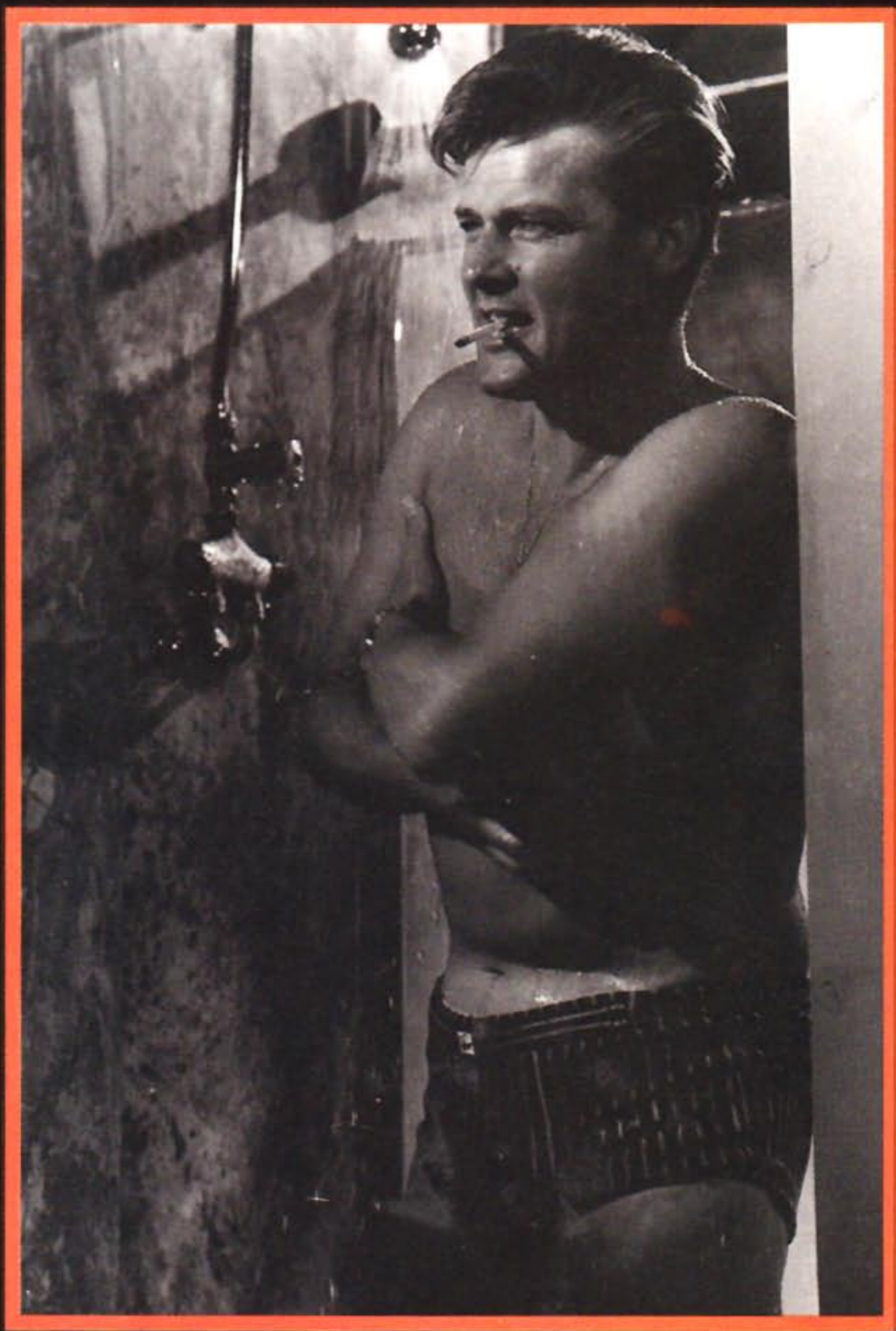


3: MR. MOORE



Moore for your money. Roger enjoys that most luxurious of 1960s' past-times—a soap and a smoke
(PHOTO: POLYGRAM VIDEO)

'I doubt if you'll find me in a TV studio again'

Roger Moore quoted in London's *Evening Standard*, May 6, 1961

A year later, almost to the day, Mr Lew Grade, deputy managing director of ATV, announced at a London press conference that Roger Moore was to play the Saint in a series of 26 hour-long films for television. To the 34-year-old ATV star it was just too good a part to pass up.

Seven years and 118 episodes later he emerged from Elstree Studios, blinking at the daylight and marvelling at his transformation into a bona fide international star. So what happened in between?

Flying in from his home in Switzerland to visit his father for a few days in February 1997, Roger recalls the series.

I wonder if we could start by contrasting your experience of work on *The Saint* with the American TV shows, *The Alaskans* and *Maverick*, that preceded it. I understand they were less than perfect conditions to work under.

The problem in American TV is they work much longer hours. Or they used to. When we were doing *Maverick* and *The Alaskans* we would work until 9pm or 10pm at night. In fact, we were the first actors at Warner Bros to go on strike. We started a revolt and that's when I started doing my own make-up. They had the audacity to put a clock-in machine for the actors in the make-up department. So to avoid it I bought myself my own make-up, went up to my room—they were all screaming that I hadn't come in of course—did my make-up and just walked onto the set, simple as that. We soon got rid of the time clock. The problem was, there were only three of us under contract at Warners—myself, Clint Walker (Roger's co-star in *The Gold of the Seven Saints*) and Jim Garner (the original TV *Maverick*) who were getting more than scale. It was everyone else who was suffering with the overtime. And it was worse for the girls as they had to be in hair and make-up for much longer than the men.

So after all of that it was quite pleasant to come to the civilized hours of doing *The Saint*, which was into the studio about 7:30-8am and finish at 5:30-6pm. That was unless the hour was called or the quarter was called to finish off a scene. In other words, 'Can we have another hour?'—in which case you had to go to the Shop Steward by 11am to ask permission. I mean, they were going to get paid anyway, but this was one of the reasons the British film industry fell into such disrepute with the Americans. The Union's working conditions were so prohibitive.

Bob Baker comments that you seemed to have a perfect grasp of the fact that you need a good atmosphere on set when working on a long TV series (hence all the practical jokes).

Well, we all worked with enthusiasm. *The Saint* was fun to do. And you cannot work under that constant pressure of having to get five or six minutes on the screen a day, if there is tension. I personally can't work unless it's a relaxed atmosphere. You get knotted up inside. So I'd make jokes and clown around which sometimes is annoying, I presume, to some people because they're trying to concentrate. For my part I could be telling a joke, be called on to set, do the scene then come back and finish telling the story.

Is that almost one of the jobs of the leading man—to set the tone and keep the tensions down?

I think it helps.

ROGER MOORE

BIOGRAPHY PRE-SAINT

Born: October 14, 1927, at the Annie McCall maternity hospital in Jeffrey's Road, London SW4.

Father: George Alfred Moore, a Bow Street police constable and Plan Drawer (the person who draws the plans of the scene of a crime or accident).

Mother: Lily Moore, born in India, the daughter of a Regimental Sergeant Major.

Family home: 4 Aldebert Terrace, London SW8.

School: An elementary school on Hackford Road, London SW9. In 1939 evacuated to a middle-class family in Worthing, Sussex where 'the perpetual, subtle implications that I was really rather common made me terribly homesick'. Conveniently, Roger caught impetigo and spent till 1940 up north in Chester, with Lily. When the Blitz began they were evacuated to Amersham, where he attended the 'distinguished' Dr. Challoner's Grammar School.

A return to London meant time huddling in Anderson shelters and attendance at Vauxhall Central in Cowley Road, London SW9, where he was prone to annoy one girl classmate, Joan Norris, by perpetually thumping her on the head with a big green book.

Left school at 15 in 1943. Family moved to 16 Albert Square, London SW8, literally round the next corner and nowhere near Walford.

First job: Through a friend of his dad's he got work making animated films for the war effort at Publicity Picture Productions, D'Arblay Street, London W1, for £2 a week. Was later sacked when he forgot to deliver a can of film (instead he'd gone to get his first £5 suit, made 'with turn ups'). But as a junior technician in a film-making company he had acquired an ACTT card (Association of Cinematograph and Allied Technicians) which would later allow him to direct on *The Saint*.

FILMOGRAPHY

1944 Caesar and Cleopatra. Filmed at Denham by Gabriel Pascal, from the George Bernard Shaw play. The 16-year-old Rog got a part as an extra, standing proud with his spear, wearing a red toga. With Vivien Leigh and Claude Rains.

Most crucially, in the course of filming this, his father introduced Roger to co-director Brian Desmond Hurst (PC Moore had been on site after burglaries at

ROGER MOORE

Hurst's house) saying his son wanted to be an actor. If Dad was happy to support his thesping young son while he attended RADA, Hurst said he'd see what he could do.

1954 *The Last Time I Saw Paris*. A melodrama adapted from F. Scott Fitzgerald's short story *Babylon Revisited*. Director Richard Brooks, with Liz Taylor, Van Johnson, Donna Reed, Walter Pidgeon.

Roger played a ne'er-do-well tennis bum who tried to seduce Liz. Roger recalled in a piece he wrote, 'Reaching For My Halo', in *Woman*, that La Taylor was 'at all times remotely beautiful and even more remotely gracious'.

1955 *Interrupted Melody*. The story of Marjorie Lawrence, an Australian opera singer stricken by polio. Director Curtis Bernhardt, with Eleanor Parker, Glenn Ford, Cecil Kellaway.

Rog played Eleanor Parker's brother and was well looked after by the star, who also warned him about Glenn Ford's habit of subtle scene-stealing: 'I noticed all his chalk marks were right in camera range. All of mine were slightly out.'

1955 *The King's Thief*. Costume thriller in which dastardly nobleman David Niven plans to steal the crown jewels. Director Robert Z. Leonard, with Edmund Purdom, Ann Blyth, David Niven.

1955 *Diane*. Costume drama with Rog in his first lead strapped into shiny armor as Henry II of France. Director David Miller, with Lana Turner and Pedro 'Kerim Bey' Armendariz.

1959 *The Miracle*. Melodrama, with Carroll Baker cast against type as a novice nun rebelling against God, from Max Reinhardt's play. Director Irving Rapper, with Carroll Baker and Walter Slezak.

Playing the Duke of Wellington's nephew, Roger's romantic clinches with Carroll Baker were made a little less comfortable due to the iron corset he was forced to wear under his scarlet tunic and white britches.

1961 *The Sins of Rachel Cade*. Angie Dickinson convincing as an American nurse doing missionary work in the Belgian Congo. Roger does an American accent. Director Gordon Douglas, with Angie Dickinson and Peter Finch.

When you were in Hollywood, acting with the likes of Lana Turner, Liz Taylor, Eleanor Parker and Glenn Ford, who did you look to for guidance, both on how to act and how to behave?

Well, I adored Eleanor Parker. She was one of the most professional actresses I ever worked with and a great help. I was very raw to film acting when we did *Interrupted Melody*. In one scene where I, as her brother, had to introduce her to the head of an opera house, I took up my position with my back to the cameras.

Quickly she grabbed my arm and whispered, 'This is your scene. If you take me by my right arm instead of my left, you'll be facing the cameras.' Very kind.

I discovered, again from Eleanor, that Glenn Ford was a bit of a scene stealer. But I did learn one very good tip from him. This will only make sense to an actor, but always point your downstage toe towards the middle of the audience or the middle of the camera—it brings your shoulders around which leaves you facing the camera.

What sort of help did David Niven proffer? You had first met the then Lieutenant Colonel Niven when you were working as an office boy at Publicity Picture Productions, hadn't you?

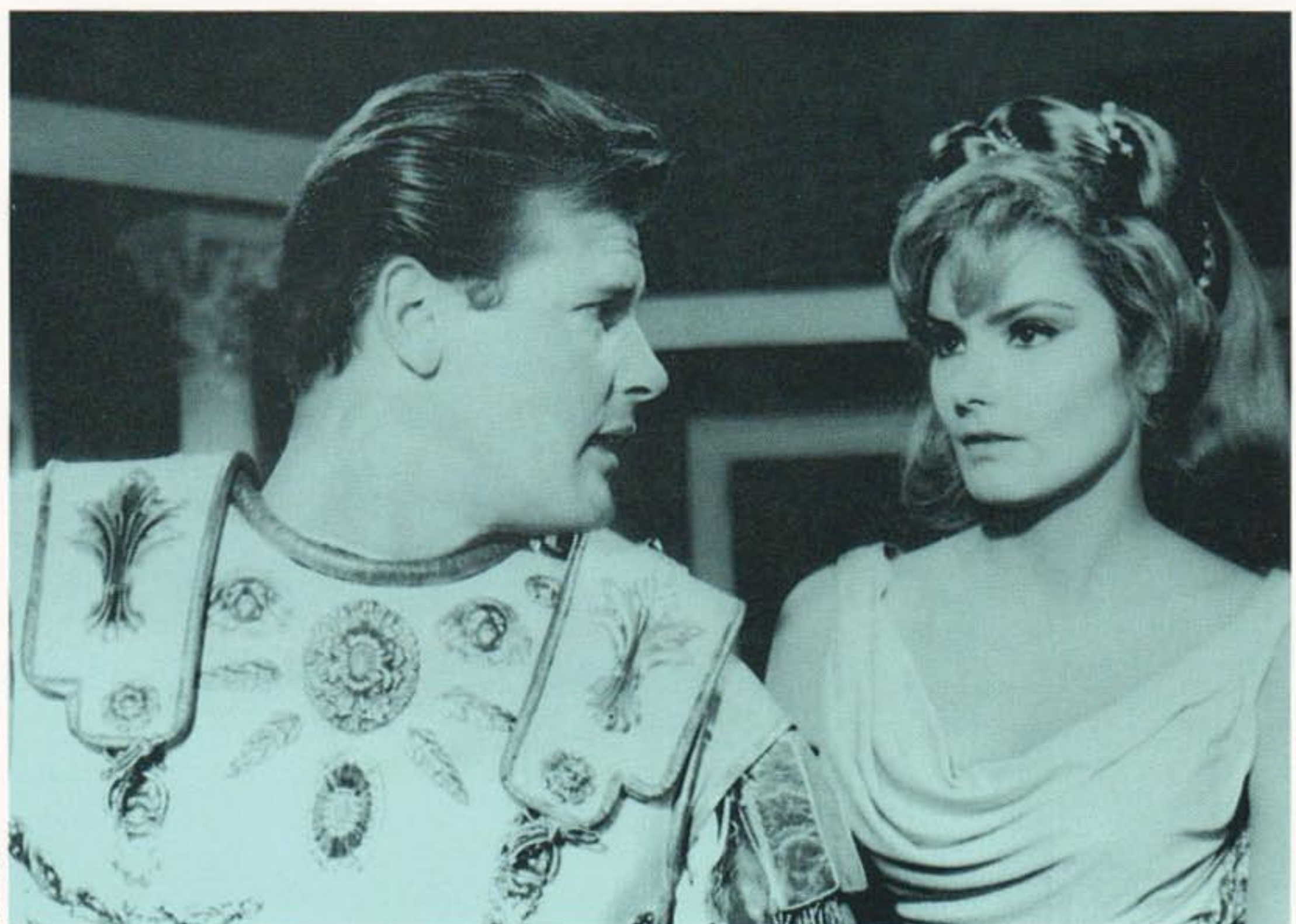
Oh, well he didn't even know I existed that first time. He was a Lieutenant Colonel, which was very grand. But when we filmed *The King's Thief* we chatted and I got to know him much better later. Niv was a wonderful character. In fact there was one series, *The Rogues*, he did with Charles Boyer which I was mooted to do but in the end the part went to Gig Young. (Coincidentally, some ten years later, Leslie Charteris would say that he wished the TV *Saint* had been more of a buccaneer 'swindling some unlikeable character with ingenuity, charm and humour as David Niven, Charles Boyer and Gig Young do in *The Rogues*'.)

Was there much of a hierarchy working at Elstree? Would everyone eat together whether you were the Saint or the electrician?

Yeah, sure. But all studios usually have two dining rooms—an executive dining room and a general one. And if you're in a long-running series you want to eat in the most comfortable place—not because you don't want to be with the regular Joes, just for comfort.

Whose dressing rooms were adjacent to yours?

You know, I have no idea. You see, there was no other regular member of the cast, so I suppose it was either the leading villain or the leading lady. I don't remember ever spending much time in my dressing room, unless I was actually rushing back to change.



POPPER/PHOTO

The Sartorial Saint makes a guest appearance on Gladiators with 'vibrant' Suzanne Lloyd. From The Man Who Liked Lions

ROGER MOORE



'Half hour.'

'Hour.' Roger continues to re-negotiate with Ivor Dean and Dick Haymes in The Contract

If you add the running times of all 118 episodes together, you essentially made 59 films in seven years, which is some workload. Was there a time when you thought, 'This is never going to end?'

Sometimes I look at them on television and I go, 'Oh my God, I didn't know I knew that actor!' I have absolutely no memory whatsoever of certain episodes, while there are others I look at and think, 'And now I'm going to say this, and she's going to say that.'

Did you get sick of looking up at that damn halo?

In the early episodes I never used to look up. Then I started to, through sheer boredom. It's rather like grinning for the camera—that terrible sickly smile you get. All I know is it (*the halo*) was nine feet from the camera on a 75mm lens. So for filming you framed the bottom of the shot on the top of my handkerchief pocket, and that gave you the right headroom for the halo to be put in later.

You warned Annette André, when she was going to take the lead in *Randall & Hopkirk (deceased)* only to lose her rather fiery temper when she really had to. Did you ever explode on set?

I've only twice lost my temper in all the years I've been filming, I think. One was during *The Persuaders*, when I lost it with an assistant who persisted in calling me down onto the set far too early. You know, I'm always ready. I don't need to be told 55 times to get ready—I'm ready! I walk on the set and I'm on time and that's the way it's always been. I don't believe you should waste other actors' and other technicians' time by being late. So having been called down and figured my time (*chuckles*) was being wasted I called him a twat or something. I felt so bad three minutes later that I gave him a solid gold Dupont lighter—which will teach me to lose my temper.

The other time was with an actress, who shall be nameless, on the *Bond* series, who was absolutely impossible. But otherwise I'm fine. I only lose my temper at breakfast time in hotel rooms when the eggs are hard boiled.

Did Lord Grade ever give you any advice when you were co-producer on the series?

To Lew everything was wonderful. 'You're wonderful—have a cigar.' He used to shove them in your mouth to stop you asking for more money!

Was it Lord Grade who first introduced you to the delights of Monte Cristo cigars?

Oh yes. Lew's a hell of a character.

From what Bob Baker says *The Saint* would never have got sold to America without him?

Lew was a master salesman. He really was quite brilliant. He could sell *Gideon's Bible* to a crowd of Muslims. Nothing was unattainable for Lew when he set his mind to it. Lew could always find his way round any problem, and if that didn't work he'd get on the table and do a tap dance. He could do the

1961 *The Gold of the Seven Saints*. Western, with bands of outlaws chasing Roger as Shaun Garrett up hill and down dale through the Utah desert. Where a dehydrated Roger first developed his painful and recurring relationship with kidney stones. Director: Gordon Douglas, with Clint Walker, Chill Wills and Leticia Roman.

Roger recalls Clint Walker not being a fan of the social events put on by the good folk of Utah in the evening. 'People sort of look at yah, an' poke yah, an' pinch yah—an' I don' like it,' said the former lifeguard and star of *Cheyenne*.

1961 *The Rape of the Sabines*. Franco-Italian gladiator pic about the founding of ancient Rome, filmed mainly in the former Yugoslavia. Never released in Britain and most notable for the appearance of 28-year-old Luisa Mattioli, seven years later to be the third Mrs. Moore.

Roger played his part in English, Mylene Demongeot played hers in French, others played theirs in Italian and the whole soundtrack was finally dubbed. It was chaos.

1961 *No Man's Land*. Another Franco-Italian pic considered unreleasable in Britain. But conveniently again including Luisa in the cast.

TV SERIES

1958 *Ivanhoe*. In the title role. 'In that damned plumed helmet and armor I looked like a medieval fireman.'

1960 *Robert Montgomery Presents*. Opposite Diane Lynne. 'Then I got a part on Broadway in *A Pin to See the Peepshow*,' he confided to *Woman's Own* in September 1963. 'Ye Gods, what a flop that was! Then I made a movie test and the Hollywood contract arrived...'

1960 *Maverick*. As Beau Maverick, taking over in the series when James Garner got sick of the part and those lousy scripts.

1961 *The Alaskans*. As Silky Harris. A series most notable for the fake snow, which was wood shavings and grit, blown full-pelt into Rog's mush (and mush was all he said) by huge fans.

The huskies passed their own critical appraisal of the whole affair by weeing on every fake tree in sight.

THE SAINT IN THE PRESS

19 MAVERICKS WERE ENOUGH FOR BRITAIN'S MR. MOORE... 'I DOUBT YOU'LL FIND ME IN A TV STUDIO AGAIN.'

Evening Standard, by Ramsden Greig, May 6, 1961

Having finished the *Maverick* series, Roger returns to England for a few days, finding time to speak to the splendidly monikered Mr. Greig. 'Making television films in Hollywood would drive the most staunch teetotaler to the bottle,' he tells Greig.

'The pace is terrific and the studio space so limited that you find yourself acting back-to-back with some guy who is making an entirely different series.

'Apart from that I soon discovered that I was hating the director every bit as much as he was hating me.'

Cutting from the *Evening Standard*, July 24, 1961

Roger contemplates life on the big screen.

'...having given up TV and taken on the status of an independent actor, he is anxious to do more serious things. He is proposing to appear in a film of the life of the poet Shelley.'

ROGER MOORE (OF IVANHOE) WILL PLAY THE SAINT

Evening Standard, by Ramsden Greig, May 1, 1962

'Associated TV is to spend £800,000 putting Leslie Charteris' *The Saint* on to the TV screen.

This is the 'conservative' estimate Val Parnell gave me today.

The series will go into production later this month and will reach the screens in the autumn. Each episode—26 in all—will run for an hour.

WHAT MAKES A TV HERO SIGN ON THE DOTTED LINE?

Daily Express interview, November 26, 1962

On the set at Elstree, Roger begins his career as The Saint in typically flippant mode, much to the horror, according to this interviewer, of the ATV PR.

Why, I wanted to know, did he change his mind about tangling with a TV series?

'You know how it is, old boy,' drawled the one-time *Ivanhoe* in his carefully cultivated mid-Atlantic accent.

'They come along and dangle all sorts of splendid financial inducements—like luncheon vouchers and free milk for the ulcers you will undoubtedly acquire—and you break down and sign. Of course, I'm mad.'

And of course he signed.



POPPER/OTO

Roger menaces a villain with his new unkempt Man of Action look

fastest charleston in the world, and in fact he's probably still doing it. I'm getting ready to go to what is his 55th wedding anniversary in June (1997).

Is it true there was a knife fight that was cut from one episode? Did you have a lot of problems with the American TV censor?

At the time we made *The Saint* there were all sorts of restrictions in various countries, and as we were going to be sold throughout the world you couldn't make different versions for each place. I know we were not allowed to show a flick-knife opening. You were not allowed to hold a gun to somebody's head. Personally, I have two different thoughts on the matter of screen violence. One side of me says that children are going to be influenced by what they see, so you should not show certain things. But the other says, well, if they're going to be influenced by Simon Templar, who only throws punches to the jaw, then they're going to lose a lot of fights because people will come at you with a bottle, or their knee. My real advice is lie down on the floor, then nobody can punch you!

The only instance I can think of where you blow someone away with a gun is in the climax of *Vendetta for the Saint*, where you're armed with a double-barreled shotgun.

That could be. I don't remember too much about *Vendetta*, except for the fact that we shot it in Malta.

Is it true you were the only member of the cast that actually got to go to Malta?

Yeah, I don't think we took anybody else. I think they had a few local people. The funny thing when you're shooting somewhere like that is that very few of the British audience know what that country looks like. They don't know the geography. So you can happily have cars going from left to right and right to left and it's all edited together and they're none the wiser. But when you then show that film in the country where it was made, it's obvious to the locals that you've just gone three times in the wrong direction and ended up in a completely different town.

We had a charity première in Malta for *Vendetta*, very kindly attended by Prince Philip, and at one such point the audience became completely hysterical. He didn't understand why they were laughing, but he was very gracious about it.

There's an early scene with Aimi Macdonald where she's driving you in her car and she's wearing this big pink headscarf and huge dark sunglasses. In the location shots you can quite clearly see it's you in the car, but of course it could have been any convenient double hidden away behind her props.

Yes, that was a very good way out!

Can you remember your first day of shooting on the very first episode, *The Talented Husband*?

Yes indeed. We were shooting in Cookham village and I was waiting round the corner in the Volvo—ST1 on the number plates—waiting for a signal to come ahead in the car. Derek Farr was dressed up as Mrs. Jafferty, waiting to cross the road, and all the action was meant to tie in together. So I'm sitting there when a police sergeant rolls up on his bicycle. He's got the bicycle clips and so on. He stops and looks at me. (*Adopts voice of a rustic country bobby.*) 'Thaat's a very int-er-esting looking car you've gaht there. ST1. ST1. Thaat's a nice numberr.'

I said, 'Actually, it's a false number plate. The real ST1 belongs to the Chief Constable of so and so.'

'What?' he said. 'Hall-lo...' So he started pulling out his notebook, and at that moment the wave came. I took off like Clapham out of Bournemouth, round the corner, did the take and when I came back (*laughs*) he was still standing there!

He had no idea what was going on, poor fellow.

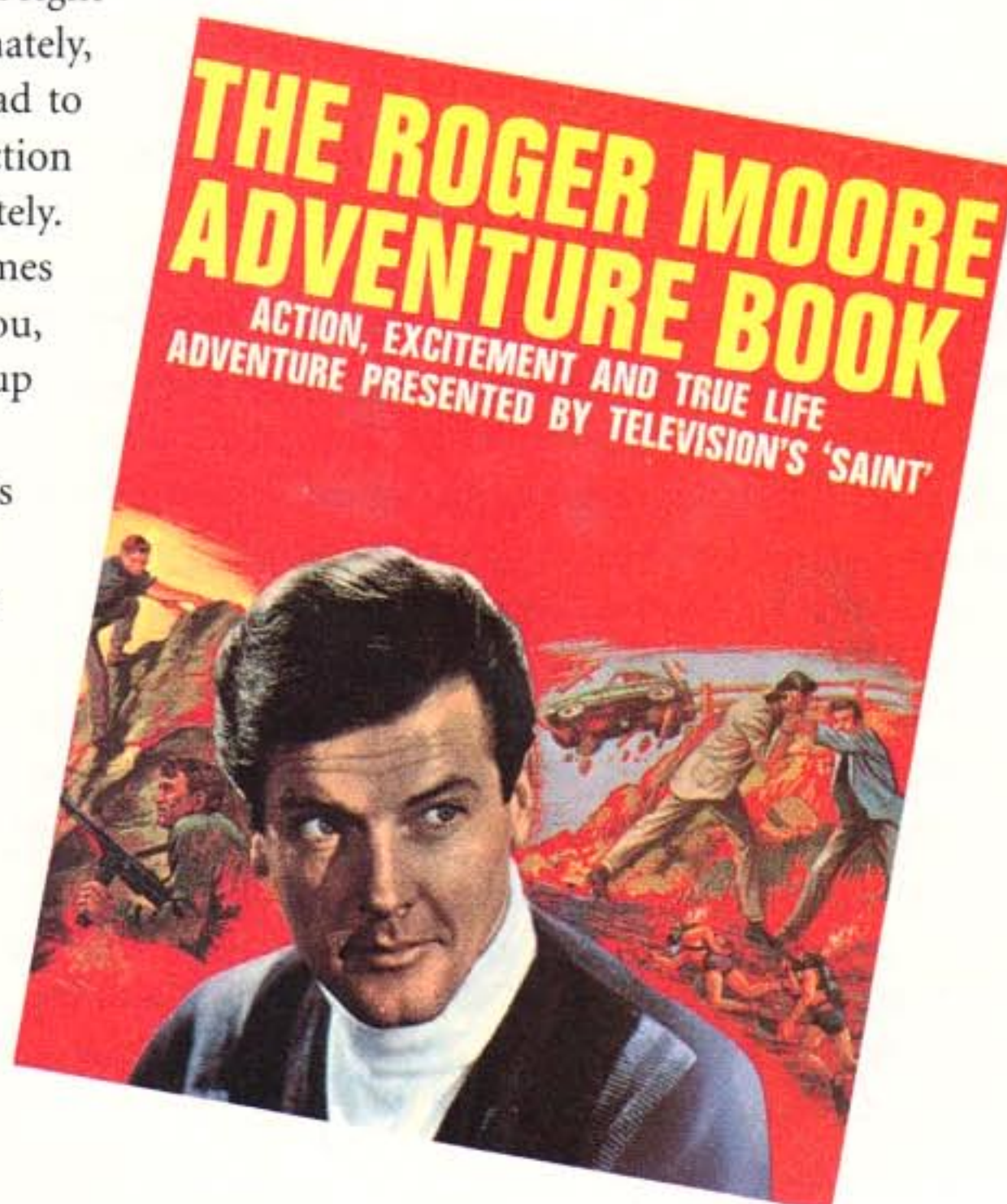
What was your reaction when you saw the first rushes of yourself as the Saint?

I probably shut my eyes. I don't really like looking at myself on screen. These days, unfortunately, they have a video playback of everything they're doing so the actors all stand around at the end of each take thinking how wonderful they are. Terrible time-wasting.

I was taught in Hollywood never to look at rushes, just to listen to them. If they sounded right they were going to look right. Unfortunately, when I was directing *Saint* episodes you had to look at them as you were part of the production team. But you can do that quite dispassionately. The character playing Simon Templar or James Bond may look like you, may sound like you, but it's somebody else. It's a piece of meat up there.

In fact, what really happens with rushes is everyone goes to look at their own thing.

If you say to make-up, 'How were the rushes?' they'll say, 'Oh, the make-up looked great.' Say the same to the wardrobe, 'Oh the suit looked lovely!'



The Roger Moore Adventure Book. Wholly unrelated stories of derring-do mixed with Saintly secrets

THE SAINT IN THE PRESS

HE'S GOT EVERYTHING—HE'S THE SAINT

TV Times, by Max Wyman, October 12, 1962

Apart from various compliments from co-star Shirley Eaton—'He is very good looking indeed'—the highlight of this piece is a wee glimpse into Roger's personal life outside the studio. He attends an occasional race meeting, one or two Twist parties. But most of the time he is travelling between his London house and the Elstree studios, sleeping, or learning the next day's lines.

DROPPING IN ON THE SAINT

TV Times, by Diana Lancaster, October 25, 1962

*Ms. Lancaster enrolls in the 100-strong Roger Moore Fan Club. Janet Lane, the 17-year-old president and founder of the club, from Worthing, Sussex, where she is a jeweller's assistant, addresses the six lucky club members present at Victoria Coach Station. They are about to head off for Elstree to watch the filming of *The Wonderful War*.*

'Now—no screaming. And please, nobody faint. Be careful you don't ask him awkward questions. Lots of people have asked what toothpaste he uses, but I refuse to ask him that. Besides, if we knew it wouldn't be fair on the other manufacturers,' she said...

Apart from nearly losing 15-year-old Vida Dunster, from Lambeth, to a touch of the vapours—she's the first to lay eyes on Rog as she spots a 2-inch patch of his famed pompadour through the studio throng—it all goes swimmingly well. As well as answering non-toothpaste-related questions, Roger tucks into some salmon and cucumber sandwiches with them and even does a quick round of Win, Lose or Draw.

He even found time for a series of lightning cartoons on a handy blackboard. 'Give me a number,' he challenged. 'Thirty-seven? A subject? Horses.'

Within seconds a haughty mare with a seven for her neck, and a curly-nosed jockey made from the figure three, appeared on the board.

And with the Saintly One dispatching a couple of arab cut-throats with his trusty saber, it all ends splendidly for the gang.

There were swoons all round as we were treated to a rather enduring final image of Roger 'roaring with laughter, sweat streaming down his face and hair sticking out at unsaintly angles.'

All in a day's work, for our Saintly hero of course.

THE SAINT IN THE PRESS

THE SAINT SEEKS A REAL THIEF

Daily Sketch, March 2, 1963

Roger finds art imitating life.

Roger Moore, who plays the Saint on TV, had a real case to tackle yesterday. Someone broke open his car outside his house at Mill Hill, London, and stole books, a track suit, a ten pin bowling ball and shoes.

NOW THE SAINT GOES RESPECTABLE

Daily Mirror interview, by David Lewin, October 17, 1963

In a rare encounter at Elstree, Roger and Leslie Charteris compare notes on the character.

Roger Moore, the TV Saint, said: 'I can only look like me and take on part of the character I play. The Saint is a superman, out of the ordinary, and only made credible by the skill of the writers on this series in getting him into situations and showing how he deals with them.'

Charteris said: 'I don't quite follow this bit about Superman. I didn't plan him as that.'

Curiously, considering Swingin' London is just around the corner, it is the whole social climate that Charteris sees as being the downfall of his one-time rakish buccaneer.

Charteris: 'The trouble is the Saint has gone respectable. Not only on TV but even in some of the more recent stories I have written. The older Saint fans tell me so. It is a sign of the times, this respectability.'

And having established that he was neither a fan of Louis Hayward or George Sanders, Charteris praises the lad.

To Roger Moore he said: 'You're younger than I've made the Saint (Moore is 35), but your performance is better than any other actor in the part so far.'

THE SAINT GETS A £50,000 HALO

Evening News, by James Green, December 7, 1963

Season 3 and 4 are confirmed.

Like a well-brought-up gent Mr. Moore does not talk about money, but if the news isn't worth £50,000 to him I will eat his halo.

Roger goes on to confirm that he doesn't like to talk about money, and if you want to know who would win in a fight between Simon Templar and James Bond (a key Alan Partridge interview question in his not entirely successful An Audience with Roger Moore) the answer is, 'Tell me who the producers are and I'll give you the winner.'

Could you speak a bit about the many directors on the series? How did Leslie Norman, John Gilling and Roy Baker, say, differ from Bob Baker, Peter Yates and Freddie Francis?

We were lucky. We were very well served with directors. Most of them were very experienced. Les Norman was a lovely guy. Unfortunately, he always had a cigarette hanging from his lips and throat cancer got him. But he was good. He started off as an editor at Ealing. A very good technician. As was Roy Ward Baker. He had started as an assistant director with Hitchcock. John Gilling was another Hitchcock assistant. John and Roy were the two great technicians I worked with. Yatesy came to us straight from *Summer Holiday* with Cliff Richard. Then he went on to do *Robbery* with Stanley Baker and because of some very good car sequences in that he got to do that picture in San Francisco with Steve McQueen (*Bullitt*).

They were all very wise. Nobody ever said much to me except, 'Go there, then go there'. Because when you're playing the character, they know that you know the way you're going to play it. You had to be consistent. (*Smiles.*) Well, it always looked like me.

Annette André says she found John Gilling rather curt when dealing with actresses.

Yes. I think it was John who told me about working with Hitchcock. Hitchcock was working with this actress and he said, 'Action'. The scene started to play and he said, 'Cut'. Hitchcock turned to John and said, 'I wind her up, I put her down and she don't go. Bring me *Spotlight* (the casting agency directory) and we'll recast.' Which is terribly cruel!

I can remember working with one actress who was fairly bad. (*Chuckles.*) I said to John, 'Tell her the Hitchcock story!'

What was your own approach to directing Saint episodes?

I always used to bring along storyboards. I'd do the opening frame and the closing frame of each scene so that I knew how I wanted it to begin and finish. I liked to have a general, overall picture.

Val Guest, I remember, always had all the scenes on little bits of paper. He'd cut them out of the script, (*chuckles*), then he'd keep producing them out of his pocket, looking at the dialogue. But he had a storyboard as well.

Were there problems filming on location? You must have attracted a crowd whenever you went outside the studio.

Yeah, I remember I was directing one episode and we were shooting at Waterloo Station. All the scenes were tied in very precisely to the times of clocks and the arrival of trains because I was not, I'm afraid, able to have trains stop and start to my whim. I had actors coming from Vauxhall Bridge Station and I knew they'd be on a certain train so I had to be ready to shoot. During the morning I planned every scene to be shot that could be done without me in it. To this end I was wearing a disguise so I could just anonymously get on with being the director. I had an old hat, a moustache and glasses and I wore scruffy old clothes.

It was only a week later that my mother, who had come down to watch, told me that she overheard someone in the crowd point at me and say, 'Ooh, look at that Roger Moore. Isn't he scruffy? He don't look at all like he do on the telly, do he!'

What was Oliver Reed like to direct (in the episode *Sophia*, where he played a Greek villain)?

Oh he was fine, Ollie, in those days. He was just a young up-and-coming lad. I remember Donald Sutherland was in another one I directed, where we escaped from prison (*Escape Route*). And he asked me if he could show it to some producers as he was up for an important part. In fact we were still in the middle of editing it so I couldn't send a copy to America, as he had hoped, but they came to view a rough cut at the studio and he got *The Dirty Dozen*.

What are your memories of directing that giant marauding ant in *House on Dragon's Rock*?

Oh God. That frigging ant. I'm not sure whether this



ROBERT S. BAKER, PRIVATE COLLECTION

'Well, it always looked like me.' Roger Moore self-portrait



JOHNNY GOODMAN, PRIVATE COLLECTION

'Roger, they don't come any better.' Associate producer Johnny Goodman presents Roger with a certificate of thanks from the whole crew of The Saint, for being such a swell guy. Luisa Mattioli ponders where to hang it

story means anything, as they don't do it with eggs today, but we had this scene with myself and Annette André where the ant's chasing us through the interior of this cave. What we had to do was find the ant's eggs and destroy them. You know, otherwise the place would soon be crawling with ants. (Smiles.) Giant ants. So we had the art department paint all these rugby balls white and cover them with spunk and cobwebs.

I said to Annette, 'Look, we haven't got time to rehearse. Whatever I say, you just say, "How do you know?'" She said, 'Fine, fine.' So we rushed in, I picked up an egg and said, 'These are the ant's eggs alright.'

She said, 'How do you know?' I said, 'Because they haven't got fucking lions on them!' Do you remember, they used to stamp eggs with that lion's symbol?

Is there any trick to learning a lot of lines very quickly?

If I had a long speech I would sit down and learn it, but for the rest of it...I knew the way the character thought and what he was going to say. By the time you had had one rehearsal you knew it.

Is it true that at the end of a day's shooting you liked to go home and sing and strum a guitar? Apparently it soothed your ulcers.

Yeah, that was Jon Pertwee who taught me that. He taught me to play the ukulele when I was doing *Ivanhoe*. Then I graduated from that to a guitar. You just strum chords whenever you're feeling wound up. You'd be surprised. It just takes your mind off everything.

Having enjoyed both, what—if any—are the differences between being a TV star and a film star?

The beauty of film, for instance a *Bond*, was that a lot of money was spent on them and you had the luxury of much more time to get everything right. But the beauty of television filming was you only had a limited number of days to get everything, so you had to be adaptable. You got used to doing things off the top of your head. Of the two I think I prefer television. I like the pressure and the challenge.

What are your memories of working with the great Finlay Currie on *Vendetta for the Saint*? He plays an ailing Mafia don, but he really does look like he's on his last legs.

Yes, I remember suggesting to Jim Connolly—who directed it—that we would probably have to re-voice

THE SAINT IN THE PRESS

THE SAINT OPENS COOPER'S NEW WINE AND FOOD STORE

Evening Standard, December 12, 1963

The Saint (actor Roger Moore) had an 'assignment' in Brompton Road, Kensington, today.

With a guard-of-honor of the Dagenham Girl Pipers massed band, he opened the newly enlarged and modernized food and wine store at Coopers.

Tinned and frozen food of every description and a large range of wine were featured in the new premises.

'SAINT' TO RESCUE

Daily Express, December 16, 1963

Roger Moore—the Saint' of the ITV series—has saved the jobs of 100 film studio men because 25 (sic) more episodes are to be made at the Associated British Picture Corporation studios at Boreham Wood.

AIRLINE'S CHOICE—'THE SAINT'

Evening News, May 22, 1964

Roger was now discovering, to his delight, that there were many perks to being the increasingly famous Simon Templar.

British film and television star Roger Moore—the Saint' in the TV series—was chosen by Air France to be the airline's eight millionth Caravelle passenger. The airline chose him as representing the ideal British air traveller.

SECRETS OF THE SAINT

Daily Sketch interview, by Shaun Usher, March 22, 1965

In this three-parter Roger talks about the perils of doing his own stunt work, such as running in and out of blazing garages. 'Hello, matey, somebody's going to get burned here if they don't get out in a hurry.' Trading punches with former boxer Noshier Powell.

He even recalls the change that got the ball rolling for him. Having spent years giving himself ulcers fretting about whether he would get such and such a part, Roger suddenly had a moment of illumination which meant he would no longer be surviving on fried egg sandwiches.

'While waiting outside an agent's office in New York a few years ago I thought: To hell with it! I'm so nervous about making a good impression that the real me doesn't show through. From here on in I will be myself and see what happens.

'I banged on his door and barged in, aggressive and unworried. It worked.'

THE SAINT IN THE PRESS

WHY I SMASH UP THE HOME—DAY TWO: SECRETS OF THE SAINT *Daily Sketch*, 23 March 1965

Part two and Rog tells us how smashing an ornament at home relieves the tensions of the day (perhaps not for his other half, Luisa) and talks about his fat whack. Or not. 'I hear that I earn £2,000 a week—I do not. Or that I am the second highest paid British television star—and I am not. But I will not tell you how much I do earn. That just leads to envy—and a lot of disillusion for those who are new to television.

WHEN A HERO IS CHICKEN... SECRETS OF THE SAINT—DAY THREE *Daily Sketch*, 24 March 1965

Loud noises make him blink, which Rog was often happy to tell the press, but the secret we want to know is what does he watch on the telly when he's finished smashing ornaments for the evening...

'My favorite? The ITV thriller, *The Fugitive*. I watched TW3 (*That Was The Week That Was*) for 20 minutes. *Not So Much* for 20 seconds. Oh yes, and I have been known to watch *Coronation Street*.

Roger concludes this enlightening series, much of which would reappear in *The Roger Moore Adventure Book*, by revealing...

'I have just been reading a fan letter here on the film set, with a kidnapped scientist chained to a dungeon wall just a few feet away.'

SOUTHPAW SAINT WEIGHS IN WITH A K.O.

TV Weekly, 8 July 1965

For *The Crooked Ring* Rog spars with former heavyweight boxer Noshier Powell. Noshier, now 36 and working as a nightclub bouncer, approves of Rog's floating like a Saint and stinging like a real son of a b.

'Roger made great progress in just a week,' he added. 'He doesn't pack a particularly lethal punch, but he more than makes up for this with deftness and terrific reflexes.'

And in true Scorsese-style Noshier makes sure the details of the fight are as authentic as can be.

Says Noshier: 'Avid boxing fans so often scoff at ring set-ups in boxing films that we were determined to make the scenes true-to-life. Little things like not sealing the water bottles properly are glaring mistakes in the eyes of many fight followers.'



Andrea Goodman, with a gatecrasher, on her honeymoon. 'It was more or less an accident that Roger and Luisa were in Majorca at the same time,' recalls Johnny Goodman. 'Roger got me well and truly plastered one evening. I spent a terrible night throwing up, much to the disgust of my new bride!'

Finlay Currie because he'd look up as Don Corleone or whatever and say, (*adopts thick Scottish brogue*), 'Simon Templar, what are yoo dooin' hee-ah in Pal-ermo?'

Jim said, 'He played the bloody Pope with that accent. He played Saint Peter with that accent. You'll go down in history as the man who had Finlay Currie dubbed. He's won an Academy Award for God's sake!'

Well, you got your way. It most definitely sounds dubbed.

Did I? Oh dear.

I remember going up to him on the first day of shooting. The assistant director said to me, 'Finlay Currie's arrived and he doesn't look well. I'm going to get rid of the canvas chair and get him an arm-chair.' (*In the final cut of the movie he actually does all his scenes propped up in bed.*) So I went over to introduce myself. Finlay Currie had this long, long, long hair which was going a bit yellow.

I said, 'Mr Currie, I'm Roger Moore and I play Simon Templar.'

'Aye, aye,' he said and looked at me.

I said, 'We're very happy that you are with us.'

'Aye, aye,' he said. 'I must apologize for the long hair.'

I said, 'That's perfectly alright, sir, you look like a Beatle.'

'Whaat?'

I said, 'You look like a Beatle.'

'WHAATT?!'

I said, 'You look-like-a-Beatle, sir.' I thought, Christ I'm in it this time, I might as well go on. I said, 'You look like a *Beatle*.'

He said, 'Aye. Saint Peter. I played him!'

I presume you must have had a ridiculous amount of fan mail over this period. Did it divide into very different types?

There was an awful lot of fan mail. We used to spend a fortune on stamps sending out pictures. And actually we still get a lot for *The Saint*. Doris (*Spriggs*, Roger's Personal Assistant) will tell me the show must have started up somewhere again, because I'm getting a lot of mail from Romania, or Pakistan.

Michael Caine has said he welcomed it when he was meant to be carrying a movie as the lead and some character actor stole a scene off him. It meant one less for him to have to worry about. Who were the best scene stealers on *The Saint*?

Everybody.

It's interesting the number of supporting actors who would then reappear with you in the *Bond* movies—people like David Hedison and, of course, Lois Maxwell. Was any of this down to you?

Oh yeah. (Chuckles.) I would always give casting directors a list of my friends when I was directing! That's what friends are for. Tony Doohan (a snoop in *Escape Route*), Charles Houston (*Al Vitale in Invitation to Danger*)...Hedison very nicely came and did an episode on his way back from Egypt. We couldn't pay him anything like his Hollywood fee

Could you talk a bit about your wardrobe? In time, of course, it would be billed as the Roger Moore Collection.

Yeaas. (Smiles.) But that was because I was on the board at Mills, who made all the material. It was something that we never developed. I thought it might be a handy little money-making machine to have, but who the hell gave a shit!

To a young lad it looked most impressive—The Roger Moore Collection. It seemed the very height of glamour, with your signature on the design.

Well, nothing was sold anyway!

Do you feel you achieved everything you wanted to with the character?

I would like to have gone back and really got it right. That was a line of John Huston's when he was asked if he would re-make *The Maltese Falcon*. He said, 'Why, boy, why? You should only re-make the ones you didn't get right!' (Smiles.) Maybe I would like to have gone back and spent some more time on it and not been so flippant. But who knows, it wouldn't have come out the way it did then.

And finally, who would make the perfect Saint now, would you say?

Mother Teresa. Well, I sincerely hope that Val Kilmer's going to be good. He's the new one wafting the halo over his head. Myself and Bob Baker watched some of the scoring going on the other day and the footage we saw looked good. And Graeme Revell's music is beautiful.



ROBERT S. BAKER, PRIVATE COLLECTION

'Sure this isn't knock-off, son?' George Alfred Moore with his successful young lad on the post-Saint movie, *Crossplot*

THE SAINT IN THE PRESS

THE TV SAINT GETS BOND FILM OFFER

Daily Mirror, by ace reporter Barry Norman, June 27, 1964

Roger Moore, 36-year-old star of *The Saint* television series, is to be asked to play James Bond.

The film, based on Ian Fleming's book *Casino Royale*, would be a rival to the Harry Saltzman-Cubby Broccoli productions in which 007 is played by Sean Connery.

THE SAME OLD HALO WITH JUST A LITTLE MORE DIRT

Sunday Mirror, August 23, 1964

A journo moans about the implausible Saint.

No matter what silly things Roger Moore is called to do in his new television *Saint* series he is not going to take the silly grin off his face.

It is the grin he puts on at the beginning, just before the little white saintly halo comes on over his head. 'I am stuck with it,' he said.

'That's the way we started and it is some sort of trademark now.'

Amongst the journalist's various beefs are the fact that Templar is never seen unshaven and that he manages to snag one bunch of villains who are making their getaway across a Canadian lake by casting off with a convenient trout rod. Roger agrees. 'That was a bit tall,' and promises a bit more grit in the new series.

'At least I will get a bit dirty this time... And I promise that at least my suit will be new.'

THE SAINT SAYS FAREWELL

TV Weekly, August 21, 1965

It's the end of the television trail for Simon Templar. After 71 episodes in three years, all the Leslie Charteris stories suitable for TV have been adapted. So it's farewell to *The Saint* (tonight 8pm).

THE SAINT STAYS FOR BIG ITV DEAL

Daily Sketch, by Shaun Usher, October 22, 1965

And just when you think it's all over...

Roger Moore who intended to quit as 'The Saint' on television, is staying on—because of multi-million pound deals with the US.

The new series will probably make him one of the world's highest paid TV actors.

Mr. Moore said last night: 'I was quite happy with the idea of the series ending, but one really can't resist an opportunity like this...'