

BIZARRE



**AVENGERS
MARK ONE**

**NO 1
JULY 90**

BIZARRE

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Many thanks to Laurie Johnson and Mark One Productions,
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HONORARY MEMBERS

Laurie Johnson Gareth Hunt

Welcome to issue one of Bizarre - The Avengers Mark One Appreciation Club Magazine. The magazine will cover The Avengers and The New Avengers through the entire run from *Hot Snow* to *Emily*, with an extra supplement for *The Professionals* (see below).

Although *The Avengers* has received a great deal of magazine coverage recently, there has for some time been no regular publication covering the series in depth. As fans of *The Avengers* we hope to cover not only the on-screen aspect of the show but also to spotlight the current activities of the stars associated with the series.

Since *The Avengers* has not been seen on UK screens for some seven years now, we feel that the time is right for fans of the series to have a forum, to show that Steed & Co. are not lost in the mists of the television history. It is nice to see *The New Avengers* back on view courtesy of Channel 5 Video, but I'm sure that we're all agreed that *The Avengers* should be back where it belongs - on our screens - as soon as possible.

In future issues of Bizarre we hope to feature your views - *The Avengers Mark One Appreciation Club* members - but it's up to you to write in and express your viewpoint on the magazine and on the series as a whole. We can only assume we're doing this right unless you tell us otherwise, and we can only guess which articles you would like to see unless you write.

WHY 'THE AVENGERS MARK ONE' APPRECIATION?

Avengers Mark One Productions is the film production company formed by Albert Fennell, Brian Clemens and Laurie Johnson to produce the *The New Avengers* in 1976. These three men were instrumental in the production of the original *Avengers* in the Sixties, and much of the style of the show can be directly attributed to them. Following the cancellation of *The New Avengers*, Mark One Productions went on to produce *The Professionals* with much of the same style (and production staff). We feel, therefore, that it is appropriate to include *The Professionals* in the canon of the Appreciation Club, and that the series merits a separate section of its own in Bizarre. Again, we'd like to hear your views on the subject - should we allow the show more space in Bizarre, or drop it entirely? In the meantime, read on and enjoy the first issue, and we'll see you back here next time.

Tara for now.

Ronnie D. Beaumont

USEFUL ADDRESSES DEPARTMENT

Randall & Hopkirk (Deceased)
Appreciation Society,
10 Brook Avenue, Edware, Middlesex HA8 9XF
Six Of One
(The Prisoner Appreciation Society)
P.O. Box 60, Harrogate, West Yorks HG1 2TP
Please enclose an s.a.e. when writing to both of the above.

FORWARD BASE

NEW RELEASES FROM CHANNEL 5

Channel 5 Video will be continuing their series of sell-through home video presentations of episodes of *The New Avengers* with a third volume released in June. The episodes on this new tape comprise *The Eagle's Nest* (the first episode in production, guest starring Peter Cushing) and *The Gladiators* (the second of the four Canadian episodes which ended the series). Volume 4 will be released shortly after - this cassette will feature both episodes of the only two part *Avengers* story *K Is For Kill*. 'The Tiger Awakes' and 'Tiger By The Tail', filmed entirely on location in France.

No news yet, however, on the planned series of *The Avengers* home videos. The project appears to have been abandoned indefinitely after becoming bogged down in wrangles over who actually owns the British video release rights, and financial difficulties at the Weintraub Entertainment Group.

AVENGERS COMIC FOR AUTUMN RELEASE

Interest in *The Avengers* certainly seems to be on the increase in the run-up to the 30th Anniversary. Spawned in the wake of the success of DC's *The Prisoner* comics, Acme Press have recently announced that they will be publishing an all-colour three issue *Avengers* comic book - not to be confused with Marvel's superhero comic of the same name - from October. Titled *The Avengers: The Golden Game*, the new comic series will be written by Britain's own Grant (*Animal Man*) Morrison and drawn by Britain's own Ian (*RoboHunter*) Gibson. The third issue will feature a self-contained Emma Peel story as well as the conclusion to 'The Golden Game'.



NEW AVENGERS/PROFESSIONALS BACK ON TV

The ITV network has repurchased the rights to screen episodes of *The New Avengers* and *The Professionals* in a surprise move to combat increasing costs of imported television. Badgered by fans for years to repeat classic shows, British television stations have - until now - firmly stood by their policy that viewers would much rather see new series over repeats, but with the increasing demands of all-night television and competition from satellite stations Sky and BSB, ITV appears to be changing its tune turning to well-loved shows like *The Sweeney* and *The New Avengers* (already on screens in some areas) to fill late evening slots.

WHERE ARE THEY NOW? DEPARTMENT

PATRICK MACNEE is about to embark on a series of Sherlock Holmes films for American television. Under the generic title of 'The Golden Age of Sherlock Holmes', Patrick will play Watson to Christopher Lee's Holmes.

Pat has been very busy over the last year, appearing in Larry Brand's remake of Roger Corman's *Masque of the Red Death* with Adrian (*War of the Worlds*) Paul, and in *Lobster Men From Mars* with Tony Curtis - now available on video in the UK. Earlier this year, Patrick made a surprise appearance reunited with Linda Thorson on the BBC's *Blankety Blank* game show. Apart from his film work, Pat has been finishing the sequel to his autobiography 'Blind In One Ear' (reviewed on page 22). Titled 'Bumpy In The Basket', Pat anticipates it will be published "some time in the next two years".

HONOR BLACKMAN is currently (at press time) appearing in *The Upper Hand* on ITV. A British version of the American sit-com *Who's The Boss*, Honor plays the Katherine (Soap) Helmond role. Briefly interviewed in TV Times, Honor commented on her *Avengers* persona "It's a funny thing, you know, but some men were incredibly aggressive towards

me when I played this liberated woman in *The Avengers*. I suppose they thought I was a threat to their masculinity...whereas I like to think of myself as rather feminine."

DIANA RIGG has been receiving accolades for her role as Helena in the BBC's superb thriller *Mother Love*. She won the Best Television Actress award from the British Academy of Film and Television Arts.

On March 8th, Diana attended the opening of the new West Yorkshire Playhouse in Leeds. She was interviewed live on local television news programmes, discussing her role in *The Avengers* with much fondness.

LINDA THORSON was seen earlier in the year on UK television in a semi-regular role in Channel 4's *The Bronx Zoo*. This excellent American school drama series starred Ed Asner as principal Joe Danzig - Linda played Danzig's sole supporter on the board of governors. Sadly, the show has now been cancelled.

Linda was also seen as a powerful business woman in an episode of Channel 4's *Golden Girls* spin-off *Empty Nest*, attempting to force bachelor doctor Richard Mulligan to go to bed with her.

JOANNA LUMLEY hosted *Wogan* for two weeks in February in Terry's absence, giving the ailing chat-show a much needed shot in the arm. The six very entertaining and informative programmes were geared specifically to Joanna's interests in wildlife, ecology and acting - most memorably, there was a moving discussion on the slaughter of elephants and the trauma of baby elephants forced to watch as their parents faces are cut off by ivory poachers. Joanna was also seen reunited with David McCallum - they two chatted amiably about *Sapphire and Steel*, *The Avengers* and *Mother Love* (in which McCallum co-starred, but never appeared with, Diana Rigg).

GARETH HUNT was involved in an accident during a stunt while filming for ITV's *Enid*



Blyton's The Castle Of Adventure. Simulated gun explosive went off in his face, injuring his right eye. Gareth is fine now though, and has been touring with Robin Askwith in Willy (*Educating Rita*) Russell's hilarious new comedy *One For The Road*. Hunt and Askwith make a great comedy double-act and hope to be able to do a television series together soon. Gareth is also still attempting to get the backing for 'The Rough And The Smooth', a series in which he would co-star with Joanna Lumley.

MARTIN SHAW has been very visible recently on UK television. Following his appearance in the controversial docu-drama *Who Bombed Birmingham?* - about the trial of the Birmingham Six - Martin was seen a few weeks later as James Griffin in the Australian produced BBC mini-series *Cassidy*, and was interviewed on *Open Air* to coincide with the broadcast of *Cassidy's* first episode.

GORDON JACKSON - AN OBITUARY

Gordon Jackson OBE was born in Glasgow on December 19th, 1923. Educated at Hillhead High School, Jackson had no early ambitions to take up acting although he did broadcast as an amateur on BBC radio. Leaving school at 15 to serve a five year apprenticeship as a draughtsman for Rolls-Royce, he took to film making when he was invited to Ealing Studios to appear in propaganda films to help the war effort - his first role was as a soldier in *'The Foreman Went To France'*.

He worked in repertory theatre in Glasgow, Worthing and Perth and made his London stage debut in *'Seagulls Over Sorrento'*. Other parts followed: *Ishmael* in Orson Welles' *'Moby Dick'*, and leading roles in *'Macbeth'*, *'Hamlet'*, *'Hedda Gabler'* and *'Twelfth Night'*.

He has since appeared in over 50 films including *'Mutiny On The Bounty'*, *'The Ipcress File'*, *'The Prime Of Miss Jean Brodie'*, *'The Great Escape'*, *'The Shooting Party'* and *'Those Magnificent Men In Their Flying Machines'*. He was married in 1951 to actress Rona Anderson whom he had met on the set of *'Floodtide'* in 1949. He was awarded the Order of the British Empire in 1979.

A much loved character actor, Gordon Jackson is best remembered for his television roles as Hudson in *Upstairs Downstairs* (from 1970 to 1976) and George Cowley in *The Professionals*, neither of which were originally written as Scots, but naturally became so through Gordon's apparently effortless portrayals. Cowley was, in fact, initially written as a rough Northerner and scripts were later adjusted to suit him. Gordon also appeared with Patrick Macnee and Diana Rigg in the *Castle* *D'earth* episode of *The Avengers* fourth season.

Gordon Jackson's first love was his home and family - his wife, Rona and their two sons Graham and Roddy. His death at 66 on January 14th 1990 was a sad loss to the British film and television industry.

FORWARD PASS DRESSED TO KILL

Cathy Gale was the first of John Steed's *Avengers* ladies, a tough, independent (and attractive) 60s woman who set the trend for the *Avengers* ladies who replaced her - Emma Peel, Tara King and Purdey. In the first part of an ongoing series, Neil Swain investigates the life and times of this popular character.



One of the major contributing factors to the success of *The Avengers* television series was undoubtedly the judo-influenced combat style of Mrs Catherine Gale. Up until her initial appearance on British television, women had mostly been portrayed on screen as frightened and defenceless individuals when confronted by villains. Suddenly, all that changed - here we had a woman who could not only stand her ground when attacked, but who could actually defeat her assailant, usually by means of a quick over-the-shoulder judo throw.

It was originally intended that Cathy would have various weapons concealed about her person, but this idea proved to be impracticable and was dropped at an early stage, with her self-defence expertise substituted in a popular move that proved that women could be just as lethal in an unarmed combat situation as any man. This revolutionary character was reportedly based by producer Leonard White on two well-known women of the time, *Life* magazine photographer Margaret Bourne-Smith and the anthropologist Margaret Mead, both renowned for their bravery and tough no-nonsense approach.

In the series, Cathy Gale is between 28 and 30 years old, a widow whose husband was killed during a Mau-Mau raid on their isolated farm in Kenya. She is an attractive blonde, very intelligent with a strong personality and a good educational background - she has a degree in

anthropology. On the death of her husband, Cathy returned to England to take up a position at the British Museum, continuing her studies and working towards her Ph.D. She is an expert photographer and once presented a paper to the Royal Geographical Society on her photographic trip to the Amazon.

Home for Cathy Gale is a modern self-contained flat located at 14 Primrose Hill, which includes a well-equipped photographic studio, sliding doors, and a television monitor security system - commonplace in the 90s, this idea was pure fantasy in the early 60s. She also owned a magnetic chessboard which could be flipped over to reveal a telephone.

A peek into Cathy's wardrobe revealed a taste in clothes that were of oriental or military origin, always practical for the life she led. These garments included the famous leather flying suit designed by Michael Whittaker. For transport, Cathy often preferred two wheels to four, frequently riding her thunderous Triumph motorcycle (Reg.No. 987 CAA) although she did own various other vehicles including a white MG Sports.

To sum up, Cathy Gale is essentially a strong, lively woman whose experiences in life would prove beneficial in her adventures with secret agent extraordinaire John Steed. Next time we'll take a look at just how beneficial as we examine the early years of their successful partnership.

MAN APPEAL

Diana Rigg's portrayal of Emma Peel made the character the most popular of John Steed's Avengers partners, and rightfully earned the actress the status as one of Britain's most respected and best loved leading ladies.

Michael Richardson discusses the origins of both actress and character.

Deciding that her ambitions and career progression lay in other territories, Honor Blackman elected to leave *The Avengers*, despite the prospect of making the series on 35mm film. Thus, the producer, the late Julian Wintle, found himself without any other alternative than to organize large scale auditions for the casting of a new female partner for agent extraordinaire, John Steed. Originally named Samantha, the character eventually became Mrs Emma Peel, courtesy of press liaison officer Marie Donaldson. Realising that this female should attract male viewers, she coined the phrase Man Appeal, which logically became M-Appeal, and later evolved into the character's name which the producers enthusiastically agreed upon.

An extremely attractive, blond-haired actress called Elizabeth Shepherd was cast as Steed's new action-packed assistant. She was an accomplished actress having begun her television career in July 1960 in the twice weekly hospital soap opera *Emergency Ward 10*, appearing regularly for a couple of months. From here she quickly progressed to stronger drama with a guest slot on the crime series *No Hiding Place*, before performing in four parts of a serial *The Citadel*. Becoming established, more supporting roles were taken in *Tales Of Mystery*, *Play Of The Week*, *Drama 63*, *Sergeant Cork*, *ABC Archair Mystery Theatre*, *Drama 64* and *Blackmail*, ultimately leading to her first guest starring part in a filmed series - the *Dangerous Secret* installment of *Danger Man* - and eventually *The Avengers*.

After shooting an episode and a half, the producers found they had a problem on their hands when they suddenly realised that their choice did not fit their collective expectations. Shepherd insisted on playing the role completely straight, making Steed appear somewhat incompetent and stupid, thus mis-interpreting the envisaged characterisation. They were left with no other option than to dismiss her, and issued a press release in early December 1964, stating that by agreement on both sides, the casting was considered a great mistake.

Other speculation surrounded claims that certain parts of Ms Shepherd's anatomy were just too large, getting somewhat obstructive during fight scenes. This, coupled with her apparent inability to inject humour into the character, consequently lost her one of the most coveted roles on television. While she never managed to become a regular character in a filmed series, *Granada Television* snapped her up to play the principal villainess, attractive Parisian Syrie Van Epp, in their short-lived video-taped series *The Corridor People*, which was networked throughout the ITV regions in August/September 1966. Again, Shepherd

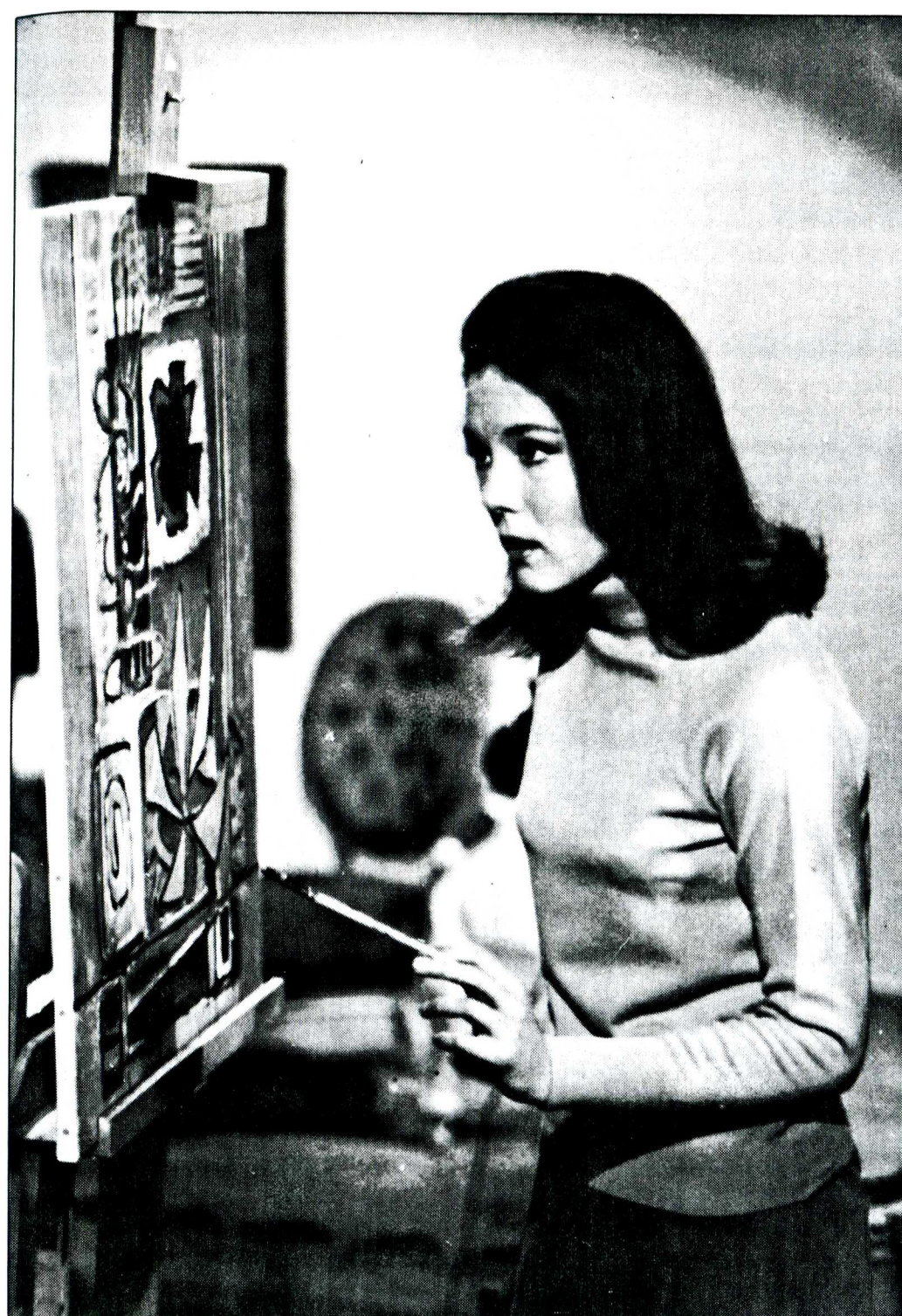
portrayed a formidable, ruthless and usually black-attired eye-catching female, hence giving the general public their only opportunity to witness how Mrs Peel Mark One might have been.

Some insight concerning Mrs Peel Mark 1, reveals that in certain aspects she differed considerably from her replacement, Diana Rigg. Apparently there were to be no black leather outfits but rather more colourful clothing - such as her impressive bright red leather fighting outfit, modelled from the style of pilot's flying gear. To enhance excitement she also sported a single black leather glove (with which to administer martial arts blows), and was an excellent swordswoman with much more emphasis being placed on this skill than eventually materialised.

Meanwhile, back at Elstree, more actresses were being tested, assessed and promptly rejected. After appearing in the *ABC Archair Theatre* production *The Hothouse* (networked 13/12/64) - a comedy starring the late Harry H. Corbett - Diana Rigg came to the attention of *The Avengers'* casting director Dodo Watts. She showed the series' producers a tape of the play and Diana Rigg was invited to do a screen test with Patrick Macnee. Never considering for a moment that she would get the role, Diana performed with flying colours, exhibiting just the right amount of subtle humour essential for the 'on screen' relationship to work perfectly. Needless to say she was quickly placed under contract.

Born on 20th July 1938 in Doncaster, West Yorkshire, Diana Rigg spent her early years with her parents in Jodhpur, near Bombay, India. She returned to England in 1945 for schooling at Great Missenden, Buckinghamshire, and later at Fulneck Girls School in Leeds, West Yorkshire. She enrolled in RADA at 17, and numerous theatrical performances followed, culminating in her acceptance into the Royal Shakespeare Company where she stayed for five years, finding herself described as one of the country's finest young actresses.

Although *The Hothouse* was Diana Rigg's initial network role, she had previously appeared as the character 'Francy' in an installment of ITC's *The Sentimental Agent* series (*A Very Desirable Plot* - Granada 23/11/63). The last TV Times of 1964 officially announced that she would be Honor Blackman's replacement in *The Avengers*, although she did manage to include another TV play *Blood and Thunder: Women Beware Women* (Granada 11/1/65) - a story of passionate intrigue set in 17th century Italy - before production commenced on re-shooting the two Elizabeth Shepherd scripts *The Town Of No Return* and *The Murder Market*.



Acquiring an instant rapport with Patrick Macnee, she quickly settled into the production, becoming an integral ingredient in the immense success of the filmed **Avengers**. Like Honor Blackman's Cathy Gale before her, Diana's Emma Peel was more than able to defend herself against personal attack, becoming a formidable adversary in any skirmish, boasting athletic martial arts abilities - karate in the monochrome episodes and kung fu in the colour season. She was also an expert shot with a handgun, a competent driver and swordswoman, though this latter skill was rarely seen put to use. Well versed in ciphers and cybernetics, her hobbies included ornithology, sculpting (complete with power drill), fine food and bridge.

The then associate producer Brian Clemens encouraged the spontaneity between Macnee and Rigg, re-writing the dialogue to improve their scenes immeasurably. Thus Steed and Mrs Peel were seen calmly discussing some crazed madman's scheme to perpetrate some totally outrageous crime, whilst pouring the tea or having a game of cards.

As a sophisticated jet-setter, Mrs Peel continued to set fashion trends by wearing designer John Bates' specially created fashions, appearing completely bang up to date. Black leather still featured predominantly, although softer materials were also employed on a wide variety of different outfits. However, the 'kinky' look was dropped altogether for the colour episodes, with Mrs Peel's action clothing being replaced by the famous Emmapeelers,

forerunner of the proverbial Jogger Suits.

Characterization-wise, Emma Peel was an extremely interesting, truly emancipated lady. Yet, despite her lethal talents, she was incredibly attractive and smoulderingly sexy. A winner in life, she had successfully assumed control of her late father's industrial empire at 21, amassing great wealth before marrying experienced test pilot Peter Peel. It was sometime after Peel's assumed death that Emma met John Steed and allowed herself to be drawn into the mysterious and dangerous - though never boring - world of espionage and undercover operatives.

Definitely coming across as warmer and more affectionate than Cathy Gale, Emma occasionally showed a slight distaste with Steed, eliciting some nicely timed sarcastic remarks and miffed looks should he openly flirt with other women or insist upon doing something foolish. Although internationally educated, Emma was just as at home talking to workmen as to ambassadors and high ranking dignitaries.

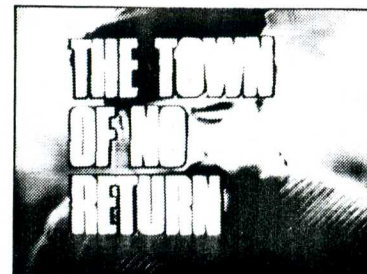
Needless to say, the superlative, multi-talented Mrs Peel Mark 2 - alias Diana Rigg - contributed greatly towards the successful leap from video-tape to film undertaken by **The Avengers**. The presence of Emma Peel coupled with the imaginative scripts and Patrick Macnee's ever solid performances have gone down in television history. Diana Rigg's Emma Peel is undoubtedly one of the most stylish characters ever to grace the visual medium.



WHAT THE BUTLER SAW

THE TOWN OF NO RETURN In which Steed finds a town full of ghosts - and Emma gets put into harness.

Written by Brian Clemens Directed by Roy Ward Baker Produced by Julian Wintle



A fisherman attends to his baskets on a bleak beachfront. Looking out to sea he notices a strange black shape emerge from the sea and head towards the shore. Out of the black vinyl mass steps a well-dressed middle-aged man complete with trilby hat and umbrella. "Good morning" he says to the fisherman. "Can you direct me to Little Bazeley?" The fisherman obliges and the man prepares to leave. "Looks like rain", he notes and heads towards Little Bazeley whilst erecting his brolly. The fisherman returns his attention to his baskets, as if nothing unusual has occurred...

On the 2nd of October 1965, loyal viewers of **The Avengers** tuned in to the first episode of the series' fourth season. From

the off, they were to find that much had changed - Johnny Dankworth's theme which had served the series since 1961 was quite rightly felt to be out of step with the new direction of the series, and this relatively reserved piece was replaced by the famous Laurie Johnson fanfare and the breathless excitement of the more upbeat theme which followed.

The production itself more than lived up to that splendid opening, with two other major changes in this very different **Avengers** in both production and personnel. In front of the cameras the major change was, of course, the introduction of Diana Rigg as Emma Peel, replacing not only Ian Hendry and Honor Blackman but also the statuesque Elizabeth Shepherd, who was originally cast as Mrs Peel but proved unsuitable (see 'Man Appeal' elsewhere this issue).

Many other behind the scenes changes had taken place since the final Honor Blackman episode (*Lobster Quadrille*) had aired during February 1964. The series moved from being a virtually live VTR production (the Ian Hendry stories actually were live) to a very slick 35mm production with the quality of a theatrical movie release of the period. In



charge of *The Avengers* upgrade was a new producer, Julian Wintle (replacing John Bryce), bringing with him his huge experience in both feature films and filmed television (two years previously he had produced the excellent *The Human Jungle* starring Herbert Lom).

At this stage of *The Avengers* history, probably the two most important figures in the development of the series were Albert Fennell, who was in charge of production, and Brian Clemens, who served as both Associate Producer and Story Editor - as well as writing an enormous number of the episodes himself. Clemens and Fennell formed an inseparable partnership from this point on, later producing both *The New Avengers* and *The Professionals* as well as several movies including *And Soon The Darkness* (directed by *Avengers* regular Robert Fuest) and, for Hammer, *Dr Jekyll and Sister Hyde* (1971) and *Kronos* (1973) which starred Ian Hendry in a small role.

The structure of *The Town Of No Return* is also different from what had gone before. *The Avengers* began basically as a vehicle for Ian Hendry, and even throughout the Honor Blackman episodes John Steed was very much only used in short bursts, rather as the Jason King character was later used in *Department S*. From this point on, it appears that the producers had gained confidence in Steed's ability to carry the show with the result that Patrick Macnee, who by this stage was the only familiar figure in the series, was given far more on-screen time than in the previous three years. This is not to say that Diana Rigg was ignored - indeed the talented Miss Rigg, already an established Shakespearean performer, settles into her role immediately and her character is allowed to work alongside Steed instead of being sent on undercover missions by him, as was often the case with Mrs Gale.

Efforts are made to show that Mrs Peel is a very stylish personality. The first we see of her is the large opening eye on the door of her apartment (actually, this is more loud than stylish and is thankfully soon gone) and when we do get to see her in the flesh Mrs Peel is practicing her fencing (she is every bit Steed's equal unless he cheats) and we learn that she also has a fine mind, having just completed an article for the *Science Weekly*. The leather motif which was so popular with viewers of the Honor Blackman seasons is continued in these early fourth season episodes, but is gradually phased out - as the Emma Peel character becomes more established - in favour of the John Bates designs. Emma's famous 'target' beret is featured in this episode as part of an all white ensemble (at least, I assume it is white).

Brian Clemens script is virtually a template for the continuing adventures of Steed and Mrs Peel, and the series' continuing fascination with rural English life begins at this point (and probably reached its peak with *Murdersville* the following year). Although the plot involves

an underground army (literally!) attempting a gradual invasion of Britain, it is never once mentioned exactly which government - if any - the invaders are actually working for. This was very astute of Clemens as it prevents the story from dating as easily and keeps the series unsullied by politics (particularly in these *glasnost* 90s where the Russians are not seen as the threat they were during the Cold War years).

The script is clever in other ways too. We can sense the presence of the underground army although we never actually see more than a few at a time, and we don't get to see all that much of their base - just a medium-sized warehouse at its entrance. This was probably as much caused by financial limitations as artistic considerations, but personally I prefer this approach over the similar situation in *The Living Dead* the following season - in that episode we see much more of the underground city used by the villains, but this really puts the series in the same territory as the James Bond movies with which, despite a comparatively large budget for television, *The Avengers* could only aspire to compete. *The Town Of No Return* allows the audience to imagine a far more frightening scenario than even the talented *Avengers* production team could convincingly portray.

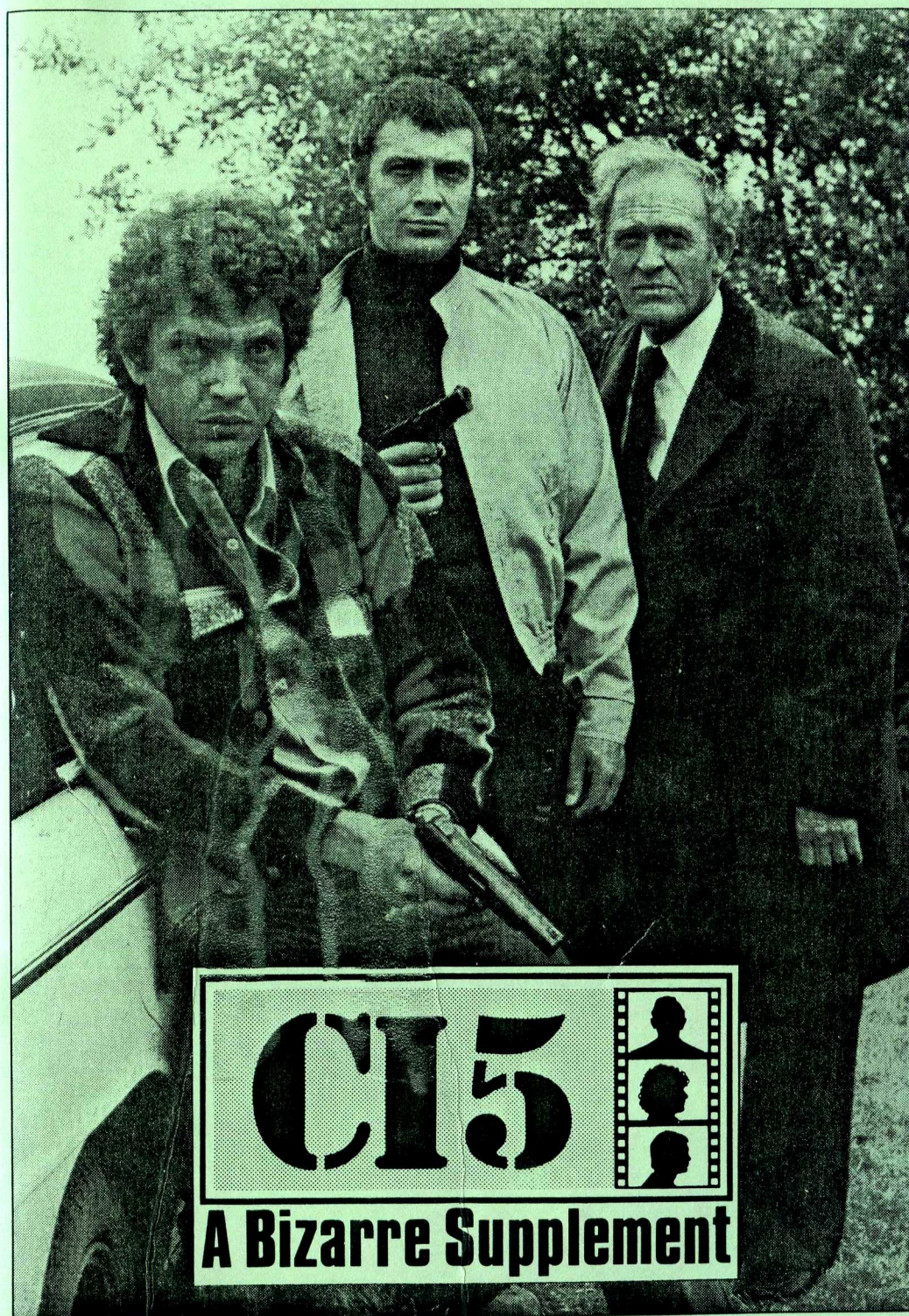
Several familiar faces appear in *The Town Of No Return*, beginning with director Roy Ward Baker (actually credited here simply as Roy Baker), one of the most experienced directors working in Britain with a directorial career stretching from *The October Man* in 1947 - a thriller with John Mills - right up to the 80s when he directed numerous episodes of *Minder*.

The first familiar face on screen belonged to the late Patrick Newell, playing the ill-fated Jimmy Smallwood. Newell turned up again in the fifth season episode *Something Nasty In The Nursery* before reappearing in *The Avengers*' sixth season as Mother, Steed's superior on the Tara King episodes. Newell had a long and distinguished career as a character actor with parts in episodes of *The Sentimental Agent*, *Kinwig*, *The Gentle Touch*, and *CATS Eyes*. He was also a regular in *Wilde Alliance* and could still be seen in series as diverse as *The Young Ones* and *The Adventures of Sherlock Holmes* (*The Resident Patient*) shortly before his death.

Also on show is the lovely Juliet Harmer, a personal favourite of mine since her appearance in the 1971 Jason King episode *Uneasy Lies The Head*. Miss Harmer also provides the vital role of an opponent for Mrs Peel to have a good scrap with while the unseen John Steed handles half a dozen troopers.

The Town Of No Return sets the standard for the next two seasons of *The Avengers* in fine style, providing just the right balance between the more gritty crime stories of the first three seasons and the more way-out science fiction elements of the Tara King seasons.

Ian Fryer



CI5

A Bizarre Supplement



"Maybe we should work together again someday"

OBSESSION

Written by Brian Clemens Directed by Ernest Day
Original airdate 7th October 1977 (Yorkshire Television)

Ian Fryer takes a look at the 'New Avengers' episode that became the starting point for 'The Professionals'.



Once upon a time, Mark One Productions had a problem. Filming had already begun on their expensive new action adventure series **The Professionals**, starring Martin Shaw and Anthony Andrews, when the producers saw test footage of the two as Doyle and Bodie and decided that they were too alike to work effectively in a screen partnership.

Anthony Andrews left the production and a replacement was needed quickly. For their new recruit, Albert Fennell, Brian Clemens and Laurie Johnson turned to the episode in which they had first 'discovered' Martin Shaw - the *Obsession* episode of **The New Avengers**. Some way down the cast list was Lewis Collins, former hairdresser, former member of Merseybeat combo The Mojos and latterly star of the moderately successful Granada Television sit-com *The Cuckoo Waltz*. The two actors had been seen to work well together once - even if it was on the wrong side of the battle for law and order - and there was no reason to suppose that they would not be able to do so again on a regular basis. Shaw and Collins became



natural on-screen partners and a classic crimefighting force was born - **The Professionals**.

But what of the episode itself? *Obsession* is an almost textbook example of **The New Avengers'** tendency towards telling a reasonably straightforward story with a few fantastic - or on occasion surreally humorous - moments included in the telling, in some ways rather like the old Cathy Gale stories from the era before the fantastic and science-fiction elements took over to transform **The Avengers** from just an 'ordinary' thriller series.

The major guest role in *Obsession* is filled by Martin Shaw as Larry Doomer, RAF pilot and former fiancée of Purvey. The pre-credit sequence takes us through their courtship, with a uniformed Doomer meeting Purvey backstage as the Royal Ballet where she is performing that evening (with second to last billing). We quickly learn that the pair are blissfully happy and see them planning their dream house on the land they have bought specifically for that purpose.

These scenes have an almost dreamlike atmosphere, as if we are witnessing the idealised version of events as imagined by one of the characters. The dream is broken as we see Doomer's father shot by firing squad in an unnamed Middle Eastern state. Upon receiving news of his father's death, Doomer vows revenge on those he holds responsible and immediately sets out to shoot the leader of the guilty nation as he leaves Britain at the end of a state visit. Purvey is able to stop him at the last minute, but Doomer reacts violently and

their relationship is over.

Seven years pass and the star-crossed lovers meet again as Steed, Gambit and Purvey investigate a suspicious fire at an RAF base. Purvey is still deeply wounded after all these years and is very cool towards Doomer, who still carries a torch for his lost love.

The fire, it transpires, is merely a cover for the sabotage of a rocket which is to be fixed to Doomer's Harrier Jump Jet for trials the next day. The rocket flies off course, is presumed destroyed, and is then collected from the soft sand-bed in which it really landed by Doomer's accomplices, Kilner (Lewis Collins) and Morgan (Anthony Heaton). Their plan is simple - to aim the rocket at the Houses of Parliament during a state visit by the very same Middle Eastern leader whom Doomer was prevented from killing seven years earlier.

Martin Shaw dominates *Obsession*, giving an outstanding performance as a basically good man driven over the edge by a sad sequence of events. The scenes between Doomer and Purvey are achingly poignant, but we know that their time has passed.

Although Purvey (Joanna Lumley, of course) gets the most to do out of the regulars in this episode, scriptwriter Clemens is careful to give the other **Avengers** their own strong scenes (Patrick Macnee had voiced his disquiet at the backseat role Steed was getting in the earlier scripts).

Steed's most memorable contribution is his 'over the wall' speech to Purvey, where he convinces her she should meet Doomer once more, recalling to Purvey the first time he went over the Berlin wall, taking several bullets in the process. On his recovery, he was immediately sent back over the wall, this being the only way to conquer his fear. This is a moving moment and demonstrates the development of Steed as a father figure to Purvey and Gambit - who can in some ways be seen as similar to the tougher figure Steed cut in the early seasons of **The Avengers** (without, of course, the style).

And so to Lewis Collins. His character is very much secondary to Doomer but the two actors spark off each other so effectively that their scenes together are very memorable. Kilner and Morgan are around to do the dirty work (any killing that is needed) so that the audience retains some sympathy with Doomer. If we were to see Doomer cold-bloodedly shoot an unarmed soldier (as we see Morgan do) then we would instantly dislike him and the ending would lose most of its impact.

On the evidence of *Obsession* it is not surprising that Collins was seen as the perfect foil for Martin Shaw on a permanent basis, in a partnership that eventually lasted for four years. It is ironic then that Lewis Collins has the most often quoted line in *Obsession*, with this prophetic comment to Martin Shaw:

"Maybe we should work together again - we're a good team."



K L A N S M E N

BACKTRACK

Of the thirteen episodes made for the first season of *The Professionals*, only twelve were broadcast on British television. The 'lost' episode is now available on sell-through video from The Video Collection. Ronnie D. Beaumont examines why this controversial episode has remained unseen in this country for ten years.

Klansmen was the only episode in season one of *The Professionals* not to be shown on British television, and it isn't hard to see why. At the time, *Klansmen* was considered too hard hitting and far too controversial to be shown on British television - although abroad there was no problem - and the episode was withdrawn from the schedules by co-financiers LWT at a loss of some £100,000.

The *Klansmen* script (by Brian Clemens from a story by Simon Masters) is indeed very powerful, but can be seen to be not in the same mould as the regular *Professionals* episodes - indeed, the other episode on The Video Collection tape, *Stake Out*, covers much of the same ground with its basis in racism, but the two episodes are worlds apart (and *Stake Out* was, of course, screened without any controversy and proved to be one of the series most popular episodes).

It is interesting to see - on this tape - the original opening title sequence used on only the earliest episodes of the first season. Here, a Rolls-Royce is seen speeding down a road, a group of C15 men inside. The car pulls into a yard and four men leap out - Bodie and Doyle among them - followed by Cowley with a stopwatch in his hand. Cowley is seen timing the men as, over the next thirty seconds (!) they take to an assault course which includes rope-climbing, target practice, death-sliding and hurling themselves through windows. As the thirty seconds is up, Cowley gestures them back to car, the five climb in and the Rolls races off at high speed. The various credits are superimposed over the action.

For my money, this was the better of the two opening title sequences, with its more powerful 'capsule' story and harsher editing.

The episode itself concerns a black lawyer, Zadio (portrayed by Trevor Thomas), who champions the rights of a coloured family living in a slum area to resist an eviction order by the Miller Trust, who own the site. Zadio finds himself, and his white wife, terrorised in their home by a group resembling the Klu Klux Klan - Cowley sends in Bodie and Doyle to investigate.

A pigeon fancier called Arty (George Harris) attempts to pass on some vital information to Zadio, but is murdered on a roof top, apparently by the same Klan group. Bodie follows Tommy, a friend of Arty's, from the murder scene, but is set upon by a group of black youths and stabbed a number of times - this sequence is pretty graphic

and may be one of the reasons the show was banned.

Bodie is rushed to hospital where he is tended by a black doctor and a black nurse - in his delirium, Bodie's own racist views come out, and he is offensive to both. Doyle observes another attack on Zadio and his wife by the Klansmen and follows them back to the Empire Society, a right wing organisation led by Hulton (Edward Judd). Doyle arranges a fight in a pub with a black colleague to gain access to the Society - he learns that the Society Klan were not responsible for the death of Arty. The murderers belong to another group led by the racist Dinny (Anthony Booth) working for the Miller Trust and using the Society as a cover.

Doyle is discovered nosing around in the Society's files, and is badly beaten up by Hulton and Dinny - the make-up department do an excellent job on Martin Shaw's face and the result is very convincing. Doyle is found by Tommy, who tends to his injuries. Tommy reveals that Arty had stolen papers from the Miller Trust which showed how the Miller Trust intended to make a fortune on the real estate after evicting the tenants in the slum area. Arty was murdered by Miller's men to recover the papers. Now Miller wants Zadio dead, seeing him as an obstacle to his plans, and has Zadio set up at the slum family's home.

Doyle races to the housing estate where he manages to save the lawyer's life as Miller's Klansmen attack. Zadio is shocked to discover that Miller's Klan are a mixture of blacks and whites - but hardly as shocked as Dinny when he discovers his previously unseen boss Miller is also black.

Back in hospital, Bodie's views have improved along with his health - he thanks the doctor for saving his life and dates the attractive black nurse.

Ed: I suspect a combination of the points Ronnie mentions above is responsible for the banning of this episode, but another factor may simply be that while the script is excellent, the direction and acting is poor - Cowley, Bodie and Doyle are completely out of character, the whole thing comes across as very stilted and the resulting bad episode just doesn't stand up to the quality of the rest of the series. My feeling is that 'Klansmen' may in fact have been an experimental pilot episode - between this and 'Old Dog With New Tricks' the problems seen in this episode were ironed out resulting in the characters and style of episodes we eventually saw.

FACES & TARGET! VIDEO COMPETITION

The first volume of Channel 5's video releases of episodes of *The New Avengers* comprises two of the most popular episodes of the series - *Target!* and *Faces*.

Full coverage of these two episodes begins on page 16, but to sample the video all you have to do is answer the five *New Avengers* questions below and send your answers (on a postcard only) to

**Bizarre Competition,
The Avengers Mark One Appreciation Club,
P.O. Box 25, Horsforth, Leeds,
West Yorkshire LS18 5TG**

and you could be the lucky winner of this excellent cassette. The first entry out of the bowler after the closing date will win a cassette of *Faces/Target!* courtesy of Channel 5 Video.

1. Who are Terry Walton and Lolita?
2. What is the connection between *Target!* and the sit-com *Duty Free*?
3. What was the ultimate deterrent to Felix Kane's Super-Cybernaut?
4. Who constructed the House of Cards?
5. Name two episodes in which Purdey is seen in a personalised crash helmet.

Closing date for the competition is
Monday October 1st, 1990.

TIME SCREEN

Time Screen is the magazine of British Telefantasy, covering all aspects of British fantasy television. *Time Screen* often features articles on *The Avengers/The New Avengers* and also covers series like *The Champions*, *Randall & Hopkirk (Deceased)*, *The Prisoner*, *Ace of Wands*, *Survivors* and the Gerry Anderson series.

Number 15 has detailed coverage of *Robin of Sherwood*, *Hammer House of Horror* and *Freewheelers* with interviews, articles and episode guides.

Subscription costs £2.50 for each issue - for further details send an s.a.e. to:

**Time Screen,
574 Manchester Road, Stocksbridge,
Sheffield S30 5DX.**



THE NEW AVENGERS

**TARGET
FACES**

Patrick Macnee • Gareth Hunt • Joanna Lumley

NEXT ISSUE

In issue 2 of *Bizarre*: Never before in print - an incisive and revealing interview with Patrick Macnee, the man behind John Steed, who discusses his life, his family and *The Avengers*.

We also have an in-depth look at Diana Rigg's second *Avengers* episode *The Gravediggers*, Linda Thorson meets Tara King in a study of two fascinating women who just happen to share the same body, and in part two of our *New Avengers* Video Guide we take a look at *The Eagle's Nest* and *The Gladiators*.

Plus, a report on the fourth *Time Screen* *Dead Man's Treasure* Hunt, the unofficial *Time Screen/The Avengers* convention which re-enacts the hunt from the classic *Avengers* episode *Dead Man's Treasure*.

COMING SOON

The *Bizarre* 30th Anniversary All Cybernauts Special, our bumper sized third issue of *Bizarre* which takes a definitive look at all three Cybernauts episodes of *The Avengers/The New Avengers*, synopses, background information, examination and features on Peter Cushing, Michael Gough and Frederick Jaeger.

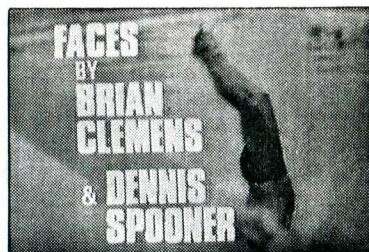


VIDEO GUIDE

THE NEW AVENGERS

Channel 5 Video have released eight episodes of 'The New Avengers' onto sell-through. In the first part of our 'The New Avengers' Video Guide we look at the first cassette which features *Faces* and *Target!*.

Guide compiled by Chris Bentley and Kath Staton.



FACES

In a chance encounter, drifters Terrison and Mullins notice the astonishing resemblance of Terrison to Home Office official Frank Craig. Mullins murders Craig and Terrison replaces him so successfully that even Steed is fooled. Joining with brilliant plastic surgeon Dr Prator, Terrison and Mullins set about replacing other high ranking officials with doubles culled from the down-and-outs at the Mission for the Distressed and Needy.

Steed becomes suspicious when his old friend Mark Clifford appears somehow changed shortly before suffering a fatal heart attack. Steed insists on an autopsy, but Prator breaks into the morgue and performs an appendectomy on Clifford's body before the autopsy can take place. The mortuary attendant notices the scar's appearance on the body - he is certain it was not there before - and points Steed in the direction of Lady Sheila Rayner, who insists her husband was not the same man she married shortly before his death. Lady Rayner gives Steed the vital connection to the Mission and Gambit is sent there masquerading as

Irish layabout Terry Walton to gain access to Dr Prator's plans.

Steed's instructions for total secrecy lead Gambit to tell Purdey he has been sent to Base 47, but Purdey learns from Terrison/Craig that Base 47 has been closed down. Purdey visits the deserted base and encounters Mullins, sent there by Terrison to kill Gambit (who they intend to replace with their new find 'Walton'), and in the ensuing struggle Mullins is killed. Purdey finds a card on Mullins' body that leads her to the Mission - disguised in Salvation Army uniform - where she learns of Dr Prator.

Meanwhile, 'Walton' is being groomed by Prator to replace Gambit. Steed has discovered the body of the real Mark Clifford in some woods and is closing in on Prator - Terrison insists that Prator has Steed killed and replaced. A double of Steed is dispatched to murder the original, but Clifford's pocket watch saves Steed's life and Steed assumes the identity of his doppelganger in a ploy to bring Terrison out.

Purdey arrives at Prator's office as Lolita, a cheap tart on the run looking for a new face to escape detection. Prator believes he has found a perfect double for Purdey and grooms 'Lolita' to replace her. Neither 'Walton' nor 'Lolita' realises the other is the original. When 'Walton' is sent to murder Gambit, Purdey mistakenly believes that the real Gambit has been killed and suspecting that Steed has already been replaced, she runs to 'Craig' for assistance - unaware that 'Craig' is really Terrison.

In a showdown at Steed's Stud, everyone learns who is really who and Terrison's plans are foiled. Steed, Purdey and Gambit



visit Dr Prator, who - thinking they are his doubles - is easily overpowered and led away.

Faces is one of only a handful of episodes of *The New Avengers* that Patrick Macnee feels really worked as thrillers in their own right. Macnee himself is given more screen time than in many of the episodes up to this point, but the focus is really on Gareth Hunt and Joanna Lumley, here given a rare opportunity to stretch their characters a little. Hunt affects an amusing Irish accent, while Lumley plays a convincing Cockney, both to great comic effect - their scenes together as Walton and Lolita are the highlight of the episode.

Faces is tightly plotted by Brian Clemens and Dennis Spooner, who between them scripted 23 of the 26 episodes of *The New Avengers*. The combination of Clemens' faultless talent for structure with Spooner's enduring affection for the extraordinary resulted in the perfect format for *New Avengers* stories.

Director James Hill previously helmed a number of episodes of the original *Avengers* series, among them *A Touch Of Brimstone*, *Epic*, *The Forget-Me-Knot* and *Look (Stop Me If You've Heard This One) But There Were These Two Fellows*. An accomplished director of filmed series, Hill also helmed the *To Catch A Rat* episode of *The New Avengers*.

A number of familiar character actors turn up in *Faces*. David de Keyser (Prator) is better known for his voice which has been dubbed over those of numerous foreign actors in more films and television series than it is possible to list here. Perhaps his most famous voice-over is in *On Her Majesty's Secret Service* where de Keyser provided the voice for Gabriele Ferzetti as Diana Rigg's father. de Keyser's face can also be seen in episodes of *Dick Turpin* and *Robin of Sherwood*.

Edward Petherbridge (Mullins) is best known today as the definitive Lord Peter Whimsey in the BBC series *The Dorothy L. Sayers Mysteries*. A member of the Royal Shakespeare Company, Petherbridge has recently been touring on stage in Moliere's *'The Misanthrope'*.

Richard Leech (Terrison) has been seen in *Ghost Squad*, *Public Eye*, *Redcap* and *The Enigma Files* as well as *The Avengers* episode *Traitor In Zebra*. However, he is probably best remembered as the fawning Gatherer Hade in the *Doctor Who* story *The Sun Makers*.

Neil Hallett (Clifford) was a regular in *The Informer* with Ian Hendry, but can also be seen in episodes of *Department S*, *The Saint*, *The Sweeney*, *The Chinese Detective* and *Bergerac*. Hallett was the microscopist Kelly in the *Close Up* episode of *UFO*, and the head of Special Branch David Hunter in *The Professionals* episode *Rogue*. He turned up again in *The New Avengers* as Roberts in *Medium Rare*. Most recently Hallett appeared as a butler in two episodes of *Jeeves and Wooster*.

Donald Hewlett (Torrance) is well known



for his 'silly-arse' military characters in sit-coms like *It Ain't 'Alf* *Hot Mum*, *Come Back Mrs Noah* and *You Rang M'Lord*, but he has also appeared in episodes of *Callan*, *The Protectors*, *Public Eye*, *The Ruth Rendall Mysteries* and *Doctor Who* (*The Claws Of Axos*).

Michael Sheard (Peters) is one of Britain's most enduring television character actors, usually recognised as the headmaster of *Grange Hill*. He has appeared in series as diverse as *Adam Adamant Lives!*, *The Adventures Of Don Quick* (with Ian Hendry), *Space 1999*, *The Tomorrow People*, *Buccaneer*, *The Protectors*, *Van Der Valk* and *Blake's 7*. He has also guested in more episodes of *Doctor Who* (as different characters) than any other actor, having appeared in *The Ark*, *The Mind Of Evil*, *Pyramids Of Mars*, *The Invisible Enemy*, *Castrovalva* and *Remembrance Of The Daleks*.

The eighth episode in production, *Faces* was screened ninth by the ITV network on its original showing of *The New Avengers*. *Faces* features the only occasion that Steed is seen to speak directly to the audience during an episode. In the closing seconds, as Purdey and Gambit lead Prator away, Steed turns to camera and describes his companions simply as "Irreplaceable".





TARGET!

A number of Steed's top agents die mysteriously - apparently of natural causes - whilst on leave. Steed receives a phone call from agent Dick Palmer who has been investigating the activities of Draker and his midget aide Klokoe. Palmer tells Steed that he is already dead and that George Myers is next - Palmer's body is later found outside a telephone box.

Draker and Klokoe have organised a demonstration for KGB Colonel Ilenko (under his assumed identity of Paul Malloy). They have rigged the Department target range - a street mock-up where realistic life-size dummies shoot at an agent on test - to fire curare tipped darts, such that the more hits an agent takes, the faster the poison will act to kill him.

Myers is due to go on leave and scores 97% on the target range - he later collapses and dies at Steed's Stud where he has been brought for protection. Still unaware of the real cause of death, Steed asks Dr Kendrick to perform an autopsy.

Purdey tries her hand on the target range preparatory to her own leave. She scores 99% and returns to her flat to pack her bags. Curare in her system will kill her unless she is administered the antidote.

Kendrick discovers the curare in the bodies of Myers and Palmer, and Steed visits Professor Lopez for more information. Draker sends Klokoe to dispatch Lopez with a dart fired from a blowpipe.

Gambit realises that all the dead men visited the target range shortly before their demise. Playing a joke on controller Bradshaw - who has sold out to Draker - Gambit sets the range to fire on him. Bradshaw is hit by multiple darts and, to Gambit's surprise, expires with the words "Hat....Steed's Hat".

Realising Purdey is in danger, Steed and Gambit race to her flat. En route, Klokoe (disguised as a child on a tricycle) injects Steed with a dose of curare. Purdey collapses as Steed and Gambit arrive and Gambit realises the antidote is taped inside the hat of a dummy of Steed at the end of

the target range. As they drive to the range, the curare in Steed's system begins to take effect. They arrive shortly behind Draker and Klokoe, who have decided to dismantle the evidence - recognising the impending failure of the operation, they have killed Ilenko and now seek to cover their tracks.

Gambit takes to the range to recover the antidote as Draker sets the killing machine in operation. Steed's condition deteriorates, but he still manages to give Klokoe a taste of his own poison and recover the antidote while Gambit shoots down Draker in a final confrontation. Gambit administers the antidote to Steed and Purdey and the pair make a full recovery.

An interesting feature of this episode, as presented on the tape, is the alternative title sequence designed for the American market and rarely seen in the UK. This features a montage of scenes from *The Eagle's Nest*, *The Midas Touch*, and *House Of Cards* alongside some footage specially shot for the sequence (edited to the same arrangement of Laurie Johnson's title music). While more exciting, this alternative sequence lacks the visual flair and identity of the animated titles. The sequence can also be seen on the video release of *Last Of The Cybernauts...??*.

Target! is the episode that sold *The New Avengers* to the American market, and seems to be the single most popular episode among the series' fans. Director Ray Austin had already helmed *House Of Cards* before *Target!*, and went on to tackle a further five episodes of the series - among them *Gnaws* and *Medium Rare*. Stuntman Austin has made a name for himself as a talented action director, having worked on the original *Avengers* episode *Have Guns...Will Haggle* as well as on *Department S*, *Randall & Hopkirk (Deceased)* and *Space 1999*. Austin also turned in *When The Heat Cools Off* and *Rogue* for *The Professionals*. He now works on popular action shows in the US.

Script writer Dennis Spooner was one of the most popular and prolific writers of British television. From work on Gerry Anderson's puppet shows *Fireball XLS*, *Stingray* and *Thunderbirds*, and a stint as story editor on *Doctor Who* in 1964, Spooner became a mainstay writer of the ITC canon of filmed adventure series in the late sixties. Spooner was creator and executive story consultant on *Department S*, *Jason King* and *Randall & Hopkirk (Deceased)*, and also wrote for *The Champions*, *The Baron* and *The Protectors*. He even scripted three episodes of *The Avengers* (*Girl On A Trapeze*, *Please Don't Feed The Animals* and *Look (Stop Me If You've Heard This One) But There Were These Two Fellows*). From *The New Avengers*, Spooner went on to script edit *The Professionals* and wrote the *Stake Out* and *Rogue* episodes shortly before his death.

On screen, Keith Barron (Draker) is often recognised for his sit-com roles in *Duty Free* and *Haggard*, although he has played

memorable dramatic roles in *A Family At War*, *Telford's Change*, *Out Of The Unknown*, *The Strange Report*, *Doctor Who (Enlightenment)* and *The Professionals (Private Madness, Public Danger)*. Barron also played the title role in Dennis Potter's award winning *Nigel Barton* plays.

Canadian actor Robert Beatty is probably best known as General Cutler in *Doctor Who's The Tenth Planet*, although prior to that he had a starring role in *Dial 999* in the late 50s. Beatty was the rebel leader Bran Foster in the first episode of *Blake's 7 (The Way Back)* and also appeared with Honor Blackman in *Minder on the Orient Express*.

Malcolm Stoddard (Myers) is widely seen today in the leading role in the Anglo/Aussie soap *Families*, although he previously had the starring role of Dr James Campbell in *The Campbells*. He has appeared in *Blake's 7 (The Traitor)* and the mini-series *The Assassination Run*. He was also recently seen as the enterprising architect married to Rosalyn Landor in a series of soap-style car commercials.

Diminutive actor Deep Roy (Klokoe) usually appears beneath heavy make-up as in the Dino de Laurentiis *Flash Gordon* remake where he was seen briefly as Ornella Muti's pet. He also appeared in monster costumes in three episodes of *Blake's 7* but is best remembered as the Peking Homunculus Mr Sin in the *Doctor Who* classic *The Talons of Weng Chiang*.

John Paul (Dr Kendrick) earned his niche in television history as Dr Spencer Quist in

the three seasons of the BBC's *Doomwatch*. He was also seen in the *Requiem* episode of *The Avengers*, *Out Of The Unknown* and 1990 (with Robert Lang). Paul was also the only actor (other than the three leads) to reappear as the same character in *The New Avengers* - he played Kendrick again in *Three Handed Game*.

Frederick Jaeger's role as Jones was rewritten for Roy Boyd (Bradshaw) - after filming his brief sequence with Joanna Lumley, bad weather delayed production and Jaeger became unavailable to complete the episode. Jaeger's career will be discussed more extensively in issue 3's *Cybernauts Special*.

The seventh episode in production, *Target!* was originally screened sixth. Channel 5's programming is a little odd here to say the least - while *Faces* directly followed *Target!* in production, *Faces* appears first on the tape despite what it says on the sleeve. As with the following three tapes, there is no coherent order (production or broadcast) being presented, which seems at odds with the notion of a library collection of the episodes. Full marks, however, for their choice of episodes for this initial cassette.

Below: Purdey, Steed and Gambit leave St. Dorca (The Eagle's Nest) in a scene from the alternative title sequence. The full sequence, which utilises excerpts from The Eagle's Nest, The Midas Touch and House Of Cards together with specially shot footage, is shown on page 21 contrasted with the original animated titles.



TARGET!

Written by Dennis Spooner
Directed by Ray Austin
Music by Laurie Johnson
Produced by Albert Fennell and Brian Clemens

CAST

John Steed	Patrick Macnee
Mike Gambit	Gareth Hunt
Purdey	Joanna Lumley
Draker	Keith Barron
Ilenko	Robert Beatty
Bradshaw	Roy Boyd
Jones	Frederick Jaeger
George Myers	Malcola Stoddard
Klokoe	Deep Roy
Dr J. Kendrick	John Paul
Professor Lopez	Bruce Purchase
Talwadge	Dennis Blanch
Dick Palmer	Robert Taysman

CREW

Production Supervisor	Ron Fry
Unit Manager	Robert Fennell
Assistant Director	Roger Simons
Continuity	Pat Rambaut
Location Manager	Nicholas Gillott
Casting Director	Maggie Cartier
Production Designed by	Syd Cain
Art Director	Robert Bell
Set Dresser	Simon Wakefield
Construction Manager	Leon Davis
Wardrobe Supervisor	Jackie Cummins
Fight Arranger	Cyd Child
Director of Photography	Jimmy Allen BSC
Camera Operator	Malcola Vinson
Make-up	Alan Boyle and Alan Brownie
Hairdressing Supervisor	Helene Bevan
Assistant Hairdresser	Joyce James
Editor	Ralph Sheldon
Sound Recordists	Danny Daniel and Ken Barker
Dubbing Editor	Peter Lennard
Post-production Co-ordinator	Paul Clay

A Production of
The Avengers (Film & TV) Enterprises Ltd
for TV Productions and I.D.T.V. Paris
Processed by Rank Film Laboratories
Filmed on Location
and at Pinewood Studios, England



FACES

Written by Brian Clemens and Dennis Spooner
Directed by James Hill
Music by Laurie Johnson
Produced by Albert Fennell and Brian Clemens

CAST

John Steed	Patrick Macnee
Mike Gambit	Gareth Hunt
Purdey	Joanna Lumley
Dr Prator	David de Keyser
Mullins	Edward Petherbridge
Terrison/Frank Craig	Richard Leach
Mark Clifford	Neil Hallett
Wendy Clifford	Annabel Leventon
Harold Bilston	David Webb
Torrance	Donald Hewlett
Tramp	J.G. Devlin
Lady Shiela Rayner	Jill Melford
Peters	Michael Sheard
Attendant	Robert Putt

CREW

Production Supervisor	Ron Fry
Unit Manager	Robert Fennell
Assistant Director	Ron Purdie
Continuity	Renee Glynne
Location Manager	Nicholas Gillott
Casting Director	Maggie Cartier
Production Designed by	Syd Cain
Art Director	Robert Bell
Set Dresser	Simon Wakefield
Construction Manager	Leon Davis
Wardrobe Supervisor	Jackie Cummins
Director of Photography	Mike Reed BSC
Camera Operator	Herbert Smith
Make-up	Alan Boyle and Alan Brownie
Hairdressing Supervisor	Helene Bevan
Assistant Hairdresser	Joyce James

SECOND UNIT

Lighting Cameraman	Jimmy Allen
Camera Operator	Malcola Vinson
Assistant Director	Roger Simons
Continuity	Pat Rambaut
Fight Arranger	Cyd Child

Editor
Sound Recordists
Dennis Whitlock and Ken Barker
Dubbing Editors
Peter Lennard and Mark Hopkins
Post-production Co-ordinator
Paul Clay
A Production of
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'STARE BACK AND SMILE'

Memoirs by Joanna Lumley
Yking Penguin. 217 pages.

Joanna Lumley was born in Kashmir - in the shadow of the Himalayas - on May 1st, 1946. A self-confessed 'Army brat', she was the youngest of two daughters to James and Thyra Lumley. Much of Joanna's early life was spent travelling the world - from India to England and then on to Malta, Hong Kong, Kowloon and Malaya - a childhood with many fond memories which she recounts in her autobiography 'Stare Back and Smile'. The experiences of living in a colonial paradise are lovingly retold with such a beautifully descriptive prose style - the smells, the sights and sounds of a life so very different from the humdrum English norm - that these early chapters revived my own flagging memories of an early life in 60s colonial East Africa.

From jolly hockeysticks at Mickledene School, convent schooling at St Mary's, and auditions for RADA ("delivering a speech by Joan of Arc in gaol which I made sound like Joyce Grenfell temporarily locked in broom cupboard") to modelling in a London fashion world dominated by the likes of Mary Quant, David Bailey and Jean Shrimpton, life is an adventure to Joanna and a thing to be savoured and enjoyed. A break into acting in a commercial for Nimble bread leads to the Bond film ("I know what he's allergic to"), sit-coms, Brian Rix farce, *Coronation Street* and eventually *The New Avengers*.

With surprising honesty, Joanna admits that she literally had to beg Albert Fennell, Brian Clemens and Laurie Johnson to let her audition when they made it plain they didn't want her for the part as Steed's new assistant (then called Charley), that she was paid just £500 per episode of *The New Avengers*, and that the cast was mostly left in the dark when the series drew to a close - shuffled off to France and Canada while the producers planned *The Professionals*. Joanna devotes two complete chapters to *The New Avengers*, a part of her life that was clearly very important to her. She fills these pages with anecdotes of the behind-the-scenes filming and promotional tours - stripping a middle-aged woman of her undergarments for the stockings and suspenders press-call, clowning around with Gareth Hunt in Paris, the horror of being expected to give an impromptu karate demonstration on Dutch television ("I, as a puny actress, could barely slice bread, let alone karate-chop blocks of wood") - and recognizing the opportunities that have later arisen as a result. When so little material is available on the making of *The New Avengers*, these two chapters alone are worth the cover price to any fan of the series, though sadly, like the show itself, it is all over too soon.

From *The New Avengers* to 1983 (where this volume ends) is filled with incident, from the make-believe terror of *Sapphire and Steel* to the very real danger on the path to Shimshal ("I told Raja Sahib of my desire to

go to Shimshal. He paled and clutched my arm. 'I beg you not to go, you will die.'"). With unfailing enthusiasm, irrepressible optimism, complete honesty (and a certain naivete) Miss Lumley makes 'Stare Back and Smile' a breezy and thoroughly enjoyable read.

The whole is nicely packaged with 24 pages of photographs in a jacket which is printed both sides with a montage of pictures. I look forward to reading of Joanna's adventures to the present day in a second volume of memoirs (hopefully) before very long.

Chris Bentley

'BLIND IN ONE EAR'

Autobiography of an Avenger

by Patrick Macnee and Marie Cameron

Hardback published by Harrap Ltd

Paperback published by Headline Books

Patrick Macnee - better known as Avenger John Steed - certainly had an unusual upbringing, to say the least. His autobiography 'Blind In One Ear' - published in 1988 - tells of his eccentric lifestyle from his early days as part of an aristocratic family living in the country, through to his appearance as Sir Godfrey Tibbit in the James Bond film *A View To A Kill* in 1984.

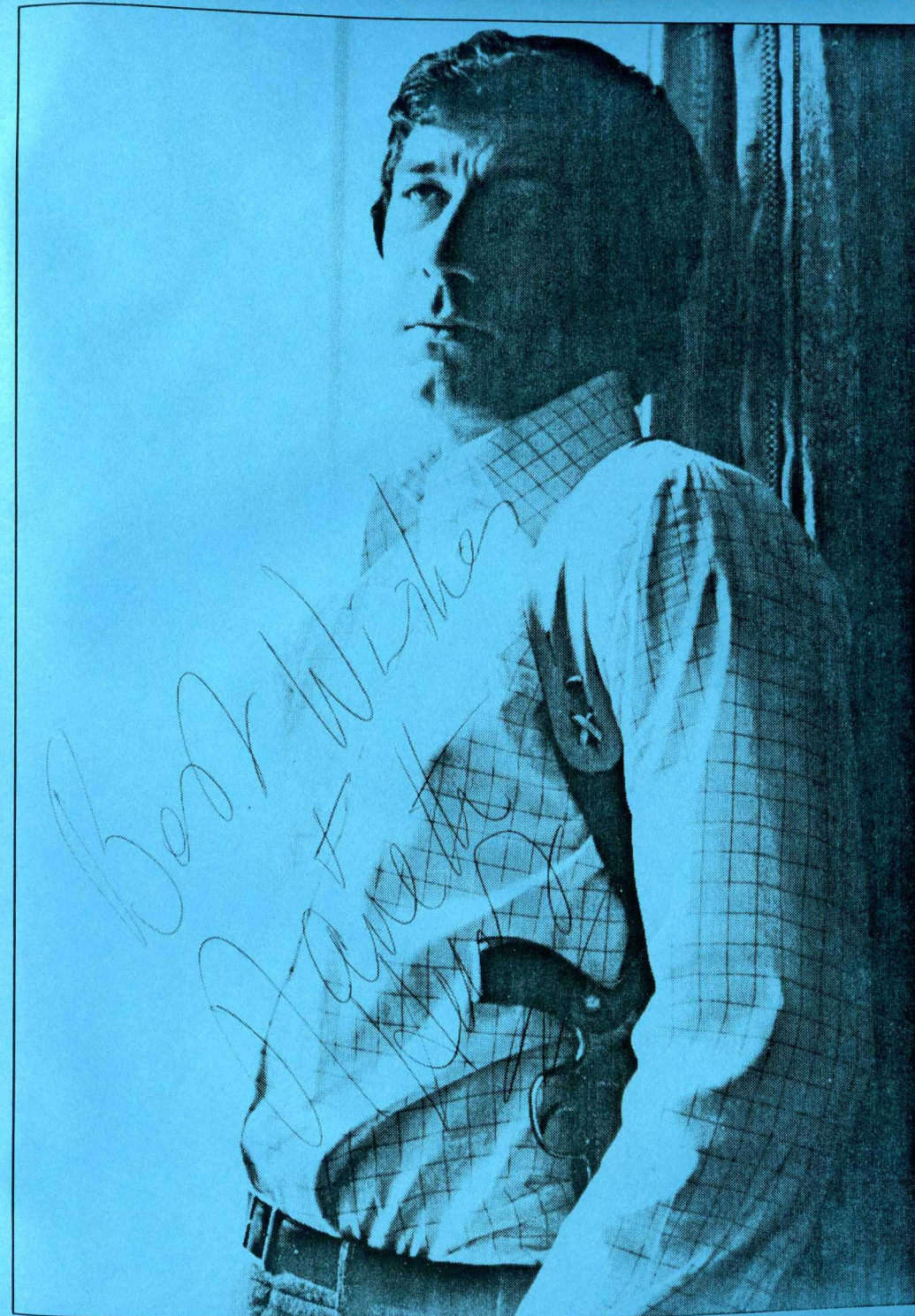
Life began for Patrick on the 6th of February 1922. His father Daniel, a drunkard and a gambler who preferred horses to people, took one look at his son and remarked 'Good loins. Pity he's only got two legs!'. His mother Mary was a lesbian who moved in with her lady lover Evelyn taking Patrick with her - Evelyn preferred to dress as a man and be referred to as 'Uncle'. Young Patrick was forced to wear a kilt by Uncle Evelyn who lived in a huge Tudor mansion called Rooksnest. 'Given time, we'll make a good woman of him' she announced.

During World War II, he served in the Motor Torpedo Boats and later found himself fighting another battle - against unemployment. Luck was on his side - he appeared in films such as *Hamlet* (1948) with Laurence Olivier, *The Elusive Pimpernel* with David Niven, *Three Cases of Murder* with Orson Welles, and *The Battle of the River Plate* with Anthony Quayle. However, it was not until 1960 that he found fame and fortune with *The Avengers* after dinner with Leonard White, producer of *Police Surgeon*. White put Macnee in touch with Sydney Newman who cast him as John Steed, Ian Hendry's sidekick in the new series.

The rest is history, but Patrick's insights in this book reveal much previously unpublished detail about the making of the show, the comings and goings of the stars and the relationships Patrick shared with his popular leading ladies - Honor Blackman, Diana Rigg, Linda Thorson and Joanna Lumley.

Now living in Palm Beach, Macnee looks back on his rich, extraordinary life with much wit and amusement, making 'Blind In One Ear' an excellent autobiography, surprisingly frank and quite hilarious.

Ronnie D. Beaumont



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