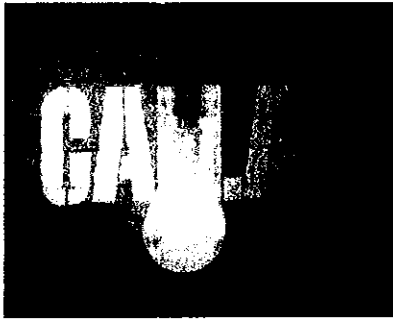


THE BLUNT INSTRUMENT

CALLAN WAS A GROUND-BREAKING DRAMA BASED THRILLER ABOUT AN ANTI-HERO KILLER WITH A CONSCIENCE, DAVID CALLAN. ANTHONY GOODMAN EXAMINES THE FIRST TWO SEASONS THAT MOVED THE TV WORLD OF SPIES AND SECRET AGENTS AWAY FROM GLAMOROUS FILM SERIES, LIKE DANGER MAN AND THE AVENGERS, TO A MORE REALISTIC BLOOD IN THE GUTTER ENVIRONMENT.



CALLAN pushed television spies in a new direction, stripping away the gloss and attempting to show the real world of espionage. In fact, CALLAN pioneered this dark world of cross and double-cross videotaped secret agent shows, influencing other series like Yorkshire Television's THE SANDBAGGERS.

In 1965, Anthony Boucher, critic of crime fiction for the *New York Times*, wrote: 'The hard-bitten, cynical spy story which casts a spell through its deliberate lack of glamour has been particularly successful in this decade in the works of such authors as John Le Carré and Len Deighton. Probably one should add

the name of James Munro, whose *The Man Who Sold Death* is a model of this kind of restricted thriller, a tight plot with meshing and interweaving that are never quite predictable or a direct unsimplified view of character.'

James Munroe was the pen name of James Mitchell, who had scriptwriting experience having provided scripts for the videotaped episodes of THE AVENGERS and a solitary screenplay for CRANE. Terence Feely kicks off the story behind the creation of CALLAN. "I was story editing ARMCHAIR THEATRE for ABC Television and one day this tall geordie with the thickest glasses I've ever seen walked into my office with what was obviously a script which had been around for some time. You know, they get that dog-eared look, and told me that he'd been trying to flog this thing for years; it was called *A Magnum For Schneider*."

The tall geordie was James Mitchell, and he recalls the origins of the script. "The generally accepted theory is that I wrote *A Magnum For Schneider* for ARMCHAIR THEATRE on which it was screened, but I didn't. Years before, the BBC were doing an anthology series called DETECTIVE, in which they dramatised whodunit and crime novels. It went fairly well and then they decided they would try their hand on certain kinds of detective/adventure stories which were not based on novels. One of the things they wanted to do was espionage. I had worked on THE AVENGERS quite a bit, so the spy/adventure thing was something I was known for, and they asked me to do one. I wrote *A Magnum For Schneider* and they thought it was

great and couldn't wait to get started, but it never got off the ground with the BBC. About eighteen months went by with absolutely nothing happening and my agent read it again, suggesting something which I found repugnant, that I buy it back from the BBC. I had an option to do this, but always feel with the BBC money should travel in the other direction. Anyway, I paid them back and they gave me back the script."

Terence Feely read the script and loved it and told Mitchell. "There's more than just an ARMCHAIR THEATRE in this, there's a whole series. Would you be prepared to let me write a presentation and inject a few more characters and I promise you I'll sell it to Brian Tesler (director of programming), Lloyd Shirley (controller of drama) and Leonard White (producer of ARMCHAIR THEATRE) as a series." REDCAP (starring John Thaw as a military policeman) had drawn to a close and ABC needed another series to replace it. Leonard White, who brought THE AVENGERS to the screen, supported Feely's view that there was more mileage in CALLAN than the single play. However, the go ahead for the series would depend on the success of



CALLAN

EPISODE GUIDE SEASONS 1 & 2

COMPILED BY ANTHONY GOODMAN
WITH ASSISTANCE FROM ANDREW
PIXLEY AND MICHAEL RICHARDSON



ARMCHAIR THEATRE: A MAGNUM FOR SCHNEIDER (04.02.67)
Written by James Mitchell

Director: Bill Bain

Callan is recalled to the section to eliminate German arms dealer Rudolph Schneider. After becoming friends with Schneider, Callan obtains a powerful handgun from his acquaintance Lonely. However, the head of the department, Hunter, has doubts regarding Callan's ability to still be a cold-blooded killer and orders Meres to shadow the section's former number one operative. If Callan fails in his mission, Meres' orders are to kill the German and frame Callan for the murder.

Edward Woodward (Callan), Ronald Radd (Colonel Hunter), Peter Bowles (Meres), Joseph Furst (Rudolph Schneider), Ivor Dean (Waterman), Martin Wyldeck (Det Insp Pollock), John Scarborough (Det Sgt James), Russell Hunter (Lonely), Helen Ford (Miss Brewis), Francisca Tu (Jenny), Judy Champ (Secretary).

SEASON 1

REGULAR CAST: Edward Woodward (Callan), Ronald Radd (Hunter), Anthony Valentine (Meres) except *Goodness Burns Too Bright*, Russell Hunter

(Lonely).

THE GOOD ONES ARE ALL DEAD (08.07.67)

Written by James Mitchell

Director: Toby Robertson

Under threat of being placed in a red file (marked for death), Callan is coerced into helping the section hand over an ex-SS officer, Strauss, to the Israelis. Going undercover, Callan assumes the role of book-keeper to Strauss, now a respected businessman called Stavros. There is some uncertainty that the section have the right man, so Callan arranges for a



A Magnum For Schneider and, selecting experienced ABC staff director, Bill Bain to direct White decided to take no chances and cast the play himself.

Feely explains, "He thought Edward Woodward would be perfect in the role of Callan; he's the guy who said Ronnie Radd was the only man to play Hunter; he's the guy who originally cast Peter Bowles, who was pretty good as Meres. If we hadn't had Eddie, I can't think of anyone else who would have done Callan so well. That helped to get it made as a series because there was a character there instantly. Someone else whose importance is not to be forgotten was ABC's casting director Dodo Watts. James Mitchell recalls that it was only through Watts' perseverance that Edward Woodward even read the script. "The casting lady at ABC kept ringing him up and saying I've got a script for you and he kept saying no. One night he was so tired he had an early supper and went to sleep and the casting lady actually went round and delivered the script to his house, and Venetia (Woodward's wife at the time) read it. She went upstairs and shook him awake and said, read this, if you don't play it you're crazy and he was up the rest of the night thinking about it."

Woodward tells his version of events, "I'd had a period of unemployment and then I started getting a lot of television, which was great and I was going on holiday, which was the first holiday in about four or five years. On the Monday morning of the week before I was due to go my agent phoned and said, ABC have called about a television play, **A Magnum For Schneider**. I was told it would cut into the end of my holiday and I refused the work. I was living at Twickenham at the time, which was just around the corner from ABC's studios and so the casting

director put the script through my letter box to make sure I read it. I knew straight away that I had to do the part, so I had to cancel the holiday and the family was most upset with me for about six months."

Russell Hunter recalls that Dodo Watts was responsible for casting him as Lonely. "I asked her why she cast me and she replied, 'because I saw you play Bottom in *A Midsummer Night's Dream* in Regent's Park in the open air theatre.' If that makes any sense to anybody, it certainly never has to me. She saw me play Bottom and give an outrageous performance and thought, if he can play that, he can play anything."



The script of **A Magnum For Schneider** gave little indication on what the set should look like, but through discussion with director Bill Bain, the designer, David Marshall, decided that Hunter's headquarters should be situated in an old school, disused but still showing signs of its inhabitants. Both Hunter's office and the firing range were old wood based classrooms, with splintered desks and panelled walls.

Bill Bain's responsibilities as the director involved the choice of the music, eventually chosen from a stock record of mood themes composed by Jack Tromby and published by de Wolfe Music. The

track that doubled as the opening and closing theme was called *Girl In The Dark*, which was retitled to the **CALLAN** theme. Throughout the first season and in a few episodes of the second season several other tracks were used before and after advert breaks, such as *Trumpet Theme* and *Mystery Project*. All these pieces of music are very similar in style and therefore perfect for the twilight world of **CALLAN**. For the first season only *Girl In The Dark* and *Mystery Project* were also used as incidental music.

The read-through of **A Magnum For Schneider** began at 10.30am, Thursday 25th August, 1966, at Steadfast Sea Cadet Hall, Kingston. The assembled cast were introduced to each other and proceeded to rehearse the play. For two weeks the play was rehearsed, then on Wednesday, 7th September, the cast assembled in studio 1 at Teddington for two days of technical rehearsals. Finally on the evening of Thursday, 8th September, **A Magnum For Schneider** was recorded. The play had encountered no major crises and looked exceedingly promising. The general opinion among the ABC hierarchy appeared to be that the casting of Edward Woodward and Ronald Radd was extremely suitable. There now seemed a good possibility that a series would be commissioned.

Woodward remembers that talk of a series started early on. "It was talked of while we were rehearsing. Then of course there's always a gap between putting it in the can and going out and there was more talk about it. Then when I wanted out, it had quite an impact and the people from ABC phoned and wanted to talk about it, because they were thinking of doing another six." James Mitchell was paid £150 to supply three possible plotlines for the series based on the play and with his

Jew called Berg who knew Strauss in the war to identify him at the opera.

Powys Thomas (Stavros), Linda Marlowe (Jeannie), Tom Kempinski (Avram) David Lander (Berg), Lisa Langdon (Secretary).

GOODBYE NOBBY CLARKE (15.07.67)

Written by Robert Banks Stewart

Director: Peter Duguid

Meres attempts to kill an old army friend of



Callan's called Clarke, by knocking him down with a car. When Clarke survives Callan is brought onto the case. Clarke has been training a mercenary army in

Africa to fight against a pro-British backed government in a civil war, and has now returned to the UK to enlist more mercenaries, finding a recruit in Callan.

Michael Robbins (Nobby Clarke), Helen Ford (Miss Brewis), Fionnuala Flanagan (Rena), Dennis Alaba Peters (Kanaro), Alfred Hoffman (Stan Steppick), Sally Travers (Lauderette Attendent), Bruce Purchase (Blair), John Dunn-Hill (Fenton).

THE DEATH OF ROBERT E. LEE (22.07.67)

Written by James Mitchell

Director: Robert Tronson

CIA agent, Curtis Dale, is in London to trade information on H-bomb tests in China, for assistance from the section in killing a Chinese agent, Robert E. Lee. The Chinese agent desperately wants information about his missing father and Callan is the only person in the section who can help. Under Hunter's orders, Callan arranges a meeting with Lee to bring him out into the open so he can be killed.

George Roubicek (Curtis Dale), Francisca Tu (Jenny), Keith James (Waiter), Thick Wilson (Joe Lindberg), Brian Harrison



(Watcher), Basil Tong (Chinese Gentleman), Burt Kwouk (Robert E. Lee).

GOODNESS BURNS TOO BRIGHT (29.07.67)

Written by James Mitchell

Director: Bill Bain

German agent Bauer plans to plant an expendable agent in Germany, then drops hints to the Russians that a British operative has been sent there. In order to get Callan to Germany, Hunter has his former girlfriend Eva kidnapped. Arriving at her flat Callan is attacked by Bauer's associate Franz, but escapes. However,

and Leonard White's assistance, Feely prepared a brochure to sell the idea to the front office of Lloyd Shirley, Brian Tesler and Howard Thomas (ABC TV managing director). This document provided the basis for the first season, with pages stating the aim of the series in two paragraphs.

'In this series we aim to create the acid authenticity of the gritty world of espionage: the feeling of fear for example, its a sour smell, its taste of steel. Often enough this is unavoidably a world of glamour: it has to be. The spy is concerned with power and power when it relaxes, looks for elegance, charm, comfort. Power insists that its wine be chateau-bottled and its women beautiful. But it is no part of the series to pretend that because a woman is beautiful she is less real than a plain one. Danger brings a reality all its own, for this is the world of escapes, assassinations, stolen secrets: a world of half-nightmare, half-fantasy to the ordinary person, but to the spy it is normal, commonplace. Above all, it is real.'

'The reality doesn't come from atomic fountain pens or poisoned writing paper: it comes from people. And some of them are very ordinary people caught up in extraordinary situations.'

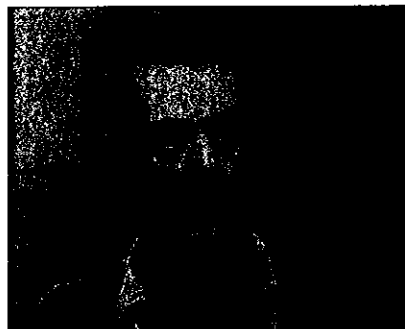
Brian Tesler was shown **A Magnum For Schneider** and accepted that there was potential in it. On December 1st, 1966, Lloyd Shirley sent Terence Feely a memo: 'Full steam ahead on **CALLAN**. If James Mitchell is able to underwrite the three story outlines he has submitted and the opening show, we would be delighted. If possible, he should write all six.' Shirley wanted production to start in April 1967, with episodes ready for transmission in July. His role would be as executive producer, with Feely taking the position of

associate producer, a term used in the department for someone who was training to become a producer. Shirley's involvement was minimised by the fact that Feely proved capable of carrying the mantle of story editor as well as producer. "I ran the show and Lloyd Shirley was there as executive clout, but did very little on that season except back me up if I was in trouble, which he did marvellously."

On January 10th, 1967, Terence Feely was given the details of the recording dates. The schedule allocated to the series was the standard two weeks preparation per episode, ending with two days in the studio, with the first story to be recorded on April 19th. One of Feely's first jobs was to re-hire the cast. Woodward's contract had been drawn up on December 20th, 1966, and included an option for a further thirteen episodes to be taken up before the conclusion of the first season of six. Within the month, the contracts for Ronald Radd and Russell Hunter were also drawn up, though without an option for a second season.

The character of Meres proved harder to cast, as general opinion at the time was that the casting of Peter Bowles as Meres had not been especially successful. Although an excellent actor, Bowles had appeared slightly uneasy on-screen and did not really fit in as well as the other actors. As it transpired, Bowles was unavailable for the series and as the character of Meres was considered an essential antagonist in the character grouping, the search began for another actor to play the part. Feely selected Jeremy Lloyd, who had made his name as a comedy performer, but was by this time increasingly performing straight drama. His tall and gaunt physical appearance gave him an aristocratic air, but by keeping a straight face his

appearance could be quite sinister, hinting at the cruel. This seemed to fit well with the character profile for Toby Meres and Feely was convinced he had chosen the right man for the job.



However, Lloyd Shirley was not happy feeling that Jeremy Lloyd did not really fit in with his interpretation of the character. Shirley's decision overrode Feely's and the hunt was on for another Meres. Lloyd was offered a part in the first episode to be recorded: **Goodness Burns Too Bright**. The episode had originally been written to include Meres, but the character was altered slightly to become another of Hunter's bright young men, named Maitland. It was not until 7th January that a contract was drawn up for the third actor to be asked to play Meres, Anthony Valentine. Having accepted the role, Valentine was surprised at the amount of background already put in to shape the character he was to play. "James Mitchell had written a dossier for each character outlining their history and that was remarkably helpful. As an actor it's not often you're given something like that about a character. One usually has to invent a background that makes sense."

One other regular was cast at this time. Playing the part of Hunter's secretary would be Lisa Langdon, initially contracted



with two broken ribs just how much can Callan do to maintain his freedom? Jeremy Lloyd (Maitland), Robert Lang (Bauer), Rosemary Frankau (Eva), Les White (Franz), Gladys Cooper (Dr. Schultz).

BUT HE'S A LORD, MR. CALLAN (05.08.67)

Written by James Mitchell
Director: Guy Verney
Hunter must stop Lord Lindale selling blackmail photographs to the Russians, but the section cannot get involved. Callan is visited by ex-colleague Miller who claims

to have followed Lonely to locate him. However, it was Lonely who followed Miller to several gambling clubs, resulting in Callan heading for a big card game with Lindale and the winner takes it all! Donald Hewlett (Lord Lindale), Ann Bell (Caroline Fielding), Dae Cooper (Croupier), Gerald Flood (Miller), Martha Gibson (Parlour Maid), Kenneth Campbell (Police Sergeant).

YOU SHOULD HAVE GOT HERE SOONER (12.08.67)

Written by James Mitchell
Director: Piers Haggard
Posing as a Russian operative, Meres breaks a KGB agent from prison hoping to retrieve some stolen information. Hunter discovers that Lonely broke into a safe house where the KGB man had been hiding and orders Meres to make sure Lonely stays silent. Later, Callan finds Lonely almost unconscious and decides to extract his own method of revenge against Meres.
Derek Newark (Loder), Jon Laurimore (Pollock), Bernard Stone (Flat Porter), Lisa Langdon (Secretary), Pinkie Johnstone

(Sue Lyall), Philip Ryan & Stanley Stewart (Police Sergeants).

SEASON 2

REGULAR CAST: Edward Woodward (Callan), Michael Goodliffe (Hunter) 5 episodes, Derek Bond (Hunter) 9 episodes, Anthony Valentine (Meres) except **Blackmailers Should Be Discouraged**, Russell Hunter (Lonely) except **Heir Apparent & Land Of Light And Peace**, Lisa Langdon (Hunter's Secretary) except **Jack-On-Top, Once A Big Man, Always A Big Man & The**



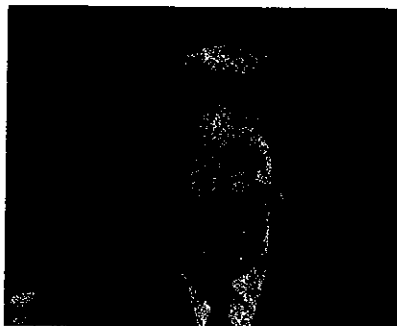
for out of vision performances in episodes one, three and six. However, in **You Should Have Got Here Sooner**, she appears on a monitor screen in Hunter's office. It was not until the start of the second season that the secretary became a character in her own right, named Liz. Indeed she is the first person seen at the beginning of **Red Knight, White Knight**, the opening episode of the second season.

The basis for the season was a planning document compiled by Feely and Mitchell that included the series format as well as the plots for three episodes: **The Death Of Robert E. Lee, But He's A Lord, Mr. Callan and Goodness Burns Too Bright**. Mitchell would also write the opening episode, for which the plot had not yet been worked out, and one other. Five episodes were considered enough for Mitchell to write in the given time, so the sixth was commissioned from Robert Banks Stewart, who came up with two stories; the first was scripted by the beginning of February with the working title **People Discolour With Time**.

Shirley was responsible for selecting the directors, choosing those he used regularly on **ARMCHAIR THEATRE**. The first episode to be recorded, **Goodness Burns Too Bright**, was given to Bill Bain as he had directed **A Magnum For Schneider**. Staff director Kim Mills was offered **The Death Of Robert E. Lee**, but was unable to take it, relinquishing the script to freelancer Robert Tronson. Another staff director, Guy Verney, was appointed to direct **But He's A Lord, Mr. Callan** and soon after freelance, Toby Robertson, was contracted to direct **The Good Ones Are All Dead**.

Piers Haggard was given the choice of two episodes, Banks Stewart's script

(now retitled **Goodbye Nobby Clarke**) and Mitchell's fifth offering, **You Should Have Got Here Sooner**. Haggard chose the latter, much to Feely's delight, as he considers this to be his favourite of the season. **Goodbye Nobby Clarke** fell to Peter Duguid to direct as well as Banks Stewart's second script **Nice People Die At Home** (originally titled **All Spies Are Alike**) and this would not be transmitted until season two. ABC's files of the time



make no reference to an additional episode and the contracts of the regular artists only required their services up to the sixth. It seems ABC originally thought that they had seven slots, but lost one through re-scheduling, by which time it was too late to cancel the recording of **Nice People Die At Home**, which went ahead in the belief that a second season was very probable.

On February 4th, 1967, during early stages of pre-production on the first season, **A Magnum For Schneider** was screened. The publicity released at the time made it clear that this was only the first appearance of a character that was to return later. *TV Times* ran a short feature: A new secret agent makes his debut this week. His name: David Callan. His profession: licensed executioner for a security organisation. Within a month of transmission, a cinema version had

already been mooted. In a memo to Lloyd Shirley, dated April 13th, Norman Mustoe, copyright and contracts manager commented, "As I see it, a German production of **A Magnum For Schneider**, over which we have no control, would not impede our ability for a feature film. I have no doubts that the world rights could be obtained from the author. From recent past experience with this author's agent, I know the question of him going into film production on the Callan character is uppermost in his mind and they are doubtless looking for such possibilities." Although no film production came of this, or subsequent discussions, a film based on **A Magnum For Schneider** was eventually made in 1974, two years after the final season of the TV series.

Some artistic decisions about the series were taken as it was decided to re-use the music from **A Magnum For Schneider**. The publishers, de Wolfe, were informed and they reserved the piece, making it no longer available to other companies. The title sequence of the famous shattering light bulb, designed by Patrick Downing and filmed by Jim Gask, was shot on March 16th. By the end of June, the six episodes to be transmitted as the first season had been recorded and the running order decided upon with **The Good Ones Are All Dead** going out first, thus allowing the series another start as if **A Magnum For Schneider** had not occurred. Recorded, June 1st 1967, the episode was broadcast on Saturday July 8th.

Having been taped on June 14th, Robert Banks Stewart's story **Goodbye Nobby Clarke** reached the nation's screens on July 15th. The following week the production office received their first letter of complaint, from Mary Whitehouse of

Running Dog.

RED KNIGHT, WHITE KNIGHT (08.01.69)

Written by James Mitchell

Director: Peter Duguid

Callan must determine if the defector Bunin is what he seems. Taking the Russian to a safe house, Bunin admits that he is a



fake, but wants to negotiate for the defection of a more important Russian to the West. Callan is more than suspicious, but the section allows Bunin to hold a press conference and then sends him back to the safe house with trainee agent

Truman. Later, Meres discovers Truman's body!

Douglas Fielding (Truman), Jon Croft (Customs Officer), Duncan Lamont (Bunin), George Ghent (Coucharov), John Savident (Hanson).

THE MOST PROMISING GIRL OF HER YEAR (15.01.69)

Written by James Mitchell

Director: Peter Duguid

When Joan Mather leaves her position over fears that her research will be used for germ warfare, Callan is given the job of proving her political alliance. However, he discovers that her East German boyfriend is part of a plot to get her to the East. Later, the section captures an East German operative, Horst, and when drugged he admits to being a part of a plan to obtain Joan's services. Will she believe Callan, or go with her boyfriend? Elizabeth Bell (Joan Mather), Raymond Young (Dr. Bradford), Clifford Rose (Snell), Joan Crane (Sonia Prescott), Peter Blythe (Horst), David Hargreaves (Karl Donner).

YOU'RE UNDER STARTER'S ORDERS



(22.01.69)

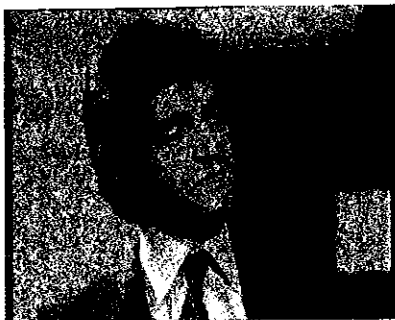
Written by Robert Banks Stewart

Director: Mike Vardy

After Callan steals some secret CIA papers, Hunter dispatches Meres to find him. Callan is looking for Theseus, a codename used by retired British agent Peter Strickland. Meanwhile, both Meres and CIA agent Mannix are hot on his trail, with the latter catching up and trapping the renegade agent. Has the pressure of his work finally pushed Callan over the edge?

Michael Hall (File Clerk), Harold Innocent (Millett), Warren Stanhope (Mannix),

the Viewers and Listeners Association. A portion of her communication read as follows, "I watched this week's episode of **CALLAN** and the degree of violence seemed quite unjustified and at times sadistic." Terence Feely was invited onto a talk show to debate the matter with Mrs Whitehouse, but at the last minute she did not attend, leaving him to defend the violent nature of the series with the Chief Constable of Lincolnshire. Videotaped on May 4th, **The Death Of**



Robert E. Lee was transmitted on July 22nd. The episode featured a reprise performance from Francesca Tu as Jenny, from **A Magnum For Schneider**. It is interesting to note that in Mitchell's script for **ARMCHAIR THEATRE** there is no mention of Jenny being Chinese, and obviously this was down to Shirley's casting. **Goodness Burns Too Bright** was the first instalment to be recorded and this occurred on April 19th, being broadcast fourth in the running order on July 29th. **But He's A Lord, Mr. Callan** was screened fifth, on August 5th, having been taped on May 17th, with **You Should Have Got Here Sooner** being recorded June 29th and completing transmissions on August 12th.

ABC set about gauging the reaction to the series in order to decide whether or not to go ahead with tentative plans for a second season consisting of thirteen episodes. Terence Feely remembers, "The powers that be did not have much faith in

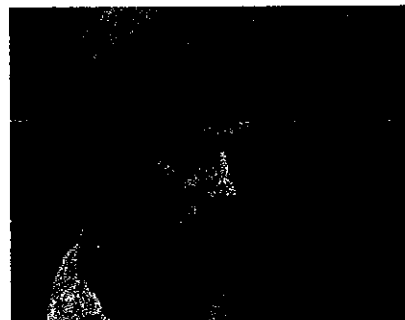
CALLAN and did market research, using tape recorders to interview people, and we on the production actually heard what people said. It was really interesting. There were women saying they didn't really like the violence. We knew they did, because it was controlled violence, sexy violence, because it was Edward Woodward keeping himself reigned like a volcano with the lid clamped on, and then exploding. It was due to my pushing and interpreting this market survey that we got the second season." However, by the time the second batch was in full production, Feely had left the team. "I got this offer from Paramount and took off, but it was only due to me that the second batch got made. No bullshit, I had to fight very hard."

Feely's replacement was ABC staff director, Reginald Collin, who assumed the role of producer with Shirley still credited as executive producer. Unlike Feely, Collin was given a story editor or associate producer as the post was called, filled by John Kershaw, whose claim to fame was being the first voice heard on BBC2. Kershaw inherited several scripts which had been commissioned by Feely as early as March 1967. By the middle of the month, Mitchell had been contracted to deliver three scripts for the proposed second season, with a proviso that another four would be delivered at an increased fee. Re-writes were necessary on all scripts, when it became known that Ronald Radd would be unavailable for the second batch. While negotiations progressed with the agents of the other cast members at the end of July, Woodward had already agreed terms. Expecting to carry on their roles, both Anthony Valentine and Russell Hunter had their contracts renewed on October 30th, with the latter originally contracted for only ten of the thirteen episodes.

Collin and Kershaw were occupying their respective positions by October. By the middle of the following month, they had come up with a plan for the new season, addressing the points they felt unsatisfied

with in the first and developing the style and content of the programme. With Radd out, it was assumed that the name Hunter had gone with him, but it was still necessary to have a head of the department. Passed around internally at ABC on November 14th, the new planning document had nine points.

1. More realistic (scripts/sets/direction/action). More feeling for the secret service section involved. Consistent characterisation and relationships.
2. Where is the series going? How do the relationships develop?
3. Callan should rejoin the section.
 - (a) Need nothing doing to indicate same.
 - (b) At the moment, nothing really indicates he is not in section.
4. If he rejoins, the H.O.D. (head of department)/Callan relationship need not be impaired.
5. Development of Callan, inside personal background, i.e. the double life that an agent leads.
6. **HUNTER** - Now out of series - should be replaced by a different H.O.D., but one whom Callan can still have an abrasive relationship with. Possibly even more so than with Hunter.
7. **NEW** head of department. Possibly C.P. Snow/Philby type. Would find Callan unacceptable.



Kathleen Byron (Hannah), Mark Kingston (Watt), Frank Seton (Betting Shop Clerk), Morris Perry (Nixon), Jane Walker (Receptionist).

THE LITTLE BITS AND PIECES OF LOVE (29.01.69)

Written by James Mitchell

Director: Peter Sasdy

Callan blackmails a Polish woman to write a letter to her husband Andrei Brezhevski, who she has not seen since the Second World War. Andrei is now a rocket fuel expert working on a Russian super missile that can deliver a hundred megaton bomb.



Meres delivers the letter to Stockholm, where Brezhevski is attending a conference, and Callan receives word to get the woman to Newcastle.

Pauline Jameson (Mrs Rule), Fabia Drake (Agnes Gregory), David Rose (Meres' Assistant), Vivien Sherrard (Waitress), Vladek Sheybal (Dicer), Laurence Hardy (Dr. Rule), David Garfield (First KGB Man), Joseph O'Connell (Second KGB Man), Andy Devine (Brezhevski).

LET'S KILL EVERYBODY (05.02.69)

Written by Ray Jenkins

Director: Robert Tronson

The section is put on alert when it is discovered that a German mercenary organisation, the O.F.F. who specialise in eliminating whole security sections, has targeted them. With his girlfriend, Jenny, Hunter and section agent Ferguson all killed by the enemy. It's up to Callan, with assistance from Meres, to flush-out and destroy the perpetrators.

Peter Welsh (Bremer), Harry Knowles (Gould), Hilary Dwyer (Jenny), Heather Canning (Paula), Kenneth Gilbert (Walker), Stanley McGeagh (Fergusson).

HEIR APPARENT (12.02.69)

Written by Hugh D'Allenger

Director: Peter Duguid

Callan and Meres are assigned to rescue John Ramsay from East Germany, so he can assume the role of Hunter. Ramsay is hidden in a bunker, but Callan has to cross a minefield and avoid patrols to get to him. Not wanting to be seen by a helicopter, Callan retreats and makes another attempt later, eventually reaching the bunker by nightfall. However, Ramsay is not there!

John Wentworth (Sir Michael Wentworth), Barbara Grimes (Harvey's Secretary),



8. **MERES** Should stop being a foil for Hunter. More credible as agent. Would deal with 'other' types of case - Would dislike Callan and visa-versa - but an expert none-the-less.

9. **CALLAN/LONELY** Lonely should be known to exist to the department, but he must be essentially a Callan man and Callan should shield him from department scrutiny, i.e. he is only of use to the department whilst they pretend he does not exist. Once they know each other, he becomes non-effective as a device for Callan, and also a risk to the Section. Three days later, a further document of one and a quarter pages was issued on Hunter which started: **HUNTER** is the code name of the head of the Section which employs Callan. When one man called Hunter is no longer attached to this section (an official euphemism that covers anything from violent death to promotion) another man called Hunter replaces him. On December 15th, Mitchell was paid £200 to re-write the scripts already commissioned to accommodate the changes to the series, the coming of a new Hunter and Callan's return to the section.

Kershaw put a more coherent vision of the series down on paper: 'A spy frequently works alone, on a knife edge of fear and cautious of everyone, he is vulnerable in some human way, through vanity, with over-confidence; a vulnerability which he needs to guard against and which his adversary constantly seeks out. Callan is such a man. Engaged in the special activities section of the Intelligence Department at the M.O.D., his life is a melée of attack and counter; a chess game played with human lives, where pawns like him are readily available. The new series of **CALLAN**

stories will concern themselves, as before, with his involvement in death-dealing situations dealt out by the head of section, Hunter. The Hunter of this new series is a man in his mid-fifties; well-educated, cultured, intellectual., a formidable, perceptive, clear-thinking, senior civil servant. His relationship with Callan, abrasive, even uncomfortable, springs from an obvious clash of personalities and from the environment which is necessarily a part of the section's everyday life.

There will be, if anything, an increased concern with realism. The development and relationships of characters (if possible, at all levels within the stories) will be explored as deeply and sensitively as the stories themselves will allow. There will be dramas of human situation - situations the more dramatic for the absence of convenient plot twists or devices. Characters in danger will need to save themselves by effort and skill, rather than call on gimmicks or heroic rescues common to most fantasy spy



series. The stories will be strong and dramatic, but the characters who move through them will not be puppets manipulated by the plot, but people motivated by human needs and reactions.'

Michael Goodliffe was cast as the new

Hunter. His approach, both to the role and the programme, was markedly different from Ronald Radd's. The opening scene of the first episode to be recorded **The Most Promising Girl Of Her Year** featured a virus being tested on a laboratory rat, supposedly killing the rodent in five seconds. To make this look realistic the rat was knocked out with gas, but unfortunately died, instead of being rendered unconscious as was intended. This greatly distressed Goodliffe, who was furious that the animal had accidentally been killed for the sake of making a TV programme. Goodliffe departed the series after only appearing in five episodes and the role of Hunter was taken over by Derek Bond for the remainder of the season.

When the series started recording no transmission dates had been decided, although this was in no way out of the ordinary. The recording of studio based shows onto videotape had started ten years earlier and while not common, programmes would occasionally be put in the can, before a definite slot had been allocated in the schedules. Lloyd Shirley was trying to keep productions to a minimum, as suggested in a memo he sent to production designer turned director, Voytek Roman. Dated February 1968, Shirley apologised to Voytek for having to dismiss directors as they were not required, as ABC were currently making programmes that would not be needed by Thames TV for a long time. Although the company was still ABC, it had been known since the previous year that a merger between themselves and Associated Rediffusion would happen and start transmitting as Thames Television on July 30th. Thames would operate the London ITV franchise on weekdays. The second season of **CALLAN** was recorded as ABC productions, although all the episodes had Thames idents edited on to



Peter Cellier (Jenkins), Mario Zoppolini (Italian Guard), Martin Lyder & Frans von Norde (East German Guards).

LAND OF LIGHT AND PEACE (19.02.69)

Written by James Mitchell

Director: Piers Haggard

Investigating the League Of Light, Callan has been attending seances at an old cinema, where two of the regulars Jane and Geoffrey, employees of the Ministry of Defence, are suspected of leaking secrets. Later, Meres accidentally kills Geoffrey and police investigations lead

them to Callan who looks likely to be serving life.

Betty Marsden (Miss Hogg), Alan Cullan (Geoffrey Gleeson), Avril Elgar (Jane Ellis), Ian Cooper (Markinch), Wensley Pithey (Det Insp Charwood), Bruce Purchase (Det Sgt Lynn), John Barrard (Sir Bruce Ingoe), Robin Lloyd (Sir Bruce's Secretary).

BLACKMAILERS SHOULD BE DISCOURAGED (26.02.69)

Written by James Mitchell

Director: James Goddard

Sir Gerald Taylor is to adopt the position as head of a Canadian atomic power project. However, Hunter believes Taylor could be a communist traitor after receiving an anonymous letter. Callan is assigned the case and proceeds to confront Taylor with the accusations, later searching his room and finding an old photograph showing the statesman in a compromising situation.

Bernard Whitehorn (Toastmaster), Nicholas Selby (Sir Gerald Taylor), Karin MacCarthy (Lady Taylor), John Arnatt (High Commissioner), Barry Andrews

(Todd), John Franklyn-Robbins (Richie), Denis Thorne (Benson), John Woodnutt (Bishop).

DEATH OF A FRIEND (05.03.69)

Written by Ray Jenkins

Director: Peter Duguid

A friend of Callan's, French Intelligence agent, Jean Coquet, is killed in a car accident in England. Later, Callan finds his flat has been searched and is assigned to protect Coquet's ex-wife, Francine. Meanwhile, Meres had been despatched to Dover to question ferry workers about Coquet, but gets knocked unconscious



them before broadcast.

Six episodes had been recorded when Reginald Collin suggested a couple of possible transmission formats to Lloyd Shirley. "Either one long run of fifteen, or an initial run of eight, which will be five Goodliffes and three Bonds, followed by a run of seven, which would be six Bonds and one Radd. The idea is that in the second half of the season, Bond will take some time off and Radd will return from unknown places to stand in. This would mean that we can use the existing Radd programme (*Nice People Die At Home*) as show six in the second run. To achieve this we reintroduce Radd in show five, which could produce a powerful scene between him and Callan. It will, however, be necessary to re-shoot the office scenes in the recorded programme for continuity. In show seven Bond will return from leave and depending on how the season goes, will die. End of series." Shirley approved all the above, with the exception of splitting the season into two halves. Eventually, the second season was transmitted in a single run of fifteen with *Nice People Die At Home* as the penultimate episode. The actual transmission dates were not confirmed until December 12th, 1968 and within four weeks **CALLAN** was back on the air.

The second season started with the James Mitchell episode *Red Knight, White Knight*, screened on Wednesday, January 8th 1969. Directed by Peter Duguid, it had been recorded the previous February. Over the next seven months fourteen episodes would be recorded, making up the majority of the new season.

A week later, *The Most Promising Girl Of Her Year* was shown. The same combination of Mitchell and Duguid also worked on this one, screened almost a year to the day after recording took place on January 17th, 1968. Making his debut in the series was Clifford Rose, playing Harley Street psychiatrist Doctor Snell, who was to become a semi-regular. Going onto make an appearance in the third

season and several in the fourth, as well as reprising the role for the 1974 **CALLAN** film. Rose recalls, "When I came to do it, I thought it was a one-off part. I did suggest that he should be a rather smooth, establishment character and have an old Etonian tie and glasses. It seemed to me that it was a nice touch to have him in some sense a boffin as well." Mitchell's script described the character of Joan Mather as being unattractive. When it came to casting the role, Duguid chose Elizabeth Bell for her acting abilities, but had the embarrassing task of telling her that the casting bore no resemblance to her own looks! Incidentally, the part of Sonia Prescott was to have been played by actress Christine Rogers, who due to illness had to be replaced at short notice by Joan Crane.

Third to be shown was Robert Banks Stewart's third and final episode *You're Under Starter's Orders (Nice People Die At Home* had yet to be shown). Recorded on February 14th, this was the first to be directed by Mike Vardy. Despite appearing briefly, Michael Hall was later re-booked by Vardy for the third season episode *A Village Called G*, to reprise the role of filing clerk.

The first script to be looked at by Collin and Kershaw after their arrival on the production was Mitchell's *The Little Bits And Pieces Of Love*, originally titled *He Only Spoke My Name*. In a memo dated October 31st, 1967, Lloyd Shirley was not impressed. "Ouch! I'm afraid this contains a great many of James Mitchell's faults as an author, and precious few of his virtues. The Cold War element's very nasty and the situation between Lonely and Callan is repetitive to the point of tedium. We will have to grasp the nettle on this one."

The following episode *Let's Kill Everybody* came from the pen of Ray Jenkins, a new writer to the series who would write another script for the season, as well as several more for the colour seasons. Jenkins provided a memorable storyline, chiefly dealing with the killing of

Hunter, though earlier drafts of the script had him survive. Director, Robert Tronson, controlled the recording on March 13th. Callan has a steady, albeit brief relationship with a female nurse, Jenny Lauther. Lonely had very little to do in this episode, spending most of his time ferrying Callan, Meres or Jenny around in a London cab (or mobile communications facility) for the section. However, as Russell Hunter had never passed a driving test, the vehicle was mainly filmed in longshot with a double behind the steering wheel.

Needing a follow-up script to *Let's Kill Everybody*, that dealt with replacing Hunter, it was decided that John Kershaw would write it. However, owing to certain restrictions in commissioning oneself as a scriptwriter, Kershaw assumed the pseudonym of Hugh D'Allager, to script *Heir Apparent*. The script required a lot of location filming, indeed the most that the programme had been allowed to date. Peter Duguid was appointed to direct, with seven days location work between May 9th and 15th, taking place in the Teddington and Farnham areas. Adding to the expense was a fair amount of night filming and the hire of a helicopter. A prop entrance to a stone bunker was also needed on location, provided by designer Peter La Page, with the interior being created in the studio.

Lonely is absent from this adventure, although another semi-regular character makes his first appearance, Sir Michael



for his troubles. As Lonely tidies up Callan's flat a Frenchman called Latour arrives.

Geoff Cheshire (Jean Coquet), John Devaut (Messmer), Barry Stanton (Lambert), Ann Lynn (Francine), Jerome Willis (Flamard), Rex Robinson (Masa), David Leland (Latour), Lawrence Trimble (Watson), Maryann Turner (Hospital Sister).

JACK-ON-TOP (12.03.69)

Written by Trevor Preston

Director: Mike Vardy

A highly trained group of British agents are passing information to a foreign

government. The controller of the unit is nicknamed Jack-On-Top, who now has enough secret material to put British Intelligence back by five years. The section have a solitary lead, Australian, Jack Trochee, who is secure in prison. Hunter and Callan think Trochee should escape, believing Jack-On-Top is about to go behind the Iron Curtain, and see where he leads them.

John Bailey (Trochee), Anthony Blackshaw (Selby), Clifford Cox (Asst. Governor), Conrad Phillips (Wilson), Dave Carter (AA Man), Philip Ryan & Kenneth Hale (Prison Officers), Daphne Slater (Stella Paxton), Richard Mathews (Holbrook), Barrie Fletcher (Special Branch Man).

ONCE A BIG MAN, ALWAYS A BIG MAN (19.03.69)

Written by Lee Dunne

Director: Bill Bain

Callan is sent to recover the safe lifted from a shipwreck off the coast of Devon. Meres arrives from London bringing information about Watt, an MP who was interned during the Second World War for

being a Nazi sympathiser. Posing as a scrap metal merchant, Callan is invited to dinner by Watt's daughter, Eva, who attempts to bribe him. What is in the safe that is worth so much?

Michael Beint (Capt. West), Michael Forrest (Clive), Bernard Archard (Watt), Jacqueline Pearce (Eva), Mark Moss (Barman).

THE RUNNING DOG (26.03.69)

Written by William Emms

Director: James Goddard

Callan goes undercover to join a group of racist agitators determined to strike against



Harvey, played by John Wentworth. Serving at the Foreign Office, as deputy under secretary, Harvey returned to the series later with the slightly different name Sir John Harvey, in what is generally accepted as a continuity error. This was also the first episode to name Hunter's secretary Liz, as Miss March and the fifth Derek Bond episode to be recorded on May 23rd.

The next episode to be screened, **The Land Of Light And Peace** by James Mitchell, saw some settling down of the regular characters. In **Heir Apparent** it became clear that Callan's relationship with the new Hunter would be far less formal and strained than with the previous two. The relationship between Callan and Meres had also become quite chummy, with only mild rivalry. However, Mitchell's script harked back to the relationships of the first season, with Callan hounded by the police, Hunter initially unwilling to become involved and Callan threatening to take Meres down with him should he be tried for murder. Recorded on May 9th, by director Piers Haggard, **The Land Of Light And Peace** is the second and final episode not to feature Lonely, who is in prison.

Lonely returned in the next episode, another Mitchell script **Blackmailers Should Be Discouraged**, that brought controversy to the series as it attempted to address the issue of homosexuality in relation to national security. Directed by James (Big Jim) Goddard the episode was recorded June 19th. The issue of homosexuality was brought to the fore again in Ray Jenkins second script, **Gangrene** (later retitled **Death Of A Friend**). Directed by Reginald Collin, **Gangrene** was recorded April 11th, 1968.

This was followed by **Jack-On-Top** from the pen of Trevor Preston, who had been writing children's drama, but was invited to write for **CALLAN** by Collin, for whom he had worked on the arts series **TEMPO**. However, he came from a hard background having grown up in south



London, so the adult drama he wrote tended towards stories with plenty of fist fights and swearing, but for **CALLAN** he had to temper this to some extent. Later, Preston would write in his more aggressive manner on **THE SWEENEY**, as well as his own TV creations **OUT** and **FOX**. Another series he devised was the children's fantasy show **ACE OF WANDS**, which featured the well remembered villain Mr. Stabs, played by Russell Hunter. **Jack-On-Top** had its share of action, with a three minute chase scene shot on film, set in a public swimming pool, in which the villain of the piece gets his comeuppance. Directed by Mike Vardy, the episode was recorded on April 26th.

Set in Devon, **Once A Big Man, Always A Big Man** was written by Lee Dunne and recorded under the control of Bill Bain on June 6th. Although he was a staff director, Bain was very proficient, having amassed a reasonable list of credits by the time he did **A Magnum For Schneider**, including **THE AVENGERS**, **REDCAP**, **UNDERMIND** and **MYSTERY AND IMAGINATION**. Having directed what in effect was the pilot, Bain was an obvious choice to handle this one as it included location shooting for the ambush at the end of the episode.

Having already tackled the controversial subject of homosexuality the series now turned to racism. In William Emms script **The Running Dog**, the Chinese are on the receiving end of anti-Semitic activities.

Director, James Goddard chose Burt Kwouk to play the obstinate Chinese ambassador Tao Tsung, making his second appearance in **CALLAN**, and the excellent Terence Rigby to play his persecutor, Ronald Holder. **The Running Dog** was remarkable for its lavish and distinct visual style, beautifully designed by Peter Le Page. The Chinese embassy was decorated in dark shades, with flock wallpaper, marbled columns, ornately carved wooden desks and chairs, ancient cabinets and richly patterned flooring. By contrast, Holder's office was very modern with plain white walls and floors, brightly lit by wall lamps and furnished sparsely with plain furniture, wall-mounted Nazi emblems and photographs of Fascist dictators. Recorded on March 25th, **The Running Dog** was the first of Derek Bond's episodes to be made.

With the Ronald Radd episode **Nice People Die At Home** placed fourteenth in the running order, the thirteenth had to explain the Colonel's temporary return to the section. With minimal rewriting, Mitchell was able to incorporate him into the script of **The Worst Soldier I Ever Saw** in the first and last scenes, with a brief mention in scene three. Of course it was well established by now that Hunter was just a code name, so the Colonel was given the name, Leslie. We learnt in this episode that Callan's C.O. in Malaya was Brigadier Pringle, and that he promoted Callan to Corporal twice and demoted him twice and subsequently had him thrown out of the army. **The Worst Soldier I Ever Saw** was recorded July 2nd.

The policy at ABC and most television companies was to wipe and re-use most two inch videotapes following transmission of the recorded programme, hence the pitiful catalogue of surviving material from the fifties, sixties and early seventies. Some programmes deemed of interest were saved from destruction by the British Film Institute, and they have many episodes of **ARMCHAIR THEATRE**, including a 16mm film telerecording of **A Magnum For Schneider**. Also in their



the Chinese embassy. The Chinese ambassador Tao Tsung is the main target, but he refuses

the section's wish to station British agents inside his embassy. Callan suggests kidnapping the ambassador to keep him safe and Hunter gives him three days, but anything he does in this time will not be the responsibility of the section.

Renny Lister (Felice), Terence Rigby (Holder), Jonathan Newth (Henry), Burk Kwouk (Tao Tsung), Nicholas Courtney (Forbes).

THE WORST SOLDIER I EVER SAW (02.04.69)

Written by James Mitchell
Director: Robert Tronson

The original Hunter is back from Africa with bad news. Retired, Brigadier Pringle is about to take up the position of commander in chief of the army of Abu

Tafa, leading the state in a war against surrounding countries to take control of their oil fields. As Pringle was Callan's commanding officer during his time with the British Army, the agent is assigned the red file, that involves going undercover as a down and out.

John Wentworth (Harvey), Ronald Radd (Col. Leslie), Tessa Wyatt (Sarah Pringle), Allan Cuthbertson (Brig. Pringle), Julia McCarthy (Mrs Carr), Saeed Jaffrey (Dr. Megali), Larry Cross (Gen. Klingner).

NICE PEOPLE DIE AT HOME (09.04.69)

Written by Robert Banks Stewart
Director: Peter Duguid

A pet shop in Shepherd's Bush is being used as a cover for a Russian espionage operation. Callan impersonates a Russian agent captured by the section and becomes friends with Eric and Nadia Marshall who run the shop. However, Callan's plan involves bringing spymaster Belukov out from the safety of the Russian embassy and making him pay for killing the agent's former lover.

Harry Towb (Marshall), Angela Morant (Nadia), Ronald Radd (Hunter), Roger



Bizley (Ross), Frederick Jaeger (Belukov), Jonathan Burn (Chelenko), Kenneth Benda (Doctor).

DEATH OF A HUNTER (16.04.69)

Written by Michael Winder
Director: Reginald Collin

Callan is searching for an agent called Striker, but he is the one being watched. After Lonely discovers Striker dead, Meres receives a call that he assumes is from Hunter informing him that Callan is to be arrested on charges of espionage. Arriving at Callan's flat, Meres is confused when the agent is knocked unconscious

possession are 405-line transmission tapes of CALLAN episodes: **The Good Ones Are All Dead, You Should Have Got Here Sooner, The Little Bits And Pieces Of Love, and Nice People Die At Home.** The only other episode saved was **The Worst Soldier I Ever Saw**, but in the form of an unedited seventy minute studio session, that includes re-takes caused by the boom mike becoming visible in the picture and the actors fluffing their lines.

Thames kept six second season episodes: **Red Knight, White Knight, The Most Promising Girl Of Her Year, Let's Kill Everybody, Heir Apparent, Death Of A Friend and Death Of A Hunter**, that were repeated together with all the third season under the umbrella title of **THE CALLAN SAGA** in 1971. The day after **The Worst Soldier I Ever Saw** was recorded, Woodward, Valentine,



Radd, Langdon and Roger Bizley gathered at studio 2 at Teddington to re-record six scenes for insertion into the previous year's episode **Nice People Die At Home.** Between 13:45 and 19:00, certain scenes were performed under the control of original director Peter Duguid and intercut into the episode. For the sake of continuity, Woodward did not wear the hairpiece he had for the second season to conceal his receding hairline. This was not to be Ronald Radd's last appearance in CALLAN, as he made a brief walk-on

in the fourth season episode **That'll Be The Day.**

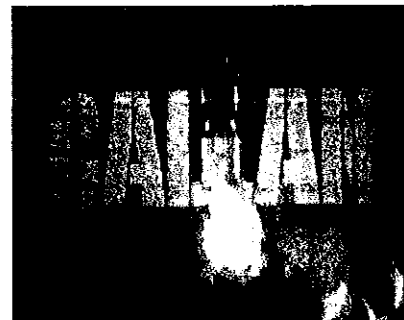
The final instalment **Death Of A Hunter** was by Michael Winder and had similarities to **THE IPCRESS FILE.** The script required the camera to show Callan's hallucinating point of view while drugged at the warehouse, causing some relatively complex editing. All this material was recorded on videotape, which until the advent of electronic editing, could only be physically spliced, with varying results in picture stability. The earlier episode, **Let's Kill Everybody** required editing in the opening scene featuring Bremer impaling himself on a paper spike on Hunter's desk. This was edited physically, with major picture disturbances evident at each splice. However, for **Death Of A Hunter** a device called Editec was used, that basically allowed material to be recorded off one machine to another and edited undetected into exactly the correct place. All the scenes in the warehouse were recorded using outside broadcast equipment, the first time it had been utilised on CALLAN. As usual all exteriors were shot on film and the interiors were recorded at ABC's Teddington studios in Broom Road, on July 10th, with the OB inserts recorded on July 16th and 17th.

TV Times ran a feature telling of Reginald Collin's dilemma. "Our problem is that this latest season has been fantastically successful. A year ago we felt that this would be the last of it. Now we are not so sure. The difference between the endings we have filmed is that one leaves the way open for more; the other tends to close the book." The camera script for **Death Of A Hunter** has two different final pages, although camera scripts only had dialogue and camera positions, so it is not possible to tell exactly how the two endings differed. The VT clock on the recording actually dates it to April 4th, 1969, just eight days prior to transmission, suggesting that the final scene or portions of it were re-recorded. All this withstanding, Callan was assumed to

have been killed at the end of the season. However, it is interesting to note that following completion of the episodes, Lloyd Shirley sent Edward Woodward a memo congratulating him on the series and claiming, "No rigid intention of killing off Callan, but depending on how you feel about a future season and how our viewing audience reacts, we can make a decision at a later date." A later memo from Shirley, dated February 4th, 1969, sent to Mitchell's agent Roger Hancock, clearly states that the idea to kill Callan off was just a publicity gimmick. One other memo of interest was that sent by Collin to Shirley on February 18th, suggesting that they kill Callan off, but show at the start of the next season that it all took place in Callan's mind!

CALLAN returned to the small screen in April 1970, this time in glorious colour and it was celebrated by many, including the then Prime Minister, Harold Wilson, who wrote for the *Evening News* under the headline *Callan Lives!* ... and again all of us mourned for long weeks the death of Callan and rejoiced in his recall to life, nothing like it since Sherlock Holmes returned from his memorable encounter with Professor Moriarty at the Reichenback Falls.'

Thanks to Matthew Morgan Stern for his assistance with this article.



and taken away by the police. Meanwhile, back at the section Hunter knows nothing regarding any

charges against his top agent.

Terry Scully (Kenny), Barbara Leigh-Hunt (Susanne), John Flanagan (Striker), Derek Waring (Haynes) John Wentworth (Sir John Harvey), Norman Woodland (Koralin), Michael Meacham (Andrews).

Executive Producer: Lloyd Shirley

Producer: Reginald Collin (Season 2)

Associate Producer: Terence Feely (Season 1 & Nice People Die At Home)

Associate Producer: John Kershaw (Season 2)

Created by James Mitchell

First Season - 6 Episodes

An ABC Television Production

Second Season - 15 Episodes

A Thames Television Production

Transmission Dates: ITV Network

RETURN OF THE RELUCTANT ASSASSIN

Clear Vision have released the third season of CALLAN, both on VHS video cassette and DVD, running in the original transmission order. As expected the DVD carries assorted extras including additional information on the episodes and an overview of the series.

Influenced by **THE IPCRESS FILE** and Harry Palmer character, CALLAN forged a new trend in television spies as the series showed a reluctant assassin who was trapped in a job he loathed. Never knowing if he could trust his superiors or even his own colleagues, David Callan was pitted against menacing adversaries in a blood in the gutter environment. The section needed Callan's abilities, however, they could never hope to fully control their best operative.

Clear Vision have obtained the rights to the entire third season, comprising the episodes **Where Else Could I Go?, Summoned To Appear, The Same Trick Twice, A Village Called G, Suddenly At Home, Act Of Kindness, God Help Your Friends, Breakout and Amos Green Must Live.**

These are available individually as either three video cassettes or DVDs or collectively as box sets.

