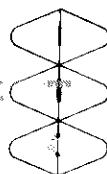


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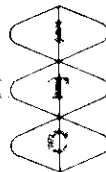


INDEPENDENT  
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SECRET AGENT

In the new hour-long series, "SECRET AGENT," Patrick McGoohan resumes the role of John Drake, a role he created in the popular half-hour series, "Danger Man," John Drake is now a SECRET AGENT attached to a special bureau in London from which his assignments take him all over the world. The expanded format brings a broadened concept of the character of John Drake as well as opportunity for fuller development of plot and more emphasis on the professional aspects of spying rather than the political aspect of his job. In the words of the producers, Drake has changed in that "...he is now less cold, clinical and perfect. He behaves more humanely. He makes mistakes. And he is altogether more likeable." Always a man with an eye for a beautiful woman, Drake now tends to become more emotionally involved in his encounters with the glamorous - and sometimes scheming - girls with whom his job brings him into contact. Each episode finds John Drake trouble-shooting in a different part of the world with the settings ranging from exotic islands to the glittering Riviera or a grim city behind the Iron Curtain. Humor, too, plays an important part in the series' entertainment values as Drake employs "covers" that can turn him into a debonair playboy, an aggressive reporter, or an unreliable diplomat. In addition, each episode features well-known guest stars who represent as many nationalities as the series' settings. Executive producer and creator of the series is Ralph Smart with Wilfred Greatorex as script editor.

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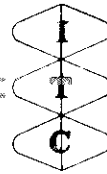
PATRICK McGOOHAN

Patrick McGoohan comes of farming stock, born in New York (on March 19th, 1928) of Irish parentage, and taken home to Ireland at an early age, where he was brought up on the family farm in County Leitrim, Eire. When he was ten, he went to school in Sheffield and a year later, when war broke out, was evacuated to Loughborough. He later went to school at Ratcliffe College, Leicester, where his strongest subject was mathematics.

When he left school in 1944, he joined the wire mills of the British Rope Company in Sheffield, and the managing director told him that there was an executive post at the end of three years for him if he worked his way through all the various departments.

The very idea of a steady career of this sort appalled the imaginative young Irishman. Security was the last thing he wanted. So he looked around for something else to do, and the next job to come his way was a bank clerk. It wasn't the answer to his ambitions, but it provided a change and, at the time, he expected it to last for only a short time before he went into the Service.

But he was still under the draft age when the war ended, and he was still at the bank - by now, as the very youthful manager of a very tiny sub-branch.



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There were prospects here, too; but it was not long before he turned to other fields. He returned to the open-air life he had known as a child by becoming a chicken-farmer.

Although he had always been interested in amateur theatricals, he had never given serious consideration to the idea of becoming a professional actor. He might never have taken this step but for what appeared to be, at the time, a tragedy. He was taken so seriously ill that he had to lie on his back for six months. It meant the end of his chicken farming and when he was fit again he looked around for something else to do. He took one or two very temporary jobs, doing office work, to fill in the time and then, for no particular reason at all, he walked into the Sheffield Repertory Company and asked if there were any vacancies.

They took him on as an assistant stage manager, that impressive-sounding appointment which really means running around and doing all the odd jobs, making coffee and being useful in general.

The theatre got into his blood. He was seized, for the first time, with a genuine urge. He wanted to become an actor.

He remained with the company for four years: four of the most vital years in his life. He learned the rudiments of his job under the director of the company, Geoffrey Ost.



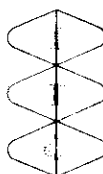
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He played small parts, then bigger parts.

He also fell in love. The girl was a talented and attractive young actress named Joan Drummond. And they found time between a rehearsal of "The Taming Of The Shrew" and a matinee of "The Rivals" to get married. They are still very happily married, with three girls: Catherine, Anne and Frances.

Pat, after some time as a leading player with the Sheffield Rep., then widened his experience by working for several other companies, including the Midland Repertory Company, the Bristol Old Vic, the Windsor and the "Q". His West End debut came in 1955, when he appeared in "Serious Charge" at the Garrick Theatre, and during the following two years he played in the Orson Welles version of "Moby Dick" and "Ring for Catty".

He also broke into films as a "bit" player in such productions as "Zarak", "Dark Avenger", "The Dambusters" and "I Am A Camera", gradually attracting sufficient attention to win a contract with the Rank Organization. Filmgoers saw him playing major roles in "High Tide At Noon", "Hell Drivers", "Gypsy And The Gentleman" and "Nor The Moon By Night" before, impatient at being tied down to a contract and feeling that his roles were not the type that he really wanted to play, he broke away to become a free-lance actor.



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He ignored films for a time, concentrating on the stage and television. His theatrical successes were "Danton's Death" and "Brand". On television, he was seen in one play after another, including "The Makepeace Saga", "All My Sons", "This Day In Fear", "Rest In Violence", "Greatest Man In the World", "The Big Knife", "A Dead Secret", "Shadow Of A Pale Horse" and the TV production of his stage hit, "Brand".

Then came "Danger Man", and despite the reputations he had already gained on the stage, in films and television, it was this series that led to international recognition for the first time.

He has never really been able to get away from "Danger Man", simply because he made such a personal impact in the role of John Drake. Unlike some actors who have become closely associated with one character and have found that it has interfered with their careers, Pat McGoohan has never been adversely affected in regard to other parts.

His recent movie roles include Walt Disney's "Three Lives of Thomasina" and the September 1966 release, "Walk In the Shadow".

Success however, begets success. Pat has always liked John Drake. So have viewers. And that's why he is in a further series of John Drake's adventures.

But don't call him a star. He doesn't like the description. He prefers to be known as an actor.

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