



YOU

The Mail on Sunday Magazine

The Danger Man is back

Quattro at home
with Street stars

Danger Man at work

Last observed in England 17 years ago, Patrick McGoochan, persistent escaper and man of danger, has been seen boldly pirating off the coast of Cornwall for television's *Jamaica Inn*.

Now safely returned to Los Angeles, he talked to Mike Bygrave about acting, loving, drinking and the suburbs

Can this be McGoochan, 'the roaring boy', sitting here in the suburbs of Los Angeles looking like a tame university professor? A man who writes love poems to his wife every day does not sound like the same renegade who outdrank – and outlived – cohorts Robert Shaw and William Holden, and starred as the cool hero in two of the most original British television series of the 60s – *Danger Man* and *The Prisoner*.

It's 17 years since Patrick McGoochan left England, first for Switzerland, then for Los Angeles, but he returned recently for the filming of a television production of *Jamaica Inn* (HTV to be screened on May 9 and 10). The sight of him again – even under the scurvy, grizzled make-up of an 18th-century wrecker – will be the cause of excitement among the legion of McGoochan followers.

He denies having been a tax exile these past years. 'I never had a penny in a Swiss bank,' he says. 'I just felt like a change, and that I had done all I could in England.'

In America he made half a dozen films, including *Ice Station Zebra* and *Escape from Alcatraz*. He also directed *Catch my Soul* in 1974. He came back to film in Britain simply because he liked the part he was offered. 'I'm trying to break away from the one-dimensional characters like the warden in *Escape from Alcatraz* and others I've done.'

He talks enthusiastically about *Jamaica Inn*. 'We had a terrific crew – including some people who'd worked with me on *Danger Man* – as well as Jane Seymour, who's also done well in America and came back for this. It's a melodrama. I went all out for it, did a bit of roaring. I think we all took our parts by the throat.'

McGoochan did, anyway. As Jane Seymour says, 'He's electric, one of the best. To me, in *Jamaica Inn* he was always Joss, not Patrick McGoochan. He's totally professional, very underrated.'

McGoochan has a reputation for taking more than just parts by the throat. Interviewers have found him



'crusty', even 'snarling'. It's a reputation he resents. At 54, he's a mild man, when he wants to be. The famous voice, with its indefinably mid-Atlantic accent, turns out to be a deliberate creation. In person, the Irish in him breaks through.

A dedicated loner, McGoochan is the film or television equivalent of a man of the theatre – not just an actor but a writer, director, producer and, in his early days, the guy who swept the floor and painted the scenery.

On *Danger Man* and *The Prisoner*, he used his star power to gain effective control of the series – an even more exceptional achievement in the 1960s than it is today.

'The great thing about working for Lew Grade was that he left you alone. Once he said yes, that was it. I never even had a contract with him, it was all done on a handshake. As a result, I was able to bring on to *Danger Man* film directors who'd worked for the old Ealing Studios. They'd held aloof from television, which was considered second-rate at the time, but eventually I was able to persuade them.'

'When I got tired of doing *Danger Man* after 26 episodes, I went to Lew and he said, "Have you anything else you want to do?" I had the idea for *The Prisoner* worked out – budgets, the lot, and I took the papers out of my briefcase. He said, "Don't show me all that. You know I don't read. Tell me about it." I told him and he paced the office for a minute, then he said, "You know, Pat, it's so crazy, it might work".'

For once, Lord Grade understated the case. *The Prisoner* became a cult around the world (only *Star Trek* has done the same since). Groups of fans continue to meet and puzzle over the meaning of McGoochan's enigmatic secret agent, kidnapped and held prisoner in a weird village by unknown authorities who use numbers instead of names. During one of its periodic runs on American television, a psychologist was brought in to introduce each episode.

'I wrote it with 1984 in mind,' says McGoochan, 'and we're getting nearer to the world of those numbers all the time.' *The Prisoner's*

McGoohan, right, in the hugely successful cult TV series of the 60's *The Prisoner*. And, left, today – still the loner

message of dogged individualism is close to McGoohan's own views. Between his parents and himself, the McGoohans have criss-crossed the globe in search of their respective dreams. Born in New York, his immigrant family returned to Ireland to farm when McGoohan was three months old. Eight years later, they were forced to move again, this time to Sheffield, where McGoohan was brought up and worked in an iron mill, a chicken farm, acted as an amateur before finally joining Sheffield Rep as a trainee stage manager.

'My father couldn't read or write, but he played the violin like an angel and he had total recall. We would read to him, he'd ask us what page we were on and days later he'd refer to the material on that page number.

'My mother wanted me to be a priest. I was a late arrival by Irish standards – they'd been married several years – and I think she made a sort of bargain that she would give me to God. I didn't complete it and she was disappointed, but never minded my becoming an actor.

'Besides, I had a proper job at Sheffield to begin with, as a stage manager. Then it was the old story – an actor fell ill with appendicitis and I was the only one who knew the play because I'd been prompting it, so I had to go on. The next season I was a fully fledged actor.'

McGoohan pronounces 'ac-tor' in the rolling theatrical style of Olivier in full flight. References to Olivier pepper his conversation, and all his favourite stories are of the stage (or as McGoohan prefers 'on the boards').

There was the time he toured the Midlands in a production of T S Eliot's *The Cocktail Party*, playing to an audience of miners who'd come straight from the pit carrying their helmets.

'One night the power failed in the theatre. We had just one candle on the stage. Suddenly one of the miners in the audience turned on the lamp in his helmet. The others followed suit and they came down and stood in front of the stage to light it. Well, it was magic, we acted like people inspired. There's never been a better >





Patrick McGooohan the cool hero, coming to grips with danger in the 60s. Far right: high drama 1983 style, in Jamaica Inn

<performance of *The Cocktail Party*.

It was at Sheffield that McGooohan met his wife, Joan Drummond, an actress. They've been married for 32 years and his eyes light up when he remembers 'the rehearsal when we first met. I was shaking for two days afterwards.'

Joan gave up acting when the first of their three daughters was born. Now she sells real estate in California, very successfully. Last year she was the top sales person for her firm, causing McGooohan to attend 'the

only cocktail party I've been to in my life'. He writes her at least one poem (which he dubs 'scrambled words') every day and the one on his study wall hymns his luck in finding a lover who is also his best friend.

There has been a lot of luck in McGooohan's life, although it has not come so often since *The Prisoner*.

As a stage actor, he did 200 plays and climaxed that part of his career with acclaimed performances in Orson Welles's version of *Moby Dick* and as Ibsen's *Brand*. *Brand* was his *King Lear*: he has spent years unsuccessfully trying to mount a film of it.

After *Brand* came *Danger Man* and he veered away from a path that, judging by his old reviews, could have made him one of our great classical actors. When Olivier asked him to join the National Theatre, a natural antipathy to big companies led him to refuse.

He has worked steadily as an actor ever since, but rarely found again the control he enjoyed in those first two series for Lew Grade. 'I've done an awful lot of crap,' he admits. Much of what he's done that is better will never be seen - the scripts he has written which no one would finance; the short films he has made, more than one with his own

money, to try to get projects going.

'I have an Irish temperament,' he says, and there is something of the dreamer in him. His dreams are always practical - they come complete with budgets - but they've been doomed to the frustration common to most film-makers 'who aren't Steven Spielberg'.

These days, McGooohan the family man fills in the gaps for McGooohan the writer-director. He's been a hell-raiser in his day. 'It's no secret,' he says, 'that I used to drink a lot.' There are harsher judgments on him. A fellow actor feels 'he sold out to Mammon and Hollywood and I think he finds that hard to live with. He should be with the Royal Shakespeare Company, going out and getting drunk with the cast after a show. Instead, he's on his own in Los Angeles, where they're not so indulgent of that sort of thing.' Anyway, McGooohan says he stopped drinking a year ago.

A grandparent by his daughter Catherine, who's married to a film producer, he takes great pride in his other two daughters, Frances, manageress of a clothing store, and Anne, studying child psychology. His home in Pacific Palisades is no movie star's mansion, though it's large and pleasant and by American

Méthode Helancyl

Tone up your skin while you bathe.



Nothing could be better for you than a little gentle exercise to limber you up. This, combined with a reasonable diet and plenty of fresh air, will do a lot.

But not everything. That's why millions of women all over the world add to their daily regime with Méthode Helancyl.

Méthode Helancyl is a creation of sophisticated phytochemistry where the natural extract of wild ivy offers you a remarkable combination of aids.

First, use our unique massage glove in the bath or shower for five minutes every day. Your body will soon feel radiantly toned and fragrant.

In using the glove, massage the bottom, thighs, hips as well as the arms and legs. The glove with its soap centre does the rest.

Then, after bathing, dry yourself and stroke the scented and refreshing skin cream into the massaged areas of your skin.

The glorious fragrance along with the stimulation and invigoration your body receives using Méthode Helancyl will soon prove to you that active bathing is beautiful.



Méthode Helancyl
(pronounced: Hel-on-sayl)

Concept Pharmaceuticals Ltd., PO Box 18, RICKMANSWORTH, Hertfordshire.

standards the home of a successful suburbanite. One of the reasons McGoochan says he likes it is because he's surrounded by 'families and real people' instead of showbiz types. Joan McGoochan feels 'it's just like Mill Hill really,' which was where the couple lived in England.

He says he has no regrets about leaving the stage or about never 'having done a feature film I really felt good about', but he talks little and with restraint about his recent American years. In the way that long careers in show business do, McGoochan's has had a sudden spurt recently. Apart from *Jamaica Inn*, he's made a film in New Zealand called *Finding Katie* with British actress Emma Piper, and he's set to make another film in Canada with a director, 'who came to my house and said, "I never expected to find you like this, in suburbia." He thought I should be living in some log cabin somewhere.'

Next autumn he goes back on stage, in Manchester, in a new version of *Moby Dick*. He's also got two scripts of his own which he plans to direct in New Zealand, and maybe even *Brand*. The dreams are all there, intact, like *The Prisoner*, waiting for just the right moment to escape.

YOU



Beautiful blonde
by Lichfield

You wouldn't sit for a portrait from one of the world's most famous beauty photographers without taking every care, especially of one's hair.

Fair hair in particular is inclined to become dull, losing the golden shine it had when you were a child.

This is why Klorane now brings you a shampoo that combines the natural highlighting properties of extract of camomile with concerned and sophisticated science.

Klorane with Camomile on fair hair

Klorane with camomile brings back all the natural softness and actually enhances the lightness of fair hair. And it does this without the use of harsh and uncaring cleansers.

All Klorane shampoos use a cleansing base so mild it will never disturb the natural balance of your hair. But they achieve much more than this.

By combining the natural affinity of proven natural ingredients they can re-awaken all the glory you were born with.

KLORANE 
The natural science of hair

Klorane offers a complete bouquet of natural shampoos, each especially created to enhance and improve your hair. Natural camomile is specially for fair hair but the range includes Klorane shampoos that treat greasiness, dandruff and lifelessness.

There are conditioners too to ever further improve your hair.

Klorane shampoos from France. Simple to choose and use, yet a world away from the every day.

