

ANGLIA Sept 25-Oct 1

TV TIMES/6d



To celebrate our
10th birthday

First of ten
£1,000
cash contests

This week
featuring
PATRICK WYMARK

WORLD CHAMPION
JIM CLARK
ON MOTORING

PHILIP HARBEN
ON KITCHEN CRAFT

Susan MAUGHAN
on fashion and beauty

Glamorise your home the
easy way with
barry bucknell

JIMMY HANLEY
launches the TIVVY CLUB

First of ten birthday
BARGAIN OFFERS

Start of the ITV story
and **Patrick McGoochan**
DANGER MAN

maurice woodruff's
PREDICTION PARTY

Happy Birthday!



THERE are 10 years between these two front covers of *TV Times* and we are celebrating our birthday in style—a new style, that is.

Behind the changes is our aim to make *TV Times* an even more entertaining family magazine with more pages, more colour and, of course, the fullest possible details of all the ITV programmes.

From this week you will find we have many new "star" contributors and have altered the way we look a bit, too! Here's hoping you will like it.

A pleasant cable has just reached us from Hollywood. This is what it says:

CONGRATULATIONS ON YOUR 10TH ANNIVERSARY AND ALL SUCCESS IN THE COMING YEARS. LOVE

LUCILLE BALL

Our thanks to lovable Lucy, who shared the first front cover of *TV Times* with pretty Patricia Dainton.

Pat, who starred in an early serial called *Sixpenny Corner*, is now a busy housewife with three children and hasn't been on our screens since those early days. She, too, has sent us greetings.

Today's cover girl is vivacious model Coleen Fitzpatrick. We chose her because she has the looks and happy vitality that reflect our ambitions for *TV Times*. Watch for Coleen in our ITV commercials.

To these three lovely ladies then, our birthday good wishes.

And to all readers we would like to say: It is a privilege to serve you—and it is our constant endeavour in all our pages to interest and inform you.

Please keep a "sixpenny corner" in your hearts for our new *TV Times*.

We are not changing the price and we believe we are giving you really good value.

If you don't agree, tell us. If you do—tell your friends.

The Editor

TV Times gave Patrick McGooohan the freedom to choose any writer he cared to name to write this deep look into the McGooohan magic. He chose

IAIN SPROAT

26-year-old Winchester College and Oxford educated bachelor, author and newspaper columnist

McGooohan Magnificent and out of Danger Man

PATRICK MCGOOHAN is less than 20 inches tall. His eyes are black and his face is grey.

At least, that is how he will appear to millions of televiewers watching him as John Drake in the new *Danger Man* series.

But what is Patrick McGooohan like in real life?

See him, as I saw him recently, enter a room for a business discussion. He is tall—6ft. 2ins., and looks even taller. His figure, at the age of 37, is in perfect trim—kept that way by squash and weight-lifting.

His face is tanned; his eyes are large and an almost electric blue; his hair a thick brown. He is wearing a well-cut, dark grey suit, a light blue shirt, a black knitted tie, and black lace-less shoes. He carries a very slimly-rolled umbrella. He looks immaculately masculine, as befits one of the ten best-dressed men of this year.

"Hello." His voice is low—low in depth, low in sound and he speaks out of the right-hand corner of his mouth, which turns down slightly.

His manner is straightforward, but not casual; confident but neither showy nor brash. He has a firm but not crushing handshake.

McGooohan makes an impact

when he enters the room. This is not just a question of physique and good looks: he exudes personality, strong, clean, purposeful, but not overbearing.

Typically—for he is a courteous and considerate man—his first words are of apology for keeping those already assembled waiting.

On this occasion he has come straight from the film set, and is not relaxed. Rarely does he sit still for long. One moment he will be reclining, with his right ankle resting on his left knee. The next he will rise suddenly, pace up and down for a few seconds, then drop into another chair.

He talks crisply. His conversation does not have that flowery flow that an actor's so often has. His gestures, too, are not decorative or sweeping: they are definite movements to mark a definite point in conversation—a chop of the hand, a pointed finger.

At this meeting, McGooohan is tense. To some extent he is living on his nerves—though,



Patrick McGeehan: 'I am self-conscious and remote and I don't like violence'

remarkably, after 16 months of solid filming, he betrays no fraying temper.

But McGeehan, at home, where I saw him, relaxing before the beginning of a new series—that is somewhat different. He wears a casual black woollen shirt, open at the neck, and green-brown trousers.

He sits deeper in his chair, and does not restlessly pace the room. His talk is amusing; never malicious, often self-deprecating; he does not tell funny stories, but by an unusual phrase, or by pointing out an odd connection between two otherwise seemingly unconnected matters, he leavens conversation with laughter.

It is when McGeehan is most at ease, most himself, that it is clear he is really a much more interesting person than John Drake. He is very much an individual—not just a good-looking man stamped with the stereotyped image of a secret agent.

There are, in fact, many other actors whose looks approach much closer to the perfection of regular features. For example, his left profile shows a nose that is really too short, by the highest standards. His teeth are uneven. He refuses to have them straightened.

McGeehan's mind is agile in conversation. He is quick to pick up ideas. If he is interrupted by the telephone, once the interruption is over he will easily jump straight back to where the conversation stopped.

He does not talk in clichés. He uses words often in an unusual way, showing that he has given the subject thought previously—as, for example, when he once talked to me of the original "marvellous essence of purity of The Beatles."

It was an unusual idea, but it was right; it made you think of The Beatles in an entirely new way.

He is considerate of others, and percipient. I remember one tiny incident once at his house that illustrates this. He was offering me a drink and quickly ran through the list of bottles he had, adding "But I haven't offered you anything you like." He had sensed my reaction. He is sensitive to others.

Indeed, in a curious way, there is a quality of shyness about McGeehan.

"Certainly," McGeehan once told me, "I am self-conscious, trip over my own feet and so on. In company I tend to hide. Though I can get laughs on stage easily enough, I can never tell jokes in conversation. I really must have some kind of conflict—though not neces-

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THOUSANDS of dads in Britain have come back from their holidays with their children enveloped in sheet lightning and their wives cut off at the knees—but they won't know it until they switch on their home movie projectors.

They have been panning, zooming and knitting their brows over f/11 or f/16.

In darkest drawing rooms they will be saying: "This is us having a picnic on the road... watch Jimmy step on the sandwich."

Cine filming is one of the fastest growing hobbies in the country. Six hundred thousand families are filming everything from the dog in the garden to "packing for our holiday."

Now, *About Anglia* comes up with one of the most original ideas in regional television—a competition for amateur cine enthusiasts.

Beginning on Friday, "Film Festival" in *About Anglia* will

show three or four amateur cine films selected by a panel made up of Tony Rose, a cine magazine editor, Bob Bateman, sports editor of Independent Television News, and Bute Hewes, ITN producer—all cine enthusiasts.

A prize of 15 guineas for the best each week and seven guineas for the other entries shown, will be awarded. Mr. John Huntley of the British Film Institute will decide which is the best.

At the end of the series, Mr. Huntley will select what he considers the best of all he has seen.

But it will be up to a specially invited studio audience—they will all be cine camera enthusiasts—to vote the order of these three for the final prizes.

First prize will be £100, second £75 and third, £50.

Dick Joice, Anglia's Head of Local Programmes, said: "The technique of transferring 8mm pictures to the TV screen has been pioneered by Independent Television News and this has made the programme possible."

This competition is open to all amateurs, no matter where they live. But please—DON'T send your film to the *TV Times* and DON'T send it to Anglia Television.

Your film must be submitted through an Amateur Cine Club—there are 500 in Britain—and the clubs should send them to: Film Festival, BM/Reel, London, W.C.1.

Dick Joice said: "We are looking for films with a theme. A film of mum patting a donkey's nose on the beach might be hilarious to the family—but it doesn't make fascinating television."

"The film we get through our panel will, I hope, be of a pretty high standard."

Philip Garner, *About Anglia's* editor, said: "This is a competition, so the films will be run exactly as we receive them here. We shall not edit them in any way."

McGoohan Magic from page 3



Patrick McGoohan and 'friends' after action in a *Danger Man* episode

sarily an argument—to spark off the verbiage. Mind you, when I am sparked, then I can go!"

There is one trait of Patrick McGoohan, however, that is not always liked. That is his aloofness, which some see as churlishness.

He does not gush. He can be gruff, answer in monosyllables, but he does not pretend to a warmth that could not be justified. When working he believes in behaving with a slight "edginess"—his own word—to keep himself and others alert.

Anyone who infringes on his privacy, which he zealously guards, on "my right to normality," who asks him impertinent questions about his wife or family, is likely to be surprised by the vehemence with which he is told to mind his own business.

For such behaviour, he has won a reputation as a difficult man.

McGoohan admits there is something in this: "Yes, I think I am remote. But I try never to get in anyone else's way."

He is not a man to lose his temper. "Of course," he says, "I occasionally feel like it. But if I do, I go away into a corner, and just bang my head against the wall."

This ability to control himself extends to unflappability on set. When others are fussing, McGoohan stays calm: the only sign of his feelings being a characteristic flicking of the fingers, or a drumming tattoo on the arm of a chair.

He is, too, generous. A giant party for all who helped on a recent *Danger Man* series he paid for out of his own pocket. And one man who has worked with McGoohan for many years told me, "For anyone who's in real trouble, he's the softest touch I know."

Patrick McGoohan's character, prejudices, and beliefs have done much to stage the *Danger*

Man formula. Without him, the character of Drake could never have evolved the way it has. He does not like cheap sex or unnecessary violence and he wrote a clause into his contract to ensure such matters were excluded from the series.

Drake is one of the new fictional secret agents not in bondage to the image of James Bond. He does not, in fact, read many thrillers.

"I don't like violence," McGoohan once said to me, ruminating on the character of John Drake, "and you will notice that Drake always fences round violence. He is not an anti-law hero like Bond."

"I mean, take away from Bond his women and his expertise with a menu, and there is not much left. Bond is a not-so-good guy. Drake really is a good guy. And that's why—if you can imagine it—Drake would always beat Bond in a fight."

Then McGoohan added characteristically, "Mind you, this is not to say anything against Sean Connery—I'm just attacking something that is opposite to many of the ideals that Drake symbolises, and what goes in a film is not necessarily right for television."

How much, then, of Patrick McGoohan is John Drake? The answer is: a lot.

But if there are many similarities between the attributes and attitudes of Patrick McGoohan and John Drake, one big difference is that McGoohan is married.

He met his wife, Joan Drummond, when he was doing repertory theatre work, and they were married in between a rehearsal of *The Taming of the Shrew* and a matinee of *The Rivals*. They now have three daughters, Catherine, Anne, and Frances, and an affectionate Corgi called Honey.

Next week: Patrick McGoohan—*Family Man*.

Zoom your way to £100



Amateur cine enthusiast Brian Porter films his children. You may see the result in Film Festival