steed's tastes and habits of speech and dress are MacNee's. Whilst others are dream projections of the man he would like to be. An unashamed romantic who would have enjoyed the life of a Regency buck in the time of King George III.

The swashbuckling tradition runs in the family of Patrick MacNee, whose mother is a member of the Hastings family, Earls of Huntingdon. And they, as everyone knows, claim Robin Hood as an ancestor. On his father's side, MacNee is a Scot from the Stirling area. The family also belongs to Edinburgh, and Patrick MacNee's grandfather, Sir Daniel MacNee, was President of the Scottish Royal Academy...where his best-known painting, "The Lady In Grey" still hangs.

Patrick's father, another Daniel MacNee, moved south to Lambourn in Berkshire. There he became a racehorse trainer famous in sporting circles as "Shrimp" MacNee. As a small boy Patrick often rode gallops at Lambourn with Gordon Richards and other celebrated jockeys. At that age his dearest wish was to follow the profession himself, and he was bitterly disappointed when he grew too tall.

Patrick MacNee was born in London on February 6, 1922, and was educated at Eton. His acting career began there when he played Queen Victoria in the annual school play. His first professional job was a year with the Bradford repertory company. After that he journeyed to London to play Laurie in "Little Women". In 1941 he joined the Navy and spent the rest of the war in the North Sea. As commander of a motor torpedo boat, he had traditional adventurers luck by being ill with bronchitis (his only night off sick throughout the entire war years) when the boat was blown up with heavy casualties.

When the fighting ended, MacNee returned to the London stage in "The White Devil" and other plays. He was a courtier in Olivier's "Hamlet" which won Britain's first Gold Medal for television drama. A veteran of the post-war TV revival, MacNee appeared in some 30 to 40 plays on the small screen. His film career also blossomed with his cousin David Niven in "The Elusive Pimpernel".

After this he spent two years in repertory at Windsor, followed by more London stage roles. Then a phone call from an old friend



(actor David Greene, who had become a top TV director in Canada), took MacNee to Toronto to star in a TV series of the "The Moonstone". There he stayed for two years from 1952. Therefore he was a pioneer of Canadian television and a leading man in theatre productions like "The Lady's Not For Burning".

From 1954 to 1959, Patrick commuted frequently between the United States, Britain and Canada. He toured the whole of the U.S.A. as Demetrius in the Old Vic production of "A Midsummer Night's Dream", with Moira Shearer and Stanley Holloway. A role in "The Battle of The River Plate" strengthened his feature film prestige in England, and then a New York television production of "Caesar and Cleopatra" won him a year's work on top New York television shows. As a result of this, he wound his way to Hollywood for his best film role in "Les Girls". He stayed in the film capital for four years, appearing in all the top television drama programs, and still owns a house on Malibu Beach.

In 1960, MacNee was invited by Producer Jack LeVien to return to Britain and organize the London interviews for the Churchill TV series, "The Valiant Years". He enjoyed this stint in the production field, and would like to return to it if ever he decides to retire from acting.

It was at this time that ABC television asked Patrick MacNee to become one of the two male stars of a new videotape television series to be called THE AVENGERS. For MacNee, ABC, Ltd., devised the role of a suave secret agent of aristocratic birth and tastes, who hid the professionalism of a dedicated under-cover agent beneath the dilettante facade of a wealthy aristocratic, sophisticate.

As co-star to Ian Hendry, MacNee went on the air in January, 1961 for a 26 episode series. When this ended at New Year 1962, Hendry left to make a feature film and MacNee remained to head a new 1962-63 series of THE AVENGERS. This time with a female assistant, Honor Blackman, who created the role of Cathy Gale. She quickly created a legend as well with her judo fights and booted leather combat suits.

In 1963-64, MacNee and Blackman made a second 26 episode series of THE AVENGERS. These two videotape series have sold to date to seventeen countries, including Canada, Australia and Italy. Patrick MacNee became a household favourite in Britain, drawing fanmail as well from many parts of the world. At the same time, Honor Blackman's success earned her the role of Pussy Galore in the James Bond film, "Goldfinger". Then, at the end of 1964, production began at Associated British Elstree Studios on a fourth AVENGERS series, the first to be made on film.

MacNee's new leading lady was Miss Diana Rigg, an actress who made a considerable reputation during five years with the Royal Shakespearan Company. As Mrs. Emma Peel, the new character created to succeed Cathy Gale, Diana made a warm and witty partner for MacNee's nonchalant Steed. Their relationship brought added humour to a series already noted for its tongue-in-cheek handling of the thriller formula. And a vital element of freshness to the dangerous adventures of Steed and his helpmate.

As Steed, Patrick MacNee has set a whole new style in male fashions with his elegant tailoring and impeccable grooming. All of it symbolized by the bowler hat and furled umbrella which are Steed's trademarks. In the first four series, MacNee designed and chose all Steed's clothes himself. Additionally creating a Regency flavour inspired by the gay waistcoats, cravats, skirted jackets and narrow trousers worn by his father the racehorse trainer. Who was a notable buck in his own day.



Now the Steed fashions are coming from the Paris house of Pierre Cardin, and can be bought by the public. But yet the very distinctive Steed emblems are being preserved.

Patrick MacNee was married on the outbreak of the War to actress Barbara Douglas. The new Mrs. MacNee retired from the stage to have his children, Rupert: (just beginning in University at Princeton) And Jenny, who finished her schooling this year. The MacNees divorced while he was in America, but have remained good friends and shared the care of their children.

At Easter, 1965, MacNee was married again. This time to actress Catherine Woodville, whose murder in the first AVENGERS episode in 1961 provided the motivation and title for the series.

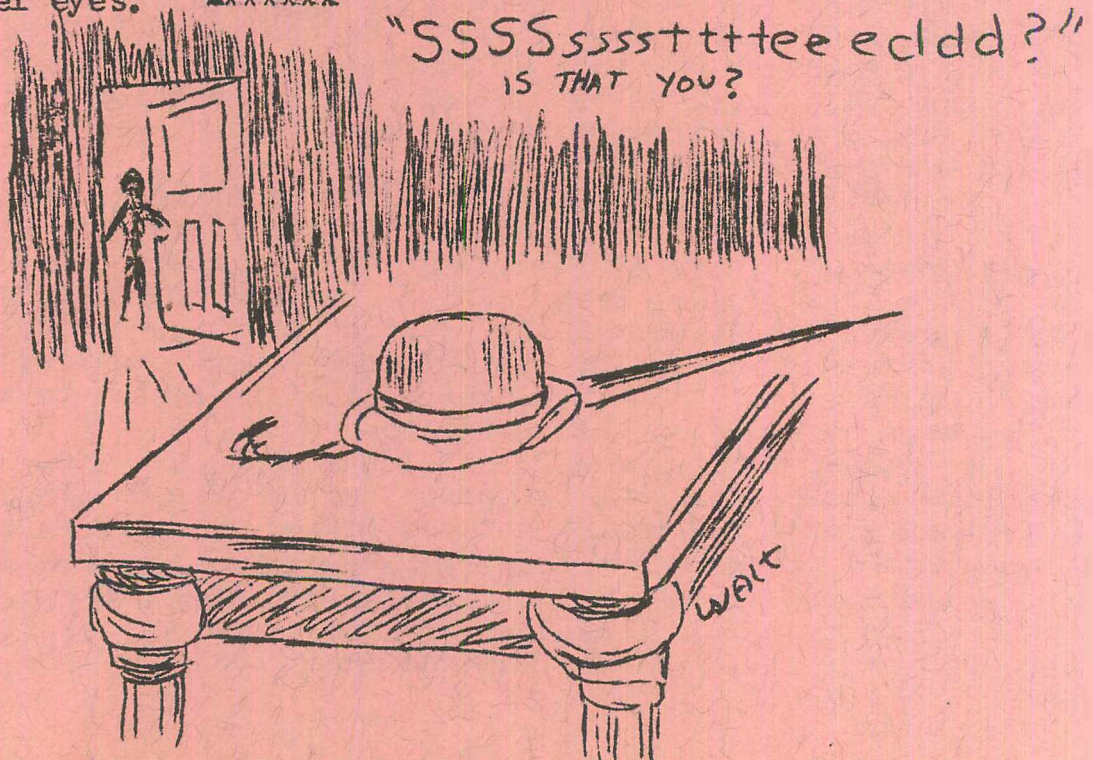
Mrs. MacNee has spent most of 1966 in Hollywood, while Patrick has used his own leisure hours to complete the furnishing of their London apartment in a large Chelsea block. Interior decorating is a hobby of which, like designing clothes, MacNee might easily have made a successful career for himself. His taste and flair in both these fields is outstanding.

There is nothing of the snobbishly intellectual about Patrick MacNee, although he is a voracious reader of contemporary books, newspapers and international magazines. As well as being well-informed on a wide variety of subjects. He enjoys the theatre, although the cinema is his favourite form of entertainment. As well as liking to gossip over a drink or a meal with congenial people.

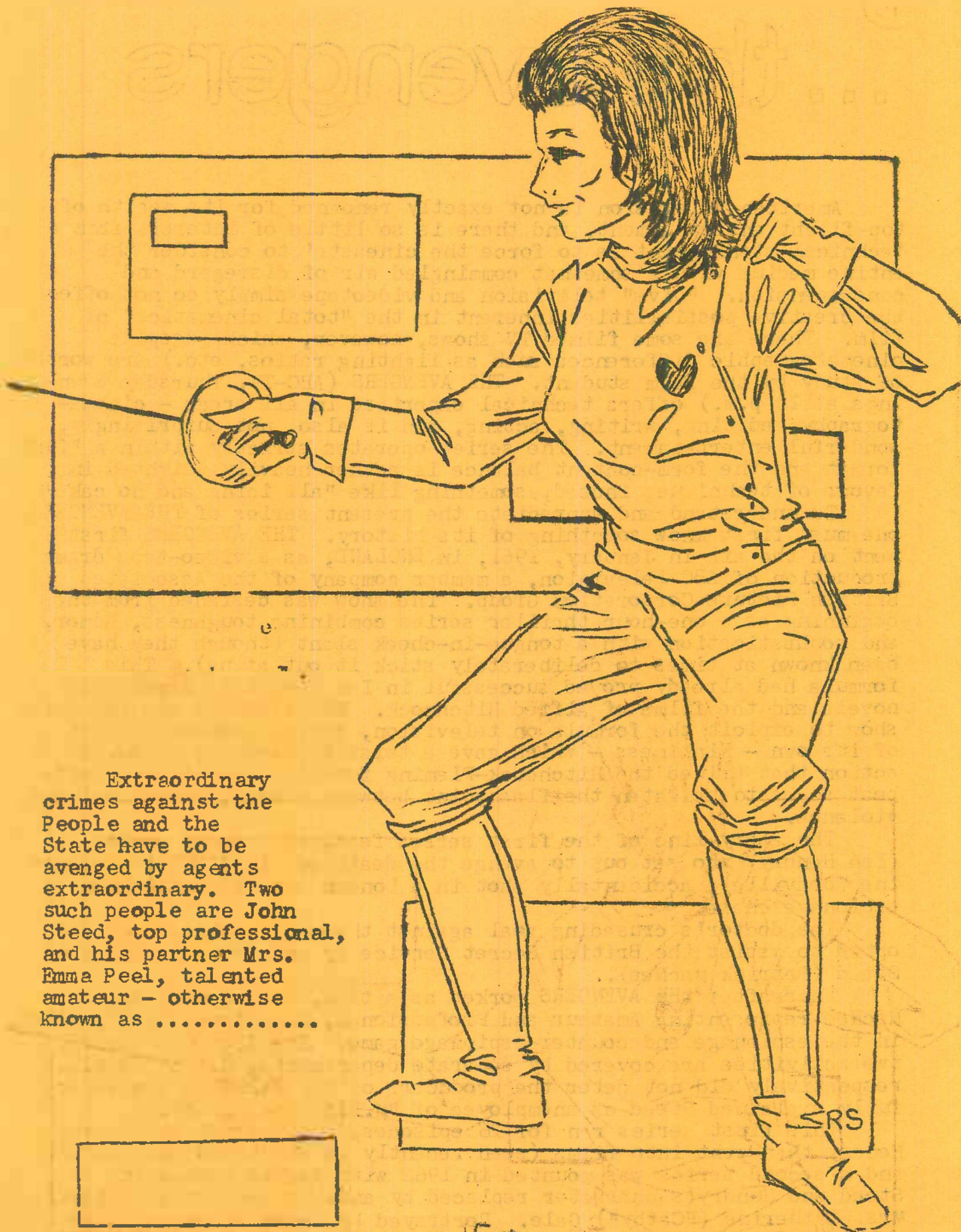
Like Steed, he is a connoisseur of food and wine, and can cook very well if he chooses. But his work leaves him little energy for using the smart, pine-panelled kitchen of his apartment. Instead, he prefers to eat out at one of a select group of quiet gourmet restaurants.

Although MacNee has little time when he is working for outdoor leisure activities, he maintains his youthful interest in horses. He goes riding whenever he can, naturally. He enjoys driving into the country in his green Jaguar as well. His years in California made him into a sun-worshipper, and he still talks of retiring some day to his beloved Malibu. When in Britain he takes his holidays in Spain, or the south of France, soaking up the sunshine.

Patrick MacNee is six feet, one inch tall and has dark brown hair and hazel eyes. \*\*\*\*







Extraordinary  
crimes against the  
People and the  
State have to be  
avenged by agents  
extraordinary. Two  
such people are John  
Steed, top professional,  
and his partner Mrs.  
Emma Peel, talented  
amateur - otherwise  
known as .....



# ... the avengers

American television is not exactly renowned for its wealth of top-flight entertainment, and there is so little of interest from a technical stand-point as to force the cineaste to consider the entire medium with a somewhat commingled air of disregard and condescension. "Live" television and videotape simply do not offer the creative possibilities inherent in the "total cinematics" of film. There are some filmed TV shows, however, which (despite cinematographic differences such as lighting ratios, etc.) are worthy of study by the film student. THE AVENGERS (ABC-TV, Thursday evenings at 10 p.m.) offers technical expertise in all areas - cinematography, editing, writing, acting, and is also, not surprisingly, wonderful entertainment. The series operates strictly within a "fun" format and the form-content balance is rather heavily weighted in favour of technique; indeed, something like "all icing and no cake".

To understand and appreciate the present series of THE AVENGERS, one must first know something of its history. THE AVENGERS first went on the air in January, 1961, in ENGLAND, as a video-tape drama production of ABC Television, a member company of the Associated British Picture Corporation Group. The show was designed from the beginning as a one-hour thriller series combining toughness, humor, and sophistication with a tongue-in-cheek slant (though they have been known at times to deliberately stick it out at us). This formula had already proved successful in Ian Fleming's James Bond novels and the films of Alfred Hitchcock. THE AVENGERS was the first show to exploit the formula on television, adding another element of its own - Kinkiness - which gave a twist to clothes, humor and action that tilted the Hitchcock-Fleming formula still further off-beat so as to heighten the flashpoint between comedy, sex-appeal and violence.

The story-line of the first series featured a young doctor (Ian Hendry) who set out to avenge the death of his fiancée (Catherine Woodville), accidentally shot in a London street by thugs on an espionage chase.

The doctor's crusading zeal against these plug-uglies was co-opted to assist the British Secret Service by undercover agent John Steed (Patrick MacNee).

Thereafter THE AVENGERS worked as a team, with Hendry and MacNee representing Amateur and Professional, Conscience and Cynicism, in the espionage and counter-espionage game. The fact that these two activities are covered by separate departments, M.I.6 and M.I.5 respectively did not deter the producers of THE AVENGERS who cheerfully explained Steed as an employee of "M.I.5 and a half".

This first series ran for 26 episodes, but was not sold abroad. Hendry then went into films (seen recently in REPULSION and THE HILL) and a second series was mounted in 1962 with MacNee continuing as Steed and Hendry's character replaced by another amateur assistant, Mrs. Catherine ("Cathy") Gale. Portrayed by Honor Blackman, Cathy Gale was an attractive widow of independent means and a variety of unusual skills which ranged from anthropology to judo. This partnership operated through two series of 26 episodes in 1962-63 and 1963-64, establishing THE AVENGERS as the most fashionable and talked-



about thriller show in British television, with a high popularity rating and a national following for MacNee and his co-star Honor Blackman. THE AVENGERS received still wider recognition when these two series were sold abroad in fourteen countries and Cathy Gale's booted, black-leather image led to Honor Blackman being cast as Pussy Galore in the 007 film, GOLDFINGER.

This success led to a decision to mount a new 26 episode series of THE AVENGERS on film (the first series to be filmed, the three previous series all being made on video-tape), to be made for ABC Television at Associated British Elstree Studios by Teleman Limited under producer Julian Wintle, whose earlier telefilm series for ABC, THE HUMAN JUNGLE, was already a success in Britain, the U.S. and other countries around the world.

Julian Wintle assembled a team of experienced telefilm professionals including Brian Clemens, a leading AVENGERS writer and winner of the 1963 Edgar Allen Poe Award for tele-thriller writing in the United States. Mr. Clemens was appointed Associate Producer and Story Editor for the new series and charged with commissioning twenty-six scripts from the best British writers in this field, including Roger Marshall, Malcolm Hulke, Philip Levene, John Lucarotti, Robert Banks Stewart, and Tony Williamson, not to mention writing a few episodes himself.

The new series sees the continuation of the character of John Steed played by Patrick MacNee. Steed represents the best of the past. In his tastes and character he embodies tradition and the qualities that people overseas have come to associate with the English way of life - gracious living, a London house full of family heirlooms and handsome antiques, a cultivated appreciation of food, wine, horseflesh and pretty women, proficiency at ancient and gentlemanly sports such as fencing, archery and polo, exquisite tailoring, a high-handed way with underlings and an endearing eccentricity which manifests itself in such preferences as driving a vintage Bentley convertible, wearing a bowler, and fighting with his "brolly" (umbrella) or any handy implement rather than the more obvious weapons such as guns.

The new series, however, finds Steed with a new partner, Mrs. Emma Peel. If Steed represents the best of the past, then Emma, as played by Diana Rigg, represents the future of Britain.

Internationally-educated daughter of a wealthy ship-owner and youthful widow of a famous test pilot, Emma Peel lives in a streamlined London penthouse, wears avant-garde clothes, drives a high-speed Lotus Elan S-2, and is skilled in every fighting technique from judo to karate to her own brand of balletic feinting and a straight left to the jaw. In her fights, arranged by screen stunt man Ray Austin, Diana Rigg demonstrates the fiercest and yet funniest combat sequences devised for a screen actress. Although Emma always wins her fights, she often finds herself in slightly ludicrous situations from which she submits with laconic humor to rescue by the ever resourceful Steed - there is a strong element of the glamorous clown in Emma.

The relationship between Steed and Mrs. Peel (who always address each other in that manner only) is a warm and humorous one, manifesting itself in a continuing contest of one-upmanship, in spite of the fact that, as a ruthless professional agent, Steed uses every trick in the book both in dealing with his adversaries and in commandeering help from amateur assistants. Emma is always aware that Steed's charm is just a cloak for yet another attempt to involve her in some dangerous mission, but she reluctantly accepts his insistence that her innocence of what is going on may be her best protection.

So, she falls in with his plans good-naturedly enough - but loses no opportunity to get even with him for indignities inflicted on her person.

Consequently, there is never a shortage of wisecracks between Steed and Emma; their twosome deliberately echoes the classic partnership of William Powell and Myrna Loy in the famous Thin Man films. In their adventures, however, THE AVENGERS recall the exploits of early film favorites like Douglas Fairbanks and Pearl White; Steed has spectacular fights on balconies and moving vehicles, and Emma is constantly rescued by him from appalling hazards, of which being trussed up in harness, imprisoned in a giant bird cage, tied to a railway track, and clamped into a metal press are only a sample.

No matter how grim the dangers to which they have been exposed, however, Steed and Emma end every story by driving off into the sunset in the Hollywood tradition founded by Charlie Chaplin...except that, being THE AVENGERS, there is naturally a twist to the manner of their going.

THE AVENGERS offers some of the best cinematography to be seen on television, featuring the work of cinematographers like Gilbert Taylor, B.S.C. (REPULSION, A HARD DAY'S NIGHT, CUL-DE-SAC), Lionel Banes, Alan Hume (who has got to be one of the best lighting cameramen in tele-film), Ernest Steward, B.S.C., and Gerry (Morgan) Turpin. The British seem to be particularly adept at producing that "crisp" black and white photography with glossy blacks and pure whites rather than the American TV preponderance of middle-tones, which results in a comparatively flat, overall grayish effect.

Besides producing images with real punch, cinematography on THE AVENGERS is characterized by rather flashy camera placement and movement and a knowledgeably-used zoom lens. Shots are frequently framed by shooting over, under, around, or through foreground objects.

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1. One should mention here the variabilities of TV transmission, which create differences in image quality not only from set to set but even on the same set on different channels or at different times.





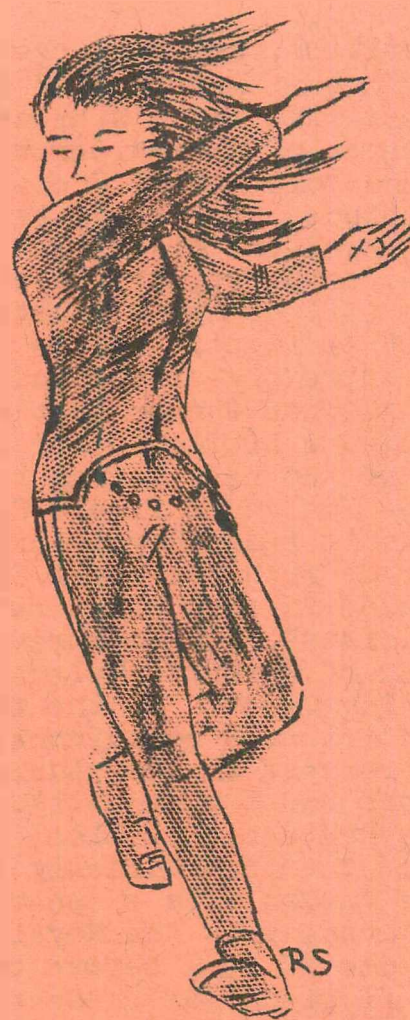
(One critic referred to "the archetypal AVENGERS shot: A dead face seen upside down through a bead curtain".) Since the technical crew (director-cinematographer team) differs each week, the "look" of the show differs each week. But whether it is the dutch-tilts and dynamics of "The House That Jack Built" (Lionel Baner), the fantastic lighting for depth-in-image effect of "What The Butler Saw" or the chiaroscuro-imaged "The Grave-diggers" (Alan Hume), or the zoom lens mise-en-scene of "Two's A Crowd", it all adds up to the same thing - visuals with a little "pizzazz."

The film editors on THE AVENGERS - Richard Best, Lionel Selwyn, Peter Tanner, and others - are all extremely good with this type of action-suspense material. Richard Best, for example, not only produces some very excitingly cut fights, chases and other action sequences, but is capable of creating a very gripping sequence out of strictly non-action material.

One particularly remembers his suspense heightening, razzle-dazzle inter-cutting and extended dissolves (one should perhaps call them superimpositions) of "Too Many Christmas Trees." Perhaps the most memorable sequence to date was Lionel Selwyn's cutting of a chase in "What The Butler Saw". Emma Peel is chased by a thug through a long row of doors and as she closes each door in his face, he kicks them in. The pace was heightened until, at the last few doors, Emma would no sooner close the door than the reverse angle cut would show the door being smashed in. The sequence in itself was an editor's delight and makes one wonder to just what extent THE AVENGERS' film editors take part in an episode while it is "on the floor".

An inherent anomaly of a series like THE AVENGERS is that the major weakness of the show is a result of the successful formula that it employs. That is, the fact that a series operates within a predetermined format prevents the writer from attempting to do anything but write a "formula" episode. Each episode, although having individual differences, develops pretty much along the same lines. It more or less boils down to a question of "Which criminal organization or master criminal will THE AVENGERS defeat this week?"

Each episode begins with the presentation of the problem with which THE AVENGERS must contend (a series of mysterious, unexplained murders; exploits of some criminal organization, etc.). THE AVENGERS then attempt to solve mystery (usually by having one or both members of the team interpenetrate suspect organizations). Final sequence of the show sees mystery solved (criminal organization is exposed, master criminal unmasked) and the confrontation in the last five minutes usually consists of a strong action sequence, a la hand-held camera, in which THE AVENGERS triumph over evil.



The British, however, seem to be able to do much more with a formula program than American TV which abounds with shows of this type. Writers like Brian Clemens, Roger Marshall, Tony Williamson and others seem to consider the idea of working in a predetermined format and somewhat of a challenge and respond by rejuvenating stock situations, reversing, twisting, or otherwise undermining cliches, doing send-ups of character "types" (military men, businessmen, spies, scholars, trench-coat detectives) and parodies of dramatic forms (silent movie "last-minute rescues", Hollywood off-into-the-sunset endings). Not to mention, of course, brilliant repartee and some extremely clever and witty dialogue.

Another factor that makes all the full-blown absurdities of THE AVENGERS a little easier to take is the fact that the show features some of the best acting talent around. 28 year old Diane Rigg is one of England's finest Shakespearan actresses. A graduate of England's famed Royal Academy of Dramatic Art, she was signed to a contract with the Royal Shakespearan Company at 21. Her reputation was made in such plays as "Ondine", "Becket", "The Devil's", "The Physicists", and as three Shakespearan heroines: Adriana in "The Comedy of Errors", Helena in "A Midsummer Night's Dream", and Cordelia in "King Lear". In the first two of these roles Diana showed her potential as a comedienne; statuesque beauties with a gift for clowning are rare in show business (as witness the success of Carole Lombard and Kay Kendall). And in the Paul Scofield "King Lear", Diana had a big critical success for her new-style Cordelia, played not as the traditionally frail and tearful heroine, but as a resolute young Amazon with a spear and shield. In 1964 Diana toured the U.S. and Europe with the Royal Shakespearan Company and, after leaving, did some TV work before being signed for THE AVENGERS.

If Diana was a success on the stage, she seems to be even more well-suited for TV and film. She is one of those actresses with a strong visual quality - she has a particularly expressive face and is able to say more with a flick of the eyes, a twist of the mouth, or a wiggle of the nose than another actress could say with a page full of lines. Indeed, she comes closest to realizing Bela Balasz' "gesturology" than any other actress that comes to mind. These expressive facilities are made doubly attractive because of the beautiful "material" she has to work with. One hopes that the film world will make advantage of Diana Rigg's eminently visual qualities.

Patrick MacNee practically is John Steed. The role of Steed was created specially for MacNee and has developed around his own background and personality. Many of Steed's tastes and habits are MacNee's, while others are dream projections of the man he would like to be: An unashamed romantic who would have enjoyed the life of a regency buck in the time of King George III. 44 year old MacNee has a solid background of stage, TV and film experience. Some of his film roles were in THE BATTLE OF THE RIVER PLATE, Laurence Olivier's HAMLET, LES GIRLS, and THE ELUSIVE PIMPERNEL (with his cousin David Niven). The success of THE AVENGERS also brought MacNee starring roles in several other TV dramas but he has at least one, so far, unforgettable characterization to his credit - a suave secret agent of aristocratic birth and tastes who hides the professionalism of a dedicated under-cover agent beneath the dilettante facade of a wealthy sophisticate. Indeed, one need only see the furred umbrella and bowler hat to think of John Steed.

At this writing 20 episodes of THE AVENGERS have been screened in the States this summer and, although ABC-TV executives have until October to decide whether or not they want another run of the show, Producer Julian Wintle has already embarked on a further 13 episodes



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of THE AVENGERS. American International will be handling distribution of this new series (to be in color) as well as syndication of the first batch of black and white episodes. I, for one, am looking forward to a new series of THE AVENGERS.

-Gary Crowdus-

Editor's Note: Mr. Crowdus is, as you might have noticed, a very serious and knowledgeable student of the cinema. He is also a student, period. Presently going to NYCU in Manhattan, that great fount of east coast film training.

Far from being a brash teenager he is a quite competent adult, kind to little children and small dogs and also involved in amateur publishing, and writing.

He is quite determined to make some sort of headway against the present film situation, and I personally think he can do so.

He is the new Associate Editor of this mimeographed magazine, and quite likely the most able person to ever stick his oar into the muddled world of Avengers-Rigg-MacNee fandom to be found. His above article was written near the end of the first black-and-white series of THE AVENGERS and shows a clear knowledge of the techniques that we all appreciated without really quite knowing what was happening. He is at present re-writing an article on the second, and first colour, series of last year, 1967. The Editor-in-Chief at this time takes great care in reminding Mr. Crowdus that he has unlimited space at his disposal, and the fondest hopes that he will take the opportunity to digress and inform and entertain as he has in the article just previous.

That is one advantage of being Editor, owner and publisher of a "little magazine". There is the fact that what the Editor wants, the Editor can do, in the pages of his magazine. Sic Semper Tyrannis and all that.

Gary is Editor as well, of CINEASTE, a magazine devoted to intelligent discussion and writing on the film world. The major advantage of this magazine, again, is that the Editor (and his two capable Associates - Donald G. Jackson and Paul Glushanok) have no particular axe to grind or group to kow-tow to, barring their very real desire to improve the state of the cinematic art.

CINEASTE and Mr. Crowdus alike may be reached at 27 West 11th Street, New York City, New York, 10011 at the present. CINEASTE is available for .50¢ the issue, \$2.00 for one year (four issues) and comes out quarterly.

New York area fans of the show, if interested, are hereby requested to write Mr. Crowdus previous to attempts at phoning him or visits. A student's life is not always carefree, nor are his hours very regular, even at night. He works part-time as well, so that erratic contact would be the norm rather than the abnormal state of affairs at Manse Crowdus. He is a cinema, rather than a science fiction fan, so do not expect comprehending responses when using either the slang or background of the science fiction fan world.

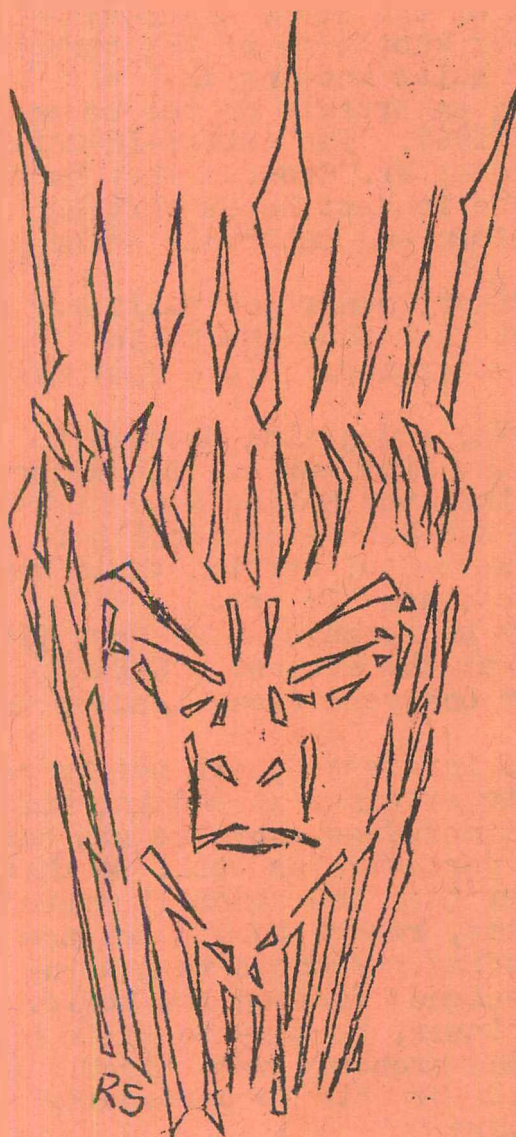
But if you appreciate competent cinema, be sure to write him. He is witty, intelligent, well-versed and probably very tired. It is hoped that as Associate Editor he will be able to personally obtain some aid for EN GARDE in the future.

-Editor-

# TWO SEASONS---



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With the aid of many ardent fans, this list is now complete. Thanks to the delay in getting this out, these kind souls were able to get these listings to me in time.

Therefore, without further ado, here is a listing, with dates, of the "Avengers" shows to date.

## THE CYBERNAUTS

**DEBUT:** This slightly tongue-in-cheek action series stars Patrick MacNee as John Steed, an elegant, umbrella-wielding British detective. Diana Rigg plays his chic, leather-clad assistant Emma Peel, whose judo and karate expertise can always be relied on in a pinch.

In tonight's episode, four top executives in electronics have been murdered. All had been bidding for the rights to a revolutionary circuit element developed by a Japanese firm - and all were killed in the same, peculiarly vicious manner.

Script by Philip Levene. Produced in England. (60 min.)

### Guest Cast

Dr. Armstrong	Michael Gough
Benson	Frederick Jaeger
Jephcott	Bernard Horsfall
Tusamo	Bert Kwouk
Sensai	John Hollis
Oyuka	Katharine Scofield
Lambert	Ronald Leigh-Hunt
Hammond	Gordon Whiting

(March 28, 1966)

## SMALL GAME FOR BIG HUNTERS

"Small Game For Big Hunters," by Philip Levene. In the peaceful English countryside 10 miles outside London, a farm hand is struck by Shirenzai, the voodoo curse of sleep - practiced only by tribesmen in the newly independent African nation of Kalaya. Steed: Patrick MacNee. Emma: Diana Rigg. (60 min.)

### Guest Cast

Simon Trent	James Villiers
Prof. Swain	Liam Redmond
Colonel Rawlings	Bill Fraser
Razafi	Paul Danquah
Dr. Gibson	A.J. Brown

(April 4, 1966)



## DEATH AT BARGAIN PRICES

Something funny is going on at Pinters Department store: Steed's fellow agent Moran has been found dead in a alley, and on the body was a sales slip from Pinters - issued on a Sunday. Script by Brian Clemens. (60 min.)

### Guest Cast

Horatio Kane . . . . . Andre Morell  
Wentworth . . . . . T.P. McKenna  
Farthingale . . . . . Allan Cuthbertson  
Massey . . . . . George Sellway  
Marco . . . . . Harvey Ashby  
Jarvis . . . . . John Cater

(April 11, 1966)

## THE HOUR THAT NEVER WAS

Camp Hamelin, the RAF base where Steed served during the war, is being closed down. When Steed and Emma arrive for the farewell party, the bar is open and the music playing - but the camp is deserted. Script: Roger Marshall. Steed: Patrick MacNee. Emma: Diana Rigg. (60 min.)

### Guest Cast

Geoffrey Ridsdale . . . . . Gerald Harper  
Philip Leas . . . . . Dudley Foster  
Hickey . . . . . Roy Kinnear  
Porky Purser . . . . . Roger Booth  
Wiggins . . . . . Fred Haggerty

(April 26, 1966)

## CASTLE DE'ATH

Emma arrives at the ancestral home of the Clan De'Ath to offer advice on its possibilities as a tourist attraction. But Ian, the 35th laird of De'Ath, is violently opposed to opening the historic old castle to the public. Script by John Lucarotti. Steed: Patrick MacNee. Emma: Diana Rigg. (60 min.)

### Guest Cast

Ian . . . . . Gordon Jackson  
Angus . . . . . Robert Urquhart  
McNab . . . . . Jack Lambert  
Roberton . . . . . James Copeland  
Controller . . . . . Russell Waters (23)

(May 2, 1966)

## TWO'S A CROWD

Steed and Emma are trying to apprehend a Russian master spy. But their only clues to the agent's identity are his taste in liqueurs and cigars, and his interest in model airplanes. Steed: Patrick MacNee. Emma: Diana Rigg. (60 min.)

### Guest Cast

Brodny . . . . . Warren Mitchell  
Alicia Elena . . . . . Maria Machado  
Shverdloff . . . . . Alec Mango  
Pudeshkin . . . . . Wolfe Morris  
Vogel . . . . . Julian Glover  
Ivenko . . . . . John Bluthal  
Major Carson . . . . . Eric Lander

(May 9, 1966)

## THE HOUSE THAT JACK BUILT

Emma learns that she has inherited a country house from an uncle she never met. But the legacy proves to be a liability: When she visits the property, Emma is plunged into a nightmare that nearly takes her life. Brian Clemens wrote the script. Emma: Diana Rigg. Steed: Patrick MacNee. (60 min.)

### Guest Cast

Prof. Keller . . . . . Michael Goodlife  
Burton . . . . . Griffith Davies  
Withers . . . . . Michael Wynne  
Pennington . . . . . Keith Pyott

(May 16, 1966)

## THE MURDER MARKET

The investigation of a series of murders leads Steed and Emma to a marriage agency - where Steed offers himself as a prospective bridegroom. Script by Tony Williamson. Steed: Patrick MacNee. Emma: Diana Rigg. (60 min.)

### Guest Cast

Lovejoy . . . . . Patrick Cargill  
Dinsford . . . . . Peter Bayliss  
Barbara Wakefield . . . . . Suzanne Lloyd  
Mrs. Stone . . . . . Naomi Cernie  
Robert Stone . . . . . John Woodvine  
Jonathan Stone . . . . . Edward Underdown

(Cont.)

Beale. . . . . John Forgham  
Receptionist. Barbara Roscoe

(May 30, 1966)

### THE GIRL FROM AUNTIE

Returning from vacation, Steed calls on assistant Emma Peel, but the girl who answers the door isn't Mrs. Peel. She's Georgie, a pretty blonde who was hired to impersonate the Missing Mrs. Peel - and who doesn't know who hired her. Script by Roger Marshall. Steed: Patrick MacNee. Emma: Diana Rigg. (60 min.)

#### Guest Cast

Georgie Price-Jones . . . Liz Fraser  
Gregorio. . . . . Alfred Burke  
Arkwright. . . . . Bernard Cribbins  
Ivanov. . . . . David Bauer  
Aunt Hetty. . . . . Sylvia Coleridge  
Old Lady. . . . . Mary Merrall

(June 7, 1966)

### HOW TO SUCCEED AT MURDER

A rash of killings has struck London's Business community, but corporate activity hasn't suffered - there's always a wonderfully efficient secretary on hand to take over the Boss's job. Script by Brian Clemens. Steed: Patrick MacNee. Emma: Diana Rigg. (60 min.)

#### Guest Cast

Mary Merryweather. . . Sarah Lawson  
Sara Penny. . . . . Angela Browne  
Gladys Murkle. . . . Anne Cunningham  
Liz Purbright. . . . Zeph Gladstone  
Henry Throbbottom. . . . Artro Morris  
Joshua Rudge. . . . . Jerome Willis

(June 13, 1966)

### A SENSE OF HISTORY

A noted economist has been murdered, but the clues are scanty: He was on his way to confer with a colleague (or an opponent) and he was killed

with a very traditional English weapon - the bow and arrow. Steed: Patrick MacNee. Emma: Diana Rigg. (60 min.)

#### Guest Cast

Richard Carlyon. . . . Nigel Stock  
Prof. Acheson. . . . . John Ringham  
Dubois. . . . . Patrick Mower  
Dr. Henge. . . . . John Barron  
Grindley. . . . . John Glyn-Jones  
John Pettit. . . . . Robin Phillipps

(June 20, 1966)

### ROOM WITHOUT A VIEW

A top physicist missing for two years suddenly turns up in London with all the symptoms of a brainwash victim. Steed suspects that the scientist was a guest at an infamous Manchurian prison camp. Script by Roger Marshall. Director, Roy Baker. Producer, Alan Hume. Steed: Patrick MacNee. Emma: Diana Rigg. (60 min.)

#### Guest Cast

Max Chessman. . . . Paul Whitsun-Jones  
Varnals. . . . . Peter Jeffrey  
Dr. George Cullen. . . . Richard Bebb  
Carter. . . . . Phillip Latham  
Len Pasold. . . . . Peter Arne  
Pushkin. . . . . Vernon Dobthoff

(June 27, 1966)

### THE DANGER MAKERS

High-ranking military personnel have been indulging in childish - and very dangerous - stunts. Steed is sent to investigate the death of a general, killed playing "chicken" on a motorcycle. Script by Roger Marshall. Director, Charles Crichton, Photography, Alan Hume, Film Editor Peter Tanner, Miss Rigg's costumes by John Bates, Music by Laurie Johnson, shoes from Edward Raynes. Steed: Patrick MacNee. Emma: Diana Rigg. (60 min.)

#### Guest Cast

Major Robertson. . . . Nigel Davenport  
Dr. Harold Long. . . . Douglas Wilmer  
Colonel Adams. . . . . Fabia Drake  
Peters. . . . . Moray Watson  
Lieutenant Stanhope. . . Adrian Ropes



(Cont.)

RAF Officer. . . . Richard Coleman  
Gordon Lambie. . . . John Gatrell

(July 4, 1966)

### THE MASTER MINDS

Sir Clive Todd, a Cabinet minister, is caught stealing top-secret documents. Steed suspects the crime is connected with Sir Clive's membership in Ransack, an organization of high IQ types who solve knotty problems for sport. Script by Robert Banks Stewart, Director, Peter Graham Scott, Photographer, Gerry Turpin, C.O. Ronnie Taylor, Stunts arranged by Ray Austin. Steed: Patrick MacNee. Emma: Diana Rigg. (60 min.)

#### Guest Cast

Sir Clive Todd. . . Laurence Hardy  
Holly Trent. . . . Patricia Haines  
Desmond Leeming. . Bernard Archard  
Dr. Fergus Campbell. Ian McNaughton  
Sir Jeremy. . . . John Wentworth

(July 11, 1966)

### DIAL A DEADLY NUMBER

Six top-level executives have died unexpectedly this year. Realizing that the death of a board chairman usually lowers the price of his company's stock, Steed and Emma investigate London's financial establishment to learn if anyone has been using murder for capital gains. Director, Don Leaver, Photography, Gerry Turpin, C.O., Ronnie Taylor, Technical Editor, Roger Marshall. Steed: Patrick MacNee. Emma: Diana Rigg. (60 min.)

#### Guest Cast

Henry Boardman. . . . Clifford Evans  
Ruth Boardman. . . . Jan Holden  
Ben Jago. . . . . Anthony Newlands  
Fitch. . . . . John Carson  
John Harvey. . . . . Peter Bowles

(July 21, 1966)

### WHAT THE BUTLER SAW

Steed and Mrs. Peel investigate top-level security leaks that have been

affecting the British Army, Navy and Air Force. The major suspects are high-ranking officers in each service. Director, Bill Bain, Photography, Alan Hume, Script by Brian Clemens, Film Editor, Lionel Selwyn, C.O. Godfrey Godou. Steed: Patrick MacNee. Emma: Diana Rigg. (60 min.)

#### Guest Cast

Hemming. . . . . Thorley Walters  
Benson. . . . . John Le Mesurier  
Group Captain Miles. . Denis Quilley  
Major-General Ponsonby Goddard. . .  
. . . . . Kynaston Reeves  
Brigadier Ponsonby-Goddard. . . . .  
. . . . . Howard Marion Crawford  
Vice-Admiral Willows Humphrey Lestocq  
Sergeant Moran. . . . Ewan Hooper  
Squadron Leader Hogg. . . Leon Sinden  
Barber. . . . . David Swift  
Reeves. . . . . Norman Scafe  
Walters. . . . . Peter Hughes

(July 28, 1966)

### THE GRAVEDIGGERS

The late Dr. Hubert Marlow, a radar scientist was a dedicated man: Before he died, he had even insisted that he be buried in a cemetery near the radar station where he worked.

The death of Marlow was a grave situation in more ways than one - now the station's equipment can no longer pick up anything in the area of the cemetery.

Steed and Emma decide to dig up the facts on Marlow on the chance that his work (or ghost) has fallen into the wrong hands - Marlow's greatest ambition was to perfect a device capable of jamming radar.

Malcolm Hulke wrote the script for this episode, a parody of movie-serial cliffhangers. Photography by Alan Hume, Directed by Quentin Lawrence, Film Editor Robert Best, C.O. Godfrey Godar. Steed: Patrick MacNee. Emma: Diana Rigg. (60 min.)

#### Guest Cast

Sir Horace Winslip. . Ronald Fraser  
Johnson. . . . . Paul Massie  
Miss Thirlwell. . . . Caroline Blakiston  
Baron. . . . . Ray Austin  
Miller. . . . . Bryan Mosley  
Nurse Spray. . . . . Wanda Ventham

(August 4, 1966)

## TOO MANY CHRISTMAS TREES

Steed has been bothered by recurring nightmares - and now they are all coming true. Script by Tony Williamson, Directed by Roy Baker, Photography by Gerry Turpin, Film Editor, Richard Best, C.O. Ronnie Taylor. Steed: Patrick MacNee. Emma: Diana Rigg. (60 min.)

### Guest Cast

Brandon Storey. . . . . Mervyn Johns  
Dr. Felix Teasel. . . . . Edwin Richfield  
Janice Crane. . . . . Jeannette Sterke  
Martin Trasker. . . . . Alex Scott  
Jeremy Wade. . . . . Barry Warren  
Jenkins. . . . . Robert James

(August 11, 1966)

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## THE THIRTEENTH HOLE

A British agent is killed on the golf course, so Steed and Emma join the country club and begin investigating the clientele. Script by Tony Williamson, Directed by Roy Baker, Photography by Lionel Barnes, Film Editor, Peter Tanner, C.O. Godfrey Godar. Steed: Patrick MacNee. Emma: Diana Rigg. (60 min.)

### Guest Cast

Reed Watson. . . . . Patrick Allen  
Colonel. . . . . Hugh Manning  
Dr. Adams. . . . . Peter Jones  
Jackson. . . . . Victor Maddern  
Collins. . . . . Francis Matthews  
Waversham. . . . . Donal Hewlet

(August 18, 1966)

- \* -

## MAN-EATER OF SURREY GREEN

Emma's friend, Laura Burford, an expert on plant diseases, is one of four prominent horticulturists who have mysteriously disappeared. Script by Philip Levene, Directed by Sidney Hayers, Photography by Alan Hume, Film Editor Richard Best. Steed: Patrick MacNee. Emma: Diana Rigg. (60 min.)

### Guest Cast

Sir Lyle Peterson. . . . . Derek Farr  
Dr. Sheldon. . . . . Athene Seyler  
Laura Burford. . . . . Gillian Lewis  
Alan Carter. . . . . William Job

Lennox. . . . . John G. Heller  
Prof. Taylor. . . . . Edwin Finn  
Prof. Knight. . . . . Harry Shacklock  
Dr. Connelly. . . . . Ross Hutchinson  
Wing Commander Davies. . . . .  
. . . . . David Hutcheson  
Bob Pearson. . . . . Donald Oliver  
Joe Mercer. . . . . Joby Blanshard

(August 25, 1966)

- \* -

## THE TOWN OF NO RETURN

Several British agents have disappeared after being sent to investigate vague reports of trouble at a seaside resort. The mystery proves even more perplexing when Steed and Emma uncover little more than the townspeople's hostility. Script by Brian Clemens, Directed by Roy Baker, Photography by Ernest Steward, Film Editor Peter Tanner, C.O. James Bawden. Steed: Patrick MacNee. Emma: Diana Rigg. (60 min.)

### Guest Cast

Brandon. . . . . Alan MacNaughton  
Jimmy Smallwood. . . . . Patrick Newell  
Piggy Warren. . . . . Terence Alexander  
Vicar. . . . . Jeremy Burnham  
Jill Manson. . . . . Juliet Harmer  
Saul Grundy. . . . . Robert Brown  
School Inspector. . . . . Walter Horsbrugh

(September 1, 1966)

## \*SECOND SERIES\*

## FROM VENUS WITH LOVE

RETURN: Steed and Mrs. Peel, Britain's daredevil secret agent duo, are back with cloak and dagger, and tongue in cheek.

Tonight, Steed and Mrs. Peel investigate the British Venusian Society, a group of amateur astronomers who are dying to send their own satellite to Venus. The trouble is that too many of them are dying, and in a manner strange enough to turn your hair white with fright. So far, two bodies have turned up - both with hair bleached white. Script by Philip Levene, Directed by Robert Day, Photography by Wilkie Cooper, Music by Laurie Johnson,



costumes by Pierre Cardin, Film Editor  
Tony Palk, C.O. Frank Drake, Steed:  
Patrick MacNee, Emma: Diana Rigg.  
(60 min.)

Guest Cast

Venus Browne. . . . . Barbara Shelley  
Dr. Henry Primble. . . . . Philip Locke  
Ernest Cosgrove. . . . . Paul Gillard  
Brigadier Whitehead. . . . . Jon Pertwee  
Bertram Smith. . . . . Jeremy Lloyd  
Crawford. . . . . Derek Neward

(January 20, 1967  
Rerun: May 26, 1966)

"Steed is shot full of holes."  
"Emma sees stars."

- \* -

THE FEAR MERCHANTS

Why are ceramics manufacturers literally going insane? Porcelain tycoon Jeremy Raven has made no secret of his wish to eliminate the competition, So Steed goes gently rapping at Raven's door to see if there's any connection. Directed by Gordon Fleming, Script by Philip Levene, Photography by Wilkie Cooper, Supervising Editor, Peter Tanner, Music by Laurie Johnson. Steed: Patrick MacNee. Emma: Diana Rigg. (60 min.)

Guest Cast

Pemberton. . . . . Patrick Cargill  
Raven. . . . . Brian Wilde  
Dr. Voss. . . . . Annette Carell  
Gilbert. . . . . Garfield Morgan  
Crawley. . . . . Andrew Keir  
Gordon White. . . . . Jeremy Burnham  
Meadows. . . . . Edward Burnham  
Fox. . . . . Bernard Horsfall  
Dr. Hill. . . . . Ruth Trouncer  
Saunders. . . . . Declan Mulholland  
Hospital Attendant. . . . . Philip Ross

(January 27, 1967  
Rerun: June 2, 1967)

"Steed Puts Out A Light"  
"Emma Takes Fright"

- \* -

THE SEE-THROUGH MAN

Steed and Emma pursue two notorious  
slavic agents, who paid a huge sum for (27)

an alchemist's formula for invisibility. Script by Philip Levene, Photography by Wilkie Cooper, Directed by Robert Asher, Supervising Editor, Peter Tanner, Production Designing by Wilfred Shingleton, C.O. Frank Drake. Steed: Patrick MacNee. Mrs. Peel: Diana Rigg. (60 min.)

Guest Cast

Elena. . . . . Moira Lister  
Bredny. . . . . Warren Mitchell  
Quilby. . . . . Roy Kinnear  
Ackroyd. . . . . Jonathan Elsom

(February 3, 1967  
Rerun: June 9, 1967)

"Steed Makes A Bomb"  
"Emma Is Put To Sleep"

- \* -

ESCAPE IN TIME

Criminals are disappearing from the scene - permanently. In some mysterious manner, masterminds of crime are hiding from the law - and they can't be found. Steed goes underground to discover the whereabouts of these notorious villains and how they are able to effect their disappearance. Scripted by Philip Levene, Directed by John Krish, Photography by Wilkie Cooper, Film Editor, Tony Palk, Sound Editor, Peter Tanner, C.O. Frank Drake. Steed: Patrick MacNee. Mrs. Peel: Diana Rigg. (60 min.)

Guest Cast

Unknown: "The Bird Who Knew Too Much" was originally scheduled for this time slot. Escape in time was never rerun.

(February 10, 1967)

"Steed Visits The Barber"  
"Emma Has A Close Shave"

THE WINGED AVENGER

"The Winged Avenger" spoofs the interest in comic strips and super heroes. Businessmen are being clawed to death by what seems to be a huge bird. Steed wants to know if there's a connection between the slayings and a comic-strip character. Script by Richard Harris, Directed by Gordon Fleming and Peter Duffall, Photography by Alan Hume, Film Editor, Tony Palk, C.O. Frank Drake, Drawings by Frank Bellamy.

Steed: Patrick MacNee. Mrs. Peel:  
Diana Rigg. (60 min.)

Guest Cast

Sir Lexius Clay. . . . . Nigel Green  
Prof. Poole. . . . . Jack McGowan  
Arnie Packer. . . . . Neil Hallett  
Stanton. . . . . Colin Jeavons  
Julian. . . . . Roy Patrick

"Steed Goes Bird-Watching"  
"Emma Does A Comic Strip"

(February 17, 1967  
Rerun: July 7, 1967)

- \* - \* - \* -

THE LIVING DEAD

Steed and Mrs. Peel go ghost hunting at a haunted estate, where they meet representatives from FOG (Friends Of Ghosts) and SMOG (Scientific Measurement of Ghosts). Scripted by Brian Clemens, Directed by John Krish, Photography by Alan Hume, Special Effects by Peter Tanner, Film Editor, Lionel Selwyn. From a story by Anthony Marriott. Steed: Patrick MacNee. Mrs. Peel: Diana Rigg. (60 min.)

Guest Cast

Masgard. . . . . Julian Glover  
Mandy. . . . . Pamela Ann Davy  
Geoffrey. . . . . Howard Marion Crawford  
Kermit. . . . . Jack Woolgar  
Hopper. . . . . Jack Watson  
Rupert. . . . . Edward Underdown  
Olliphant. . . . . John Cater  
Spencer. . . . . Vernon Dobtcheff  
Tom. . . . . Alister Williamson

"Steed Finds A Mine Of Information"  
"Emma Goes Underground"

(March 3, 1967  
Rerun: June 30, 1967)

- \* -

"The Bird Who Knew Too Much"

Missile Secrets are being smuggled out of England. Steed and Emma's only clue turns out to be a parrot - and he's not talking. Scripted by Brian Clemens, Directed by Roy Rossotti, Photography by Wilkie Cooper, Supervising Film Editor, Peter Tanner, C.O. Frank Drake. Steed: Patrick MacNee. Mrs. Peel: Diana Rigg. (60 min.)

Guest Cast

Jordan. . . . . Ron Moody  
Samantha Slade. . . . . Ilona Rodgers  
Tom Savage. . . . . Kenneth Cope  
Verret. . . . . Michael Coles  
Twitter. . . . . John Wood

(March 10, 1967  
Rerun: June 16, 1967)

"Steed Fancies Pigeons"  
"Emma Gets The Bird"

\* - \* - \* - \*  
THE HIDDEN TIGER

The Avengers go after big game: An enormous cat is attacking and killing members of P.U.R.R., The Philanthropic Union for Rescue, Relief and Recuperation of Cats. Scripted by Philip Levene, Directed by Sidney Hayers, Photography by Ernest Steward, Film Editor, Tony Palk, C.O. James Bowden. Steed: Patrick MacNee. Mrs. Peel: Diana Rigg. (60 min.)

Guest Cast

Cheshire. . . . . Rommie Barker  
Dr. Marx. . . . . Lyndon Brook  
Angora. . . . . Gabrielle Drake  
Nesbitt. . . . . John Phillips  
Peters. . . . . Michael Forrest  
Erskine. . . . . Stanley Meadows  
Sir David Harper. . . . . Jack Gwillim  
Dawson. . . . . Frederick Treves  
Samuel Jones. . . . . Brian Haines  
Williams. . . . . John Moore  
Bellamy. . . . . Reg Pritchard

(March 17, 1967  
Rerun: July 28)

"Steed Hunts A Big Cat"  
"Emma Is Badly Scratched"

- \* -

"THE CORRECT WAY TO KILL"

Steed and Emma working with the enemy? Highly unlikely - but true.

When two top enemy agents are killed, Steed and Emma think that the Other Side has held a purge. The Other Side thinks Steed and Emma are guilty. The result is a summit meeting, at which Steed suggests that a third party, opposed to both sides is responsible.

The investigation is to be carried out by a politically-mixed foursome:



(Cont.)

Emma and her new partner, Ivan Peppi toperoff; plus Steed and the merciless comrade he calls Olga. (Her full name totals a mouth-filling 14 syllables.)

Third parties beware!

Scripted by Brian Clemens, Directed by Charles Crichton, Photography by Alan Hume, Production Design by Robert Jones, Film Editor, Lionel Selwyn, Supervising Film Editor, Peter Tanner. Steed: Patrick MacNee. Mrs. Peel: Diana Rigg. (60 min.)

Guest Cast

Comrade Olga Savonovitch Negretiskina Volkowski. . . . . Anna Quayle  
Nutski. . . . . Michael Gough  
Ivan Peppitoperoff. . . . Philip Madoc  
Ponsonby. . . . . Terence Alexander  
Percy. . . . . Peter Barkworth  
Algy. . . . . Graham Armitage  
Merryweather. . . . . Timothy Bateson  
Hilda. . . . . Joanna Jones  
Winters. . . . . Edwin Apps  
Groski. . . . . John G. Heller

(March 24, 1967  
Rerun: August 11)

"Steed Changes Partners"  
"Emma Joins The Enemy"

- \* -

NEVER, NEVER SAY DIE

Steed and Emma try to unravel the mysterious death of a man who won't stay dead. The lively corpse has been hit by two cars, received 100,000 volts of electricity and a sten gun magazine on an army firing range. Directed by Robert Day, Scripted by Philip Levene, Photography by Ernest Steward, Production Designed by Robert Jones, Supervising Film Editor, Peter Tanner. Steed: Patrick MacNee. Mrs. Peel: Diana Rigg. (60 min.)

Guest Cast

Prof. Stone. . . . . Christopher Lee  
Dr. Penrose. . . . . Jeremy Young  
Dr. James. . . . . Patricia English  
Eccles. . . . . David Kerrman  
Whittle. . . . . Christopher Benjamin

"Steed (March 31, 1967  
Rerun: June 23)

"Steed Meets A Dead Man"  
"Emma Fights The Corpse"

- \* -

EPIC

A crazed movie producer and his two forgotten stars imprison Mrs. Peel in an old movie studio, and force her to take the lead role in their latest production - literally titled "The Destruction Of Mrs. Emma Peel." Scripted by Brian Clemens, Directed by James Hill, Photography by Alan Hume, Production Design by Robert Jones, Film Editor, Tony Palk, C.O. Tony White. Steed: Patrick MacNee. Mrs. Peel: Diana Rigg. (60 min.)

Guest Cast

Stewart Kirby. . . . . Peter Wyngarde  
Damita Syn. . . . . Isa Miranda  
Z.Z. von Schnerk. . . . Kenneth J. Warren  
Policeman. . . . . David Lodge  
Actor. . . . . Anthony Dawes

(April 14, 1967  
Rerun: July 21)

"Steed Catches A Falling Star"  
"Emma Makes A Movie"

- \* -

THE SUPERIATIVE SEVEN

Steed ambles into a mystery when he and six other adventurous characters are lured to a remote desert island. The group's number is being reduced - as each member meets a sudden and violent end. Directed by Sidney Hayers, Scripted by Brian Clemens, Photography by Ernest Steward, Film Editor, Lionel Selwyn. Steed: Patrick MacNee. Mrs. Peel: Diana Rigg. (60 min.)

Guest Cast

Hana. . . . . Charlotte Rampling  
Mark Dayton. . . . . Brian Blessed  
Jason Wade. . . . . James Maxwell  
Max Hardy. . . . . Hugh Manning  
Freddy Richards. . . . . Leon Grenne  
Joe Smith. . . . . Gary Hope  
Jessel. . . . . Donald Sutherland  
Kamritch. . . . . John Hollis  
Stewardess. . . . . Margaret Neale  
Toy Sung. . . . . Terry Plummer

(April 21, 1967  
Rerun: July 14)

"Steed Flies To Nowhere"  
"Emma Does Her Party Piece"

- \* -

"A FUNNY THING  
HAPPENED ON THE WAY TO THE STATION"

The intrepid avengers try to clamp the lid on a plot to murder the Prime Minister. Directed by John Krish, Scripted by Brian Sherriff, Photography by Alan Hume, Film Editor, Tony Palk. Steed: Patrick MacNee. Mrs. Peel: Diana Rigg. (60 min.)

Guest Cast

Groom. . . . . Drewe Henley  
Bride. . . . . Isa Blair  
Salt. . . . . Tim Barrett  
Crewe. . . . . John Laurie  
Admiral. . . . . Richard Caldicot  
Ticket Collector. . . . James Hayter  
Warren. . . . . Dyson Levell  
Lucas. . . . . Michael Nightingale

(April 28, 1967)  
never rerun

"Steed Goes Off The Rails"  
"Emma Finds Her Station In Life"

- \* -

"SOMETHING NASTY IN THE NURSERY"

Steed and Emma are puzzled when the suspects in a murder case mysteriously revert to childhood, leaving the elegant crimefighters with a single clue: Each suspect was raised by the same nanny. Directed by James Hill, Scripted by Philip Levene, Photography by Ernest Steward, Film Editor, Lionel Selwyn. Steed: Patrick MacNee. Mrs. Peel: Diana Rigg. (60 min.)

Guest Cast

Mr. Goat. . . . . Dudley Foster  
Miss Lister. . . . . Yootha Joyce  
Beaumont. . . . . Paul Eddington  
Webster. . . . . Paul Hardwick

(May 5, 1967  
August 18, 1967)

"Steed Acquires A Nanny"  
"Emma Shops For Toys"

- \* -

"THE JOKERS"

A fog-shrouded English mansion is the setting for this ghost story spoof. An invitation from Europe's finest bridge player brings Mrs. Peel to the desolate house on the Exmoor.

But all Emma finds is a strange girl, voices coming from empty rooms - and unexplained screams in the fog. Directed by Sidney Hayers, Scripted by Brian Clemens, Photography by Alan Hume, Supervising Film Editor, Peter Tanner. Steed: Patrick MacNee. Mrs. Peel: Diana Rigg. (60 min.)

Guest Cast

Prendergast. . . . . Peter Jeffrey  
Ola. . . . . Sally Nesbit

(May 12, 1967  
Rerun: September 1)

"Steed Trumps An Ace"  
"Emma Plays A Lone Hand"

- \* -

"WHO'S WHO?"

Emma and Steed are helpless victims of a fantastic masquerade. The physical appearance of the captured Avengers has been transplanted to a pair from the Other Side - who begin a program of liquidating British agents. Directed by John Moxley, Scripted by Philip Levene, Photography by Ernest Steward, Film Editor, Lionel Selwyn. Steed: Patrick MacNee. Mrs. Peel: Diana Rigg. (60 min.)

Guest Cast

Basil. . . . . Freddie Jones  
Lola. . . . . Patricia Haines  
Major. . . . . Campbell Singer  
Tulip. . . . . Peter Reynolds  
Krelmar. . . . . Arnold Diamond  
Daffodil. . . . . Philip Levene  
Hooper. . . . . Malcolm Taylor

(May 19, 1967  
Rerun: August 25)

"Steed Goes Out Of His Mind"  
"Emma Is Beside Herself"

\*\*\*\*\*

THE THIRD SEASON:  
or, Try, Try Again.

\* \* \* \*

"MISSION, HIGHLY IMPROBABLE"



Return: British secret agents Steed and Mrs. Peel are back with cloak and dagger - and tongue in cheek.

Tonight, Steed and Mrs. Peel face the biggest (or smallest) shrinkage problem since the devaluation of the pound. A treasury official, out to investigate overexpenditures at a military testing site, has disappeared. He and the Rolls-Royce he was driving have been reduced to miniature size. Before long, the security guard who's helping Steed becomes the next mini-victim.

Directed by Robert Day, Scripted by Philip Levene, Supervising Director of Photography, Bob Jones, Film Editor, Ernest Steward, Music by Laurie Johnson. Steed: Patrick MacNee. Mrs. Peel: Diana Rigg. (60min.)

Guest Cast

Chivers. . . . . Francis Matthews  
Rushton. . . . . Noel Howlett  
Shaffer. . . . . Ronald Radd  
Susan Rushton. . . . . Jane Merrow  
Josef. . . . . Stefan Gryff

(January 10, 1968)

- \* -

"THE POSITIVE NEGATIVE MAN"

Steed and Mrs. Peel investigate electrifying events. Personnel working on a top-secret government project are dying under mysterious circumstances. Adding to the dilemma: The project papers have turned to ashes - inside a locked safe. Directed by Robert Day, Scripted by Tony Williamson, Photography by Ernest Steward, Film Editor, Bob Jones. Steed: Patrick MacNee. Mrs. Peel: Diana Rigg. (60 min.)

Guest Cast

Cresswell. . . . . Ray McAnally  
Haworth. . . . . Michael Latimer  
Cynthia. . . . . Caroline Blakiston  
Mannix. . . . . Peter Blythe

(January 17, 1968)

- \* -

"YOU HAVE JUST BEEN MURDERED"

Steed and Mrs. Peel try to dissolve a blackmail ring that uses exception-

ally persuasive tactics. The organization scares its wealthy victims into paying - by showing them how easily they can be murdered.

Directed by Bob Asher, Scripted by Philip Levene, Photography by Alan Hume, Film Editor, Lionel Selwyn. Steed: Patrick MacNee. Mrs. Peel: Diana Rigg. (60 min.)

Guest Cast

Unwin. . . . . Barrie Ingham  
Needle. . . . . George Murcel  
Lord Maxted. . . . . Robert Fleming  
Rathbone. . . . . Leslie French

(January 24, 1968)

- \* -

"DEATH'S DOOR"

Steed and Mrs. Peel are called into a disrupted top-level minister's conference. The conference has become a nightmarish ordeal for key delegates, who are experiencing horrible premonitions of disaster.

Directed by Sidney Meyers, Photography by Ernest Steward, Scripted by Philip Levene, Film Editor, Tony Palk.

GUEST CAST

Boyd. . . . . Clifford Evans  
Melford. . . . . Allan Cuthbertson  
Stapley. . . . . William Lucas  
Becker. . . . . Marne Maitland  
Haynes. . . . . Terry Yorke

(January 31, 1968)

- \* -

"MURDERSVILLE"

The citizens of a dying town have discovered a novel way to attract capital - by offering their village as a killing ground and sanctuary for murderers. Enter Mrs. Peel, who endures medieval punishments as she investigates the death of an old friend. Scripted by Brian Clemens, Directed by Robert Asher, Photography by Alan Hume, Film Editor, Bob Jones. Steed: Patrick MacNee. Mrs. Peel: Diana Rigg. (60 min.)

Guest Cast

Mickle. . . . . Colin Blakely  
Hubert. . . . . John Ronane  
Dr. Haynes. . . . . Ronald Hines

Prewitt. . . . . John Sharp  
Croft. . . . . Eric Flynn

(February 7, 1968)

- \* -

### "THE RETURN OF THE CYBERNAUTS"

Fans may recall an episode some time back in which a mad crippled scientist concocted an indestructible robot, or cybernaut, programmed to kill. Tonight's well-oiled plot has the dead scientist's equally madebrother taking up where his kin left off. The special effects are great, as always, and the jolly good team of Steed and Peel is in ther pitching superably.

Directed by Robert Day, Scripted by Philip Levene, Steed: Patrick MacNee. Mrs. Peel: Diana Rigg. (60 min.)

#### Guest Cast

Beresford. . . . . Peter Cushing  
others;  
Frederick Jaeger  
Charles Tingwell  
Fulton Mackay

(February 21, 1968)

- \* -

### "THE £ 50,000 BREAKFAST"

How not to cure Britain's pound problem: smuggle vast sums of currency and diamonds out of the country. Enter Steed and Mrs. Peel, and an investigation into the life of the enigmatic Alex Litoff, a multimillionaire seen by very few. Steed: Patrick MacNee. Mrs. Peel: Diana Rigg. Rigg. (60 min.)

#### Guest Cast

Glover. . . . . Cecil Parker  
Miss Pegram. . . . . Yolande Turner  
Sir James Arnall. . . . David Langton  
Mrs. Rhodes. . . . . Pauline Delany

(February 28, 1968)

- \* -

shows due to be aired in the nationwide web, both of which will be mentioned in the next issue of EN GARDE, of course.

In the way of notes, I might mention that "SMALL GAME FOR BIG HUNTERS" was the show mentioned in last issue's News And Notes, the one where the dispossessed plantation owners were plotting revenge by loosing 1000 tsetse flies upon the populace. The one where the villains at least left Steed his cucumber sandwiches.

"THE HOUSE THAT JACK BUILT" was not the first Avengers that I saw, rather that "TWO'S A CROWD" bears that honor.

Though the show "THE TOWN OF NO RETURN" was the last of the black-and-white shown here, it was the premiere of Diana Rigg as Mrs. Peel in England.

"WHO'S WHO?", in case you never noticed, had a very unusual character actor playing the part of Daffodil, one of the assassinated "Flower Network" agents - Philip Levene, who wrote the script.

"DEATH'S DOOR" in this season had a note on how Steed and Mrs. Peel first happened to meet. Steed ran into the back of Mrs. Peel's car, it seems, because, he said, he was so dazzled by the sight of all that auburn hair.

As further notes, the cover for this issue is from the gymnasium of the Ransack HQ, from "THE MASTER MINDS". Mrs. Peel is, of course, working out on the trampouline and Steed is querying her.

As for the ba-cover, I advise you to turn to NEWS And Notes, where a clipping from "Newsweek" magazine explains where that photograph comes from.

I trust everyone has bought a copy of the March 2-8 1968 TV Guide, for the article on Linda Thorsen/Tara King, the new AVENGERS female lead. Bustier, hippier, younger, 5-foot-9, light brown hair(though the first few episodes might have her in blonde - and very, very dyed - hair).

We shall see.

-Editor-

.....And thus, that is all to date. There are two more Mrs. Peel



## TO HONOR HONOR

We have put together a number of bits and pieces which have appeared elsewhere on this striking predecessor to Diana Rigg, as female lead in "The Avengers".

Considering the appeal which Mrs. Cathy Gale exerted on her audience, it behooves us to examine both her and her role somewhat. For this lovely lady not only preceded Miss Rigg, she also created, in the person of Cathy Gale many of the attributes we have found so appealing in the character of Mrs. Emma Peel.

For she was the Emancipated Woman, the Superwoman, a leather-clad erotic heroine, the equal of any man and able to fell any man. She was a free agent, beholden to no one, willing and able to live and choose her own life, irregardless of the slings and arrows of her "peers".

Is it any wonder that Cathy Gale became the British woman's heroine?

Without further ado, I give you

...Honor Blackman...





IN BRITAIN, EVERYONE LAUGHS  
AT "THE AVENGERS" - EXCEPT THE AUDIENCE

The name of the night club was Le Stud, and the camera, ranging over the all male audience, caught just a flash of the floor show - a half-clad dancing girl wrapping a chain around her body. In millions of British homes - even those in which the saucy name and symbolism went unquestioned - all was right with Saturday night. The Avengers were together again, as bafflingly platonic as ever, against some of the most civilized villains in the business.

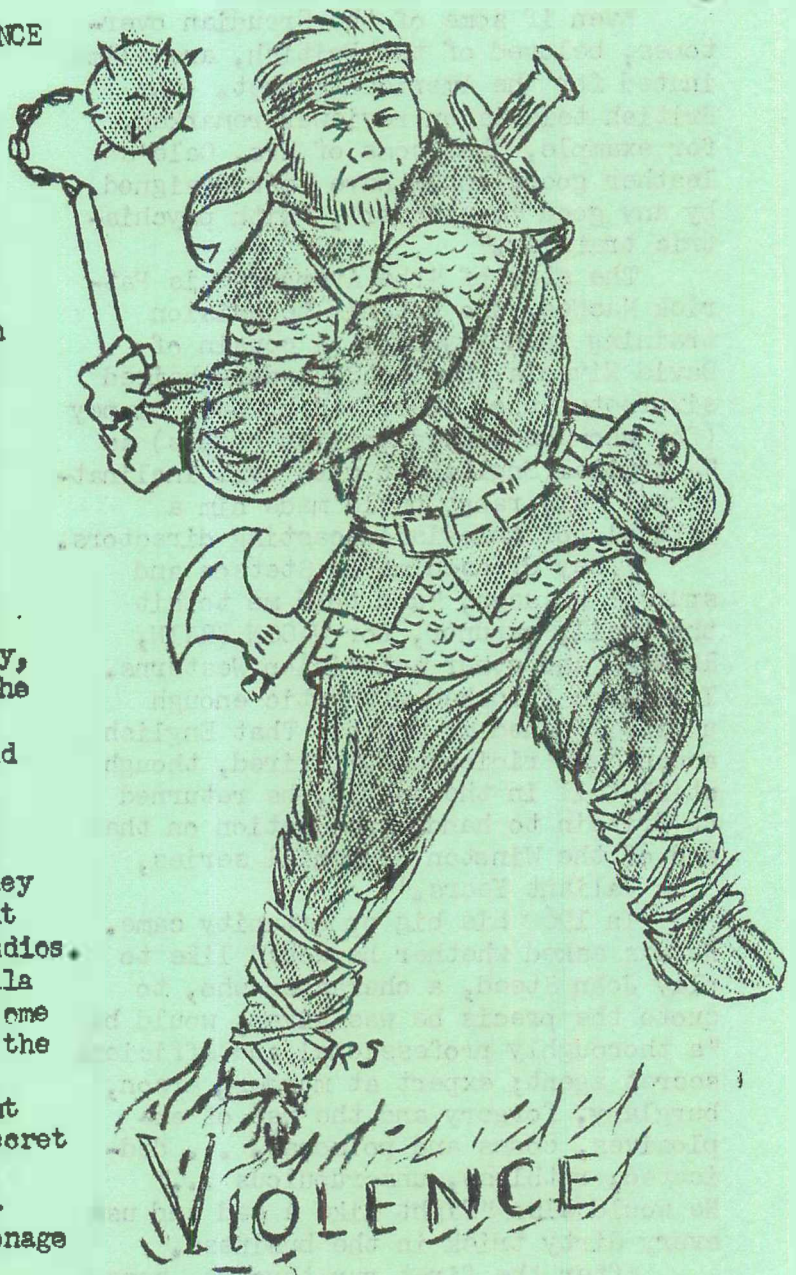
During the next hour, secret agent John Steed disarmed an enemy of society whose gun was, naturally, no match for that most lethal of the weapons of the top-drawer British gentleman - a furred umbrella. And the handsome amateur assistant, Catherine Gale, knocked out two or three other blackguards (all twice her size) with judo blows. If they hadn't, mobs of angry Britons might have marched on the Teddington Studios.

This has been the basic formula of "The Avengers", surrounded by some delightfully ingenious plots, for the past two seasons on British TV.

But as the last of the present series went out with March, the secret sorrow of producer John Bryce was revealed: "The Avengers" was conceived as a satire of counterespionage thrillers, but the British public still insists on taking it seriously.

Most American producers would be glad to trade places with Bryce. "The Avengers" is compulsive viewing for a huge audience. Steed and Mrs. Gale are household words. More people all the time, if not quite enough, are getting the idea that it is a tongue-in-cheek affair. And some of this minority have even learned to look for such inside touches as the black leather outfits worn by Cathy Gale, the name of the night club above, and the implied comment on the bizarre night clubs, somehow permitted to operate in London.

You may see "The Avengers" in the United States eventually - there is even talk of an Anglo-American co-production - but no one expects much change in the successful central idea of the series.



CAN BE

FUN!

by robert musel

TV GUIDE  
MAY 9, 1964



Even if some of the Freudian overtones, beloved of the British, are eliminated for the American market. One British television reviewer remarked, for example, that some of Mrs. Gale's leather goods could have been designed by any good "couturier", "With psychiatric training."

The star of "The Avengers" is Patrick MacNee, who got his television training in Hollywood. A cousin of David Niven's, he is 42, a dark-haired six-footer once described by Walt Disney (for whom he played English rogues) as "a typical Englishman with evil inclinations." His rangy build made him a natural for television-casting directors.

"They dressed me in Stetson and spurs," he says, "and told me to hit the trail, pardner, for WAGON TRAIN, RAWHIDE and other television Westerns. I suppose I looked authentic enough until I opened my mouth. That English accent was ridiculous." Tired, though still tall in the saddle, he returned to Britain to handle production on that end of the Winston Churchill series, "The Valiant Years."

In 1960 his big opportunity came. He was asked whether he would like to play John Steed, a character who, to quote the precis he was given, would be "a thoroughly professional and efficient secret agent; expert at murder, arson, burglary, forgery and the use of explosives, codes and poisons . . . dedicated, ruthless, unscrupulous . . ." He would also "fight like a cat and use every dirty trick in the business."

After the first run-through, something seemed lacking. MacNee decided that the larger-than-life figure he was portraying was diminished by an ordinary wardrobe. He got himself an ultra-Edwardian rig; curly-brimmed bowler, braided pin-stripe suits, embroidered waistcoats, cummerbunds and a furled umbrella. This not only made the role - it has influenced men's fashions.

In the first series, as its team of originators developed it, MacNee, the cynical operative hiding behind the cover story of a wealthy man-about-town, always had the assistance of a young doctor, whose motivation was much less calculating. Something seemed missing here, too, so in the second year MacNee was given a new co-star, the veteran actress Honor Blackman, portraying Mrs. Gale, widow of a Kenya farmer, a scientist with a Ph.D. and knowledge of guns and judo.

## A GENTLE ENGLISH ROSE

Ever since the war, the notably attractive Miss Blackman had played a long series of gentle English-Rose roles without making much impact. But after slugging a few miscreants - Soviet spies, master criminals and the like - and levering still others into space with judo holds, she was a national heroine. Now she has been signed for her first starring role in feature films - after nearly 20 years! She'll be James Bond's girl friend in the screen version of "Goldfinger."

MacNee is responsible for dreaming up Miss Blackman's unique costume as well as his own. Honor, however, has a word of warning for international agents who may be tempted to copy her leather outfit. "It creaks when I walk and smells terrible," she says.

In their many episodes together Miss Blackman and MacNee have exchanged one chaste kiss, and this was front-page news for British newspapers, which often speculated about why the scriptwriters were keeping them apart. The producers explained that the kiss was essential to that single program (they had to prove to suspicious confidence men that they were sweethearts) and it would not be repeated. Britons would simply have to assume that while they were "interested" in each other, they had to put business before pleasure.

Incidentally, despite his lack of ardor toward Mrs. Gale, Steed is occasionally shown in his apartment before a portrait of his grandfather, nicknamed "Stallion" Steed.

The fact that "The Avengers" is satire was probably the best-kept secret in British television for almost a year. It might have remained that way, but the series came up for discussion during another show called "The Critics", and one of the panel talked about "its silly excellence." This astonished another of the critics, Lionel Hale, who said that surely everybody realized it was being played for laughs. Panelists protested that this could not be so "because it was never announced as such."



Producer Bryce then backed up Hale and moodily wondered what more he could do in the realm of wild unreality to get the idea over. Consider these plots already used:

- \* Steed and Mrs. Gale uncover a fertilizer factory through which a power-hungry neo-Caesar, complete with toga, plans to poison the world's population and take over.

- \* Mrs. Gale runs for Parliament and Steed discovers a plan to blow up the legislature with an H-bomb.

- \* Steed pretends to murder Mrs. Gale to trap two eccentric old lawyers who sell perfect legal defenses to criminals before they commit crimes, and guarantee acquittal if their instructions are followed.

- \* Steed and Mrs. Gale investigate an underground shelter built to house the British Government in the event of World War III, and enemy agents trick Steed into appearing to be a traitor. Mrs. Gale brainwashes him.

At one point, desperate producer Bryce contemplated a program in which Mrs. Gale would be tied to the railroad tracks with the midnight express swiftly approaching. He said this was bound to give the game away. But he abandoned the idea.

One suspects that he could not face the thought of those anxious millions praying around the television sets for Mrs. Gale's deliverance.

## ALL HONOR HONOR

by anthony carthew  
n.y. times sunday magazine  
march 1, 1964

### A SEX KITTEN IN BOOTS NAMED HONOR BLACKMAN WOWS BRITAIN'S MALES BY KNOCKING THEM OUT.

The girl on the television screen strides across the country graveyard. She is wearing leather breeches and jerkin and high black boots. Her long blonde hair flows behind her like a banner. She seizes the sexton, a massive man built like a concrete bunker, and hurls him into an open grave. Music up and out, fade in commercials.

The girl in the armchair in the little London apartment said, "Oh dear, I'm afraid I did hurt him rather badly. But he had been complaining that the fight wasn't rough enough, and after all, he is a professional wrestler. So I put the boot in hard."

She beamed, as at the memory of a happy occasion, and rattled the ice cubes in her gin and tonic with a hand of such slender delicacy that even flies might think they could look forward to an easy life.

"It's marvelous fun throwing men around," said Honor Blackman, the most popular, most envied and probably most desired woman on British television.

Miss Blackman has been the co-star of a thriller series called "The Avengers", which treats satirically the private-eye, special-investigator theme of so many rival shows, both British and American. The series knocks the clichés, the absurdities and the worn-out formula of the television thriller, achieving its effects by stressing the basic nonsense of the genre.

The plots are preposterous and spiked with tongue-in-cheek humor, and the result is a kind of James Bond played strictly and stylishly for laughs. In fact, Miss Blackman is about to abandon TV and "The Avengers" to play James Bond's girl friend.

In a screen version of Ian Fleming's "Goldfinger," the first of eight pictures she has contracted to make over the next five years.

What brought her to her present fame and fortune is the success of "The Avengers" in throwing out the cardboard cut-outs, those hunched, slit-mouthed men and their vapid girl-friends, and replacing them with characters of huge extravagance and individuality.

The hero, played with great skill by Patrick MacNee, is a foppish, bowler-hatted, umbrella-carrying cynic who is rude to the point of callousness and has few morals and no conscience. Life and death are both games to him, and he doesn't care much about going to hell so long as he makes the journey in a well-cut suit.

The only respect he has is for the heroine, Mrs. Catherine Gale - that is, Honor Blackman whom he always calls, with absolute formality, "Mrs. Gale." It is significant that in the three seasons they have been together he has never once made a pass at her. Mrs. Gale is certainly worthy of respect: she is a widow, a Ph.D. who speaks six languages and an expert in judo.

About twenty million people spend the time between 10 P.M. and 11 P.M. each Saturday hoping to see her climb into her "fighting suit" and hurl the heavies through plate-glass windows. The audience is rarely disappointed. In fact, the scenes devoted to the maulings handed out by this leather-clad fury have been getting longer and are the most likely reason that "The Avengers" has been able to double its viewing figures this season.

Miss Blackman is also the major reason for the cult of leather boots, known universally as "kinky" boots, which has held British woman-hood in its thrall this winter.

"The Avengers" series has made Miss Blackman an authority on what she calls "the kinks." Her fan mail, a vast thing measured in terms of sack-loads, is 98% male, and she says wryly, "only about 1 per cent is concerned with my acting ability." It is her opinion that if she turned most of the letters over to the police a sizable proportion of the male population of Britain would be liable to arrest.

Explanations for the appeal of Cathy Gale to Britain in the mid-sixties have been endlessly debated. Psychologists have offered the usual convoluted

theories, the critics have talked of "the moral muck-heap" of "The Avengers", ministers have risen in pulpits and singled their congregations with the flame of denunciation. But Miss Blackman, who has to live with the thing, says:

"The explanation doesn't have to be complicated. It's quite simple. One three-letter word: sex. All the responses to the show are covered by that one word.

"Cathy Gale is a thinking woman. When the man tells her to do something, she doesn't just say, 'Yes, dear.' She says 'Why?' She wants a reason for action. Women in the audience love this, and men probably admire it. They look at Cathy and they say, 'Now there's a woman of spirit. She's a challenge.' And when it comes to the fighting bit, the women think it's marvelous.

"Imagine them coming in from the kitchen after the Saturday night washing-up and then they see me slug someone into unconsciousness. Some housewives write to me asking how I do a particular judo throw. I don't tell them because I might find myself an accessory to murder or something, but I can understand why they write. I'm sure the popularity of the series is based entirely on sex, on a battle of the sexes."

One feels there is another possible reason for Miss Blackman's personal success and that is the growing reaction to the overinsistence in all forms of entertainment on the teen-ager, on teen-age love, teen-age morals, on unformed teen-age faces. Miss Blackman is 36 and looks it. Ten years ago, she was pretty. Now she is handsome. Her squarish face with wide-set eyes has a strikingly interesting quality. It speaks of experience of life and people, of success and failure, of judgments made and regretted.

And there is something more. On the screen she comes over with a sexuality rare, if not unique, in British television. This is not the cleavage-and-leer attack of the glamour girl, but something much more subtle and nearer the truth about sex.

No one is quite sure how Miss Blackman has managed this. Her background doesn't seem right for it. In fact, her background had fitted her for the tea-and-crumpets circuit.



Which is where she was until the Cathy Gale part came along.

She was raised in Ealing, one of London's most rigidly suburban suburbs, and went to the local grammar school, where she became games captain. Whenever the cry of "jolly hockey sticks" was heard, young Honor was there, "all long legs and prominent teeth". At drama school, to which she was indulgently sent by her parents (in Britain drama schools are frequently used as finishing schools, with frequently disastrous results), she won an elocution prize. The rain in Spain fell with absolute accuracy but didn't bring forth any agents offering parts.

At this stage, Honor was very English-rose. Her acting range went all the way from a simper to a pout. But she caught the eye of Lord Rank's Charm School, one of the more ill-judged ventures in grooming young ladies for British films. The girls were groomed all right. They learned to walk with books on their heads, to declare bazaars open and to reply on behalf of the guests at mayoral dinners. But they didn't actually act. They went to everyone's premiere but their own.

Finally, so that the English Rose would not entirely wither, Honor was given a couple of pictures. One, with the dire title of "A Boy, A Girl and a Bike," introduced an unknown called Anthony Newley. The other, "Diamond City," featured a large girl named Diana Dors. No one noticed Honor Blackman.

This state of affairs continued for almost a decade. There were bit parts in plays and films, and some steady work in a television courtroom series which cast her as a frumpish probation officer having a hard time enlisting the sympathy of young offenders. She went to live in Rome and jumped into La Dolce Vita as if it were a warm and welcoming bath. Having found that it wasn't, she returned home a sadder and wiser girl. Her first marriage ended in divorce and she started on a second, to a young stage actor, which is going well.

She had almost decided to give up the whole thing when she heard that A.B.C. Television was holding an audition for a small part in "The Avengers." The then producer of the series, Sydney Newman, saw something in Honor Blackman (39) that other producers had managed to

overlook for 10 years. He developed her from bit player to featured actress and then to co-star. A clause calling for one fight per episode was written into her contract.

She was not a national name, however, until Patrick MacNee thought of the leather gimmick. He reasoned that her kind of judo battle was impossible in a skirt and that ordinary slacks looked dull. Suede does not photograph well, and so finally leather was chosen.

Mr. MacNee, who is foppish and witty a fellow off-screen as on, has thought hard and long about this leather business. He says, "Honor's fighting suits outline the figure and show up the high-lights in a way no other material can. It is like an animal's skin. My theory is that man as a hunter wants to get at the meat underneath."

To this Miss Blackman replies; "Nonsense." Though instead of that word she uses one more likely to raise a blush in the locker room of a girl's hockey club.

Secretly - it has to be secretly to avoid knocking her image - she hates wearing leather, and for the valid reasons that it "creaks when I walk and smells terrible." She has another grudge against the fighting suits. "When they write my part, they think of me as a man and leave me to put in the feminine things. Certainly it is a breakthrough to be the first woman on British television who is allowed to think, who is seen thinking. But I would feel more flattered if they would write an intelligent part for a woman and think of her as a woman as they do it."

But however much the stuff creaks she has leather to thank for her present fame, and while the cult holds, she would seem to be stuck with it. In "Goldfinger" her contract states that she will wear a fighting suit. And she has just made her first record, about which a recording company executive said, "Her voice is a cross between Marlene Dietrich and Julie London. Whether or not this comparison is extravagant, the disk should be interesting: The title of the disk of course is "Kinky Boots."

# P r e s s B o o k

In case there are a few of you out there who do not know what a Press Book is, let me shed some light on the matter. A Press Book is a bed-sheet sized (or larger) very thin magazine sent to movie distributors, newspapers and particularly movie house managers to inform them of what is available in the way of promotional material. They have photos of their posters, which come in an enormous variety of slants, sizes, colors and amount of information. They show what mats are available for newspaper advertisements, their size, etc. Under E for Exploitation they suggest tie-in's to any records, books, art stills, jewelry, stunts, anything the inventive mind of the advertiser can possibly conceive of. Included in this mass of gee-gaws and gadgetry are a page or two of publicity releases, already written for newspaper use to save the newspaper editor having to do any thinking. No alteration necessary, just drop it in your paper and print. The following are three such Press Book releases from the movie "Goldfinger".

## NEW STYLE

Honor Blackman, starring as James Bond's new girl, Pussy Galore, in "Goldfinger", opening in Technicolor at the .....Theatre, through United Artists release, is credited with starting a fashion trend in both England and the United States. On her top-rated British television series, "The Avengers" Miss Blackman appeared dressed as the black-booted, leather-clad heroine and her unique costume apparently set off the vogue toward leather and boots. In "Goldfinger" she portrays an aviatrix, and now there is some speculation as to how many young women will take up flying as a result of this role.

## Lovely 'Avenger'

Honor Blackman, who portrays Pussy Galore in "Goldfinger", opening in Technicolor ..... at the ..... Theatre, through United Artists release, is famed in her native England as Cathy Gale, the leather-booted spy catcher of a top television series called "The Avengers".

Her voluptuous beauty notwithstanding, Miss Blackman did not exactly attract men. Her role called for her to be a tough judo expert who delighted in slamming men around. So interested did she become in the art of judo that Honor enrolled in a course and is today as good as she looks in the ancient art of wham-bam.

## HONOR BLACKMAN IS LOVE INTEREST IN BOND'S 'GOLDFINGER'

A top-rated British television series called "The Avengers" made Honor Blackman famous as a black-booted, leather-clad heroine - but she is destined for American immortality as Pussy Galore in the latest James Bond Technicolor thriller, "Goldfinger", opening ..... at the ..... Theatre, through United Artists release. Again starring Sean Connery as the dapper agent 007, "Goldfinger" casts Miss Blackman as a man-hating girl flyer who succumbs to the romantic attentions of the irresistible, indestructible James Bond.



A former Rank contract star, Miss Blackman's film credits include "Fame Is The Spur," "Quartet" and "A Night To Remember." More recently she has concentrated mainly upon stage and television work, since her last screen role as the goddess Hera in "Jason And The Argonauts."

Blond, with vivid blue eyes and a memorable figure, Miss Blackman has been signed to a five-year contract by

Harry Saltzman and Albert R. Broccoli, producers of the popular Bond series ("Dr. No" and "From Russia With Love" were the first two - and there are seven more to go!). In "Goldfinger", Honor is the pilot of arch-criminal Auric Goldfinger who plans to rob, of all places, Fort Knox!

- \* -

## HONOR BLACKMAN IN HER SEXY 30's

by doris klien, ap  
detrôit free press  
september 26, 1965

Hollywood - (AP) - Honor Blackman is the latest Hollywood femme fatale to soothe the hearts of women over 30.

Honor, who hasn't a crow's foot to her petal-soft skin, ground her career into high gear about five years ago - when she turned 32.

The British star has a soothing explanation, too:

"There's no real sex appeal in a woman in her 20's. You've got to be a little more mature - more understanding, more sure of what you're doing - to really weaken a man."

Honor's career was fading like an English primrose until she decided to reject sweet-young-thing roles. She became a sexier, brainier lady detective on British TV and, incidentally, a jiu-jitsu expert.

Her success helped get her the role of Pussy Galore, the pilot with the plunging neckline in "Goldfinger".

But in that film, she showed her mature wisdom by politely declining to toss James Bond over her shoulder. "It would have ruined his image," purred Honor.

In rapid succession since "Goldfinger", she's made "Secret Of My Success" in England; her first Hollywood film, "Moment to Moment," in which she plays "a merry widow - the most polite way to describe the character;" and Laurence Harvey's mistress in "Life At The Top."

All of which disproves the Hollywood axiom that has most feminine stars chewing their nails: "Once you hit your 30's, baby, you're heading downhill."

A lucious London cockney who learned to be a lady, but found it didn't help her career, Honor has become an international star. She's making a hefty salary and gets the star treatment here with a plush home the studio rented for her in Beverly Hills. It hasn't gone to her head.

During a recent lunch at the studio commissary, she was interrupted seven times with gentlemen dropping by, said a few endearing words and kissed her hand.

"Two of the seven were paid to do it - they're my agents," said Honor with cockney practicality.

Her life story reads like a re-make of "My Fair Lady." Eliza - that is, Honor - was just turning 16 when she "wanted a bicycle, more than anything."

"But my parents were poor - pure Cockney and poor."

"Dad was a civil servant, with dreams for his children. He knew it didn't make any difference in England how pretty or brainy you were - what counted was how you talked. Otherwise, you'd never rise above your class."

When Honor asked for a bike, her father looked at her - a teen-ager with womanly curves, pale gold hair and deep-dish blue eyes.

"Do you want a bicycle, or speech lessons?" he asked.

"I guess I knew what he meant," says Honor, "so I chose speech lessons. They gave us little things to read and that's how I became interested in acting."

At 18, Honor moved away from home. "It was only then that I really lost my Cockney accent," she recalls in tones that would make Professor Higgins happy.

"I got my first job at seven pounds (\$19.60) a week - it seemed like a fortune - in a play." But her typically English rosebud looks handicapped Honor.

"For years, I played the kind of roles in which most British men see British women. You know, the woman says, 'Yes dear. No dear. Would you like some cream in your tea, dear?'"

"The Avengers," a British TV mystery show finally went looking for a female co-star.

"She had to be terribly brainy and beautiful - brainy enough to defeat a criminal each week," says Honor. "We gave her a black leather suit and, because the suit ended at my knees, we added boots.

"Now if she were going to defeat all those clever criminals every week, she couldn't always be reaching into her purse for a gun. She wouldn't have survived a single encounter. So I took up jiu-jitsu."

Then Honor added karate, the Oriental art of chopping your opponent with a quick blow of the hand or foot.

"Actually," says Honor, "I became quite good at it. Some of the men were a little frightened. But I always reassured them."

The show became one of the most popular on British television and Honor became a celebrity.

Honor's role in "The Avengers" made her a natural for the tough but sexy owner of an all-woman flying circus in "Goldfinger". The film, one of the biggest draws in box office history, boosted Honor to stardom.

All Honor's affensive skill doesn't appear to worry her husband, British actor Maurice Kaufman, a tall, gauntly handsome man she married three years ago. Nor does Maurice (Honor pronounces it "Morris") worry about competition from American men.

"American men are too money conscious. That's probably why their women become so independant - they're neglected." American or British male, it would be hard for either to neglect Honor.



HONOR'S  
JUDE  
DEFENSE  
OF  
HONOR

BY Michael S. Smith  
LIFE  
May 20, 1966



THE SEDUCTIVE HEROINE OF "GOLDFINGER"  
WRITES ABOUT THE WOMANLY ART OF MAYHEM

British actress Honor Blackman, unforgettable for her performance as Pussy Galore, the seductive toughie of the film "Goldfinger", published a little book in England last fall called "Honor Blackman's Book Of Self-Defense." An unabashed effort to cash in on her screen fame as a judo expert - a fame founded, incidentally, on real-life prowess - it was intended as a novelty item but became something of a best-seller, and in England today otherwise unassuming housewives practice Honor's deadly "Side Kick to the Solar Plexus", not to mention "Stomach Throw" and "Body Drop." Next week the book comes out in the U.S., and Honor is confident it will do even better here. "Perhaps men ought to read it too," she says, "so they'll know what to do when women who've read the book start making advances."

Honor Blackman is a young 38, a honey blonde with big blue eyes who measures a breathtaking 37-25-37. Her involvement in judo stems from a course she had to take some years ago for a part in a British TV series. Almost in spite of herself she eventually qualified for the Brown Belt, second highest rank in the judo hierarchy, and even grew to like the bone-jarring, hide-scraping rituals she endured.

"Judo appeals to a ghastly streak of violence which I think everyone has," she says, an observation borne out by the fact that her TV roughhousing seems to have appealed to female aggressions all over Britain. She became a sort of national institution, so much so that her all-leather wardrobe, designed to withstand the rigors of her performances, touched off a leather fad in fashions that created such a shortage in the commodity that the price of shoes rose. Honor embodies the appeal of sex cum violence - in her case, as she says, "a tantalizing mixture of female underneath a faintly masculine exterior."

Wherever she goes, she senses that men are afraid of her, a phenomenon that she finds downright delightful. She says that her husband, actor Maurice Kaufman, is the only man she knows who's unbothered: "His virility is so secure that it doesn't occur to him that it might be threatened."

Unwittingly she has become the symbol of a new - and to some, disturbing - kind of feminism. Britain's Liberal Party, however, did not find it disturbing. Overshadowed by the Laborites and Conservatives, and needing all the support they could get, the Liberals appealed to her to speak on their behalf during the recent election campaign. She did, and undoubtedly deserves credit for some of the meager credit for some of the meager vote they won.

Honor doesn't hate men. She got the Pussy Galore part in "Goldfinger" because "I was the only lady as tough as Bond - it never occurred to the producers that, as a woman, I might want to yield." She encourages pretty young things to take up judo purely as a precautionary measure. "If a man were going to attack someone, he'd be a fool to pick me," she says. "So I've never had to use judo in real life, though it's a relief to know I could. But it's great for the figure, good for the nerves and nice to have tucked away for disasters."

Does she keep up her practice? "Yes, but only just before I have an appointment with my hairdresser. My hair - it's a sight after judo!"

# A LADY IN SHOW BUSINESS — Honor Blackman —

by shirley eder  
detroit free press sunday magazine  
7, april, 1965

If I should say casually to my husband one morning, "Honor Blackman is coming to dinner this evening," he might not even lift his head or mumble, "Really?" But if I said, "Honor Blackman, who played Pussy Galore in "Goldfinger", is coming to dinner," he'd leap out of the chair to the barber, the haberdasher and the florist.

That almost happened recently when I visited Honor and her handsome husband, Maurice Kaufman, in their rented hilltop home in Hollywood. I had planned to bring her back to dinner. Unhappily for my husband, she had an eye infection and couldn't even go to the studio to work.

Honor Blackman looks exactly as she does on screen in "Goldfinger." Long, long legs in trim slacks, long golden hair, shoulder length ... and more. I can't tell you about her eyes, because they were bathed in soothing medicines hidden behind dark glasses. Actually, it made her all the more intriguing. I asked Miss Blackman, "How does it feel to be one of the hottest personalities in pictures today?"

"It's fascinating to hear you say that," she replied. "As far as working is concerned, one isn't conscious of being among the hottest anything at all. All one cares about is what kind of a job one is going to do. And that's what I'm here for. I'm on a job."

Miss Blackman is co-starring with Jean Seberg in mervyn LeRoy's latest Universal movie, "Moment to Moment." "The character I'm playing in this is much more fun than the Bond role. I admit that playing opposite Sean Connery was marvelous, but apart from that, I'm having a better time now.

"All of Ian Fleming's characters are black and white. You know exactly what you are supposed to do and you proceed straight down the line. In 'Moment to Moment' I don't have a straight line to follow and it's fun.

"I play Jean Seberg's neighbor who keeps borrowing bottles of vodka and I'm just marvelous to all the lovely sailors who come in to port in Cannes." (It does sound like fun!)

I wondered how Miss Blackman's life had altered since her success as a hard-bitten aviatrix in "Goldfinger?"

"It's changed in this respect: All that had been happening in England because of my series called "The Avengers" is now beginning to happen around the world."

"The Avengers" was a series in which Miss Blackman wore black leather clothes and was an honest-to-goodness judo expert. She says: "It was a way-out series, but we were tremendously popular at home.

"When you are in a successful television show and go into people's living rooms, they think you belong to them. For instance, I'd go to the green grocer's for two pounds of tomahtoes and he'd say, "I'd better give you the right ones, hadn't I, or you'll throw me out the window?"

"I got those jokes wherever I went. I thought if someone else says that, I might very well throw him out the window!"

Well, Honor can pick and choose her parts now. Her next is with Laurence Harvey and Jean Simmons in "Life At The Top."

"Honor," I asked, "are you getting sick of being called 'Pussy Galore?'"

"Not really. Not yet. Not so sick as I was of being called Cathy Gale because of "The Avengers". A different name is nice for a change. I mean, I shall get sick of this name, I expect. But by that time maybe I'll be known as someone else.

"I also played a wild German Baroness in an MGM movie made in Europe. It's a black comedy.



"In it I worked with the most terrifying things in the world - giant spiders!

"There are not too many things I'm afraid of but spiders petrify me. I was promised before I signed for that picture that I wouldn't have to meet up with a single live spider, only models of the creatures. We got nearly to the last of the shooting and someone shouted, 'It's time to get the babies.'

"The babies were spiders. They were in this little box and I had to open the box to talk to them. With gritted teeth, I opened the box four times.

"They sat very still. The fifth time, someone prodded them and all these legs came out at me. Spiders the size of your hand! Eight furry legs, six eyes.

"I dropped the box and broke two of their legs. I woke up sweating night after night, for weeks after that, in sheer terror."

"Aha!" I accused, "you are not so brave as you appear on the screen!"

"No, I'm not! I'm not! I'm not!"

"Aren't you glad Miss Blackman didn't come to dinner?" I asked my husband. "She's chicken, you know. Afraid of spiders."

He didn't even answer me.

W HATEVER

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H U S B A N D ?

Life has been quiet for her since she opted out of the cast of "Wait Until Dark," the West End stage success, last December. So when I went to her home at Chelsea, London, I asked if she was disappointed at being out of work.

"Not me," she said. "I have telephone calls at least once a week from Independent Television, pleading with me to return for a new series of "The Avengers".

"And I won't do it. I have seen enough of my friends being permanently lumbered with one role."

It is three years since Honor parted company with "The Avengers" and set about killing the man-throwing image of kinky-clad Cathy Gale after a two-year run of vast success.

"Anyway," she said, "I am too old to start bouncing men over my shoulder again. And I have given up collecting bruises myself."

Honor Blackman is now 39 and she has a fight on her hands bigger than any Cathy had to face.

She didn't look 39 when I talked to her. She sat on a scarlet Regency couch, with her tanned midriff showing bare between blouse and slacks.

And she told me she keeps fit by climbing the stairs to her third-floor lounge.

But she also said: "My age is my trouble. They don't make film parts now for the mature woman - most directors want women who can play sexy little dollies or long-suffering housewives."

by Linda Green

"And I am not a long suffering housewife. When I married Maurice Kaufman six years ago we didn't think it would last six months, but he is so gentle.

"Mind, he would walk out on me if I gave up acting. He told me that. He hates me loafing about the place. He comes in and says, 'Why aren't you out working?'"

She soon will be. She is waiting for shooting to start on a new film, "A Twist Of Sand", planned for location in the Middle East by United Artists.

In it, Honor will have a sexy role - a woman who alone knows where to find a huge haul of smuggled diamonds. She goes to find it with the help of four rough, tough seamen.

Honor made housewives envious and husbands goggle when she chucked men over her head on TV. Then she shot to film fame when she starred in "Gold-finger" three years ago.

It was her biggest success in nearly 30 films.

But one star role in a film, even allied to a nation-wide TV crowd-puller, does not mean international fame for ever.

An actress must keep working - and working hard as a top performer.

That is why Honor did a stint as the blind girl in "Wait Until Dark." Will the West End stage attract her again in her need to keep at the top?

She said: "I wouldn't mind going back to the theatre after my coming film, because the theatre is where I began my career. But I shall wait - I can return to the greasepaint when I am old.

"I want to find my mark in films again while there is still a chance."

The public, she reckons, still see her as Cathy Gale, even though professionally she killed Cathy ruthlessly long ago.

"It's not surprising," she said. "There was so much of the real me in Cathy. That is what acting is all about - you dig out whatever little part of you is in the character, even if you play a whore.

"Cathy was me, a tough girl. I have a strong masculine side to my personality and I am a great believer in equality for women. I enjoyed the judo bit in "The Avengers."

Maurice Kaufmann said: "I refuse to talk about my marriage. It is one of my big rules never to speak to the Press about me and Honor, so don't ask.

"I am tired of the same old questions. Don't you feel jealous when she has all the publicity? They say. What is it like being married to Honor Blackman?"

"The questions are all the same. Once a paper persuaded me to talk about our marriage and I was made out to be a right Charlie.

"So don't ask me."

I met him in a rehearsal studio at Shepherd's Bush, London. Then we went to a park and sat on a bench, where he balanced a ham sandwich on one knee, a cup of tea on the other - and talked about his marriage.

"We married against everybody's advice. Friends said it wouldn't last. I told Honor that if it didn't work out we could always divorce after three years.

"That was six years ago and I still think she's great.

"We argue. I am not the easiest man to live with. Always losing my temper. But when she is on location I start ticking off the days on the calendar for her return.

All this about a woman's place being in the home is a lot of rot. I think there should be complete equality. It has become a tradition that a woman stays at home and looks after the children, but in a few years the structure could be switched round.

"A man," Maurice said, "is jealous only if he feels inferior. If he wants to prove himself. I have proved myself - as a man anyway."

Some say Maurice Kaufmann is a quiet, modest chap. Others give the impression that he loses his temper at the flick of a coin.

"I am definitely the aggressive type," he said. "I suppose that's why, till now, I have always been landed with evil parts. Partly because I have a crooked face, but mostly because there is a streak of villainy in me."



Maurice, 39, one of the screen's most attractive villains, is making a complete break from his old image. In the BBC-1 series "Champion House", he plays old Joe's sensitive artistic son, Edward.

The series ends on September 24, but the BBC have planned 13 more episodes to be shown early next year. How is Maurice facing up to success?

"I find playing Edward a tremendous challenge," he said. "He is a quiet fellow. That is not me. 'Champion House' still hasn't found the right formula. It needs more realism.

"But in it I can see, given good scripts, a great series. For the first time in my life it has made me feel I could become a producer or director.

"Too many series flop because everybody is in a hurry to finish the job. They don't care how it comes out.

"But to be honest with you and myself, if I were a director I would miss the glamour. I suppose my real ambition is to be the leading character in a first-class series, another Pat Wymark."

Maurice does not know where he inherited his love of acting. But after serving in the Royal Navy at the end of the war, he became an addict of service concert parties. He watched one show 438 times.

With the aid of a Government grant he entered the Old Vic school of drama. "Fire Down Below" and "The Quartermass Experiment" were the first of more than 200 films he has done. His latest were "Shot In The Dark" and "Circus Of Terrors."

"It is every actor's ambition to be a great film star," he said, "but I'm not so sure. Far better to make a stunning TV success.

"If I had not been an actor I don't know what I would have done. I couldn't have followed in father's footsteps because it would have meant going to church too often - he was a clergyman."

- \* -

That, my dear friends, is the finish of the Honor Blackman section, such as it was. Following my usual policy of attempting to gain some insight into the present by discovering the past, I thought you might enjoy these tidbits on the days behind us as much as I have.

There were one or two errors, of course. Considering the Press, it is astounding there were so few. For one, I would hardly consider a civil servant's family to be poor. Lower income, yes. God, it must have been difficult putting her through school on his salary....

I might also mention that LIFE fibbed a bit in their article on Honor's Jude book. (And that's one book I must look for now.....) Brown belt is not precisely the second highest in the way they put it. Starting from the bottom, neophyte, White Belt is the lowest. And..... second highest....is the Brown Belt. Then comes Green and so forth. But to graduate from White to Brown still isn't exactly easy.... If all the schools were of equal quality, theoretically around the world any Brown Belt could whip any White, any Green Belt could whip any Brown, etc. And no advance a step, one has to do it in open competition, fixed rules, etc.

But more of that when Joquel gets his article in.

As far as Honor's acting goes, I have seen her project, act, put forward her character, the equal of most any lass of the theatre you care to put name to. But those scripts she has worked with!

The most charitable thing one can truthfully say about the movies she has worked in (outside of Room At The Top) is that they were 'B' grade movies. How can one perform at capacity if not given the opportunity to do so?

Victim of her own fame?

(417)

-richard schultz-

A

REVIEW

## YOU HAVE JUST BEEN MURDERED

by

Rob

firebaugh

For those incapacitated during this show, I shall convey a brief summary. The plot concerns an unusual extortion ring, headed by a Mr. Needle (with headquarters in a haystack), which demands £ 1, 000, 000 from its victims. Needle shows said victims that irregardless of their security preparations, they can be killed. Peel and Steed pursue, without aid of the intended victims; Needle captures Mrs. Peel and is stuck with a bomb as Steed rescues Emma.

This one has its good and bad points. First, for the good. The extortion is well and wittily done. Lord Jarvis (obviously upper class, Lordly and wealthy) is the first victim. He is: 1) threatened with an empty gun and receives a card... "...You Have Just Been Murdered"; 2) Attacked with a knife (which has a blade retracting on impact) and receives another card...."You Have Just Been Murdered - Again"; 3) finally killed with pistol following seeing "You Have Just Been Murdered - Again" written on his wall mirror. All acts take place irregardless of such security precautions as doors with seven (count 'em - 7) locks. All of the above demonstrate the

ability of the assassins to slip through the eye of a needle and return with £ 1,000,000. This I liked, together with the acting of the Nordic type (as he appeared on black and white) charged with the murder capability demonstrations.

The main criticism falls on the actor movement of Mrs. Peel.

Item 1 - Mrs. Peel is in the home of Rathbone, one of the intended victims. She attempts to open the window, but Rathbone is frightened that his shotgun guards, dogs and locks are not enough protection. However, he protests (too much, me thinks) that he isn't afraid of anything. Fade out. Switch to Unwin apartment scene. Fade out. Switch back to Rathbone. Rathbone receives word that the grounds have been checked; I presumed at the time that this measure was taken to allow Mrs. Peel to open the window - - but Emma is not in the room. After being dropped into the scene, Emma vanishes until reappearing outside of a bank. Bad character movement.

Item 2 - The fight scene on the bridge: Emma is standing, looking down upon the water and a

## YOU HAVE JUST BEEN MURDERED

— AGAIN



man with a sickle approaches from behind to give her the point. While fight scenes are usually far from realistic -- this one is something out of the pre-talkie era. Mrs. Peel stops the man's descending hand (right) with her left; then instead of using his body motion and attacking with her right, she braces herself on the side of the bridge and jumps. Yes, jumps on the side of the bridge from where she overdramatically escapes. It appears this allows the actors to retreat off the bridge, to where Emma prevails.

Item 3 - Mrs. Peel and a diver are fighting half-submerged in water. She throws him up out of the

water. She throws him over her head and six feet across the pond. She drags him out, but he appears to be crawling under his own steam.

Item 4 - Why did Steed place a tracer on the payoff valise if Mrs. Peel was in a position to retrieve said package?

While open to accusations of nit-picking, I feel a good show suffered many distractions from the above blunders.

- Robert Firebaugh -  
361 Linden Walk  
Lexington, Kentucky  
40508

Though it is not proper to make a comment on a contributor's item without giving him time to reply, I think Robert will forgive me this time. For I have another item to add to him.

Item 5 - That fight scene on the bridge had more than one thing wrong with it.

For a young lass supposedly knowledgeable of the finer defensive arts, Mrs. Peel was unbelievably clumsy throughout the fight. The evial villain-type continually tried overhand blows and side-slash blows with that sickle any number of times.

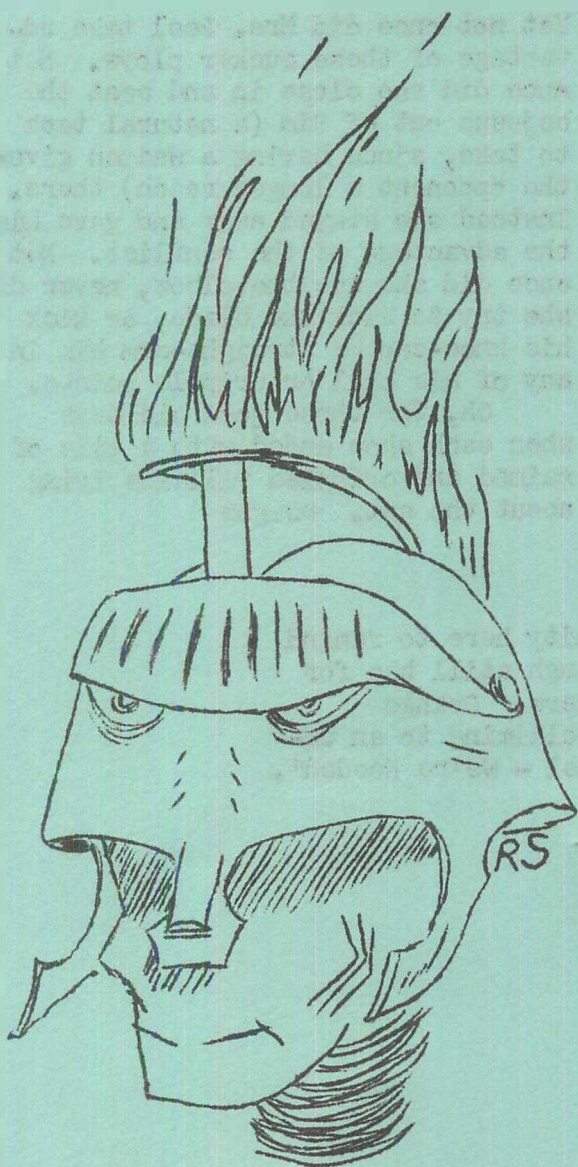
Yet not once did Mrs. Peel take advantage of these sucker ploys. Not once did she close in and beat the bejesus out of Him (a natural tack to take, since having a weapon gives the opponent a longer reach) there. Instead she stayed away and gave him the advantage of the conflict. Not once did she use the elbow, never did she try to kick the blade, or kick his knee-cap or straight-arm him in any of his kill or cripple points.

Oh, for those good old days when each show ended with a pile of maimed and crippled villains lying about the set. \*sigh\*

I might also take the opportunity here to remind the readership that Mr. Firebaugh still has for sale those lovely bumper stickers. Orange letters on dark blue back, proclaiming to an unbelieving world that; "Mrs. Peel - We're Needed".

-Editor-

# NEWS & NOTES



WELKOMMEN

As usual, this is the clippings, comments and news section of the mag, at least where it was once thought all the clippings would be.

Times change, but not the kindnesses of those who keep sending me clippings.

I must take time now to thank you all and singly, with especial regard to:

Robert Firebaugh, John Mansfield, Bill Brown, Mike McQuown, John A. McCallum, Gary Crowder, Hank Davis, Bill and Barbara Blackbeard, Stan Landman, Drew Simels, Lohr McKinstry, Robert Latona, Ed Aprill, Ron Fradkin, Clay Kimball and those well-known Others.

Thank you, one and all!

**JUMPING JUMPSUITS!** As an explanation of sorts for the backcover of this issue of EN GARDE (the non-profit fanzine), let me present to you this clipping from NEWSWEEK, dated March 16, 1966, unsigned.

"GOOD CHAP SEXUALITY" "We're constantly kinky," says an associate producer of Britain's "The Avengers". "If there's a choice between Emma Peel fighting in a wet dress or a dry one, we choose wet." In swinging England, kinkiness is the label for any offbeat dress or behavior, especially involving sex. Kinkiness has made "The Avengers" one of Britain's top TV shows since 1961, and beginning this week the show replaces BEN CASEY on ABC (Monday, 10-11 p.m. EST).

The kinkiest thing about "The Avengers" is its female lead, 27-year-old Diana Rigg, who built a solid reputation playing Shakespeare: "Cordelia" in "King Lear", Adriana in "A Comedy Of Errors". The auburn-haired, statuesque (5 feet 8 1/2 inches), Miss Rigg portrays Emma Peel, "internationally educated daughter of a wealthy shipowner and youthful widow of a famous test pilot."

"Sin Queen"; "The widow part shows that she knows what it's all about," she says. In addition to "it", Emma knows judo and often takes on six men at once. She likes to wear leather clothing on camera - "It's such an obvious symbol."



In one show - considered too kinky for American audiences - Miss Rigg played a Sin Queen dressed in a whale-bone corset, high, laced boots and a spiked dog collar. Parts of the show even offended the normally permissive British TV officials, and a 38-second sequence in which Miss Rigg was whipped by the villain was cut.

The plots revolve around Miss Rigg and her partner, Patrick MacNee, who plays John Steed. "A modern Scarlet Pimpernel." They are free-lance undercover agents who find missing scientists and solve weird murders. In one show, they uncover a plot to poison England's soil, and Emma Peel is chased by a whip-wielding gamekeeper named Mellors. In another, she is buried alive in a satin-lined coffin by the agents of "Togetherness, Inc."

Miss Rigg joined "The Avengers" in 1964 when Honor Blackman quit to play an even wilder role, Pussy Galore in "Goldfinger". "I never think of myself as sexy," Miss Rigg says. "I identify with the new woman in our society who is evolving. Emma is totally equal to Steed. The fighting is the most obvious quality. I always win my fights, and, personally, I enjoy it. The idea of taking on six men when you know you're going to win."

At the moment, ABC owns only 22 episodes of "The Avengers," enough for a full summer season. But if the show swings with enough Americans, it will undoubtedly continue through the fall. If English critical reaction is any guide, it stands a good chance with the press as well as the public. The proper Times of London hailed "the wonderfully good-chap sexuality of it all," and Jonathan Miller, the doctor-actor-social critic, loves it. "Absolute unreality, violence, symbolism, magic, masques, sex, change - everything that excites the imagination and senses," he says. "Any show that has all this is unique."

PLENTY OF VARIETY As usual, Variety has been plugging away, and have informed me of quite a few little things. Like, both "Star Trek" and "The Avengers" are scheduled to be returned this fall.

Now, when Mrs. Emma Peel is departed from the show, they're going to (51)

run it straight through. grouch  
"Star Trek" Saved From Death  
Row By Write-In Vote

Most shows are saved by sponsors or by ratings. "Star Trek" has the distinction of being a series saved by postage stamps. Having pulled shares in the neighborhood of 25-26 all season, the Gene Roddenberry sci-fi actioner seemed to be facing certain cancellation. But the mail pull on the show has been terrific - one of the greatest for a series in NBC's experience, according to those responsible for writing the replies - and, satisfied that the write-in has been spontaneous, the web is to give it another go in a different berth.

In fact, the web is eager to circulate word that "Star Trek" is definitely back for next fall to reassure the agitated letter-writers. Most of the letters, a source says, are from highly literate people, many of them in the professional fields, including educators at the college level. NBC has pencilled it in for Mondays at 7:30 p.m., with word that it may not remain there but that it's renewal is assured.

The series might be assigned the Saturday 7:30 p.m. period instead. At the moment, that's down for the British entry, "The Saint", and NBC is keeping it pencilled in until results come in for the Blighty skein which made its mid-season debut Saturday night (17). Chances are slight that "Saint" will make the starting lineup in September, but the web wants to see some ratings before it rules out the possibility."

TWO BRITISH HOPEFULS Barring changes, the fall lineups will tee off with two British drama imports for the first time - ABC's "Avengers" and NBC's "Saint". Latter, a private gun-shoe series which broke into the sked at mid-season, is reported on the iffy list, however. Web brass may yet go with "I, Spy", which as of now is in limbo.

All this from February 21, '68. Amongst those being shot down and disappearing after their summer runs are:

ABC's "Voyage To The Bottom", "Rat Patrol", "Cowboy in Africa", "Felony Squad", "Invaders", "Second Hundred Years", "Batman" and "Off To See The Wizard".

CBS's "Lost In Space", "Cimarron Strip", "He And She" and "Good Morning World".

NBC's "Tarzan", "I Dream Of Jeannie", "Monkees", Danny Thomas, "Run For Your Life", and "Hollywood Squares".

To replace these abominations, there a horde of Westerns and Variety shows with various Big Name types being touted as Masters Of Ceremonies. "Outcasts", "Outsiders", "Lancer" are some of their names.

Also upcoming are some drama and actions things called "Nick Quarry" (Would You Believe he's a private eye?), "The Mod Squad" (teen-aged girls reject hippiedom to help the L.A. fuzz). "The Princess And Mee" (Would You Believe A Situation Comedy?), "Land Of The Giants" (yet Another Drwin Allen production...like Time Tunnel, Voyage to the Bottom at the bottom, and Lost, Very Utterly Lost In Inner Space no doubt).

The Ugliest Girl In Town is the unique title of a sitcom which may take "The Avengers" present slot. To quote:

"In the latest tentative schedule making the agency rounds, "Ugliest" would roost at 7:30 Wednesday, in the "Avengers" slot."

"Such a slotting would move the 7:30-8:30 "Avengers" to 7:30 Friday, replacing "Off To See The Wizard."

**GONE WITH THE WIMBLE** Our favourite Executive Producer is going also. According to a August Variety, Julian Wintle is leaving-has left "The Avengers".

**RE-STAFF 'AVENGERS' FOR FRESH**

**LOOK** London, August 1, '67

ABC-TV's multi-million dollar earner, "The Avengers," which is at present the basis of the station's enterprise in the bidfilm business, is to undergo a change of production team. When 10 segments of the current in-production series are complete it is expected that Julian Wintle will leave the show.

Wintle took it over when "The Avengers" switched from videotape to film and subsequently scored its breakthrough in the Yank market. Taking over will be John Bryce, who

was producer and editor of the series in tape form; Gordon Scott a staff producer and Jack Greenwood, former Merton Park studio chief.

ABC thinking in changing the production team is that the move will inject new ideas and thus keep the show alive. Bob Norris, Associated British-Pathe exec who sold "Avengers" in many countries throughout the world, points out that the show has been around for seven years and in that time has progressively changed.

Such changes are not made as criticism of the production staff, he says, but the station believes it's right to inject new creative thought into a show if it is to stay up with the times.

**ABPC'S 1ST HALF NET**  
**SLIDES TO \$5,266,800**

"Earnings of Associated British Picture Corporation, the films, TV howling and leisure-oriented firm, slid more than \$800,000 at \$5,266,800 for the first half of the fiscal year. But the level of last year's profits, \$11,334,400 before tax, is expected to be maintained for the full year to March, 1968.

The ABPC board has maintained an interim dividend of 20% less income on ordinary stock. A breakdown of profits into various categories is not given at this stage, the company notes, as this would be misleading due to seasonal fluctuations." London, Jan. 30

**MEANWHILE, BACK AT THE ASSASSINATION BUREAU, VILLAINY IS IN THE AIR**

At the conclusion last ish, you will remember, we left that Yorkshire Lass in the clutches of Telly Savalas. To continue:

**ROLL JACK LONDON**  
**TALE VIA SINCLAIR**

London, Feb. 20

An international suspenser loosely based on an unfinished novel by Jack London - who had originally bought the idea from Sinclair Lewis - is "The Assassination Bureau," which Michael Relph is producing for Paramount release, with Basil Dearden directing.



Not incidentally, it joins a growing number of early 20th century items currently being shaped in the local film shops (see also "Chitty-Chitty-Bang-Bang," "Nameless," etc.).

Originally slated by the same Relph-Dearden team as a vehicle for Burt Lancaster and UA release, pic has now been rewritten to include Diana Rigg and Oliver Reed as top-liners, with Curt Jurgens, Warren Mitchell, Philippe Noiret, Kenneth Griffith, Clive Revill and Vernon Dobtcheff in direct support.

Though it is one of the relatively few Jack London tomes to reach the screen recently ("Call Of The Wild," "The Sea Wolf" and "White Fang" were among earlier titles), Relph notes that while rights were regularly purchased, the final script is a very liberal adaptation, with only the bare kernel (concerning a man who commissions his own murder) retained. According to the producer, it was one of a number of plot ideas which Sinclair Lewis was unable to, or uninterested in, developing, and which he therefore sold to others.

Unusually, Relph will rate writer-producer credits and also those of production designer, which he feels is a rather rare if perhaps not unique parlay. Though he's always wanted to design pic, his production-direction chores always kept him overbusy. When pic was delayed until it was recently arranged-for Paramount production, Relph had time to research the design angles as well.

Currently at Pinewood Studios, "Assassination" later moves to the Continent for a three-week tour of colorful locations including, among other spots, Venice and the Castle of Karlstein, near Prague. In latter area, pic will be serviced by Czechoslovakia's Barrandov Film Studios in still another item in a growing usage of Eastern locales by western filmmakers.

Relph expects to wind pic in mid-April for mid-August delivery and late fall release by Par.

ON GOING SERIES IN  
OFF-NET MKT.

BY bill greeley  
January 21, 1968

In a new - it might even qualify as revolutionary - selling strategy for syndication, network series are being peddled to stations before the finish of their web run has been determined.

The selling ploy amounts to a roll of the dice for both seller and buyer, but appears to have advantages for both.

At any rate, the premature distribution seems to have flooded the market with choice off-web product and just might indicate that syndicators, like so many Chicken Littles ("the sky is falling") are following some lead hen through a hole in the fence. Current dealings abound:

"While kiddies picket NBC's Rockefeller Center headquarters to save "Star Trek" from the ax, Par-Desilu is selling the series to stations, come what may."

Also up for grabs is "Mission: Impossible", "Daniel Boone", "Felony Squad", "Invaders", "FBI", "Lost In Space", "Voyage To The Bottom", "Get Smart", "I, Spy", "Run For Your Life" and others.

"Security Blanket: For the syndicators, the advance sales are money in the bank (the station commitments should be good enough to borrow money against). And there's always the chance the distributor is picking up top dollars for series high-rated in various markets which may have lost their numbers pull by the time the stations put them in rerun.

Then on a series like "Mission: Impossible", Par-Desilu is guaranteeing for itself now a return on an hour that reportedly comes in over budget (exceeding the network's payout per episode).

For the stations, the inventory may be iffy, but it still can provide insurance for coming seasons when off-web product (14 hours of movies a week on the webs) may be in scarce supply and a lot more expensive.

The going trend with major-market independents and UHF outlets is to strip strong-off-web series in prime hours, and that can eat up the inventory just five times as fast as weekly slotting. Looking ahead, two and three years, the stations see

comfort in forthcoming product.

The commitments also can give station management a fix on future budgets and a better idea of what can be spent where."

SHE DIDN'T LIKE IT I refer to the debut of this season's "Avengers", the well-watched "Mission: Highly Improbable". It must have been well-watched. It shot "Lost In Space" down in flames and decided ABC into returning "The Avengers" in the Fall without waiting for any Nielsen's on the Linda Thorsen/Tara King episodes.

But the lady in question wrote a review on the show. To wit;

"'Avengers' Apparently  
Changed"

by Cynthia Lowry  
ap, Louisville  
Courier

"The Avengers" seems to have changed its character radically in the months it has been away from ABC. Or maybe somebody just picked the wrong episode of the suave, sophisticated British-made series for its premiere show as a midseason replacement.

The opening program Wednesday night was strictly kid stuff, a floodlight that reduced a limousine to the size of a toy model and a human being to the stature of a toothpick.

Mr. Steed was accidentally cut down to a minimum when the bad guys were stealing a prototype of a revolutionary tank by shrinking it and carrying it off in an overcoat pocket. But Mr. Steed's plight was lucky, because he was able to come to the rescue of his colleague, Mrs. Peel, when that athletic lady had been trussed like a capon by the villains. He managed it, incidentally, with a letter opener, which seemed the size of a steel girder in his tiny condition, and cut her bonds.

And as soon as the magic beam restored him to normal size, Mrs. Peel was shrunk, and received her turn to rescue him. Finally, they shrunk the heavies and caught them in Mr. Steed's derby.

This is the sort of science fiction nonsense we might let go by

on shows like "Voyage to The Bottom Of The Sea," or "I Dream Of Jeannie," but not on a droll and dry show like "The Avengers."

Of course, the series used to be broadcast in late evening spots on the ABC schedule, a time when the vast majority of viewers are presumed to be adults. Now it comes on at an early evening hour, and all three webs concede that the period from 7:30 to 9 belongs to the youngest members of the audience.

But if "The Avengers" is converted into a sort of child's fantasy series, no matter how smoothly or tongue-in-cheek it is handled, it is bound to lose that hard-core audience that made it a success as a replacement on earlier occasions."

To which thought, I might echo Rob Firebaugh's comment that "The Avengers" were built on such sheer audacious ideas and scripts as shrinkage machines. It is just unfortunate that mayhaps the story wasn't as well handled as some have been in the past.

My strongest objection, however is her daring to apply the term science fiction to that ridiculous garbage that has continually polluted the airwaves under the designations of "Voyage To The Bottom Of ~~THE BOTTOM OF THE SEA~~ The Sea". Or that thinly disguised sitcom wrapped up in sheer wish fulfillment under the title of "I Dream Of Jeannie".

Oddly enough, granted its premise and given some decent scripts, I do remember enjoying a few "I Dream Of Jeannie" 's.

And now, let us say adieu to this overly long fanzine. It is too long, it is long over-due, and it is costing way, way too much.

But at least some original material is beginning to arrive.

By the way: Watch out for the new Patrick McGeehan show due this fall (if they don't foul me up and save it for a January replacement). "The Prisoner", and it promises to be a winner. Even if the show has already folded, in England.

Yhos;

*Richard  
Schultz* *Gary Crowder*





