

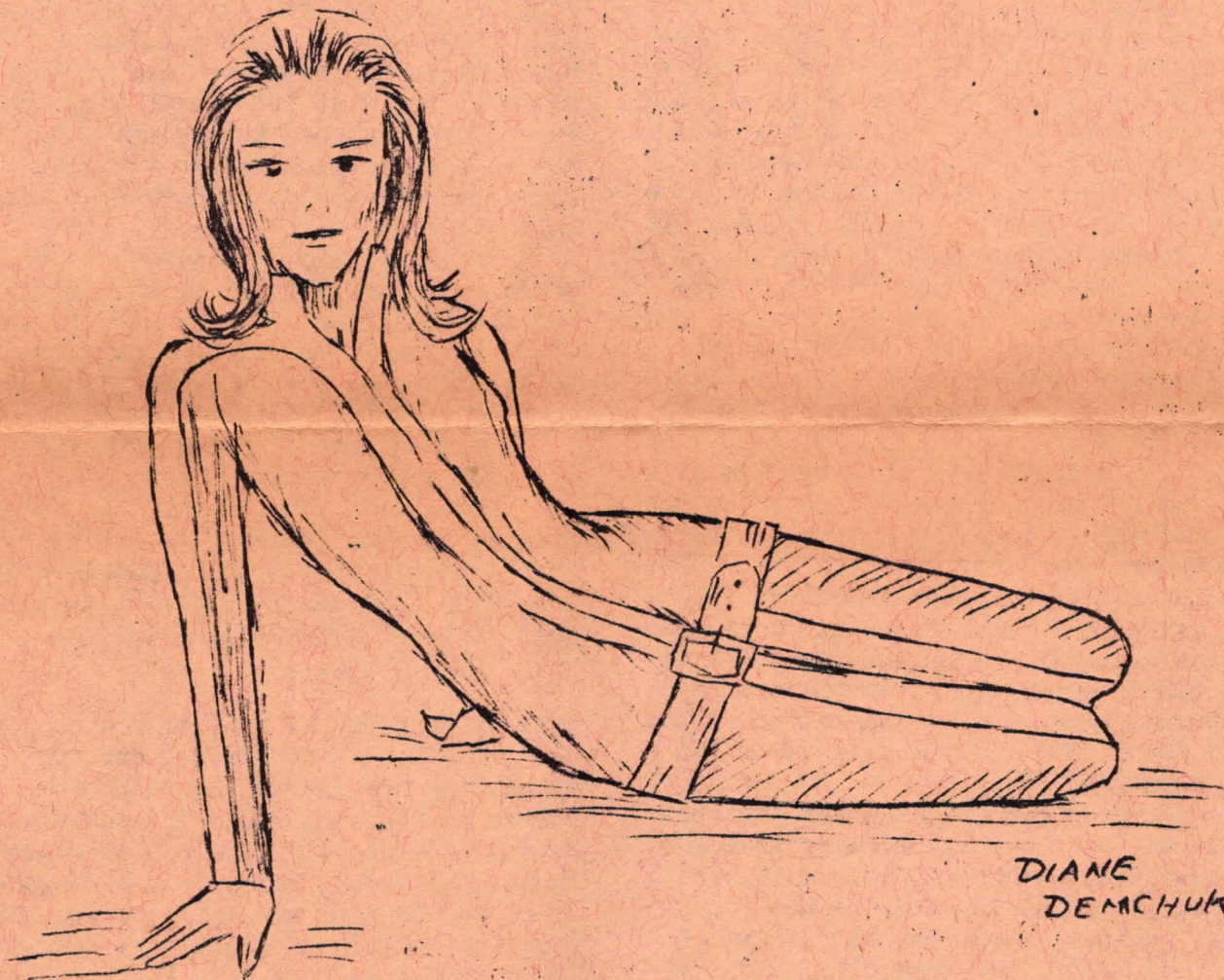
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SUPPLEMENT

#5 1/2

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JAN. '69



DIANE  
DEMCHUK

## WELKOMMEN!

As a word of explanation for this rather meagre issue, let me point out that it isn't an issue of EN GARDE. It's what is known commonly as a supplemental flyer, a temporary stop-gap newsletter, and a reminder to some people and an explanation to others.

There are quite a number of items that need to be explained, so I'm taking this opportunity to do so.

First on the agenda....

THE "SAVE THE AVENGERS" CAMPAIGN A few weeks ago most of you out there learned that THE AVENGERS was in danger of being cancelled by ABC. The cause for such a foul blow is unfortunately obvious. That old bugaboo, Nielsen Ratings. Placed against that hardy perennial GUNSMOKE and the #1 rated ROWAN AND MARTIN, THE AVENGERS was placing a very inferior third.

Any show placed in that time slot was bound to do worst then it should, and ABC was evidently after all aware of this.

For the time must be filled somehow. To fill it ABC put up a relatively cheap "product". One which ABC has no real interest in catering to. One reason for this lack of interest is that all imports do not have a percentage of the cost belonging to ABC. It has become common practice for the networks to cut themselves in for a percentage of the cost...and take...on all product shown on their channels. (A point that the FCC might legitimately poke it's nose into, by the way). The costs have gotten too fantastically high for most independents to film a series by themselves. The networks are therefore approached for some of the necessary cash, and an extra percentage guaranteed for the network for lining up prime time and a sponsor. Very soon every show aired in prime time will be partially owned by the participating network. And will we see action by the FCC then? With Fearless Leader sitting in the White House?

Anyways THE AVENGERS was a direct sale to the network. Meaning that ABC makes just sponsor profits on it, if that. And with the ratings they've been getting, sponsors get unhappy at ponying up \$\$\$ for something that they are told isn't reaching anyone.

Which makes ABC executives quick (2)

to reach for the axe to give out forty whacks to an import. What I fail to understand is them lining up one of the Peyton Place half-hours opposite R&W. I thought that li'l thing was a money-maker galore for ABC?

But, after groaning a bit over the general shellacking ABC has gotten in the ratings game this season, they were forced to reconsider their decision to drop THE AVENGERS.

For ABC has had to replace seven hours of prime time as complete bomb-outs. When they came to THE AVENGERS again, they had to consider a few other things than Nielsen's.

They had put out good hard \$\$\$ for 26 hours of AVENGER-ing for one thing. It had a guaranteed cult audience at least. And they didn't have enough replacements available for all their dogs.

So, they originally decided to do away with THE AVENGERS. Then changed their minds, then decided again to drop it, and then finally to let it continue through the rest of the season. (Old network tactic...leak a "secret" to the Press and see if they react). For what it's worth they can expect good ratings this summer, but no one bothers with summer ratings. Even the sponsors don't care much about summer Nielsen's.

It is perhaps unfortunate that I can't say that AVENGERS fandom influenced this decision. But we didn't...by the time the flyer had been sent out, ABC had flopped over once or twice and come up with THE AVENGERS on top.

So much for our holds over the minds of the masses...

I do appreciate the aid and comfort so many of you lent me and hope that some day we can all combine to do something in general about the deplorable state of network programming.

Until then....

MRS. JAMES BOND As many of you are by now aware, our own Diana Rigg has snared the role of Teresa di Vincenzo, otherwise known as Tracy. For non-Ian Fleming and James Bond enthusiasts, Tracy is the daughter of the head of the Union Corse, the Corsican version of the Mafia. And a tight little organization it is, too.

In "On Her Majesty's Secret Service" James Bond befriends Tracy and

finds himself welcomed by the father as a hope for his daughter and maybe a future son-in-law. For Tracy had "partaken of all the sweets of the world in one banquet and now there was nothing left". She had married, and was deserted by the Count di Vicenzo. The daughter born of the union died of spinal meningitis. She was, in truth, an angel "with both wings down".

Bond slips around Tracy's father and continues with the problem of tracing down Ernst Starvo Blofeld, the head of SPECTRE in his Swiss chalet. Escaping from one trap there, he runs into Tracy again and he realizes that somehow she had become incredibly important to him. So he marries her. The end to such an event is, alas, predictable. Bond's kiss is too often the Kiss Of Death. After narrowly missing an opportunity to do away with Blofeld once and for all, Bond returns to Tracy for their nuptials and the honeymoon...and on the road to their future together Blofeld strikes back in revenge, trying to shoot Bond and kills Tracy instead.

The scene: The wrecked auto, lying at the side of the mountain road, the patrolman of the Autobahn Patrol is at his side. The Lancia is a mess, Tracy is lying over the wheel.

"Bond turned towards Tracy. She was lying forward with her face buried in the ruin of the steering wheel. Her pink handkerchief had come off and the bell of hair hung down and hid her face. Bond put his arm around her shoulders, across which the dark patches had begun to flower.

"He pressed her against him. He looked up at the young man and smiled his reassurance.

"It's all right," he said in a clear voice as if explaining something to a child. "It's quite all right. She's having a rest. We'll be going on soon. There's no hurry. You see" - Bond's head sank down against hers and he whispered into her hair - "you see, we've got all the time in the world."

One of Fleming's more poetic moments. "On Her Majesty's Secret Service", the very last scene, last page. I am hoping that the producers live up this, one of the best scenes Fleming was ever able to put down in his Bondian works.

Playing the part of Bond this time will be a newcomer to fame, George Lazenby. He has done plenty of commercials but no known dramatic works as such. He is also strikingly tall, rugged looking,

handsome all told and making only 25 thousand Pounds Sterling for the role to Diana Rigg's 50 thousand. If he catches on, it'll be the last time he goes so cheap.

They are currently filming since October. Started in Switzerland, are in Portugal now, will go back to the south of France and the French Alps and thence back to Pinewood Studios in England for the interiors, etc.

This will make the second AVENGERS leading lady to star in a Bond flick, Honor Blackman having livened up GOLDFINGER as Pussy Galore previously. Release date will probably be not much before late in 1969.

THE ASSASSINATION BUREAU has still to be released.

The film ran into some trouble, much of it due to the untimely assassination of Robert Kennedy in Los Angeles. The makers of the film decided to re-vamp the entire film to exclude as much of the violence as they could, thus refilming began. They have been forced to shoot around Miss Rigg, but as she had not had any direct hand in the majority of the violence in this film, that much was easy.

But re-filming is a lengthy and costly process and evidently other unmentioned difficulties have arisen as well. But it obvious that they cannot much longer delay the release of the film, and we should see this costume melodrama by Spring at the latest.

Miss Rigg's first film however remains A MIDSUMMER NIGHT'S DREAM. This one, too, has yet to be seen.

FEBRUARY 9 Remember this date well.

On this date CBS will at long last present the Hall-Brooke film, A MIDSUMMER NIGHT'S DREAM. The Special will be presented that night, and after that will presumably go to the hard-ticket and art houses for general release.

From all accounts the film is a masterful rendition of Willy Shakespeare's poetic comedy, the work being given tender loving care by the director and producer concerned. Naturally the Royal Shakespeare Company did itself proud. The RSC giving a bad performance of the Bard is about as likely as a Bentley becoming a lemon.

Naturally we will all wish to view the engaging Diana Rigg as the tall Helena. I'll be seeing you....

SLIDES! SLIDES! Before we get any further along in this li'l interim thing, let's break out the news that I know you'll all be glad to hear. It is now possible to obtain colour 35mm slides featuring our most groovy and lovely and talented AVENGERS personalities. Namely, Diana Rigg, Patrick MacNee and even a few of Linda Thorson.

They are available at the price of Fifty Cents apiece from:

429 365 935  
Pte Mansfield J.T.  
Int Sec 3 Cbt Gp  
CFB Gaagetown  
Oromocto, New Brunswick  
CANADA

Minimum order is \$1.00. There are 67 at present available, with a per unit cost of:

\$33.50, if the full set is ordered, the cost is reduced to \$30.00. John has obtained a few more slides just before Press Time and will be including them for sale soon. When you write, ask him about them.

All of these slides are mounted of course, and are in lovely full professional colour. Most of them are taken on the sets of shows we have seen, in which case the show is identified herein.

The code system used here is John's idea, not mine, and is deciphered thusly: T means Tara King. TS means Tara & John Steed in the shot. G means Group, in this case Steed and other name characters of the present season. S alone stands for Steed. SE stands for that improbable pair of perfect personalities, Steed & Emma Peel. E is, of course, Emma Peel. TE is that rarity of rarities, Tara King and Emma Peel...obviously the stairway scene from the epilogue of "FORGET-ME-KNOT".

Happy viewing!

T1 Tara arising from low grass by a river bank. Low cut black dress, part of the new season's credits.

TS1 Studio shot of Tara and Steed peering around a corner. Part of the first Tara King half-season's credits that was never used.

TS2 Tara in black pants & blouse set, Steed in white Nehru suit, on aft deck of British gunboat, Victoria embankment in background.

- T2 The "blonde" Tara King. Fashion shot of Tara in negligee, chest upwards shot, white negligee.
- TS3 On starboard side of same ship, Steed in more conventional grey pinstripe and bowler, Tara in black soft men's hat, velvet dark green turtleneck and yellow mini-skirt suit. Both full figure.
- TS4 Same scene, different outfits. Steed in dark blue edwardian suit and Tara in that colourfully bloused jump suit she wears in this season's credits. Full fig.
- S1 Outdoor shot, chest up shot, very lovely colouring. Steed in bowler and black pin-stripe and his malacca handled broly on one shoulder. Debonair smile.
- S2 Much the same shot, different expression. Oh those clothes are enough to drive us poor types to the wall..... Lovely....
- S3 Once again essentially the same shot, this time with a very big smile on MacNee's visage.
- S4 Still outdoors, chest up shot, black-green pin stripe, light grey bowler, looking to the left. autumn leaves all golden in the background.
- S5 Closeup of S4, different expression, as if squinting into sun.
- S6 Studio shot, see from chest up, background is Steed's apartment, very intense expression on Steed, unusual shadowing of hands on his desk there.
- S7 Close-up of Steed, "What's up? look on face, background shadowed out. Greenish-grey pinstripe, same as above.
- S8 Outdoor shot, knees up, from this season's credits. Dark blue suit with red carnation, bowler, broly, headless suit of armour to the side and in front of Steed. Fantastic colour....
- S9 Also part of the new credits. Steed pointing his broly and the suit of armour is falling

- S9 down in the foreground. Steed (Cont.) is on his knees in background. In charcoal suit and bowler this time.
- S10 Do you remember the epilogue of "The Living Dead"? Steed, in a dark suit, brown winter coat and bowler, is in the garage to pick up his Bentley. The white-suited mechanic is underneath and tells Steed that his car has...ghosts! The mechanic, of course, is Mrs. Peel. Not visible here, just a full figure of MacNee, and that lovely '29 Bentley with its hood up.
- S11 Steed is in full red-coated and cocked hat costume as an Admiral or General, complete with sword and white pants. Behind him is a number of baby lights of the set. He is perched on the top of the sports car that is about to take him to the private Jet plane of "The Superlative Seven". You can just see Mrs. Peel's hand.
- G1 Group shot of Steed, Ronda, Mother a doctor and a suspected traitor to the Organization...all on top of Mother's private Bus. From "False Witness". Dr. Grant is played by Arthur Pentelow, the suspected traitor, Melville, is played by Barry Warren.
- TE1 The stairway meeting from "Forget-Me-Knot". Emma in yellow mini-suit, clutching rail. Tara in mint-grey mini-dress, very mini, and hip-high boots and fur stole or flag as it is more properly termed.
- TE2 Same scene, with Emma pointing back up the stairs towards John Steed's apartment.
- SE1 Scene from the pub in "The Living Dead". Emma has fist on her own cheek, is looking pensively to the side, we can see Steed looking toward her. Behind her is the girl from FOG (Friends Or Ghosts) and the publican.
- SE2 Steed in gray pinstripe, Emma in green with white flashes cat suit from "Return Of The Cybnauts". Scene is in the den of Beresford
- (Peter Cushing). Steed is handling the bronze bust of Emma Peel with which the captive scientists are obtaining their electrical body patterns. A particularly lovely shot of that marvelous face and fantastic hair of Diana Rigg's.
- SE3 Scene from "The Winged Avenger". DiRigg is in a very very short blue & white horizontal striped mini-dress and is wearing a pair of very shocking pink hose with it. Both her and MacNee are seated. MacNee is wearing something too, but I'm not noticing him too well.....
- SE4 Same scene as above, MacNee is turned to Miss Rigg, Diana Rigg is speaking. Oh, those hose....
- SE5 Scene from "The 50,000 Pound Breakfast". In junk yard, Steed is holding the dummy and talking to someone, Diana Rigg is standing beside him in a green-green suit and smiling. Oh, it's too much for mortal flesh....
- SE6 Scene is from the finale of "Murdersville" where Steed and Emma subdue the villains with all the weapons at hand...including a few pies. Villains have been dealt with, Emma has the helmet on her head (wearing the burgundy cat suit with the black tabs), pie over her suit and Steed has pried open the faceplate and is looking in at Mrs. Peel.
- SE7 Epilogue of same show. Emma is sipping Champagne (actually lemon soda) through a straw.... and is still wearing that helmet over her white lace evening mini-dress. Steed, with a handful of tools, is obviously about to once more tackle the task of removing the medieval helmet. At Steed's apartment.
- SE8 Scene is, I believe, from the beginning of "EPIC". Emma has a new tape recorder and a pensive Emma is holding the microphone whilst Steed chatters to her. Emma in cream dress, Steed in a charcoal-blue suit. Scene is in Mrs. Peel's apartment.

- SE9 Emma's apartment, Steed (on couch) and Mrs. Peel (on floor, crouching) in a checker game. Prelude to "Mission: Highly Improbable".
- SE10 Mrs. Peel in yellow suit, Steed in grey pin-stripe, Steed's apartment. Mrs. Peel is about to kiss Steed... for this is from the epilogue of "Forget-Me-Knot". Oh that hair, oh that face, oh that personality. And Steed let that go?
- SE11 Steed's apartment, Mrs. Peel putting on red-red pants suit, Steed is standing by. Why? Mrs. Peel has been zapped by the amnesia drug and they're on their way to "Mother". Scene from "Forget-Me-Knot".
- SE12 Mrs. Peel in low-cut white mini-dress is sitting on a love seat. Steed is kneeling on the other seat, facing Mrs. Peel, bouquet of Marigolds and daisies in hand. Proposal? Verrrry interesting....
- SE13 Much the same as SE11, Mrs. Peel is slightly nearer, different expression, The Moment is nearing.
- SE14 There was a costume ball in "Honey For The Prince" and this is a shot of it. Mrs. Peel, hair done up in Directorate coiffure, dress very similar to one from "Escape In Time", Steed dressed up very much as a Directorate buck, both talking to an unidentified third gentleman in Directorate dress.
- E1 Beresford (Peter Cushing) checks his new cybernaut... Emma Peel... to see if she's responding right. From "Return Of The Cybernauts". Emma in lovely red suit.
- E2 Earlier scene from "Return Of The Cybernauts". Cushing is entertaining Emma and they are admiring the copper bust that Steed didn't think too much of. Cushing in tie and tails, Emma in fantastic high-collared dark green velvet evening mini-dress. Fab.
- E3 Emma is under the arch of the bridge and has just grabbed the suitcase of money that was thrown there. From "You Have Just Been Murdered." And not a hair out of place....
- E4 Emma, still in water to her very small waist, is being coached on a hold. Being demonstrated on is the scuba-diving villain who did the retrieving. Doing the demonstrating, I believe, is Joe Dunn, as I am given to understand that Ray Austin (the stuntman) is somewhat balding.
- E5 Remember SE1? Same scene in the pub sequence of "The Living Dead". That FOG-Friend Of Ghosts girl is smiling very big in the back, as is the villainous publican. You perceive Steed's bowler perched on the bar in front of Mrs. Peel...& that lass has one of the biggest English toothy laughs on her face. Mrs. Peel in that red suit, if ye happen to look past that smile....
- E6 Emma Peel in blue (with white trim on side and arms) cat suit, is about to try a blow or two on Christopher Lee. Scene from "Never, Never Say Die". Lee is a very striking chap....
- E7 Fashion shot of Diana Rigg, reclining on a over-stiffed yellow couch. Wearing a very very mini-dress, deep burgundy velvet, and holding "Poopsie", the grayish poodle DiRigg owns. Oh that elegant figure, oh that elegant face, oh that elegant pair of legs, oh that lucky lucky lucky dog.... Easily one of the top three or four shots in the series.
- E8 Prologue from "The Winged Avenger" where Mrs. Peel is painting a bit of abstract art. Green skirt, yellow turtleneck, palette in her hands, Steed can be dimly seen in the background being made up prior to shooting the sequence.
- E9 Side view, front lighted, Diana Rigg has a very big pout on her classic face, and is toying with a large variety of chemical laboratory glassware arrayed in front of her. In maroon turtle-neck.
- E10 In maroon cat suit with black tabs, Mrs. Peel has just discovered a cigar butt. She is standing outside her apartment and you can read the Emma Peel engraved on her door knocker. Very good shot.

- E11 Emma, in same maroon cat suit, is in a chemical laboratory and for all her determined attitude, looks all of 17 in this shot. Very remarkable photograph. Youth, ah sweet bird of youth....
- E12 This and the next two after all are from the setting of the epilogue of "The Living Dead". Mrs. Peel, in white overalls (and have white overalls ever been worn more fetchingly?) is sitting alongside the engine of the '29 Bentley and looking very mystical. For old auto buffs, you can also note the "Bentley" stately engraved upon the top of the 4½ cm auto block.
- E13 Same scene, a smile on her elfin features, delighting the eye with sight and the mind with joy....
- E14 A very pensive look upon her face, as if to inquire what next....
- E15 Do you remember Steed calling Mrs. Peel on the phone...whilst less than three inches tall? From "Mission: Highly Improbable". The scene shows a very perplexed Mrs. Peel crouching down into her green phone, trying to understand what is being said by the mini-Steed. Flawless white dress, by the way.
- E16 From an earlier sequence of "Mission: Highly Improbable". Mrs. Peel in a sleeveless green-with white straps dress, again in her apartment, is saying something. Seated on a couch.
- E17 A very mini-Peel awaits return to more normal stature, also from "Mission: Highly Improbable". She is very fetching in that sea blue cat suit with the white doe bedice straps. Viewed from above, you can see the largish door behind her.
- E18 In the "General's" office, Mrs. Peel is discovering that inside that "toy" Saracen armoured car is a mini-Steed. She looks as if the notion is a bit difficult to believe. Perfect colour in this shot, one of the best.
- E19 Mrs. Peel, in blue cat suit, has just been zapped by a chemically treated "Baby Bouncer" children's ball. Scene from "Something Nasty In The Nursery", a very very astoundingly beautiful Mrs. Peel is leaning towards a revolving toy merry-go-round. Flawless face, flawless colour, flawless composition, perhaps best shot in bunch.
- E20 This photo and the next one are from the gramophone sequence in "The Jokers". Mrs. Peel, with a very warm smile, is behind the wind-up gramophone, winding it up, and is dressed in those famous fire-engine red lounging pajamas of hers. Lovely side lighting.
- E21 Same scene, perplexed look on Mrs. Peel's lovely visage.
- E22 Do you remember the Perils Of Pauline finish to "Epic"? Mrs. Peel is tied to a leaning chair which is about to be sent towards a very large and nasty buzz-saw, which will give her a very splitting headache. Gloating over her misfortunes are Stewart Kirby (Peter Wyngarde) and Damita Syn (Isa Miranda), the two aging silent film stars co-starring in "The Destruction Of Mrs. Emma Peel". Mrs. Peel in green pants suit.
- E23 Epilogue of "The £50,000 Pound Breakfast", we see Mrs. Peel seated on the floor of Steed's apartment, her arms around a very lovely pair of Bolzoi Russian wolfhounds. Mrs. Peel in tangerine mini-dress. Perfect color!
- E24 Unknown sequence, a very happy Mrs. Peel is (full face shot) giving someone the business.
- E25 The FOG girl - Mandy (Pamela Ann Davy) from "The Living Dead" is much more in costume than as a "Friend Of Ghosts". She is in the uniform of the enemy in the underground city and Mrs. Peel is giving her a double cartoid squeeze to put her out of commission. Why? To get Mandy's auto-rifle and polish off Steed's firing squad before it polishes off him!
- E26 Surrounded by cobwebs and old rusty racks, Mrs. Peel looks her usual impeccable self...and able to handle even cobwebs if need be.

E27 From "The Jokers". A very unhappy Mrs. Peel is sitting back in a high backed rocking chair, trying to figure out what is happening. She has that fire-engine red lounging pajama suit on. Easily one of the best portrait shots of the set.

E28 Mrs. Peel in a white kid jacket & white turtleneck, has a very questioning look on her visage. The scene is the records office that has just been (invisibly) rifled, from "The See-Through Man". As portrait shots, this must place in a tie with E27 and just a little less than utterly magnificent in comparison than E19 perhaps. Very much recommended.

E29 Studio shot, from hips up, Diana Rigg in the sleeve-less EmmaPeeler suit with the circular hip holes and the across-the-abdomen watch chain and watch. A fantastically successful picture.

E30 Another shot from the (alas) unseen "Honey For The Prince". This is from one of the sequences used for the teaser ABC ran continuously prior to the beginning of each of the colour January premieres. Mrs. Peel, in form-fitting black leather suit is enthusiastically miming clobbering someone, with ornate Middle-eastern background. A must for leather fetish types, and those who like an action shot.

E31 In the black-blue leather suit she wore in the first fight on the bridge in "You Have Just Been Murdered". Silver chains (two) across her chest, silver belt, silver boots and silver wrists and silver neckband, DiRigg does a ballet pose for the photographer. Another must for leather lovers.

E32 Would you believe...freckles? In an X10 colour blowup, freckles are clearly visible all over our Diana Rigg. Forehead, arms, legs, shoulders, etc. Patterned shift, very mini, Rigg in french curls.

And that's it...at present. All \$\$\$ must go to John Mansfield, not here. I shall endeavour to return any monies mis- sent here to the owner rather than to Mansfield, so beware.

(8)

Mr. Mansfield is also endeavouring start...would you believe a Tara King/Linda Thorson fanzine?

Write him for information, but he hopes to get an interview session in print in the first issue, of the very bonteacously endowed Miss Thorson. All those similarly taken with Tara King & her real-world alter-ego are encouraged to go pester John Mansfield.

Don't forget that he probably has more slides for sale by now. Be sure to ask about them.

AND NOT EVEN CREDITED! There is a hard cover book doing the rounds right now on a theatre group very much in our eyes (and presumably) and hearts...the Royal Shakespeare Theatre Company, 1960-1963. The Company has been given a very well-photographed tribute in this book, and one which is (or should be) no doubt in your localities main library.

But of especial interest to us is the fact that there are several and more photographs inside showing the talented visage of Diana Rigg, playing some of the roles that earned her the acclaim of her peers in the company itself. Many of them uncredited photos by the way.

It also stands by itself as a paean of praise to one of Britain's greatest theatrical groups during what is nowadays being called "The Golden Years", of which we are presumably in the Silver age.

Order from Theatre Arts Books, 333 6th Avenue, N.Y.C., N.Y. (10014), at \$7.95 the copy plus .24¢ postage.

NOVA That's the name of the magazine, and I have yet to see a copy. The August 1967 issue of the aforementioned commercial publication has an article in it on Peter Hall and his especial ties with the Royal Shakespeare Company. There is a foto inside of Diana Rigg in an EmmaPeeler and her own comments on Peter Hall. If anyone gets a copy, could you send the mailing and subscription address? I'd very much like to see a copy myself.

BELGIUM Michel Feron is now: Cpl Mil Michel FERON 68/09752, Escadrille FAe', Bloc M Chambre 9, Ecole Technique, Caserne Colonel Aviateur Renson, SAFFRAENBERG bij Sint Truiden, BELGIUM. He got drafted. Naturally he'd like fanzines.



He remains the Belgian/French agent for EN GARDE and subscription monies on the currencies of those two nations should be sent to him. Am still looking for a German agent.

Michel writes that THE AVENGERS are very big in Belgium and getting so in France. Diana Rigg might become #1 in DeGaulle land like she has in Germany. So why can't Yanks appreciate her too? According to the Nielsen's we don't!

There is also a comic strip being printed in France on our kinky ideal and THE AVENGERS (Otherwise known as de "Cheapeau melon et bottes de cuir"). Mr. Feron is at present obtaining some for me, but he fears they are merely reprints of the English DIANA stories.

WHATEVER HAPPENED TO EN GARDE? Nothing.

And I mean that literally. As most of you are aware, EN GARDE #6 was supposed to be out some time ago and be a Monster Sized Issue and all that sort of thing.

As are the wont of such overly ambitious plans, reality has raised it's ugly head as well as a number of other points.

First off, what portions of The Novel of Mrs. Peel vs. Mr. Spock that I have at hand indicates that the finished product will be apx. 150 pages long by itself. Which meant that it would be far too long to be included in #6. So I have rescheduled it for #7. I have in fact rescheduled it to be #7.

And #6? Well, that has sort of grown too. About 20 pages of the complete script to "Forget-Me-Knot". Another 35 pages or so of materiale on "The Prisoner". Photo covers, an offset sheet of artwork by Sal Trapiana, the comic book artist, eight pages of fotos to accompany "Forget-Me-Knot" and, of course, the usual features and a few miscellaneous articles.

That's 11 pages of offset work already printed and paid for, by the way. The Novel, "The Long, Long Distance Telephone Call" already has it's front and bacovers printed up. Both printed on 80-pound stock, cover stock, both original artwork by Ron Miller and the justly famed Alicia Austin.

There will be at least two more pages of Alicia Austin originals offset printed for The Novel and many spot illos included.

What, one asks then, is holding up production of both #6 and #7? Why is not #6 at least already out? (9)

I could bore you with a long recital of the woes of life amongst the barbarians or some such, but I won't.

First off, those 13 pages of offset work set me back \$260, plus 4% sales tax to Governor Romney.

Then other things, including a new couch and chair set for the front room and a dinette set for the living room set me back a goodly penny. Also invested in is a space heater for the hitherto unheated attic bedroom. Then the Insurance went up... But you get the picture. Finances have been my li'l ol' nemesis.

Finances and time. For I've obtained a new interest, something to help occupy my spare time.

She lives in Los Angeles.

Which means something like 30 pages of letter-writing a week, plus the expense of cross-country phone calls.

But I'm finally getting there. Have bought 30 reams of paper this week and will get another 50 very soon. Am finally bestirring myself to type the stencils and such.

But this attack of the lethargies have convinced me that I cannot afford to take any more subscriptions for The Novel at this time. Therefore I am not. For there is yet another problem with The Novel.

The author, Hank Davis, hasn't finished it yet.

Ah, come ooonnnnm, Hank!

We're all waiting on you.....

All those who have subscribed to The Novel will receive it in due course, or at least their monies back. Thanks to the foul-up I created, it is only fair that their subscription be made to run through #6 to #7 as well.

I am hereby vowing, never again...

SHALAKO That's the name of the movie made in Spain, where it should have rained instead of letting this get made. Or is the word aborted?

It's a Spanish Western, as differing (in very very minute degree) from the Italian ilk. Lots of blood, lots of tight-lipped hero's, very little plot or sense.

Sean Connery was a hero in it. Ye could tell he was a hero...he shot the most Indians. Bridgette Bardot was the heroine. You could tell because Sean was stuck with her. Honor Blackman was a villainess. You could tell because she sneered a lot and got kilt by the redskinned savages (as differing

from the white-skinned savages who generally got kilt too except for the good white-skinned savages like Comery and BB). As the Apaches shoved Lady Daggett to the ground and then shoved her jewels down her throat (good family entertainment) and thus choked her to death, the refrain kept going through my mind that they had better kill off BB and Comery too if there were to be any justice in the world. There is no justice in the world. They killed the wrong woman....

Honor's splendid nastiness was the single redeeming point of the flic and when she got kilt, there was nothing more to see. Should get the Kirk Douglas Award from Harvard for Worst Flic.

Now Mrs. Cathy Gale would certainly never have been dispatched with such easy by a mere dozen or so Apaches.....

**MORE HONOR-ABLE MENTIONS** First off, let me take this opportunity to congratulate Mr. and Mrs. Kaufman on their first child. They are hoping for another in the very near future. Mrs. Kaufman and her adopted child looked splendid, in a recent article in one of the British mags. The lady in question is Honor Blackman, in case you are not aware of the fact.

They have also moved recently, due to family and some measure of financial stability. Honor herself has been playing the West End (London's Broadway) since December 11th, '68 as the female lead of "Mr. & Mrs.", a musical comedy of all things! John Neville and Hylda Baker co-star.

Here's wishing a long run!

Somehow or other I'm sure that Mrs. Gale would approve of a musical comedy. Versatility is, after all, a hallmark of talent.....

**WOMEN, BEWARE WOMEN** Thomas Middleton wrote this turgid morality play during the Jacobean era (or Post-Elizabethan) and it sounds like it. The play is full of bad prose, worst staging and abominable reasoning. It is a direct descendant of the medieval morality plays, full of prachments on pictures of naked women, letting women have freedom and such.

In an incredible interwaving of plots and counter-plots we follow a few people through the court of the Duke of Florence to their eventual sudden (and bloody) individual ends. Ends that were premature and bloody, we are told, because they worshipped sin instead of God.

We have the Duke of Florence, the innocent merchant and his wife Bianca who is raped by the Duke and finds she likes sin and becomes his mistress thus inducing the merchant to become the gigolo of Livia who fell in love with the merchant at first sight and who is killed by her brother by a foul blow because he besmirehed the family name by bedding his sister but who evidently doesn't mind bedding his own niece who has been duped into the affair by Livia who is a no-good who arranged for the Duke to rape Bianca in the first place through the help of Hippolite, the lackey sin-master whose lil' niece is the one in incestuous relationship with his brother....

But I'm sure you get an idea of how incredibly involved the whole play is, from that little sample. There are more coincidences in that play than burned ballots in Chicago after an election. Why then do I mention it?

About 5 years ago the Royal Shakespeare Company put on a fine effort to enliven the play. This wasted talent was taped by the BBC and was in time sold to NET-TV who finally showed it here on November 1st, and in the Detroit area January 3rd, 1969. The play remained a turgid thing, but it was a delight to the eye and ear and mind to see what they could do with the creaky vehicle. They actually made it a passable play. Due in large part to the talents of a few people of whom Diana Rigg is one.

She played the winsome Bianca who found "the first sip of sin to be of bitter wormwood, but the second sip, ah, the second sip, to be the finest of nectar." Gene Anderson played the villainous Livia with a fine flair, backed by Laurence Payne as Hippolite and Clifford Evans as the Duke. If ye recall "The Champions", the summer TV series imported from England, you'll recall William Gaunt...he was the only one who could act. Here he played the merchant of Florence with a deft and lively air. A fine graduate of the RSC as is our fairest Yorkish rose, Diana Rigg.

Patricia Fernald (granddaughter I believe of John Fernald...ex-master of the Royal Academy of Dramatic Art, the RADA and present master of Detroit's very best theatre company, the University of Oakland Meadowbrook group) was the niece who was done wrong and did wrong. The RSC somehow always is good,

SPEAKING OF THE RSC I go tomorrow to the sunny climes of Los Angeles for a number of reasons. Chief of which is personal and distinctly feminine. But whilst there I shall be given the opportunity of viewing the aforementioned RSC. They will be playing for some weeks in Los Angeles, doing at least a pair of plays during that very short period of time. Titles at this moment unknown. But the tickets are for the 18th so at least I'll be able to finally drink in the personal appearances and tone of that most remarkable and inventive theatrical organization. For as you all know, the RSC is one of the very prime movers of the New Theatre in the foggy isles of England.

To misquote a phrase, where the RSC is that's where it's at. The hub of the theatrical world, of course.

If they ain't #1, they awful close.

DO YOU HAVE EXCESS MONEY? If so, you can spend a little bit of it right here. Though Diana Rigg won't be with the RSC in this American tour, I'll be wearing my "Diana Rigg has MOXIE" button nonetheless. And shall probably send a few backstage to her old compatriots like Ian Holm and Payne and such, for them to chuckle over.

For you they go .35¢, dark blue lettering on very light pastel blue background.

Also for sale are a few back ish's of EN GARDE. I have a very very few of #3 left, a few more of #4 and a fairly large number of #5. .50¢ for #3 and #4, .70¢ for #5.

Also for sale are two copies of the hardbound "AVENGERS ANNUAL", a British publication devoted entirely to our very fave show. Alas, this is the first of the series (and likely the last) on the Tara King episodes and creations. It is a lovely thing, full of photos and fiction and decent comic strips and a handful of interesting articles. They go for \$2.50 apiece (plus .24¢ postage) from the editorial address....mine.

Robert Firebaugh does not now have any of the "Mrs. Peel- We're Needed" red on blue bumper stickers left. They are all gone. If you missed getting yours, you're too late now. I hate to say I told you so....

WONDER WOMAN For those who miss the adventures of Mrs. Peel you can buy WONDER WOMAN comics #186 (17)

#181, the latter just out. Danny O'Neill (who is the artist) has quite frankly revamped the decaying WW and replaced her with a vivacious new image. Any resemblance to Mrs. Peel, from face to hair-do to mod mod mod clothes and karate super-skills and such is more than merely coincidental.

Unfortunately this ~~1/16/74~~ lass has neither those perfect Doncaster dulcet vocal tones nor the incredible facial mobility so characteristic of Diana Rigg...but it's something anyways....

Mrs. Peel, boy, are you needed....

CLUBS: There is a Christopher Lee Fan Club about, by the way. It is surprisingly adult and not at all soft and gooey. They think the man has been tremendously underrated and given only a portion of the credit due him. Quite frankly, until receiving the bulletins, I realized how much of a Monster Movie image I myself had of him. Yet he has played dozens of "heavies" and displayed extraordinary skill in each, outside of the blood-sucker things.

The group itself is interesting, and as delighted with esoterica and side-topics as any science fiction group or bunch of star trekkies. Luckily for them Mr. Lee is quite willing to encourage and aid the group...which is a good deal more than can be said for quite a few other "stars".

Mrs. Gloria Lillibridge  
281 Centerville Road  
Warwick, Rhode Island (02886)  
Dues are \$2.90 a year.

A DIANA RIGG FAN GROUP? Well, there is one...unofficial. But it is a small affair, a couple of dozens of people bound in an intimate little chitter-chatter group. The lass (who incidently looks amazingly like Miss Rigg) who runs it is not looking for any more members, alas. Certainly not anything the size of EN GARDE's mailing list. Sorry.

If anyone knows of any other li'l group operating in the Rigg-MacNee-THE AVENGERS field, let me know, will ye? This one operates from Albuquerque, New Mexico and she doesn't want her address and name brooted about.

SHE SINGS! Linda Thorson, alias Tara King, sings. She has won a few awards for that sort of thing in the RADA and elsewhere, and now we can

will be able to hear her as well. For she has out a 45 rpm record for commercial release (English...and distributor and outfit unknown at this moment). On good authority she has been touted as having a good trained voice capable of an amazing range. Songs are "Here I Am" and "Better Than Losing You".

They are available, in very limited quantity indeed, from John Mansfield (see the address for the slides). Price is \$1.45 the record plus shipping.

I'm interested in hearing what she sounds like. I'm also interested in what non-electronic music sounds like, it's been so long.....

THE MUSIC WAS MISSING The Apollo 8 trip into outer space (well, you'd have difficulty breathing it and that's my definition of outer space...unfortunately that broad a definition can also be applied to anything downwind of River Rouge these days...) initially left me with the usual boredom that government-directed adventures usually leave me with. I mean, it's fantastic, in a way. One of the most exciting series of events ever to occur in the history of mankind and they make it sound as exciting as Tareyton's new charcoal filter....

Anyways, I followed it until that moment when they were circling the moon and televising the picture to us. And it grabbed me right by the chest hairs. This was it, baby. The roll-call of names and craters lifted me right into the air and didn't set me down for two hours afterwards. Tico, Lindofernes, Copernicus, the names familiar to every generation of science-fictionalists. And Clavius.... Then it struck me just what was missing and why it suddenly got to me. The background music was missing from the telly show but I had been supplying it in my own mind, the march of ringed formations and tears in my eyes and rolling of history being created and the slow waltz of movement in the screen....and the slow waltz of The Blue Danube. No matter that the awe of "2001:" was lacking from this tawdry TV

work. The sweep and majesty of The Blue Danube will remain, obviously, part of this adventure for me. It is the very inspired message, the linking of the moon and space and that melody that is the real adventure. Unity and oneness...

"CHARLY" Some of us remember that flic under the more inspiring title of "Flowers For Algernon". This inspired story was bought up for movie production some time ago and now the movie "Charly" has been released.

Don't bother.

It stinks.

When, oh when, I ask myself, will Hollywood ever learn?

ICE STATION ZEBRA Another movie, this time with Patrick McGoochan in it. Also Ernest Borgnine, Rock Hudson, hordes of very fakey plastic ice floes, plastic snow, unrealistic Russians, even more unrealistic plot, lousy unimaginative hack writing and inane dialogue.

In short it's only redeeming feature...like that of SHALAKO is the presence of someone we like who gives a credible performance whilst all others about them stand around with merd smeared all over their faces. McGoochan however, cannot save this flic any more than Honor could SHALAKO. Sorry.

NEXT ISSUE will have, perhaps, some materiale on Diana Rigg's (decidedly) masculine friend and companion of yea these many years. The perhaps depends on whether or not the notion of blabbing this all over the EN GARDE readership offends my notions of what good taste consists of, in a few weeks time.

Suffice it to say that he seems to be quite, quite competent, talented and in every respect a match for the multi-talented Miss Rigg.

It's their own ruddy business, after all, what they want to do and how, I think in this case I'll respect their privacy (what little remains to them).

-Yhos, Dick Schultz- leif erikson

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