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DANGER MAN
One of the 60's First Secret Agents
— Episode Guide & Feature

NIGEL KNEALE
— The QUATERMASS Creator interviewed
LADIES OF LEATHER AND LACE
— From the Avengers to Cagney and Lacey

Writing **LOU GRANT**
— Michelle Gallery interviewed

DANGER MAN

THIRTY MINUTE HERO

DANGER MAN, John Drake not only righted wrongs in record time, he also helped launch a successful series of ITC secret agents.

We are obliged to John Wyver for the facts.

'This is a job of international importance. I've got half an hour to get it done.' The words are spoken by John Drake, breathless, handcuffed to a girl, and half way through the DANGER MAN episode TIME TO KILL. Drake's urgent exhortation could have prefaced each episode of the series. Instead, over repeated night shots of anonymous modernist architecture, Drake accompanies the titles with his clipped introduction: 'Every Government has its secret service branch. America its CIA, France Deuxième Bureau, England M15. NATO also has its own. A messy job? Well that's when they usually call on me. Or someone like me. Oh yes, my name is Drake, John Drake.' The music swells, his open-topped sports car sweeps out of frame and library footage of an exotic location fades in, accompanied by a (not always accurate) identification: Paris, Vienna, Zurich (when the picture looks distinctly like Brussels)...

1960 is just too early for me to lay claim to distinctive television memories. By 1964 when the series returned after an initial 39 episodes and a three year lay-off, I can recall being hooked as hard as my friends. Perhaps by then I was endorsing Stanley Reynolds' comments in the Guardian (14/9/67): 'Drake never kisses the girls, something which has endeared him to the hearts of children everywhere, especially boys who grimace and wipe their mouths (sometimes even spitting) at kissing heroes like "the Saint" or smooching spies such as UNCLE's Napoleon Solo.'

Here, however, I want to look at Drake's early history which Channel Four has recently exhumed for us. The first comment to make is how enjoyable these half-hour shows are. The format dictated that they were scripted and shot with economy, so that they emerge now as action adventure television untainted by the distractions inevitable with later more lavish production values and the more expansive time slot. Each sequence contributes directly to the story, and there is little opportunity for character development.



Patrick McGeehan as DANGER MAN

Almost every week the show runs a variation on the same situation. A pre-title murder (or just occasionally some other violent event) leads to Drake being brought in by one of seemingly many bosses. The suspected criminals are invariably three in number, one of whom (usually a woman) is an innocent unaware of or unwilling to take part in further mis-deeds. Drake charms himself close to one or more of them, precipitates a climactic fistfight (and just once or twice gunplay) and then hands them over to the authorities. Only rarely are more than the trio of main characters involved; equally uncommon is an episode like **TIME TO KILL** where Drake has simply to hunt down an assassin.

One strength of the series is that, both despite these limitations and because of them, at its best it still achieves emotional complexity. In the episode **THE KEY**, for example, Drake exposes the treachery of the wife of an embassy official. In a handful of scenes, the official's love for his wife is established and then destroyed. As she is led away by the police, she turns pointedly away from him to moving effect. Drake stares into the night as she is driven off and voices the uncertainty about his job which makes him such a sympathetic character: 'Other people's dirty work. Someone's got to do it. Someone. I suppose'.

DANGER MAN's limitations also mean that now the series has other pleasures to offer. Before the crew settled on the sound stages of the MGM studios at Elstree, they went on location (with second unit director John Schlesinger) to shoot exteriors for many of the episodes. One setting was Portmeirion, the Welsh village where Patrick McGoochan was later to film **THE PRISONER**, and shots of its distinctive architecture appear briefly in many episodes. Once in the studio the tight schedule enforced the frequent re-use of sets, certain of which can be recognised from week to week. One distinctive pair of doors featured prominently in four of the first five episodes in Channel Four's (out of order) re-run. Nonetheless lighting cameraman Brendan Stafford (who was later to shoot **THE PRISONER**) maintained a consistently high standard and his monochrome images remain quietly stylish.

Economy of story may also account for the prominent part which the score plays in relating events. Every significant action is underlined and the central musical theme is repeated as frequently and as forcefully as in **DRAGNET**. On occasions, however, the orchestra takes a back seat and some fine solo blues playing accompanies Drake's hesitant assessment of the murky world in which he works.

So a fan once more, I wanted to know where the series came from and why it is as it is. Researching the first series of **DANGER MAN** is tricky, for little of whatever was written at the time about it is now easily available. So these are only the notes of an enthusiast who is still looking for the answers.

One place to start is with Lew Grade, who himself had begun in show business as a Charleston dancer. Later a talent agent, he went into commercial television with the Birmingham-based station ATV in 1956. From the beginning, and to a far greater extent than the other ITV entrepreneurs, he was interested in making programmes for export as well as for Britain, and the contacts he had made in American show business as an agent helped him to put together ideas for both sides of the Atlantic. His first success in 1955/6 was **THE ADVENTURES OF ROBIN HOOD** with Richard Greene, which not only went down well in England but also ran for three years on Monday evenings on CBS.

ATV were quick to exploit the potential, and followed up with **THE BUCCANEERS** (with Robert Shaw, 1956) and **THE ADVENTURES OF SIR LANCELOT** (also 1956), both of which also achieved prime-time network slots in America. **THE ADVENTURES OF WILLIAM TELL** and **THE NEW ADVENTURES OF CHARLIE CHAN** (both 1957) were less successful, but Lew Grade had another hit the following year with **THE INVISIBLE MAN**. Working on many of these shows as a writer and director, and then as producer, was the British movie director Ralph Smart. Smart devised **THE INVISIBLE MAN**, which was the first of the sequence to be set in a recognisable present with a British intelligence agent at its centre.

Next was a similar series, **INTERPOL CALLING** (1959), with another agent, this time working for the international police network. An agent for NATO, as John Drake is in the first **DANGER MAN** series, was presumably an obvious follow-up. In 1960 Smart devised the character McGoochan was to play.

Also in 1960 ATV completed an important business deal. Two years previously ATV had formed the Television Corporation of America with an American firm, the Jack Wrather Organisation. Tele Corp was to sell ATV's product into the American markets, using Jack Wrather's considerable



experience in syndication. Then in 1960 ATV bought out Tele Corp and formed the Independent Television Corporation (ITC) to distribute their programmes. 'This is one of the largest organisations in American television,' ATV boss Val Parnell is quoted as saying of TeleCorp. 'Now we can tackle the US market on an equal footing with other American producers.' And indeed within months ATV announced that it had sold its forthcoming new show **DANGER MAN** to the Canadian Broadcasting Corporation for what was believed to be more than £100,000.

Just how important foreign sales were for a series like **DANGER MAN** can be seen from some fascinating figures in Howard Thomas' book 'The Truth About Television', published in 1962. Thomas was then Programme Controller of ATV's rival ITV company ABC and he quotes detailed costs and revenues for an anonymous half hour film series which must have been very similar to **DANGER MAN**.

Twenty six half hours would cost, he estimates, some £295,950 by 1962 prices (the first **DANGER MAN** series was made in 1960 with 39 episodes). The return in Britain for a non-ITV production company could be estimated at £3,000 per show, or £78,000 in total. ATV with guaranteed access to transmission and with the duty to supply a certain number of programmes each week would almost certainly have costed this differently, but there is still a considerable shortfall. A further £98,000 might come from foreign non-US sales, which leaves well over £100,000 to be recovered from America. And for this the maker needs a network sale for which, as Thomas says, 'the chances...judging by past performance, are about fifty to one.'

DANGER MAN was that one, although not in its first incarnation, when it was only syndicated (less profitably) in the States. But by 1967 it was one of the most important elements in ATV's overseas marketing. That year the company won the first Queen's Award to Industry to go to Britain's entertainment firms, and proudly announced that in their first 12 years they had sold overseas television programmes worth \$101 million. Lew Grade admitted that after **ROBIN HOOD**, **SIR LANCELOT** and **THE BUCCANEERS** they had had several

lean years when ATV could not get one programme on an American network. 'It was really **DANGER MAN** that broke the bad run,' Grade said. 'We sold it to America in 1964—and since then we have never looked back.' By 1967 **DANGER MAN** had earned \$8¼ million.

All of which might seem to be more appropriate for an ATV Annual Report than for a fan's tribute to the series. But it is important as an explanation of why **DANGER MAN** was made and for whom. ATV at the time needed another overseas success; **DANGER MAN** was another stab at finding the right formula. Hence John Drake's transatlantic base in NATO, and the CIA or M15. Hence the foreign locations, which would have been thought to appeal to America more than just English scenes. And hence the inclusion of actresses like Beverly Garland and Europeans such as Monique Ahrens.

But international packaging is not the whole story. No balance sheet, for example, can explain the choice of McGoochan. Lew Grade himself has to do that: 'It was the way he moved. He moved like a panther—firm and decisive.' McGoochan had been a much-praised stage and serious television drama actor before being chosen. Grade saw him in a television production of Clifford Odets' **THE BIG KNIFE** and settled on him immediately. Later he attributed much of the series' success to McGoochan, and also due to the fact that 'we were determined to make it a fast-moving series, because it doesn't matter what you say about American action adventure series they do have pace and gloss, and we had that in **DANGER MAN**.'

Once selected, McGoochan himself had strong ideas about the part, and settled immediately on the much-noted moral aspect of the show: 'The very first script that I got contained a sequence with myself and a beautiful young lady in a hotel bedroom...I sort of felt maybe it was going a little bit too far, and so I brought this up with the executive producer and we had a fair amount of re-writing and that was eliminated. And in future any scenes of that nature were eliminated.'

And McGoochan contributed in other ways to the character: 'I tried as much as possible to make him an enigmatic character, hoping that you weren't quite sure what

he was going to do next. His principal weapon was his wits against the protagonists.

What strikes me now is not so much Drake's enigmatic quality, as the inconsistencies and surprises in the role. His relationship to his superiors is never clear; one week he is working for an Italian banker, the next for the US Ambassador, and then in the subsequent episode he is bargaining with the very British civil servant, Hardy, for a £10,000 fee. One week, too, he can be very restrained and reserved, indeed very British; the next he is a cocky, pushy American. But the format never allows time for a fully rounded character to emerge, and each week's facet has to be added to the picture.

So Grade, Smart and McGoohan, together with ATV's bank balances can tell us a little about John Drake's genesis. But can they explain why he was so popular? The first run was right at the start of the Sixties' collective fascination with spies and secret agents. Ian Fleming had published the first James Bond book in 1953 and the first movie *DR NO* was to premiere

in 1961, the year after *DANGER MAN* began. So the general appeal of spies was a factor, but perhaps not really until the 1964 hour-long series, when Drake began to rely on elaborate Bondian technology. For what is noticeable in the half hours is really how little Drake has to do with espionage. His tasks are those of a sophisticated travelling detective, who mostly encounters foreign agents only tangentially.

So does the appeal lie elsewhere? Certainly Drake's character appears to be tailored to what is now imagined to be the significant trends of the early Sixties. He is young, classless, sophisticated and successful, perhaps Joe Lampton from *ROOM AT THE TOP*, but one with a heart of gold and a strict moral sense. So he accurately reflects the late Fifties goal of affluence and, with his low-slung sports car, is very much a part of the new consumer society.

Drake is also cheeky and quietly dismissive of the cosiness and parochialism of his British boss Hardy, but he continues to uphold those traditional values of fair play and

justice which Hardy stands for. And he travels widely, at a time when many of his audience are just beginning to become foreign tourists. So he is clearly a fantasy figure for each of his viewers, but — as is surely appropriate before the excesses of the Sixties still to come — one who is safely constrained and quite proper.

Finally, although not infallible, he is adept at sorting out local problems throughout the world. A quick plane or train journey, two or three days work, and order is restored. Is it then too much to see him as a fulfillment of Britain's waning status as a world power? After Suez in 1956 the country's Imperial ambitions (initiated under another Drake three centuries earlier) were severely dented; no longer could we send a gunboat to sort out distant troubles. Instead we had John Drake who could solve most jobs of international importance inside half an hour. Those were the days.

DANGER MAN

DANGER MAN
I.T.C. Prods.
Created and Produced by Ralph Smart.
Introducing Patrick McGoohan,
as N.A.T.O. Agent John Drake.
First shown on I.T.V.
10/9/60 - 4/6/61

VIEW FROM THE VILLA (10/9/60)

dir. Terry Bishop. wr. Brian Clemens/Ralph Smart
w/ Barbara Shelley.

John Drake is assigned to investigate the murder of banker Frank Delroy, the trail leads Drake to a small seaside resort (Portmeirion) where he recovers 5,000,000 dollars and solves the murder of Delroy.

TIME TO KILL (17/9/60)

dir. Ralph Smart. wr. Brian Clemens/Ian Stuart Black
w/ Sarah Lawson

John Drake flies to Paris, where his assignment is to find an international killer, the task becomes more difficult when Drake becomes handcuffed to a girl, Lisa Orin.

JOSETTA (24/9/60)

dir. Michael Truman. wr. Ralph Smart
w/ Kenneth Haigh

A blind girl Josetta, is the only one who can identify her brother's killer. John Drake has the task of helping her to find and identify the killer.

THE BLUE VEIL (2/10/60)

dir. Charles Friend. wr. Don Ingales/Ralph Smart
w/ Laurence Naismith, Lisa Gastoni.

John Drake flies to the Arabian desert to investigate stories of slavery and finds himself helping a stranded showgirl, who believes Drake to be a slave peddler.

THE LOVERS (9/10/60)

dir. Peter Graham Scott. wr. Jo Eisinger/Doreen Montgomery
w/ Maxine Audley, Michael Ripper

John Drake receives a call from an old enemy who is now in charge of security for the President of Boravia, the President is due to visit London and Drake is asked to provide security for him.

THE GIRL IN PINK PYJAMAS (16/10/60)

dir. Peter Graham Scott. wr. Brian Clemens/Ian Stuart/Ralph Smart

w/ Angela Browne, John Crawford, Alan Tilvern.
A young girl wearing only pink pyjamas, is found wandering along a country road in a dazed condition, John Drake investigates and finds a plot to assassinate the President of a Balkan state.

POSITION OF TRUST (23/10/60)

dir. Ralph Smart. wr. Ralph Smart/Jo Eisinger.
w/ Donald Pleasence, Lois Maxwell.

When Drake is shown a photograph of a young girl who is the victim of drugs, he sets out for the Middle East to break up the ring supplying opium, he is aided by an American agent Sandi Lewis. Together they trace the source of the drugs.

THE LONELY CHAIR (30/10/60)

dir. Charles Friend. wr. John Roddick/Ralph Smart.
w/ Hazel Court, Sam Wanamaker, Richard Wattis.



When the daughter of an industrial designer is kidnapped, Drake is assigned by his superior, Hardy, to impersonate the girl's father in an attempt to save her life.

THE SANCTUARY (6/11/60)

dir. Charles Friend. wr. John Roddick/Ralph Smart.
w/ Kieron Moore

John Drake has to impersonate a prisoner who has just been released after serving a sentence for bombings, his assignment is to infiltrate a group of IRA commandos.

AN AFFAIR OF STATE (13/11/60)

dir. Peter Graham Scott. wr. Oscar Prodney
w/ Patrick Wymark, John Le Mesurier, Warren Mitchell.

John Drake flies to a small Caribbean state to investigate the apparent suicide of an American economics expert, he uncovers a plot to obtain large sums of money, and in return he nearly loses his life.

THE KEY (20/11/60)

dir. Seth Holt. wr. Ralph Smart/Jack Whittingham.
w/ Robert Fleming, Monique Ahrens, Charles Grey.

When someone is leaking information from the American Embassy in Vienna, John Drake is called in to investigate when the finger of guilt points to the Ambassador.

THE SISTERS (27/11/60)

dir. Seth Holt. wr. Brian Clemens/Jo Eisinger.
w/ Mai Zetterling, Barbara Murray, Richard Wattis.

When a young beautiful refugee pleads for political asylum, John Drake is called on to investigate by his superior, Hardy. When the girl's sister arrives, Drake has a double problem to solve.

THE PRISONER (4/12/60)

dir. Terry Bishop. wr. Ralph Smart
w/ William Sylvester, June Thorburn.

John Drake's assignment is to find a double for James Carpenter, an American who is confined to the U.S. Embassy in a Caribbean city, finding the double is only half the problem. Substituting him under the eyes of the police is the other.

THE TRAITOR (11/12/60)

dir. Terry Bishop. wr. John Roddick.
w/ Ronald Howard, Barbara Shelley, Jack Watling.

John Drake travels to Kashmir, in Northern India, to seek out Noel Goddard a former executive in the Indian Government, now a traitor. On identifying Drake, Goddard is given the message "John Drake. NATO agent. Eliminate."

COLONEL RODRIGUEZ (18/12/60)

dir. Julian Amyes. wr. Ralph Smart.
w/ Noel Wilman, Maxine Audley, Honor Blackman.

John Drake flies to the Caribbean to aid an American journalist, who has been arrested on a spy charge, but before he can effect a rescue he is accused of the murder of a young night club singer.

THE NURSE (25/12/60)

dir. Peter Graham Scott. wr. Ralph Smart/Brian Clemens.
w/ Eileen Moore, Jack Macgowran, Robert Ayres.

Drake travels to the Arabian Desert to rescue the American consul and his family from terrorists who have assassinated the King. On arrival, Drake finds he has additional problems trying to protect a pretty Scots nurse and the baby in her care, the future King.

THE ISLAND (1/1/61)

dir. R. Pennington Richards. wr. Ralph Smart/Brian Clemens. w/Allan Cuthbertson, Michael Ripper. John Drake is flying back to the mainland with two prisoners, when his plane crashes in the sea, near a tiny island. On reaching the island, Drake finds himself a wanted man as the island's hermit owner believes Drake is an escaped prisoner.

FIND AND RETURN (8/1/61)

dir. Seth Holt. wr. Jo Eisinger. w/Moira Lister, Donald Pleasence, Richard Wattis. Hardy assigns Drake to fly to the Middle East to find Vanessa Stewart, a beautiful girl wanted for espionage. Posing as a Baltic agent, Drake persuades her to accompany him before the British find her.

THE GIRL WHO LIKED G.I.s. (15/1/61)

dir. Michael Truman. wr. Mark Brandel/Ralph Smart. w/Anna Gaylor, Anthony Bushell, Nigel Green. Drake is assigned to investigate the murder of a young G.I. in Munich. He was last seen in the company of a young German girl, Vicki. Was she involved in the plot? Drake, posing as an American soldier, must find the answer.

NAME, DATE AND PLACE (22/1/61)

dir. Charles Frennd. wr. Ralph Smart/John Roddick. w/Jean Marsh, Kathleen Byron, Richard Wattis. When several prominent people are killed, there appears to be no connection. But John Drake's investigations uncover a murder ring, which he hires to kill himself.

VACATION (29/1/61)

dir. Patrick McGeehan. wr. Ralph Smart. w/Hugh Modermott, Esmond Knight. While vacationing on the Riviera, John Drake recognises a professional assassin. He succeeds in replacing the killer and undertakes an assignment working in the dark, as he has no idea who his victim is.

THE CONSPIRATORS (5/2/61)

dir. Michael Truman. wr. Ralph Smart/John Roddick. w/Patricia Driscoll, Terence Longdon, Alfred Burke. John Drake's assignment takes him to a small island off the coast of Brittany. He must protect the life of Lady Lindley, widow of a British diplomat, from two killers.

THE HONEYMOONERS (12/2/61)

dir. Charles Frennd. wr. Ralph Smart/Lew Davidson. w/Lee Montague, Ronald Allen. When a Chinese businessman is murdered, a young couple on honeymoon become the prime suspects. John Drake flies out to the Far East to assist them, and finds himself in a dangerous situation.

THE GALLOWS TREE (19/2/61)

dir. Michael Truman. wr. Ralph Smart/Marc Brandel. w/Paul Rogers, Wendy Craig, Raymond Huntley. John Drake travels to the Scottish Highlands when the fingerprints on a stolen car belong to a master spy believed to have been killed ten years earlier.

THE RELAXED INFORMER (26/2/61)

dir. Anthony Bushell. wr. Ralph Smart/Robert Stewart. w/Duncan Lamont, Moira Redmond, Paul Maxwell. Drake's latest case is to unravel a security leak. The suspect is Ruth Mitchell, an interpreter, but as Drake later discovers the girl has been used, without her knowledge.

THE BROTHERS (5/3/61)

dir. Charles Frennd. wr. Ralph Smart. w/Lisa Gastoni, George Coulouris. A plane crashes off the coast of Sicily, and a diplomatic satchel is taken by mountain bandits. John Drake's task is to recover the stolen property.

THE JOURNEY ENDS HALFWAY (12/3/61)

dir. Clive Donner. wr. Ian Stuart Black. w/Paul Daneman, Anna May Wong. John Drake takes on the identity of a Czech engineer who wants to defect to the West, in an attempt to smash an escape route organisation which kills its clients on route.

BURY THE DEAD (19/3/61)

dir. Clive Donner. wr. Brian Clemens/Ralph Smart. w/Beverly Garland, Robert Shaw, Dermot Walsh.

NATO agent Tony Costello is killed in a car crash while investigating a case of gun running. John Drake flies to Sicily to investigate and finds Costello's girl friend who is convinced it was murder. Before the case is solved, Drake discovers that you can bury the dead more than once.

SABOTAGE (26/3/61)

dir. Peter Graham Scott. wr. Michael Pertwee/Ian Stuart Black. w/Maggie Fitzgibbon, Yvonne Romain. When Paul Jason of Jason's Airlines is killed and several of his planes crash, John Drake assumes the identity of a hard drinking pilot to investigate the crashes. Drake discovers a case of smuggling and finds himself in a tricky situation.

THE CONTESSA (2/4/61)

dir. Terry Bishop. wr. John Roddick/Ralph Smart. w/Hazel Court, Lionel Murton. When cocaine is discovered during the unloading of a ship on the New York docks, John Drake flies to Genoa to follow the trail back to the source. Posing as a deckhand, he infiltrates the gang and meets the beautiful Contessa.

HIRED ASSASSIN (30/4/61)

dir. Charles Frennd. wr. Ralph Smart, John Roddick. w/Alan Wheatley, Judy Carne. Drake poses as a professional assassin in an attempt to prevent the assassination of a South American President. He joins a revolutionary group who are planning to kill the President.

THE COYANNIS STORY (7/5/61)

dir. Peter Graham Scott. wr. Jo Eisinger. w/John Phillips, Charles Grey. John Drake travels to a Balkan country to investigate the misappropriation of funds by a Minister. Drake uncovers a plot involving love, politics and revenge.

FIND AND DESTROY (14/5/61)

dir. Charles Frennd. wr. Ralph Smart/John Roddick. w/Peter Arne, Nadja Regin. A miniature submarine is wrecked off the coast of a South American country, John Drake's assignment from British Intelligence is to blow her up. Disguised as a fisherman, Drake races against time to find the sub before the agents of a foreign power can.

**THE LEAK (9/4/61)**

dir. Anthony Bushell. wr. Ralph Smart/Brian Clemens. w/Zena Marshall, Bernard Archard. When several workers at an atomic energy plant in North Africa fall ill, a leakage is suspected. Drake flies out to investigate and is aided by a beautiful European doctor, but when the next victim has no connection with the plant, Drake discovers a fiendish plot.

THE TRAP (16/4/61)

dir. R. Pennington Richards. wr. Ralph Smart/John Roddick. w/Jeanne Moody, Noel Trevarthen. Drake travels to Venice to investigate the case of Beth Warren, a cipher expert at the American Embassy in London. She disappeared from her job, and rushed to Venice to be with her boy friend when his brother was dying. But Drake discovers she is being used for the knowledge she has.

THE ACTOR (23/4/61)

dir. Michael Truman. wr. Marc Brandel. w/Rupert Davies, Gary Cockrell. Drake travels to Hong Kong to investigate the murder of a sound technician working for a radio station. He uncovers a plot where secret information is being sent out in code over the air, transmitted as part of the station's English lessons.

UNDER THE LAKE (21/5/61)

dir. Seth Holt. wr. Jack Whittingham. w/Christopher Rhodes, Hermione Baddeley. When twenty five million dollars in forged currency floods the European capitals, John Drake is assigned by U.S. Intelligence to trace the source. The trail leads to an ex-Nazi General staying at a lakeside hotel in the mountains. Drake faces death before he can solve the case and uncover the secret of the lake.

THE DEAD MAN WALKS (28/5/61)

dir. Charles Frennd. wr. Ralph Smart/Brian Clemens. w/Richard Wattis, Marla Landi, Julia Arnall. Hardy assigns Drake to investigate when the entire research team working in tropical diseases are killed in mysterious accidents. Drake travels to India, and uncovers clues that one of the scientists may be alive.

DEADLINE (4/6/61)

dir. Peter Graham Scott. wr. Ian Stuart Black/Jo Eisinger. w/William Marshall, Edric Connor. When a wave of terrorism in the African jungle is likely to lead to a mass uprising. The Danger Man takes on the disguise of a gun runner in an attempt to penetrate the extremist organisation behind it.