

# BIZARRI

GERMAN KNAVE ROSE



NO 2  
Feb 91





# BIZARRE

## CONTENTS

<b>FORWARD BASE</b>	Page 3
The latest news of Avenging and Avengers in the UK and the US.	
<b>ALL DONE WITH MIRRORS</b>	Page 5
The first in a series of detailed guides to the Linda Thorson episodes kicks off with <i>Game</i> .	
<b>WHAT THE BUTLER SAW</b>	Page 9
Butler Fryer has been peering through windows at <i>The Gravediggers</i> - second in a series of in depth reviews of the monochrome Diana Rigg episodes.	
<b>C.I.5 - THE PROFESSIONALS BIZARRE SUPPLEMENT</b>	Page 11
Completely self-contained - the 'Bizarre' pull out Professionals supplement featuring:	
<b>THE MEN FROM C.I.5</b>	Page 12
Shaw and Collins together - a rare interview with the Bisto Kids from 1979.	
<b>PATRICK MACNEE</b>	Page 15
An exclusive interview with the man who breathed the life John Steed - never before seen in print!	
<b>THE NEW AVENGERS VIDEO GUIDE</b>	Page 19
The definitive guide to <i>The New Avengers</i> continues - this issue: <i>The Eagle's Nest</i> , with full synopsis, background, complete cast and credits.	

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**Randall & Hopkirk (Deceased) Appreciation Society**

10, Brook Avenue, Edgware, Middlesex HA8 9XF

Welcome to the second issue of Bizarre. Response to the launch of the club has been phenomenal - it's good to know that Avengers fandom is still alive and well, and growing all the time.

Circumstances have enforced a few changes to the contents of this issue from those advertised in issue one. Our friend Neil Swain, who was instrumental in the formation of the club, died last summer while on holiday in Spain. Aside from the shock and grief we all felt (and continue to feel) at his loss, a number of articles that Neil was to write on his return from Spain had originally been scheduled for this issue - these have sadly had to be replaced. One of our contributors has offered to continue Neil's series of articles on Cathy Gale and these will appear shortly.

1991 is, of course, Anniversary year for *The Avengers* and we have a few surprises planned for the 1991/92 membership package (in addition to the four issues of Bizarre that will be published this coming membership year), but you don't have to concern yourself with renewal until after issue 3 of Bizarre, which will be mailed out in the spring.

We are also busy organising our own one-day event, the *Avengers Mark One Day*. This will take place at the Bradford Playhouse and Film Theatre in Bradford, West Yorkshire on Saturday, May 4th. Our full day event will include screenings of episodes from the four filmed series of *The Avengers*, as well as episodes of *The New Avengers* and *The Professionals*. We also hope to have one or two surprise guests to boot (work permitting) to make this a very special occasion. We'll have more information about the event here next issue, with details of how to book your seats (the event will be open to the general public on the day, but club members will be able to obtain tickets in advance at a specially reduced rate).

This year's *Time Screen Treasure Hunt* will take place on the weekend of June 29th/30th, and will be based at the Edgwarebury Hotel (seen in *Wish You Were Here*), Edgwarebury Lane, Elstree. This 'must' event for all *Avengers* and ITC action aficionados visits locations used in the filming of the series' episodes, and is always the most entertaining and interesting weekend event on the *Avengers* social calendar. This year's event will be roughly based around the seventh season episode *Game* - so see our guide to that episode this issue for clues. The cost for the weekend is £75.00 per person (which includes bed and breakfast for the Friday and Saturday nights at the hotel), or £25.00 per person without accommodation. You can obtain further details by writing (enclosing a stamped addressed envelope for your reply) to: *Time Screen Treasure Hunt*, 88 Edlington Lane, Warrsworth, Doncaster, DN4 9LS.

We look forward to seeing you at both events, but in the meantime we'll see you here next time.

Chris Bentley

### KINKY BOOTS BACK IN CHARTS

The classic Patrick Macnee/Honor Blackman single 'Kinky Boots' shot into the UK record charts in December, reaching No.5. The success of the re-release surprised everyone, including Honor who told the Daily Mirror, "I sound absolutely awful on the single. Patrick Macnee and I made the record in just two hours on a Saturday night, straight after filming *The Avengers*. Both of us were absolutely shattered, and neither of us could sing."

### AVENGERS ON A&E

Our US members have recently been enjoying a revival of *The Avengers* on the Arts & Entertainment Network cable channel based in Los Angeles. The A&E package consists of the 134 episodes of seasons two to seven (Honor Blackman to Linda Thorson), with episodes shown every weekday afternoon with repeats the following morning, as well as weekly installments on Saturdays - in other words, 6 different episodes in 11 timeslots. This is the first showing on US television for the 52 Honor Blackman episodes, which have been scheduled to follow the Rigg and Thorson episodes (!).

### BLACKMAN EPISODES ON CHANNEL 4

The above item reveals interesting news for British fans, namely that all 52 Blackman episodes are available from Weintraub Entertainment, who own the rights to all the existing episodes of *The Avengers* (but not *The New Avengers*). Many of these episodes were, for a long time, feared lost or in such a poor state that they could never be screened on British television.

All that is about to change, as Channel 4 have now revealed that they have purchased 13 of those 52 episodes for special screening in this 30th anniversary year. No titles have been released yet, nor have any transmission dates.

The screening of the Blackman episodes may help to rectify the raw deal that UK *Avengers* fans are currently forced to endure. Repeats of all the episodes are long overdue, particularly the colour Rigg episodes, which were last broadcast in the early days of Channel 4 when only a select few areas of the country were equipped to receive the new signals.

### AVENGERS ON HOME VIDEO - AT LAST?

While home video releases of episodes of *The Avengers* have been promised for some time, the project has been endlessly delayed by almost insurmountable complications over control of the video rights to the episodes. While there are no plans at this stage by Weintraub to release episodes on home video in 1991, they are said to be 'awaiting audience reaction' to the Channel 4 showings (as and when) before making a decision over the video releases.

In the meantime, Channel 5 Video are preparing their next *The New Avengers* cassette *K Is For Kill - Parts One and Two*, delayed from last year. However, no release date has yet been scheduled.

### MRS PEEL - WE'RE DELAYED!

Also held over from last year is the eagerly anticipated 'Steed And Mrs Peel' comic book from Acme Press, a three issue limited series originally scheduled for sale from last October (as reported here last issue). Published in the US by Eclipse Comics, the book was delayed so as to coincide with the January 1991 Anniversary, and should be available from comic speciality shops by the time you read this.

The superb stylised artwork of 2000 A.D.'s Ian Gibson may not be everyone's cup of tea, but perfectly suits the *Avengers* concept, while Grant Morrison's script captures the essence of a typical *Avengers* episode where so many previous attempts at *Avengers* fiction have failed. A must for every self-respecting *Avenger*phile.





#### JOANNA BACK ON THE STREET

JOANNA LUMLEY was the first guest star on Granada TV's **Happy Birthday, Coronation Street**, a variety show hosted by Cilla Black to celebrate the 30th anniversary of the popular Mancunian soap, screened on the ITV network on December 9th, 1990. Back in 1972, Joanna played Elaine, the daughter of the headmaster at the school where Ken Barlow (William Roache) taught. Barlow asked Elaine to marry him, but she turned him down, and after eight episodes Joanna left the series.

Cilla noted that Joanna is now married to another Barlow, the composer Stephen Barlow, so that she has come full circle as she is now Mrs Barlow after all (!). After passing comment on her time in **Coronation Street**, Joanna left the stage as Cilla innocently called out, "It's nice to see you back on The Street where you belong, Joanna!" This elicited dirty laughter from the studio audience (made up of actors and celebrities with **Street** connections) and left Cilla very red-faced as she realised what she had said.

Joanna was due to be seen in February starring with Nigel Havers in ITV's expensive new wartime drama series **Perfect Hero**. However, the series has become a casualty of the Gulf War and has been postponed along with episodes of other currently sensitive war-based television series such as **M\*A\*S\*H**.

#### MARTIN'S 'MONEY' CLOSES

Also connected with the **Street** celebrations, **MARTIN SHAW** was interviewed for TV Times. In 1968, Martin played the leader of a group of hippies who squatted in

Below: Martin Shaw as Jeremy Beadle in 'Other People's Money'.



the Tanner's house, and he was quoted in TV Times as saying, "I had worked at Granada several times on other projects, so I knew most of the cast from the canteen, and I had a great deal of fun."

No smiles, however, as Martin's latest play, 'Other People's Money' by Jerry Sterner, finished its run at the Lyric Theatre on December 1st, 1990. Opening on October 17th, the play had heavy newspaper publicity, mostly focussed on Martin and the heavy padding he had to wear for his role as the ruthless American asset stripper Larry Garfinkel. However, the play failed to attract a large enough audience and was replaced by a musical.

Martin appeared on BBC1's **Daytime Live** morning show on November 20th bemoaning the fate of 'Other People's Money' and revealing that he wore 10lbs of split peas around his middle even during rehearsals, so that he stood and walked like his grossly overweight character.

Martin will shortly be seen in the BBC political thriller series **The Greater Good**.

#### LINDA JOINS DAYTIME SOAP

LINDA THORSON has joined the cast of the ABC **One Life To Live** daytime soap, playing Julia Medina. A brief bio of Linda appeared in 'Modern Screen's Who's Who In TV' for the 1990/91 season, but while mention was made of her appearances in **Dynasty**, **St Elsewhere**, **Moonlighting** and **Empty Nest**, her most famous role (Tara King in **The Avengers**) was oddly ignored.

As **One Life To Live** is not currently shown on UK television, perhaps one of our American members can enlighten us as to its content, and Linda's role in it?

#### DON CHAFFEY

**Avengers** director Don Chaffey died in November aged 73. After a long career in films, Chaffey turned his hand to television in the mid-Sixties with **Danger Man** and the formative episodes of the cult series **The Prisoner**. Chaffey then went on to helm five episodes in the seventh season of **The Avengers** - *Legacy Of Death*, *Wish You Were Here* (original title 'The Prisoner'), *Stay Tuned*, *Who Was That Man I Saw You With*, and *Requiem* - bringing his fresh and imaginative directorial flair to the established series. He joins Albert Fennell, Ian Hendry, Dennis Spooner, Julian Wintle and Philip Levene in **Avengers** immortality.

#### STOP PRESS \* STOP PRESS \* STOP PRESS

Just as we were going to press, we received confirmation that the following Honor Blackman episodes of **The Avengers** are among the thirteen to be screened by Channel 4 (in production order): *Immortal Clay*, *November Five*, *Second Sight*, *The Gilded Cage*, *The Wringer*, *The Little Wonders* and *The Charmers*.

The episodes are scheduled to begin showing in March this year. However, current difficulties with the actors union Equity over residual payments for repeat screenings may delay transmission.

# ALL DONE WITH MIRRORS



#### GAME

In which Steed plays an ace - and Tara dices with death.

The die is cast. It turns up a one. Racing car driver Cooty Gibson has one minute on the track. The racing car sets off, simulating the motion of the car on a toy racing set. Round and round the track it goes, faster and faster. Gibson fights for control of the car, but it hurtles off the track crashing into the sidings. Cooty Gibson is found dead in a playground - his racing goggles are filled with jigsaw pieces...

A similarly bizarre game of Snakes And Ladders soon sees off zoologist Clive Dexter and a note in a board game delivered to Steed's apartment alerts him to the whereabouts of the body: 'Go immediately to the children's playground, Merton's Park - what you gain on the roundabouts, you lose on the swings'. More jigsaw pieces on the body lead Tara to a specialist jigsaw puzzle shop, Jig Creations - the Centre of the Jigsaw Universe - but she is told she will need more pieces to identify the puzzle.

The next victim is financier Henry Averman, forced to play Stock Market with the pills for his heart condition as the prize - he loses and dies. A message leads Steed and Tara to the third body. 'What you lost on the swings, you'll lose on the roundabouts'.



Realising an Army connection, Steed and Tara visit Steed's old colleague Brigadier Wishforth-Brown in a dug-out. The Brigadier is too busy, but agrees to meet them the following morning. However, Wishforth-Brown has a dinner engagement with renowned gamesman Monty Bristow and an after dinner game of soldiers finds him dead at dawn.

Steed is now certain that the four dead men formed part of a military tribunal that court-martialled Sergeant Daniel Edmund for black market activities in 1946. Edmund was believed killed while escaping detention. The fifth member of the tribunal was Major (now Professor) Witney, but he is in the clutches of Bristow before Steed and Tara can locate him.

Bristow has a Wordmake game for Witney - a six letter word from the letters I, P, E, Z, E, X and R. Witney is given two minutes to find the word before he is crushed between two halves of an enormous die. The word he was looking for was EXPIRE. An Indian doll at Steed's apartment has a new message: 'Boys and girls come out to play - Witney's dead, hip hip hooray!'

Tara is kidnapped at Steed's flat as she works on the jigsaw, which depicts a large house in the country. Bristow's manservant leaves the remaining pieces for Steed to find when he arrives at the flat. He realises that this is an elaborate lure to trap the final member of the tribunal - Steed himself - but has little choice but to follow it through.

Now with the final pieces of the jigsaw in place, Steed visits the jigsaw shop. The manager identifies the house in the picture as the location of the Jiggy Convention of '64 - it is owned by the games king Monty Bristow, a leading games manufacturer. Arriving in his Rolls, Steed is ushered inside by Bristow's manservant and Steed recognises Bristow as Daniel Edmund, alive and well, in spite of his face change.

Bristow sets Steed a game of Super Agent, with Tara (trapped in a giant hour glass) as



first prize. Defeating a number of obstacles, Steed cheats and frees Tara. The pair confront Bristow who attacks Steed with a razor-edged playing card. Steed deflects the card with his bowler and it ends up embedded in Bristow's chest.

Back in Steed's apartment, Tara finds herself with all the odds against her as they play a game of Steed's own invention - Steedopoly!

As filming was completed on *Mission Highly Improbable*, the final episode of *The Avengers*' sixth season, in spite of the massive success of her three seasons (or perhaps because of it) as Emma Peel, Diana Rigg opted to leave *The Avengers* to move into a career in films. With Brian Clemens and Albert Fennell dismissed from the production staff by ABC, new producer John Bryce was left to cast the new lady partner for John Steed in the seventh season, to be broadcast in 1969. Novice Canadian actress Linda Thorson won the role - her 'competition', Tracey Reed, was awarded a part in *The Curious Case Of The Countless Clues* as a consolation prize - and production commenced on the 'Tara King' season.

Two episodes into the series, Bryce was dismissed. Clemens and Fennell returned, junking what had already been produced and starting afresh with *Invasion Of The Earthmen* (footage from those early episodes was incorporated into the episodes *Have Guns, Will Haggle* and *Homicide And Old Lace*). Diana Rigg was persuaded to reappear as Mrs Peel in the third new episode *The Forget-Me-Knot*, to enable her character to be written out of the series, and for Tara King to be introduced in a unique crossover episode.

*The Forget-Me-Knot* was broadcast first in the seventh season, and while it is strictly a Thorson episode (with Rigg effectively guest-starring) it is widely seen as the final Rigg episode, and was broadcast as such in the 1983 reruns on Channel 4.

The first screened 'all-Thorson' episode was *Game*, broadcast on January 19th 1969. The episode was actually produced thirteenth, with filming completed barely six months previously - a full year had passed between production and broadcast of *The Forget-Me-Knot*, screened originally just the week before *Game*. By this stage in the proceedings, Linda was more settled in her role, and the relationship between Tara and Steed had become well-established and more natural than it appears in the earlier episodes (screened later). Linda also no longer had to wear a wig - her hair had all fallen out when it was bleached blonde for the Bryce episodes.

The Thorson title sequence was seen for the first time as this episode was broadcast - *The Forget-Me-Knot* featured the fifth/sixth season Rigg titles. Superbly surreal (and my personal favourite of all *The Avengers* titles), the sequence sees Steed dispatching empty suits of armour in a

field of buttercups as Tara races to assist by running along the bridge at Aldenham Park (Elstree).

The end titles feature the skillful manipulation of a deck of playing cards with multi-coloured backs, which many see as an inappropriate Americanism, but was nonetheless a treat for those fortunate few with colour television in 1969. Laurie Johnson's now familiar theme music was updated with more percussion and brass.

Sergeant Daniel Edmund (aka Monty Bristow) is played by Peter Jeffrey, who had previously appeared in *The Avengers* as the vengeful Prendergast - another character with a grudge against the Avengers - in the fifth season's *The Joker*. He is perhaps better remembered for his role as Perov, Soviet master-spy and controller of the sleepers in *The New Avengers*' *House Of Cards*. Jeffrey has also appeared in *Out Of The Unknown*, *Out Of This World*, *Survivors* and *Doctor Who* (*The Macra Terror* and *The Androids Of Tara*).

Garfield Morgan appears as Bristow's unnamed manservant in *Game*. Morgan had previously appeared as Pemberton's assistant Gilbert in *The Avengers*' fifth season episode *The Fear Merchants*, and later in the seventh season he turned up as Sexton in *Take-Over*. Best known as Chief Inspector Haskins in *The Sweeney*, Morgan has also appeared in *Randall And Hopkirk (Deceased)*, *Out Of The Unknown*, *Callan*, *Department S*, *Softly, Softly*, *Dick Turpin*, *Minder*, *Special Branch*, *The Tripods* and *Ghost Squad/655*.

Anthony Newlands (Brigadier Wishforth-Brown) had also previously been seen in an episode of *The Avengers* - as the villainous investor Ben Jago in *Dial A Deadly Number* in season four. Newlands can be seen in episodes of *The Saint*, *The Champions* and *H.G. Wells' Invisible Man*.

Episode writer Richard Harris contributed four other scripts to *The Avengers*. Scriptwriter of *Square Root Of Evil* and *Hunt The Man Down* for the first season, and *The Winged Avenger* for the fifth, Harris also co-wrote the seventh season episode *The Interrogators* with Brian Clemens. Although he has also written by Hunter's *Walk* and *Adam Adamant Lives*, Harris is probably best known as co-devisor (with Dennis Spooner) of the *Man In A Suitcase* series.

Production designer on ten episodes in the first two seasons of *The Avengers*, Robert Fuest turned his hand to directing for the seventh season, helming (in turn) *My Wildest Dream*, *Game*, *They Keep Killing Steed*, *The Rotters*, *Take Me To Your Leader*, *Pandora*, and *Take-Over*. His designers' eye was used to good effect in all his *Avengers* episodes, with unusual camera angles and juxtaposed imagery helping to continue to set the series apart from the standard adventure television of the time. In *Game*, Fuest makes the most of Robert Jones deliberately 'camp' set designs for Bristow's games room in a brilliant pastiche of the popular US *Batman* series. Fuest went on the direct two episodes of *The New*





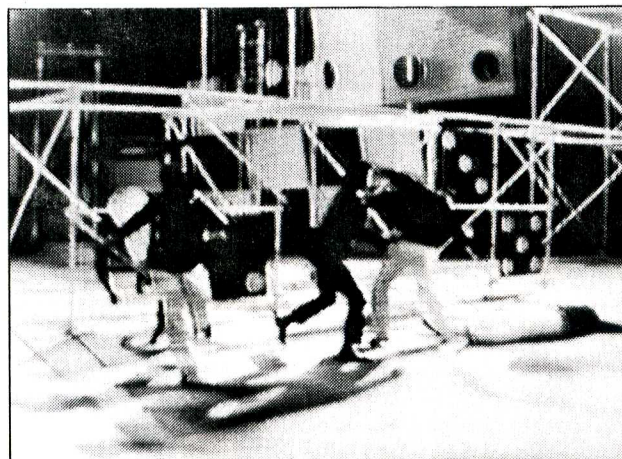


**Avengers - The Midas Touch and Tale Of The Big Y.**

Several scenes in *Game* were shot on location at the Grim's Dyke Hotel at Harrow Weald in Borehamwood. Used for establishing shots of Bristow's house, where the fiendish games take place, one scene sees Brigadier Wishforth-Brown (Anthony Newlands) arriving for dinner, while another has Steed arriving at the front door in his 1927 Rolls Royce Silver Ghost. The Grim's Dyke can also be seen in four episodes of *The Champions* (*The Experiment*, *The Mission*, *The Body Snatcher*, and *The Final Countdown*) and more extensively in *The Fiction Makers* episode(s) of *The Saint* (as SWORD HQ) and the *You Can Always Find A Fall Guy* episode of *Randall And Hopkirk (Deceased)* (which guest stars Garfield Morgan).

With all the best elements of *The Avengers* format, stylishly and cohesively combined, *Game* is perhaps one of the best examples of an *Avengers* episode - and often sited as the finest episode of the entire series.

Chris Bentley



**GAME**  
Teleplay by Richard Harris  
Directed by Robert Fuest  
Produced by Albert Fennell and Brian Clemens

**CAST**

John Steed	Patrick Macnee
Tara King	Linda Thorson
Bristow	Peter Jeffrey
Manservant	Garfield Morgan
Brigadier Wishforth-Brown	Anthony Newlands
Averman	Alex Scott
Professor Witney	Aubrey Richards
Manager	Desmond Walter-Ellis
Dexter	Geoffrey Russell
Student	Achilles Georgiou
Cooty Gibson	Brian Badcoe

**CREW**

Executive In Charge Of Production  
Gordon L.T. Scott

Music Supervision by Laurie Johnson  
Score by Howard Blake

Production Controller  
Jack Greenwood

Production Designer  
Robert Jones

Story Consultant  
Philip Levene

Director of Photography  
Alan Hume BSC

Editor  
Manuel del Campo

Production Manager  
Ron Fry

Patrick Macnee's Suits Designed by Himself  
Miss Thorson's Costumes Designed by  
Alun Hughes

Casting Director  
G.B. Walker

Unit Manager  
Laurie Greenwood

Assistant Director  
Ron Appleton

Camera Operator  
Brian Elvin

Associate Art Director  
Len Townsend and Kenneth Tait

Set Dresser  
Simon Wakefield

Continuity  
Mary Spain

Make-up  
Jim Hydes

Hairdressing  
Janice Dorman

Wardrobe  
Felix Evans

2nd Unit Director  
John Hough

2nd Unit Photography  
Desmond Dickinson

Recording Director  
A.W. Lukin

Sound Recordist  
Cecil Mason

Dubbing Mixer  
Len Abbott

Sound Editor  
Peter Lennard

Music Editor  
Deverill Goodman

Construction Manager  
Herbert Worley

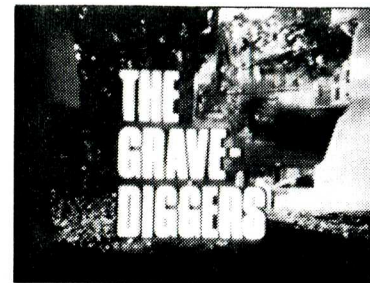
Supervisory Electrician  
Steve Birtles

Stunt Arranger  
Joe Dunne

Made at Associated British Elstree Studios  
England and on location  
Associated British Corporation Production



# WHAT THE BUTLER SAW



## THE GRAVEDIGGERS

A funeral. The mourners disperse and the gravedigger begins to fill in the plot. He completes his task and leaves, but there is a disturbance in the freshly turned soil - a telescopic aerial emerges from under the ground....!

So begins *The Gravediggers*, the second broadcast episode of *The Avengers*' fourth season, although the eighth episode filmed. The opening sequence of the episode is quite an effective précis of the style of the entire piece - one of those stories where the most seemingly illogical events occur, until the viewer is finally given all the facts, when of course everything makes perfect sense. This is a very effective and amusing storytelling method, still in use as late as *The New Avengers* story *Forward Base*.

Part of Britain's early warning radar network is being blacked out and Steed and Mrs Peel are sent to investigate whether the interference is man-made or natural. One man, a Dr Marlow, was working on a radar jamming system, but he died before he could complete his work - or did he?

Steed visits his grave at the village of Pringby, where he especially requested to be buried, but Steed tracks down his exhumed coffin (and very alive body) to the Sir Horace Winslip Hospital For Ailing Railwaymen. The other patients are just as sprightly, and a man with a broken leg makes a miraculous recovery to attack Steed. Later that same day, Dr Marlow's condition is seen to have deteriorated as Mrs Peel finds him dead under an assumed name at the Pringby undertakers.

Mrs Peel is sent undercover to the Hospital as a nurse while Steed visits Sir Horace himself at his country seat, Winslip Junction, posing as a representative of the Footplatemen's Friendly Society soliciting a



donation.

Steed's visit is the highlight of the episode, as Winslip Junction is decked out entirely as a railway station, Sir Horace being an avid (to say the least) railway enthusiast. This house really does have everything, including a booking office, tracks and a full size railway carriage, with real steam, a moving background and sound effects, all operated by Sir Horace's poor overworked retainer.

Sir Horace claims to have no part in the running of the hospital that bears his name, leaving that side of things to Doctor Johnson, who apparently shares his views on rail travel and has a scheme in mind to help them back to their former glories.

Why is the noted patriot Sir Horace backing a scheme that will leave England wide open to attack? Why is the local undertakers full of electronic components? Why does Doctor Johnson use a blow torch with his other surgical instruments? How does Mrs Peel wind up tied to the tracks of Sir Horace's miniature railway, and can Steed save her?

Well, I shall refrain from giving away any more plot details for the benefit of those who have yet to see this fine episode, and instead we'll turn to the production of *The Gravediggers*.

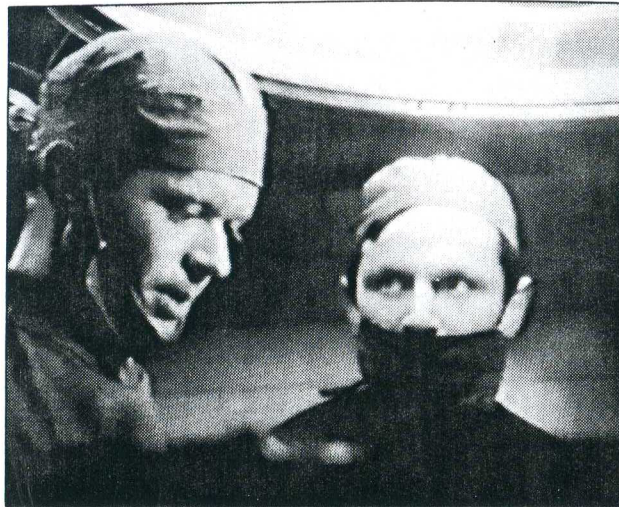
The episode was filmed in the summer of 1965 at *The Avengers*' usual home base of Associated British Studios, on location at Aldenham (between Watford and Radlett in the Borehamwood area) for the scenes where Doctor Marlowe is buried, and at Stapleford Park, near Melton Mowbray in Leicestershire for the scenes involving the miniature railway and its engine, the John O'Gaunt.

The cast is a refreshing mixture of reliable old names and new faces who would move on to bigger things. Sir Horace Winslip is portrayed by Ronald Fraser who has done practically everything in a long career, including appearances in films such as *The Wild Geese* and episodes of television series as diverse as *Danger Man*, *HG Wells' Invisible Man*, *Minder*, *Star Maidens* and *Doctor Who* (as Joseph C in *The Happiness Patrol*).

Caroline Blakiston (Miss Thirlwell) had previously appeared in *The Avengers* as ballroom dancing school owner Elaine Bateman in the first season's *Dance With Death*, and later appeared as Grey's private secretary Cynthia Wentworth-Howe in the sixth season episode *The Positive-Negative Man*. Best







known for her role as Lady Patience Hardaker in the spoof soap *Brass*, Caroline has also appeared in *The Saint*, *The Forsyte Saga*, *Shoestring*, *Miss Marple*, *The Champions*, *Department S* and *Randall And Hopkirk (Deceased)* as well as the films *Vanks*, *Sunday Bloody Sunday* and *Return Of The Jedi*.

Wanda Ventham is Nurse Spray. Wanda is best remembered for her regular role as Colonel Virginia Lake in the second production block of *UFO*, but she has also appeared in episodes of *The Prisoner*, *The Saint*, *Danger Man*, *Department S*, *Riviera Police*, *Out Of The Unknown* and *Doctor Who* (three times - in *Image Of The Fendahl*, *Time And The Rani* and Malcolm Hulke's *The Faceless Ones*).

Wanda's fellow *UFO* regular Steven Berkoff also appears in *The Gravediggers* as the thug Sager - Berkoff had the role of Interceptor pilot Steve Minto in *UFO*'s second production block. Following years of playing similarly thuggish roles (such as in *The Saint* episode *Vendetta For The Saint*), Berkoff became an internationally famous character actor specialising in villains in films such as *Octopussy*, *Rambo: First Blood Part II* and *Beverly Hills Cop*, parts which help to subsidise his experiments in avant garde theatre. He can also be seen in episodes of *The Champions* and *The Professionals* (*A Man Called Quinn*).

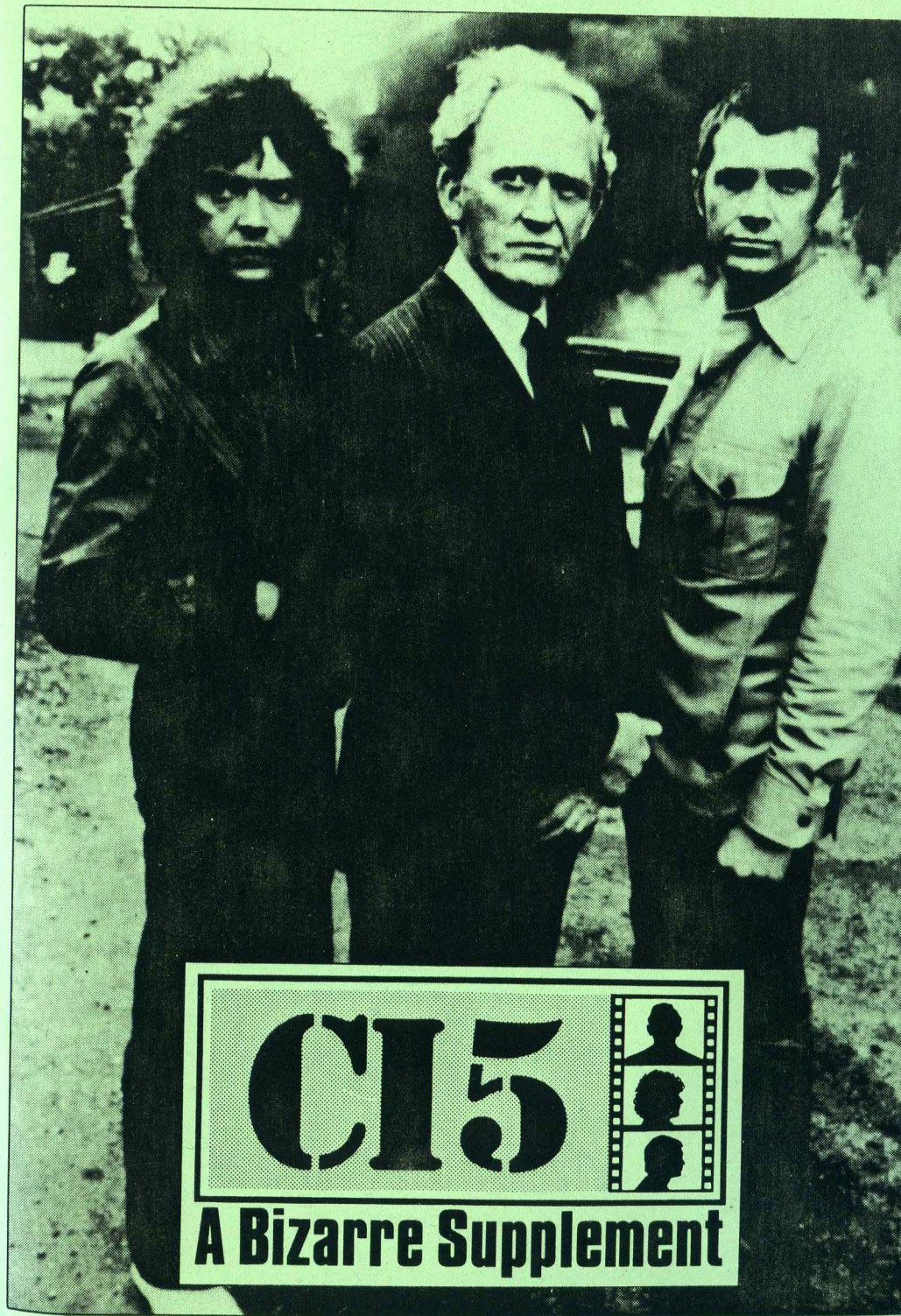
Sager's fellow heavy, Baron, is played by none other than Ray Austin, making his *Avengers* acting debut. Austin was stunt co-ordinator on the series at the time, but later turned his hand to directing with the episodes *All Done With Mirrors* and *Have Guns...Will Haggle* for the seventh season, *House Of Cards*, *Target*, *Three Handed Game*, *Gnaws*, *Trap*, *Medium Rare* and *The Lion And The Unicorn* for *The New Avengers*, and *When The Heat Cools Off* and *Rogue* for *The Professionals*. Austin had a regular role as Billy Clay in Brian Clemens' *GS5* series and has also appeared in and directed *The Saint*, as well as directing episodes of *Department S*, *Randall And Hopkirk (Deceased)* - for which he also wrote - *Return Of The Saint* and *Space:1999*.

Chief villain of the piece, Dr Johnson, is played by Paul Massie, probably best known for his titular role in Hammer's *The Two Face Of Dr Jekyll*. Also in the cast is Brian Mosely who has a small role as Miller in his days before joining the cast of *Coronation Street* as Alf Roberts, and his spectacular role in *Get Carter* in which Michael Caine throws him from the roof of a multi-storey car park.

CONTINUED ON P.22

Left: (Top) Johnson (Paul Massie) and Sager (Stephen Berkoff) prepare to operate on Mrs Peel (Diana Rigg).

(Middle) Sager (Berkoff) fakes a broken leg. (Bottom) Steed (Patrick Macnee) arrives at Winslip Junction and is directed to the platform.



CI5



A Bizarre Supplement



## ALL YOU NEED TO KNOW ABOUT THE PROFESSIONALS

Back in 1979, Tony Crawley interviewed Martin Shaw and Lewis Collins at the height of their fame in *The Professionals*. Originally printed in the November 1979 issue of *Photoplay* magazine, the interview gives an interesting insight into the way in which Martin and Lewis approached the characters of Doyle and Bodie. Keep in mind that this interview took place over 10 years ago as filming was completed on the third season of *The Professionals*. Martin was then 34 and Lewis was 33.

**What do you think of your roles in the show?**

**MARTIN:** Doyle is a strange character - moralist and killer. Very difficult to portray. But given that I am a moralist and the part I'm playing is a killer, it seems to work out.

**LEWIS:** I never get the opportunity to show what I'm good at. Being an ex-mercenary and undercover soldier, Bodie should be the one who creeps up and does the dirty work. You don't really see enough expertise in the show. I'm given Bodie and then he's taken away from me, watered down to some sort of cop instead of an anti-terrorist intelligence agent.

**MARTIN:** our chief stunt-arranger, Peter Brayham, sums it all up by saying, "You tell me when they advertise a show as being 'dialogue-packed' and that's when I'm out of business". So, *The Professionals* is not dialogue-packed, but I feel the characters are more filled out than they were before.

**LEWIS:** Yes, but we're not hard-hitting enough! Not for something called *The Professionals*. You remember, Martin, right at the start of the first series, we went off into a wood with that sergeant-major from the S.A.S. He kicked us around a bit - terrifying he was! He taught us how to kill people with our hands and so on. But we could never use that in the show.

It's got to be glamorous. It's got to be John Wayne roundhouse fights. We're constantly pushed towards being not exactly *Starsky And Hutch* but...popular characters. Bland! The bland leading the bland. But people like Bodie - and we've met 'em - actually like killing.

**MARTIN:** Yeah, there's something a bit strange about them.

I just think of Doyle as being a soldier in the middle of a war, defending people so they can just go on with their lives. His character in this latest series is finally beginning to widen out. It's about time!

**LEWIS:** At least we've got the weapons right. Just wait until you see the stuff in the new series, all of which are in daily use...particularly the bugging stuff. Laser bugging, you know where they fire a beam on a window and hear what's going on inside the room. When we use that on the show, people are going to say "It's a bit 007, isn't it?", but it's happening out there now, today.

Look, just the other day, some people offered to do up a car for me for about ten (thousand) - bullet-proof, three mortars in the front and back, bomb-proof ("Of course it will lift, but you'll land okay"),

gas-proof and it's own oxygen system - and it still looks like an ordinary car. Now that is James Bond, and it's going on. Now!

**How do you think your characters relate to each other?**

**MARTIN:** Oh, I'm sure Doyle admires Bodie's professionalism. He's very good at his job. An ideal back-up. There's this sort of telepathic understanding between them about the necessities and the dangers of what they're doing.

**LEWIS:** (Doyle is) always coming out with the cop dialogue, the Sherlock Holmes bit: "This he how we do it, Watson". Bodie just lurks behind him, waiting. He's a rebellious cop.

I'm a rebellious rebel.

**MARTIN:** Their job would be more dangerous if one of them was in hock or something. They depend on each other's physical and mental capabilities as well as their own. It's like having an extra appendage.

**LEWIS:** One thing for Doyle - he keeps one eye on everyone. Shark eat shark! We might be mates, but we're trained to kill our own men, if necessary, right? If our mates turn double agent, or double-double, we're supposed to knock our own boys off. Doyle's got that attitude, which he should have...(I'm) not sure I do.

**How did you become actors?**

**MARTIN:** I was stupid at school, but one thing I was good at was English. My one O-Level. I thought acting was cissy. Humphrey Bogart wasn't a cissy, just extravagantly economical. But Shakespeare was extremely emotional and I was afraid to express those emotions in front of people. What finally did it for me was when the teacher asked questions like: What does Macbeth mean here? I knew the answer and nobody else did. Seemed a short step from studying Shakespeare for exams to performing it on stage, so I joined the drama group at school.

I kept the links with the drama group after school, then had auditions for some London drama schools and, fortunately, got into the best - LAMDA. A big leap, leaving home at 18, bringing my Birmingham accent to London.

**LEWIS:** I had a Birkenhead accent! Acting was almost a natural progression from pop music for me. My pop days finished about 1967. I was a bassist, played with about twelve bands, including the Mojos. I had no background in acting, never even seen a play, never been to the theatre in my life. I was ignorant! But because of the pop scene, I was a bigger actor before I became an actor...claiming to be a natural. After



the pop bit, I did odd jobs, lorry-driving and so on. The I woke up one day and said, "That's it - I'll have a crack at acting!" Went into drama college for a couple of years, really had to work to get up to scratch, came out in 1970 and got my first job.

**What were your first lines as actors?**

**MARTIN:** I can't remember...

**LEWIS:** How could I forget? "Halt, who goes there?" I even got that wrong. I actually said, "Who goes there? Halt!"

**What were your first TV roles?**

**MARTIN:** An Irish revolutionary called O'Leary in a Granada play, *Love On The Dole*. That was in 1967.

**LEWIS:** A retarded Liverpool lad in *Z Cars*, locked away in an attic. Very intense. Very introverted. It all snowballed from there.

**What about your film debuts?**

**MARTIN:** Blaying Banquo in Roman Polanski's

amazing film of *Macbeth* (1969). It was a spectacularly good film - everything I wanted from acting. I've been lucky with my three films, never a small part. The others were *Operation Daybreak* and *The Golden Voyage Of Sinbad*.

**LEWIS:** Yeah, yeah. We know all about that, Martin! I've only made one film so far. As a rugby player in *Confessions Of A Driving Instructor*. Don't laugh! You won't see me, though. I'm just in a rugby pack, with a beard on. I'd love to be in films in a big way (laughs). I wouldn't strip, though.

**What do you spend money on?**

**MARTIN:** Fast forms of transport!

**LEWIS:** Musical equipment. I've just forked out £2,500 on an Elka organ, with all the gear on it - automatic bass and rhythm. I got it because I don't have one. Good enough reason for me.

**MARTIN:** I've only had four cars. Only four. And I tend to wreck 'em. I used to have





a Jensen Healy, which I spent an incredible amount of money on. Now I've (got) a Citroen GTI, an incredible car - 125mph!

**LEWIS:** I've done all of that. That's where I differ from Martin. He's into carburettors and all that. I'd love a nice car, but I'm not bothered. I'm happy with my ambulance. I bought that for £180 as a student going around rep theatres, to avoid paying for hotels. I spent £2,500 inside - heating, fridge, rather luxurious it is. Everybody thinks I'm poor when I'm driving it around.

Then what? I've four guitars...no, five. And five pianos. Can't play them, either. But my father's working on an invention to teach kids and adults to play piano. I'm his guinea pig.

**MARTIN:** I'll probably get a motor bike. I really go for all forms of speed. I've had two head-on crashes in cars and written off three bikes.

**Any pet hates in life?**

**LEWIS:** Spiders! I wouldn't fancy leeches on me either. That happened to my girlfriend in Singapore. Ugh!

**MARTIN:** Anything related to environmental idiocy. Like killing whales, dolphins (and) seals willy-nilly. I know this sounds terribly sentimental, old hat and a cliché, but we really are the guardians of our planet. We're supposed to know better but we behave worse than the animals. We grab and exploit and muck it up for the people coming after us.

**Do you have any hobbies?**

**MARTIN:** Rock climbing in Wales. And existing...in the countryside.

**LEWIS:** I'm into parachuting at the moment, for a number of reasons. One of those is fear - conquering it. And I shoot a lot. I shoot for a rifle team against the Army or

police. And yes, I beat them. But then I beat them as a kid, too. They'd beat me with hand-guns, but I'm brushing up on my hand-gun work now.

**What ambitions have you two left?**

**MARTIN:** I'd like to carry on developing...as an artist, craftsman and most of all, as a man. I've a suspicion I might be a director (rather) than an actor on stage or screen. I've a lot of ideas and find that when actor friends come to me with a part they're working on, I have useful things to say.

**LEWIS:** I've got to follow this series through on my contract. When that ceases, we'll probably do a film. If our film works in America, they'll want us to make more of the TV series, and I'd prefer to be in films. I'm not Robert Redford, but there might be a niche for me.

**MARTIN:** I suppose I could direct an episode of *The Professionals* if I asked them. But I'd never have the time off for preparation. Paul Michael Glaser directed some of the *Starsky And Hutch* shows. he must have had someone else scouting locations for him. To me that's an essential part of a director's job, and if I wanted to learn - which I do - I'd have to do all of it.

**LEWIS:** I'd like to get married and have a family. I've maintained this mini-stud image, kind of a poor man's 007, but that's not the reality of my situation at all. I've had a steady girlfriend for more than a year now. I'm coming on 33, and it's about time I did something about it. There really is a definitive, positive, ambitious side to me and I think it would be anchored by marriage and parenthood in both good and bad ways.

**MARTIN:** There's such a fantastic amount to get right in life. I just want to keep on trying to get it right.

# PATRICK MACNEE



Through all the incarnations of *The Avengers* (to date) the greatest single contribution to the series has been that of Patrick Macnee. His character John Steed has become one of the great cult figures of British television, and Macnee is recognized (and mistaken for) Steed all over the world.

The sheer 'Avenger-ishness' of the series can be attributed to Macnee's interpretation of the role, originally intended as second-fiddle to Ian Hendry's character, but soon promoted to the lead. With a long career and an extraordinary history, Macnee published the first part of his autobiography 'Blind In One Ear' in 1988, a frank and witty account of his life co-written with his close longtime friend Marie Cameron.

Promoting the book, Macnee was interviewed on Manchester's Radio Piccadilly on the 27th of September, 1988. For the first time in print, the following is a transcript of that interview, prepared by Anne Dempsey.

Patrick Macnee, it's a delight to have you here. Now, you're here for a book aren't you?

How do you mean, "I'm here for a book"?

Well, you've written a book. This is an unusual departure for you. We expect you to be there in a bowler hat and umbrella.

Well, I wouldn't go so far as to say I've written it - I can hardly write my own name! No, I was extremely well educated, but I've written it with a friend of mine, Marie Cameron, who's a very beautiful woman that

I've known for a long time.

The two of us get up to very high jinks, one of which is writing down unmentionable facts about one's life. To our astonishment, we realised that my mother is a hell of a lot more interesting than I ever could be, so we basically wrote the book about my mother, who lived a very volatile life. To say the least, we had a great deal of fun doing it and I think we've turned out a book which has some sort of interest.

Somebody said to me, "Is it a kiss and tell book?" I said, "No, there's a lot of kissing in it, but there's certainly no telling." So I don't think we've done anyone any damage, but on the other hand we've tried to be truthful - and we've tried to be amusing.

You've certainly been extremely honest.

Yes. I think that is important.

It's probably one of the most revealing autobiographies I've read in a long time. You've not held back from self-criticism.

No, I think that's important. I think it's awfully boring if you're self-pitying, but I think you must be self-critical and I'm an old-aged pensioner now, for God's sake! You know, you kind of look back and if you can't make peace with your maker in the last few years of your life, you might just as well





try to.

The one overall impression that comes out of the book is that you seem to have spent your entire life being sent away.

Yes, it's interesting (that) you pick up on that.

Why? What effect has this had on you, apart from anything else?

I went to Melbourne, Australia about fifteen years ago, and I thought, "Oh, I've been sent away, sent away, sent away." I was being given the most wonderful opportunity to do a play, and I could have made a fortune out there, but all the time (I was thinking), "I've been sent away. I'm miserable. I'm miserable." And exactly the same thing happened when I went to Canada about twenty years before that. I was always (being) sent away as a kid, but if you're sent away from your parents at the age of five to a boarding school at least two hundred miles away from your home, and that goes on until you're seventeen, then you come away from the school and you just have a chance to experience freedom and you're put into a war which last five years, it's the equivalent of a very long prison sentence.

And yet, having been sent away so much, you still have this incredible devotion towards your mother, don't you?

Yes, because she was such a fascinating lady, and she had the guts to do things which most people wouldn't even have dreamt of doing in those days. She just went ahead and did 'em!

Now, you're best-known for "The Avengers", but you had a pretty good career before that, didn't you?

Well, in my own estimation I did. I was an original star in Canada along with about four or five other people - Christopher Plummer, Lorne Greene, some very well-known people - and we were, in fact, stars of Canadian television, but nobody knew that because there were only eighty television sets in the whole country! After that, I did a whole year in New York on live television. So, yes, I've really been in a great number of things.

And, of course, your time in Hollywood...?

Well, the time in Hollywood I loved and indeed I could well have become a star there, but I was a bit too neurotic and kept going to and fro. But I did a lot of work there, yes. My early years in Hollywood weren't all that successful. I did a lot of work, but not very successfully.

When "The Avengers" started, did you envisage that it was going to be as successful as it eventually became?

Not at all. The most successful thing about it was the Johnny Dankworth music, which was never heard generally, certainly not abroad. Ian Hendry was a very famous actor at the time, and the producers wanted (a series) about two hard men, like what "The Sweeney" and "Minder" became. I think they envisioned that sort of show, but then Ian left and a woman came in, and at that time a woman having any form of aggressive feelings or

being definite was unknown, wasn't it? I mean, feminism was just coming in and so it paralleled that and it made a different type of show.

If it had stayed that type of show it would have been immensely successful. As it was, they then, when Diana Rigg left, turned it into an electronic sort of gadget type show, which wasn't nearly as good. They didn't know where they were going and they also got greedy. You see, the Americans took us over and suddenly the whole show lost its character. It's interesting in hindsight to view these things. I have no feeling about it.

But it became a cult, and it still is a cult.

Well, it was then, but you see, if you watch "Minder" now - or even "The Sweeney" - you've got things that are up to date in terms of character. We never became up to date in terms of character. I wish we had. I mean "The New Avengers" was awful.

That's interesting you feel that.

Really awful, yes. Twenty-six episodes of awfulness - except for two of them which were brilliant thrillers.

But they all seemed like fun. Certainly to the viewer they seemed like a tremendous amount of fun.

Well, I'm glad. They weren't fun to do. One thing that was positive about "The New Avengers" is Jo Lumley. She's one of the most exceptional young women I've ever met, so that was very positive.

Now everybody who was connected with "The Avengers" - Honor Blackman, Diana Rigg, the late Ian Hendry - they all sort of went on to bigger and better things, but the one person we never heard about afterwards was Linda Thorson.

You will very soon. Linda was underrated. She comes from Toronto, Canada and she's a wonderful comedienne like old Gracie Allen - you know George Burns and Gracie Allen? Linda approached that particular show (The Avengers) in the wrong way - she was too straight. She was a healthy, sexual, normal girl, which was totally wrong for that, you see, and so the relationship didn't work.

I confess to lusting after her whenever she was on the screen.

Yes, a lot of people did, I think. I had a wonderful nickname for her, which I can't tell you, but I adored her very much and still do indeed. In fact I hope to see her next week.

Now, once "The Avengers" had been stopped, before "The New Avengers" came in, did you have a sense of relief?

Oh, yes. I went and left immediately back to the United States. I went to Australia. I went everywhere. I had a wonderful time, because there again I did nine years prison in "The Avengers", and looked on it in that way. I had no sense of feeling of success and it was wonderful. I went and became a hippy and had rosaries and walked up and down the beach and did everything. Your whole attitude towards success, though, is almost as if having achieved it with the

THE AVENGERS



recognition with "The Avengers", that suddenly things went a little bit sour for you, having striven for the success for so long?

I threw it away. I had every opportunity at the peak of "The Avengers", the end of it in '69, to do everything right, and I systematically did everything wrong. I could have gone straight into the West End in "Sleuth". I could have been on a far higher level. I would be on a far higher level now, and I have to adjust to the fact of what I'm doing now, which is journeymaning. I'd far prefer to have done the right thing.

**Would you have preferred to have then concentrated on production, because you have had forays into production?**

No, I love being an actor. I'm a good actor. I'd hate production and I hate directing. I loathe directors with a passion. I love writers. I love people who take a blank piece of paper and write something on it that I didn't expect them to write. I love writers.

We're people who make things work. you go on a film set and you have to sort of cope with about 85 people in one morning. It's so boring saying, "Good Morning", to 85 people.

It's so much better to just quietly sit down and write a lovely story. My friend Marie Cameron can do it. I can't. I'm an interpreter. I play. I'm like a sort of rather ordinary chamber orchestra - I can play quite well, in some cases very well, but I can't create. I suppose I miss not being a musician or a painter more than anything in the world.

**After "The New Avengers" you suddenly went off our screens over here because you were over in the States. What were you doing in the States and were you satisfied with what you were doing?**

Well, I did a tremendous amount of work in the States. I did a wonderful series called "Empire", which was in six parts, directed by Terry Hughes who now directs "The Golden Girls". It was about big business, but of course the popular image of all the people in big business is that they're corrupt, which of course they are. I didn't realise it at the time, but people don't like (to see) totally corrupt people. You must see their home life, which they do in "Dallas", but you can't just show them at work because everybody realises it's them, and they don't want to come home from the office and see themselves at work. But it was awfully good.

I was in a show with Robert Preston - "Rehearsal For Murder" by Dick Levinson and Bill Link. I've been very lucky. I've done a lot of good work, but it hasn't been shown here. Also, I did eighteen months in "Sleuth" on Broadway - well, you can't do anything else...

The things I have done have taken a lot of time. I've been to Australia for ten months. I did an enormous series "For The Term Of His Natural Life" about the early convicts in Australia. That was five months in Adelaide.

Over the years, you've met and been

associated with many interesting people, people that we call stars. There must be one or two anecdotes about them that are repeatable?

Most of them are unrepeatable, obviously. The only famous man, in the star sense, that I've ever worked with was Gregory Peck.

I have the expression 'lobbying', which is another word for persuading people to do things that they don't want to. Well, I was in a film with Gregory Peck called "The Sea Wolves". We were filming in India, on the island of Goa, which is very beautiful, and he had to dive off a ship - a big, big merchant ship - a long, long way into pirahna filled water. He said, "I'll have to go and lobby Andy". Well, Andy McLaglan was Victor McLaglan's son, a very tall director. The thought to me of a big star like Gregory Peck having to lobby with his director to ask him not to have to dive...! So, the stuntman dived in and split his spleen open.

I do know an awful lot of people, but I wouldn't call people in my business stars. I mean, I would love to know Frank Sinatra because I'm sure he's exactly the opposite to what he actually appears to be, and his talent is wonderful.

I dislike Jane Fonda enormously. I don't care what her talent is like, and I think Vanessa Redgrave is the greatest actress in the world, but I wouldn't be seen dead with her, because I hate their political use of their position. Jane Fonda has just gone and publicly apologised on Barbara Waters' show in the United States for saying the things she did about Vietnam, and the soldiers who returned from Vietnam won't accept the apology. They're quite right. How dare she use her influence to destroy (the lives) of returning soldiers?

I have a great patriotism in that sense. I have a great love of the United States, for instance, the same way I do of Great Britain. I have a love of people, but I like live people. I don't like body counts or statistics. I like just a relationship to a person, to talk. Some of the most delightful people I've met have been in the clergy.

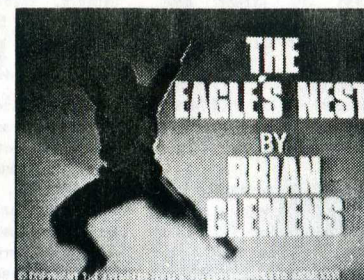
I love archeologists. I love people who are finding out things that I would never in a million years know anything about. Those are the people I find exciting.

The people I've worked with I don't find exciting. Actresses I definitely dislike. I only like about three actresses in the whole world. They're not women to me - they're men, striving and competitive.

**Finally, is there any area which you haven't actually explored that you would like to do?** I would really like to do a sit-com in Hollywood. I love performing for a live audience. I'd love to work with someone like Mary Tyler Moore. I think I'll work now until I die, like old Will Geer. Some of those old people who die on the job are frightfully rich!

**Patrick Macnee, thank you for talking to us.** Thank you very much.

# THE NEW AVENGERS VIDEO GUIDE



## THE EAGLE'S NEST

Chased by fishermen wielding rods as weapons, George Stannard seeks sanctuary in the monastery of St.Dorca. The monks are preparing for April 20th, the most auspicious event in their calendar. Stannard finds himself locked up and interrogated, but he escapes and runs for the shore where his boat is moored. Cornered on the cliff edge by the fishermen, Stannard jumps from the cliff...

...to the beach below. He escapes in his motor boat, but is snagged by the hook of one of the fisher's rods - by the time the boat reaches the open sea, Stannard is dead.

Steed visits Stannard's flat to give the final briefing for security at the Von Claus lecture. He is ambushed by an intruder who makes his getaway with Stannard's I.D. passes while Steed is detained by a neighbour and her Posy-Poof. Steed calls in Gambit and Purdey.

The intruder, Ralph, gains access to the Von Claus lecture masquerading as Stannard. Dr Maybach Von Claus gives a demonstration of techniques in suspended animation, reviving Albert, a frog frozen by Von Claus 10 years previously.

Gambit is detailed to check out the lecture hall, while Purdey - who knew Stannard intimately - realises that as his anorak, waders and deep sea lines have all gone from his wardrobe, Stannard must have gone fishing...and she knows where.

As Gambit arrives at the lecture hall, Von Claus is proposing the possibility of suspended animation in humans, freezing people indefinitely for later revival. Gambit spots Ralph's getaway car - a black Mercedes - in the car park and learns that it belongs to 'George Stannard'. However, he is too late to prevent Ralph from hurling himself and Von Claus out of the first floor window and through the roof of a waiting removal van. His XJS parked in, Gambit commandeers a Citroen and gives chase.

Ralph leaps from the van on a bend to ambush Gambit from the roadside, shooting through the Citroen's windscreen. Gambit crashes the car into a ditch, but when Ralph investigates the wreckage, Gambit is not inside. Ralph is attacked from behind by Gambit, who fells him with a quick succession of blows, but before Gambit can question him, Ralph has taken a suicide pill and expires. Gambit is left holding Ralph's toupee which has been covering a tonsure -

the shaved circle on the top of the head favoured by monks...

In a village on the coast of Scotland, Steed and Purdey track down Stannard's movements from the previous day, learning that he rented a boat, apparently to go fishing for deep sea bass. The rented boat arrives on the beach with Stannard's body. Utilising Purdey's lipstick - Sins Of Youth - Steed fixes the boat's course, and they are told that it must have come from St.Dorca, an island retreat for the Brothers of St.Dorca, a monastic group who export a preservative fish extract.

Back in London, Steed and Purdey learn that Stannard died of fish poisoning, while Gambit has traced Ralph's Luger to one Oberfuhrer Fritz Gunner, missing presumed dead after World War II - his plane, Der Adler K7, left Berlin in 1945 and vanished. The poison that killed Stannard turns out to be a jelly-fish extract, which Purdey and Steed link to the monks of St.Dorca. Gambit provides another link - Ralph's toupee.

At the monastery, Von Claus is made welcome by Father Trasker, who apologises for the impetuosity of the young men of the island. He explains that one of their most revered brothers has fallen into a coma and all efforts to revive him have failed - Von Claus is their only hope. Initially angry, Von Claus agrees to look at the comatose brother while a boat is being prepared for his return to the mainland.

Steed and Purdey arrive on the island, Steed on a boat stocked with provisions, Purdey in a wet suit having swum ashore down the coast.

Von Claus is introduced to Brother Bury, head of the monks' medical team. Having inspected the frozen patient, Von Claus agrees to help Brother Bury to revive him.

Coming ashore with a mountain of luggage, Steed announces his intention to stay on the island for a few days and checks into the local guest house. On the north beach,





Purdey's flippers are discovered and when Main (the fisherman who struck down Stannard) and Jud (owner of the guest house) investigate, they also find her wet suit. They are observed by Steed.

The revival procedure on Von Claus' comatose patient is complete and his heart begins to beat again. Congratulated by Trasker, Von Claus goes to rest to prepare for his journey home.

Purdey meets Hara, an eccentric old woodcutter who tells her of a visitation by a big fire-breathing bird that fell from the sky during the war. The monks buried it, but Hara manages to remember where and he shows Purdey. He tells her that he overheard the monks saying that it contained the greatest treasure in the world, but they took it away with them. Purdey finds the 'bird' - it is the remains of Der Adler flight K7.

Chatting up a German flight records librarian, Gambit learns the flight bearing of Der Adler K7, which left Berlin at 22.30 hours on April 29th 1945. One of the last to leave Berlin before the arrival of the Russians and believed to contain Germany's Greatest Treasure, the plane's heading was apparently to South America, but it was presumably shot down as the last radio message was pinpointed at mid-Atlantic heading west. Consulting a map, Gambit notes St.Dorca in that vicinity.

Sneaking into the village under cover of night, Purdey arrives at Steed's bedroom window as he learns of Gambit's discovery via the radio in his bower. They swap notes and Purdey decides to investigate the monastery.

Von Claus is woken by Bury - the patient has had a relapse and is not responding. However, Von Claus is not taken in and he realises that the patients have been switched. He is now expected to revive a new patient. Von Claus demands to see the patient's face and, pulling away the covering sheet, he reacts with horror. "My God!" Trasker enters: "No, Dr Von Claus. My God!"

As Purdey enters the monastery, she overhears Von Claus being threatened by Trasker. He refuses to co-operate in their plans until Trasker threatens the lives of his wife and three daughters. Purdey is discovered by Main who renders her unconscious with an anaesthetic-tipped hook.

Jud warns Steed not to go out after dark, attacking him when he is ignored. Steed knocks him out with his bowler and confiscates his habit, impersonating one of the monks to gain access to the monastery.

Purdey awakes to find herself locked in a cell. She is questioned by Main but feigns amnesia.

Steed joins the other monks at a meeting held by Trasker in the main hall. Trasker talks of the coming anniversary of the birth, on April 20th 1889, of a great man, a man who is still with them and who will soon be revived. Steed is horrified as first Trasker, and then all the other monks,

discard their habits to reveal Nazi uniforms beneath, saluting Trasker with the Nazi salute and the repeated, "Zeig Heil!" Revealed as an intruder in their midst, Steed has only one response, "Rule Britannia?"...

Steed is locked up in the cell next door to Purdey. Trasker reveals to Von Claus how he and the survivors of the K7 crash took over the island in 1945, the last bastion of Nazi Germany. Trasker sees the rebirth of Von Claus' patient as the start of a new growth in their Nazi movement, a regrowth that will spread from St.Dorca to conquer the world. Meanwhile, Gambit has arrived on the island.

A guard arrives at Steed's cell door telling him, "You are to be executed immediately!" Steed replies, "Well, thank goodness you broke it to me gently," and with a swift blow to the guard's neck, Steed escapes and frees Purdey. They make their way to the chamber where Von Claus is preparing to revive the patient, but they are confronted by Main and three soldiers. Purdey deals with the soldiers with Panache, while Steed finishes off Main. They enter the chamber, where Von Claus is about to administer the crucial injection to the patient, who lies in a casket beneath a portrait of Adolf Hitler.

Von Claus tells Steed that the man in the casket has been in a coma since April 1945, as a result of an air crash - he will die without the final injection to the heart. He shows them the patient's face, the face of Germany's Greatest Treasure. Trasker orders Von Claus to continue, revealing that the Luger that Steed has taken from one of the soldiers is unloaded, while his Schmeisser machine carbine is loaded - if he pulls the trigger, it fires the entire clip.

Gambit enters, threatening Trasker with his Smith & Wesson Magnum .38 which he loaded himself. Steed throws the Luger at Trasker and while his aim is off, Gambit shoots him. Trasker's finger closes on the Schmeisser's trigger, emptying the whole clip into the casket containing Germany's Greatest Treasure. The portrait of Hitler falls from the wall onto the body. Trasker expires realising his God is dead and his plans are at an end.

The soldiers are rounded up and herded down the causeway from the monastery by Steed, Purdey and Gambit whistling the 'Colonel Bogey March'.

For the first episode of *The New Avengers* series, and for the only time in the first season, production on *The Eagle's Nest* was taken on location outside England. Doubling as the remote island of St.Dorca, off the west coast of Scotland, the production team found Dornie, a picturesque village in Ross and Cromarty on the banks of Loch Duich.

The centrepiece of the village is the Eilean Donan castle, which became the

CONTINUED ON P.22

## THE EAGLE'S NEST

Written by Brian Clemens

Directed by Desmond Davis

Music by Laurie Johnson

Produced by Albert Fennell and Brian Clemens

### CAST

John Steed	Patrick Macnee
Mike Gambit	Gareth Hunt
Purdey	Joanna Lumley
Dr Maybach Von Claus	Peter Cushing
Father Trasker	Derek Farr
Karl	Frank Gatliff
Hara	Sydney Brouley
Brown-Fitch	Trevor Baxter
Lady with Dog	Joyce Carey
Main	Neil Phillips
Stannard	Brian Anthony
Jud	Ronald Forfar
Barker	Jerold Wells
Gerda	Trudi Van Doorne
Nazi Corporal	Peter Porteous
Ralph	Charles Bolton
Molly	Sammie Winmill
Dowager	Maggie Maxwell
Man with Suitcase	Raymond Mason

### CREW

Production Supervisor	Ron Fry
Unit Manager	Robert Fennell
Assistant Director	Ron Purdie
Continuity	Renee Glynn
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
Joanna Lumley's Costumes Designed by	Catherine Buckley
Director of Photography	Mike Reed BSC
Camera Operator	Jimmy Devis
Make-up	Neville Swallow and Alan Boyle
Hairdressing	Helene Bevan and Joyce James

### SECOND UNIT

Lighting Cameraman	Jimmy Allen
Camera Operator	Malcolm Vinson
Assistant Director	Nicholas Gillott
Continuity	Pat Rambaut

Editor  
Sound Recordists

Dennis Whitlock and Ken Barker

Dubbing Editors

Peter Lennard and Bob Dearberg

Post-production Co-ordinator

Paul Clay

A Production of

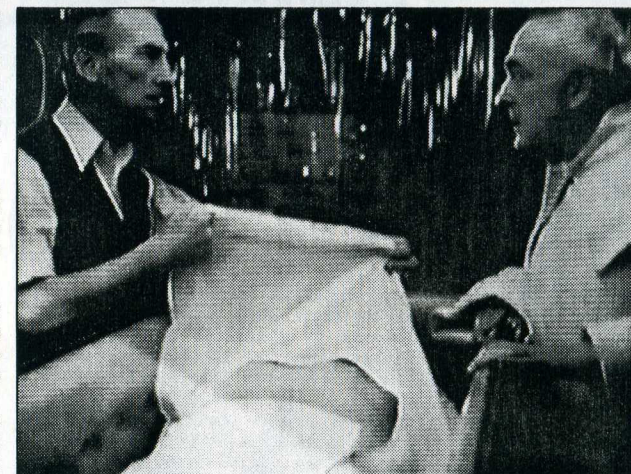
The Avengers (Film & TV) Enterprises Ltd

for TV Productions and I.D.T.V. Paris

Processed by Rank Film Laboratories

Filmed on Location

and at Pinewood Studios, England





CONTINUED FROM P.10

impressive monastery in *The Eagle's Nest*, reached by crossing a footbridge off the old road which leads from the village to the loch. Stronghold of the clan MacRea for generations, the castle now acts as a war memorial to them - beneath the castle walls are inscribed the names of some five hundred MacRaes from all over the world who died in the 1914-18 war. The castle was also seen recently as Glammis Castle, ancestral home of Connor McLeod in the film *Highlander* (for which *Eagle's Nest* author Brian Clemens has scripted the sequel *Highlander 2: The Quickening*).

Peter Cushing (Dr Maybach Von Claus) is the well-known star of many Hammer horror movies, notably as Baron Frankenstein in the six *Frankenstein* films, Van Helsing in the five *Dracula* films, and as Sherlock Holmes in the classic *The Hound Of The Baskervilles* (1959). His appearance in *The Eagle's Nest* was a reunion with Joanna Lumley, who had played Van Helsing's granddaughter in *The Satanic Rites Of Dracula* (1972). Also in the cast of that film were Christopher Lee (*Never, Never Say Die* and *The Interrogators*) and William Franklyn (*Silent Dust*, *Killer* and *Hostage*). Cushing, of course, had previously been seen in *The Avengers* as Beresford in the sixth season episode *Return Of The Cybnauts*, and was the first to send flowers to Joanna's dressing room as filming commenced on *The Eagle's Nest*.

The late Derek Farr played Father Trasker. A highly respected character actor, Farr had previously appeared in *The Avengers* as Sir Lyle Peterson, the plant specialist who nurtured the *Man-Eater Of Surrey Green* in the series' fourth season. Farr has also appeared in episodes of *The Saint*, *Adam Adamant Lives!* and *Blake's 7*, and was a regular in the short lived space opera *Star Maidens*.

Frank Gatliffe (Karl/Brother Bury) had also previously appeared in *The Avengers*, in the first season's *One For The Mortuary*, the second season's *The Sell-Out* and *A Chorus Of Frogs*, and the seventh season's *Love All*. However, *The Eagle's Nest* was his most memorable *Avengers* role.

Filmed in the spring of 1976, *The Eagle's Nest* was first screened in the UK on the ITV network on October 22nd that year. The episode was faithfully novelised by John Carter in "The New Avengers 2: The Eagle's Nest" backed with *The Midas Touch* and published by Futura in 1976 (this second book featured the first two episodes while the first book featured the third, and as both were published at the same time it seems odd that the numbering on the books was not transposed - to have "The Eagle's Nest" as the first book would have made more sense). *The Eagle's Nest* has recently been made available on video from Channel 5, paired with *The New Avengers*' penultimate episode *The Gladiators* - which we will cover in a later issue of *Bizarre*.

Chris Bentley

CONTINUED FROM P.10

In writing *The Gravediggers*, the late Malcolm Hulke restructured his third season script *The Undertakers*, taking the basic premise of faking the deaths of important personages and jazzing the idea up with the more bizarre elements now required in an *Avengers* script. Hulke was a frequent contributor to both *Doctor Who* (eight stories) and *Crossroads*, and had contributed seven scripts to *The Avengers* prior to *Gravediggers*. This represented his swansong with *The Avengers* until the seventh season episode *Homicide And Old Lace*, where the footage from Hulke's filmed but unused *The Great, Great Britain Crime* was embellished by Terrance Dicks' framing scenes.

The late Quentin Lawrence was typical of the type of director with film experience hired to film *The Avengers* in the switch from VTR to 35mm film. He boasted experience in cinema productions such as *The Trollenberg Terror* (1955), and directed series in the 60s and 70s on both film and VTR, such as H.G. Wells' *Invisible Man*, *Danger Man*, *The Baron*, *Public Eye* and *Doomwatch*.

*The Gravediggers* was initially broadcast in the UK on October 9th, 1965.

Ian Fryer

## THE GRAVEDIGGERS

In Which Steed Drives A Train  
And Emma Is Tied To The Tracks

Teleplay by Malcolm Hulke

Directed by Quentin Lawrence

Produced by Julian Wintle

### CAST

John Steed  
Emma Peel  
Sir Horace Winslip  
Johnson  
Miss Thirlwell  
Sexton  
Fred  
Nurse Spray  
Baron  
Sager  
Miller  
Dr Marlow

Patrick Macnee  
Diana Rigg  
Ronald Fraser  
Paul Massie  
Caroline Blakiston  
Victor Platt  
Charles Lamb  
Wanda Ventham  
Ray Austin  
Steven Berkoff  
Bryan Mosley  
Lloyd Lambie

### CREW

In Charge Of Production  
Associate Producer  
Music by Laurie Johnson

Photography  
Art Director  
Film Editor  
Production Manager  
Assistant Director  
Camera Operator  
Casting Director  
Continuity  
Make-up  
Hairdresser  
Wardrobe  
Sound Editor  
Sound Recording  
Dubbing Mixer  
Recording Director  
Stunt Arranger

Albert Fennell  
Brian Clemens  
Alan Hume BSC  
Harry Pottle  
Richard Best  
Geoffrey Haine  
Richard Dalton  
Godfrey Godar  
G.B. Walker  
June Randall  
George Blackler  
Pearl Orton  
Jackie Jackson  
Lionel Selwyn  
Simon Kaye  
Len Abbott  
A.W. Lumkin  
Ray Austin





