By ADAM PIRANI

Playing the evil Queen Bavmorda in Willow was no easy acting task for Jean Marsh. "I have no evil in me," she says. "I don't feel judgmental about people who are evil, but this is more than any evil you could imagine because it's such a fantasy world. It's so extreme that you can't really use real life experiences anyway. So, you draw on different kinds of resources. I don't have anything at all in me that would ever let me murder anybody, but there is greed in me—that's the most normal thing, of wanting more money—there is in me jealousy, and all the other normal emotions. You just think of times when there has been a speck of that, and you can let it grow and grow and grow."

With such films as Return to Oz (in which she played the wicked Princess Mombi), Frenzy and The Eagle Has Landed, and TV shows like Upstairs Downstairs, Nine to Five, Doctor Who and The Twilight Zone, Marsh has portrayed a diversity of different characters. However, working on the latest Lucasfilm production provided a slightly different challenge.

"It was foul. I mean, it's the foulest film I've ever done," Marsh says. "Because of me being so awful, I was never in a pretty set. All my work was done in the studio, and on the lot outside.

"My first set was the dungeons, where I kept the pregnant mothers, to see if the baby was the one, and I felt as if I was almost go-

More evil than ever imagined, she terrorizes fantasylands while wondering if she'll be hated by young people worldwide.
ing to eat the baby. You know after Oz and this, I'm going to be hated by young people all over the world. The dungeon was ghastly and underground, and terribly hot, with flaming torches getting near my hair, I was quite frightened. The majority of my part was in my own tower when I'm putting a spell on the baby. While I was shooting, they had dust machines, smoke machines, hail, snow and rain, and I got older and older and older, as they kept putting more and more strange stuff on my face. You couldn’t dry off, so I was bowed down by the weight of the rain on my clothes: I was wet from morning till night.

"Then, when you're shouting and screaming above the noise, you take in great breaths of foul air, so it was awful. It wasn't pretty, it was just terrible. I remember finally I had to put my hand through fire, and I said, 'Jeez, when are the locusts coming?' I'd had everything else."

In real life, Marsh looks nothing like the warped and increasingly ugly Bavmorda. Special makeup was required to produce that effect. "That was terrible, that took about three hours to do, and two hours to take off," the actress says. "First of all, they put a layer of soft rubber stuff, pushing your face all over the place, then bits of bad skin, and warts, and then stuff to close my eyes down.

"And of course it's terribly difficult to get off. It took a couple hours. Everyone else goes home, and you're still sitting in the makeup chair for two hours, feeling depressed and knowing that your face is going to look a bit peculiar at the end. You can't go home in it, because you can hardly eat—I could only suck things out of straws—and also, imagine my cleaner seeing me in the morning. Also, it's bad for you, you can't leave it on. So you're trapped all day long."

**Sinister Spells**

Nevertheless, apart from the smokey sets, the constraining makeup, and the babies she had to be nasty to, there were aspects of making Willow that Marsh thoroughly enjoyed. Working with fellow actors Patricia Hayes, Joanne Whalley (STARLOG #134) and Warwick Davis (STARLOG #101, 133) compensated for all of the grueling physical challenges.

Hayes plays the good sorceress Fin Raziel, who engages in spell-to-spell and hand-to-hand combat with Bavmorda in the movie's climactic scene. "That was a big difficult because Patricia is 70-something, and you want to be careful," Marsh says. "She's a very eccentric woman, but she has so much guts and everything. Then, I would forget that she was 70, and think, 'Oh well, she can look after herself.' You tend to hold back, but that was still quite a vicious fight."

"We had a very funny time when Ron said, 'Say whatever you like, because I will be dubbing it later. Just shout at each other, just make it up.' We didn't have enough lines to cover the fight. It was very funny. Patricia looked at me at one point, and she said, 'Hickory, dickory, dock, you bitch!', and I found it very difficult not to laugh. No one has ever said that to me before. It was lovely, her idea of being really unpleasant."

Of the numerous special effects in her final scene, Marsh notes, "Some of that happened at the time, and some was done after. I flew: I wore a harness, and I was snatched away from earth. I wore a different harness for flying close to the ceiling. I did the actual burning thing myself: they put jelly on my hand, and I put my hand in the fire. When I caught the acorn, I had to use my imagination, and they painted on after, but that was all right." Marsh had no qualms about flying on a movie set. "It's exciting, fun."

Joanne Whalley portrayed Bavmorda's rebellious daughter Sorsha. "That was one of the basic threads that helps make the part very interesting," Marsh says, "because I like the actress, Joanne Whalley, enormously. She was fun. I could relate to her very quickly being my daughter."

"So, when she turned against me, it's wonderful to become human for a while. In the scene on the battlements when I turn them all into pigs, she says, 'Mother, no,' and I look at her with tears in my eyes and my voice breaks, and you think, 'Oh, she's going to stop turning them into pigs.' Then, I say, 'And you too,' and I turn her into a pig. But for a while, you see that Bavmorda is hurt, that she's capable of real human feelings. That was lovely, I liked it, and Ron was all for it."

Working with 18-year-old Warwick Davis was another good experience for the actress. "You forget that he's a dwarf straight away," she says. "He's a good-looking young man, and the only physical thing is that his legs are short. We had a few days rehearsing, before we shot, and I got to know him. It's very important when you work with a dwarf that you treat him like an adult. This is not a racist thing, but it's very easy, because you're looking down at somebody, to treat them like a child, and then your tone of voice changes if you do that. You say [in a sugar-sweet voice]: 'How are you?' And that's terrible, you don't
Much Ado About Nothing, with John Gielgud [as director and star], and I went out to Los Angeles, because a studio there was testing me for a film contract. I didn’t want one, because I really wanted to do proper work, but while I was out there, my agent sent me up for parts. I went to see the directors and producers of The Twilight Zone six times before I got the part. They were very, very fussy. I got it eventually, and it was almost a two-hander, just with me and Jack Warden, a wonderful actor.

“I played a robot who came to life if I was with somebody. It was all shot in Death Valley, this amazing place in [California near the Nevada border], below sea level, and we went out of season, it was 135 degrees in the shade. The plane landed, I got out of it at 7:30 a.m., and there was this funny sort of smell, burning, and I thought, ‘What’s that?’ It was the hair in my nose burning, it was so hot.

“However, it was dry heat, so I was fine, I loved it. We were looked after beautifully: the company flew us out ice-cold champagne and caviar and things like that, and I had my own air-conditioned caravan, and air-conditioned car, and ice hanging around my neck, and iced fresh lemon juice. But, every day, crew would faint and would have to be flown back, and new crew flown in.

“It was a fascinating experience, because they had vegetation there, and it said, ‘Don’t touch.’ I touched a silver bush by accident, and it crumbled, just went phhh, to dust. And the addresses were just so frightening: it was Furnace Creek Inn, Funeral Range, Desolation Canyon. The day we got there, the sheriff had found two men, dead. Their car had broken down, and they had gone back to a water hole. Before they got 200 yards between their car and the water hole, they collapsed and had been pecked to death by vultures.

“On the very last day there, something wonderful happened: to prove to Jack Warden [in the story] that I wasn’t a human being—because he wanted to take me off the planet we were on—they shot me. The special effects were that as they shot me, I would fall down and then my arm would explode, and wheels, wires and stuff would speak to 18-year-olds like that, and of course, he was playing an adult role.

“I was very lucky that I rehearsed with Warwick. When we worked—although of course I was looking down at him—there was no way that I felt that I was talking to a child. I was talking to an adult, a fellow actor. And he’s a good actor, too.”

Marsh was impressed with director Ron Howard’s (STARLOG #132) feat of having made the transition from successful actor to director. “He has great strength of character,” she says. “I wasn’t used to him straight away, he likes to do about five takes, and he likes them all different, and then you think, ‘My goodness, does it mean every single take will have to be five different ones?’ But you can trust him, he is reliable, he knows what he wants.”

Twilight Times

Born in London, England, and having trained as an actress there, Jean Marsh’s career began to take off in the late 1950s. An early success was one of the first season episodes of The Twilight Zone, “The Lonely,” in which she played a robot given to a murderer (Jack Warden) living alone on an asteroid prison. It was Marsh’s first SF genre role. “I loved doing that. It was fascinating,” she says. “I was a baby when I did it, the first time I was in America.

“I had been on Broadway in a play,
Once again evil, Marsh ruled as the Princess Mombi in Disney's Return to Oz.

come out. But as they did it, the noise of the thing and the pressure of the heat finally got to me, and my nose went psssh! Blood shot out both nostrils, which is very unusual. We couldn't use it, because it was too frightening, but wasn't that startling?

"It was a weird experience, but I wouldn't have missed it for the world."

Marsh's next SF outing was again on TV, this time with the BBC's resident Time Lord, "I did quite a number of Doctor Whos," she notes. "First of all, I did four [episodes] with actor Julian Glover [STARLOG #52], set in the 12th century, and I played some English queen, with a very long blonde wig. This was "The Crusade," a 1965 story set in the court of Richard the Lionheart.

"Then, they asked me to come back a couple of years later, and I played Sara Kingdom, and I was an assistant to the Doctor." A 41st century secret agent, Sara Kingdom was one of the Doctor's briefest companions, appearing only in the 12-episode story, "The Daleks' Master Plan."

"Oh, I behaved very badly on that, I was sent off the set once for laughing so much," Marsh recalls. "They said, 'Leave the set, Miss Marsh, and don't come back until you've controlled yourself.' And I said, 'That may be never.' It was because the TARDIS was so badly built at the time, and I remember turning a button and it came off in my hand. Then, he said, 'Give me your ray gun,' and I had the usual thing, a sort of brown stretch one-piece suit with a tight belt, and on the belt, I had a kind of gas mask case, and it was supposedly keeping all my bits and pieces to repair the TARDIS, my ray gun and stuff.

"But what was actually in there was my dressing room key, some chewing gum, a sandwich and a note to ring my agent. So, he said, 'Give me your ray gun,' and I didn't. The director said, 'Open your bag and pretend you're going for it.' I put my hand inside, and my hand got squashed on this tomato sandwich. What was the button coming off and the tomato sandwich, I just laughed and laughed and laughed...

"In those days, people smoked much more. You're not allowed to smoke on the set, and people used to ask the Daleks if they would get out of the Dalek and let them in, so they could have a smoke. So, you would see six Daleks, with their lids on, and smoke coming out of them! I just got terrible giggles." The actress was eventually allowed to return to the set.

Both of Marsh's appearances in Doctor Who were alongside the first Doctor, played by the late William Hartnell. "He was very funny, very sweet," Marsh says, "and he was very relaxed because he had been playing it for a little while." Marsh herself had been married for about five years to the actor who later became the third Doctor, Jon Pertwee (STARLOG #79, 130). "I was
Hitchcock Horrors

In the cinema, Marsh's work has included parts in Cleopatra, The Eagle Has Landed, The Horsemaster and The Changeling. And in 1972, she appeared in Frenzy, a thriller about an ex-RAF pilot suspected of committing a series of murders, which was directed by the legendary Alfred Hitchcock. "That was fascinating, because I talked to him every day," Marsh says. "We used to have wonderful arguments. I used to go into his caravan on the set, and we argued about politics, food and everything."

"I'm crazy about food and wine, and he was a great wine man. He tried to persuade me to buy a deep freeze, because he said, 'What I do is, I go home and I walk into my deep freeze'—I thought, that's typical of Hitchcock, to have a walk-in [freezer]—and he said, 'I look around, and I see Coq au Vin, 1959; I'll have that.' And I said, 'I wouldn't feel like eating it, how repellant.' He said, 'You're a very silly woman.'"

"But he kept going on and on about me getting a deep freeze," she recalls. "At the picture's end, I thought, 'He's the sort of man who would play a ghastly joke on you, and send you a huge deep freeze as an end-of-picture present.' I knew he sent the other girls in the film flowers, and I hadn't had flowers delivered to my room, and I thought, 'I wonder.'"

"I got home, and there was a gigantic case outside my flat in London, and I thought, 'You shit, you've sent me a deep freeze, and I've got nowhere to put it.'"

"I opened it up, and it was two cases of fabulous wine, I mean, incredibly expensive, great wine. Wasn't that sweet of him? So, I didn't get a deep freeze."

"I loved doing Frenzy. Hitchcock wasn't easy to work for, but I loved him as a character," Marsh says. "My part was, I worked for one of the women who was murdered. I found her and suspected that her ex-husband had done it. I didn't like him, I was a sort of repressed man-hating spinster, and I put the finger on the wrong person. Then, it was worrying about whether I would be found by the real murderer and murdered.""

Marsh appeared soon after in Dark Places, the story of a haunted house inherited from a dying mental patient, which featured Christopher Lee, Robert Hardy, Herbert Lom and Joan Collins. "I don't remember much about it," Marsh says. "It was just one of those daft films, long before Collins did Dynasty. I think I was the murderer. I do remember that I murdered two young people—I put them in a wall or somewhere. It's funny, I'm such a sweet-natured person, and I get these awful parts."

The Changeling was another horror movie outing for Marsh. Made in 1979, it starred George C. Scott as a widowed composer and music lecturer who moves into an old house haunted by the spirit of a murdered child. "I did it as a favor," Marsh says. "The director, Peter [The Ruling Class] Medak is a great friend of mine. He called me one day while I was in America, and he said, 'Would you do me a favor, I've got the part of George C. Scott's wife: they're very happily married, and they have (continued on page 59)
Marsh (continued from page 57)
a child, and he sees her killed by a truck. Then, your face keeps coming back. I've seen lots of people for it, and I just want a face that is somehow memorable. I think yours is." I said all right.

"I was hardly in The Changeling. In fact, I died over the titles, really I wasn't in the film as such, and then my face swam back a couple of times. And I love George C. Scott, I've known him for years."

In Return to Oz (STARLOG #92, 95), Marsh played the dual roles of Nurse Wilson and the evil Princess Mombi. "I thought it was a very good film, and I liked the fact that it was so dark and threatening," the actress says. "I haven't seen the original [Wizard of Oz], but I imagine it's totally different. I thought Fairuza [Balk, who played Dorothy] was really good, very fresh. I would rather see a young girl play a young girl, than an older teenager with her bust strapped down; it's a bit obscene. So, I thought Fairuza was lovely, and I had a wonderful part. I liked Nicole [Williamson, who portrayed her ally, the rocky Nome King] in it, too. And I thought the round Tin Man [Tik-Tok] was a great character, very appealing; I liked his oil coming out as little tears."

The film wasn't a box office success. "Return to Oz is doing much better on video," Marsh notes. "If kids watch it in their own home, with their parents, they'll be less frightened. I think they were frightened in cinemas."

More recently, Marsh played another witch—a 19th century sorceress in TheCorsican Brothers. But despite that movie, Return to Oz and Willow, she doesn't think that her future casting possibilities are limited. "I have so much stuff going on on television. They repeat Upstairs Downstairs, that's one thing; then I've done other stuff, like Nine to Five, when I played a secretary. Then, I did a very interesting science-fiction thing, a Tales from the Darkside that was a one-woman show. I play an English actress living in New York, who is murdered by a telephone. I look exactly like me, I use my own voice, and I'm on the screen for half-an-hour. It was a very successful one, I got very good reviews, and it was very hard to do.

"So, there are always those things going on, especially in America. I don't have a PR person, but I get so much publicity. I'm on the talk shows, so people know what I look like. If Upstairs Downstairs didn't typecast me, I don't think anything will," notes Jean Marsh. "And I think Willow will be very good for me. Willow is a very good film of its kind. It's a real acting role, I mean I go through everything. So, I think employers and other directors will see that I can change from being quite good-looking to being the witch, and go from soft to hard. It's a very, very good part for me. I think—touch wood—Willow will be very good for my career."

PRINTED IN THE EXTRAS...A television audience might well prefer a perfect man, but, for me, The Prisoner falls short of a work of art by having this lifeless figure."

Still, Niemeier calls Number Six "a symbol of high values. He is capable of comprehending the mysteries that surround him. Each segment attacks Number Six's integrity and completeness and he is capable of defeating these attacks."

And McGooohan? After The Prisoner, he went to America, starred in films, won an Emmy for a Colombo appearance, and starred in a short-lived medical show, Rafferty. In 1985, when he appeared in Pack of Lies, he admitted he was writing a sort-of sequel to The Prisoner "related to the theme of how one can become a prisoner of violent circumstances and bureaucracy. It's a very distant extension [of the series, set] 200 years in the future."

More recently, however, various TV producers have discussed ideas for a new Prisoner. CBS commissioned a pilot script from Roderick (Otherworld) Taylor (STARLOG #91), to be produced by Lelan Rogers of the Kenny Rogers Organization.

"Rogers was given the OK to produce the pilot," notes Bruce Clark, the Pennsylvania-based American coordinator for Six of One. "But if a series resulted, that would be run by ITC [the copyright holder]. It was a one-way street. He took all the risks, stuck his neck out, and if it was popular, they would take it away from him. As far as McGooohan was concerned, I don't think there were any plans to include him." The project subsequently fell through, although the script exists. An even stranger story surfaced in a British magazine, which reported that a group of European TV companies were being asked to back a pilot episode for a 12-part series based on The Prisoner. This proposed show would shift the locale from The Village to The City, and would follow the adventures of Number Six's son. Although ITC denied that report, it is typical of the kind of mystery and debate that has surrounded The Prisoner on screen and off since the moment of its birth. All of which does not displease the man behind it. "There is a game you can play with friends," says Patrick McGooohan. "In it, you say something deliberately outrageous, like, 'Travel broadens the mind? What a lot of garbage.' Then, that lets him loose and he says, 'Now wait a minute, I'll tell you where I went and learned something that I couldn't have learned anywhere else on Earth.' This guy makes his point, and then, you have a preliminary debate. With The Prisoner, each person would look at it and, I hope, have a different interpretation of what it is supposed to be about. That's the intention: to be left hanging somewhat. As long as they looked at it, and thought about it, and argued about it—well, that was the whole concept."