

JOANNA BACK ON THE STREET

JOANNA LUMLEY was the first guest star on Granada TV's *Happy Birthday, Coronation Street*, a variety show hosted by Cilla Black to celebrate the 30th anniversary of the popular Mancunian soap, screened on the ITV network on December 9th, 1990. Back in 1972, Joanna played Elaine, the daughter of the headmaster at the school where Ken Barlow (William Roache) taught. Barlow asked Elaine to marry him, but she turned him down, and after eight episodes Joanna left the series.

Cilla noted that Joanna is now married to another Barlow, the composer Stephen Barlow, so that she has come full circle as she is now Mrs Barlow after all (?). After passing comment on her time in *Coronation Street*, Joanna left the stage as Cilla innocently called out, "It's nice to see you back on The Street where you belong, Joanna!" This elicited dirty laughter from the studio audience (made up of actors and celebrities with *Street* connections) and left Cilla very red-faced as she realised what she had said.

Joanna was due to be seen in February starring with Nigel Havers in ITV's expensive new wartime drama series *Perfect Hero*. However, the series has become a casualty of the Gulf War and has been postponed along with episodes of other currently sensitive war-based television series such as *M*A*S*H*.

MARTIN'S 'MONEY' CLOSES

Also connected with the *Street* celebrations, MARTIN SHAW was interviewed for TV Times. In 1968, Martin played the leader of a group of hippies who squatted in

Below: Martin Shaw as Jeremy Beadle in 'Other People's Money'.



the Tanner's house, and he was quoted in TV Times as saying, "I had worked at Granada several times on other projects, so I knew most of the cast from the canteen, and I had a great deal of fun."

No smiles, however, as Martin's latest play, 'Other People's Money' by Jerry Sterner, finished its run at the Lyric Theatre on December 1st, 1990. Opening on October 17th, the play had heavy newspaper publicity, mostly focussed on Martin and the heavy padding he had to wear for his role as the ruthless American asset stripper Larry Garfinkel. However, the play failed to attract a large enough audience and was replaced by a musical.

Martin appeared on BBC1's *Daytime Live* morning show on November 20th bemoaning the fate of 'Other People's Money' and revealing that he wore 10lbs of split peas around his middle even during rehearsals, so that he stood and walked like his grossly overweight character.

Martin will shortly be seen in the BBC political thriller series *The Greater Good*.

LINDA JOINS DAYTIME SOAP

LINDA THORSON has joined the cast of the ABC *One Life To Live* US daytime soap, playing Julia Medina. A brief bio of Linda appeared in *Modern Screen's* Who's Who In TV' for the 1990/91 season, but while mention was made of her appearances in *Dynasty*, *St Elsewhere*, *Moonlighting* and *Empty Nest*, her most famous role (Tara King in *The Avengers*) was oddly ignored.

As *One Life To Live* is not currently shown on UK television, perhaps one of our American members can enlighten us as to its' content, and Linda's role in it?

DON CHAFFEY

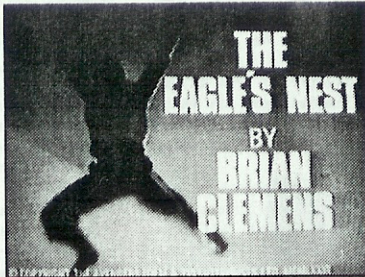
Avengers director Don Chaffey died in November aged 73. After a long career in films, Chaffey turned his hand to television in the mid-Sixties with *Danger Man* and the formative episodes of the cult series *The Prisoner*. Chaffey then went on to helm five episodes in the seventh season of *The Avengers - Legacy Of Death, Wish You Were Here* (original title 'The Prisoner'), *Stay Tuned, Who Was That Man I Saw You With, and Requiem* - bringing his fresh and imaginative directorial flair to the established series. He joins Albert Fennell, Ian Hendry, Dennis Spooner, Julian Wintle and Philip Levene in *Avengers* immortality.

STOP PRESS * STOP PRESS * STOP PRESS

Just as we were going to press, we received confirmation that the following Honor Blackman episodes of *The Avengers* are among the thirteen to be screened by Channel 4 (in production order): *Immortal Clay, November Five, Second Sight, The Gilded Cage, The Wringer, The Little Wonders* and *The Charmers*.

The episodes are scheduled to begin showing in March this year. However, current difficulties with the actors union Equity over residual payments for repeat screenings may delay transmission.

THE NEW AVENGERS VIDEO GUIDE



THE EAGLE'S NEST

Chased by fishermen wielding rods as weapons, George Stannard seeks sanctuary in the monastery of St.Dorca. The monks are preparing for April 20th, the most auspicious event in their calendar. Stannard finds himself locked up and interrogated, but he escapes and runs for the shore where his boat is moored. Cornered on the cliff edge by the fishermen, Stannard jumps from the cliff...

...to the beach below. He escapes in his motor boat, but is snagged by the hook of one of the fisher's rods - by the time the boat reaches the open sea, Stannard is dead.

Steed visits Stannard's flat to give the final briefing for security at the Von Claus lecture. He is ambushed by an intruder who makes his getaway with Stannard's I.D. passes while Steed is detained by a neighbour and her Posy-Poof. Steed calls in Gambit and Purdey.

The intruder, Ralph, gains access to the Von Claus lecture masquerading as Stannard. Dr Maybach Von Claus gives a demonstration of techniques in suspended animation, reviving Albert, a frog frozen by Von Claus 10 years previously.

Gambit is detailed to check out the lecture hall, while Purdey - who knew Stannard intimately - realises that as his anorak, waders and deep sea lines have all gone from his wardrobe, Stannard must have gone fishing...and she knows where.

As Gambit arrives at the lecture hall, Von Claus is proposing the possibility of suspended animation in humans, freezing people indefinitely for later revival. Gambit spots Ralph's getaway car - a black Mercedes - in the car park and learns that it belongs to 'George Stannard'. However, he is too late to prevent Ralph from hurling himself and Von Claus out of the first floor window and through the roof of a waiting removal van. His XJS parked in, Gambit commandeers a Citroen and gives chase.

Ralph leaps from the van on a bend to ambush Gambit from the roadside, shooting through the Citroen's windscreen. Gambit crashes the car into a ditch, but when Ralph investigates the wreckage, Gambit is not inside. Ralph is attacked from behind by Gambit, who fells him with a quick succession of blows, but before Gambit can question him, Ralph has taken a suicide pill and expires. Gambit is left holding Ralph's toupee which has been covering a tonsure -

the shaved circle on the top of the head favoured by monks...

In a village on the coast of Scotland, Steed and Purdey track down Stannard's movements from the previous day, learning that he rented a boat, apparently to go fishing for deep sea bass. The rented boat arrives on the beach with Stannard's body. Utilising Purdey's lipstick - Sins Of Youth - Steed fixes the boat's course, and they are told that it must have come from St.Dorca, an island retreat for the Brothers of St.Dorca, a monastic group who export a preservative fish extract.

Back in London, Steed and Purdey learn that Stannard died of fish poisoning, while Gambit has traced Ralph's Luger to one Oberfuhrer Fritz Gunner, missing presumed dead after World War II - his plane, Der Adler K7, left Berlin in 1945 and vanished. The poison that killed Stannard turns out to be a jelly-fish extract, which Purdey and Steed link to the monks of St.Dorca. Gambit provides another link - Ralph's toupee.

At the monastery, Von Claus is made welcome by Father Trasker, who apologises for the impetuosity of the young men of the island. He explains that one of their most revered brothers has fallen into a coma and all efforts to revive him have failed - Von Claus is their only hope. Initially angry, Von Claus agrees to look at the comatose brother while a boat is being prepared for his return to the mainland.

Steed and Purdey arrive on the island, Steed in a boat stocked with provisions. Purdey in a wet suit having swum ashore down the coast.

Von Claus is introduced to Brother Bury, head of the monks' medical team. Having inspected the frozen patient, Von Claus agrees to help Brother Bury to revive him.

Coming ashore with a mountain of luggage, Steed announces his intention to stay on the island for a few days and checks into the local guest house. On the north beach,



Purdey's flippers are discovered and when Main (the fisherman who struck down Stannard) and Jud (owner of the guest house) investigate, they also find her wet suit. They are observed by Steed.

The revival procedure on Von Claus' comatose patient is complete and his heart begins to beat again. Congratulated by Trasker, Von Claus goes to rest to prepare for his journey home.

Purdey meets Hara, an eccentric old woodcutter who tells her of a visitation by a big fire-breathing bird that fell from the sky during the war. The monks buried it, but Hara manages to remember where and he shows Purdey. He tells her that he overheard the monks saying that it contained the greatest treasure in the world, but they took it away with them. Purdey finds the 'bird' - it is the remains of Der Adler flight K7.

Chatting up a German flight records librarian, Gambit learns the flight bearing of Der Adler K7, which left Berlin at 22.30 hours on April 29th 1945. One of the last to leave Berlin before the arrival of the Russians and believed to contain Germany's Greatest Treasure, the plane's heading was apparently to South America, but it was presumably shot down as the last radio message was pinpointed at mid-Atlantic heading west. Consulting a map, Gambit notes St.Dorca in that vicinity.

Sneaking into the village under cover of night, Purdey arrives at Steed's bedroom window as he learns of Gambit's discovery via the radio in his bowler. They swap notes and Purdey decides to investigate the monastery.

Von Claus is woken by Bury - the patient has had a relapse and is not responding. However, Von Claus is not taken in and he realises that the patients have been switched. He is now expected to revive a new patient. Von Claus demands to see the patient's face and, pulling away the covering sheet, he reacts with horror. "My God!" Trasker enters: "No, Dr Von Claus. My God!"

As Purdey enters the monastery, she overhears Von Claus being threatened by Trasker. He refuses to co-operate in their plans until Trasker threatens the lives of his wife and three daughters. Purdey is discovered by Main who renders her unconscious with an anaesthetic-tipped hook.

Jud warns Steed not to go out after dark, attacking him when he is ignored. Steed knocks him out with his bowler and confiscates his habit, impersonating one of the monks to gain access to the monastery.

Purdey awakes to find herself locked in a cell. She is questioned by Main but feigns amnesia.

Steed joins the other monks at a meeting held by Trasker in the main hall. Trasker talks of the coming anniversary of the birth, on April 20th 1889, of a great man, a man who is still with them and who will soon be revived. Steed is horrified as first Trasker, and then all the other monks,

discard their habits to reveal Nazi uniforms beneath, saluting Trasker with the Nazi salute and the repeated, "Zeig Heil!" Revealed as an intruder in their midst, Steed has only one response, "Rule Britannia?"...

Steed is locked up in the cell next door to Purdey. Trasker reveals to Von Claus how he and the survivors of the K7 crash took over the island in 1945, the last bastion of Nazi Germany. Trasker sees the rebirth of Von Claus' patient as the start of a new growth in their Nazi movement, a regrowth that will spread from St.Dorca to conquer the world. Meanwhile, Gambit has arrived on the island.

A guard arrives at Steed's cell door telling him, "You are to be executed immediately!" Steed replies, "Well, thank goodness you broke it to me gently," and with a swift blow to the guard's neck, Steed escapes and frees Purdey. They make their way to the chamber where Von Claus is preparing to revive the patient, but they are confronted by Main and three soldiers. Purdey deals with the soldiers with Panache, while Steed finishes off Main. They enter the chamber, where Von Claus is about to administer the crucial injection to the patient, who lies in a casket beneath a portrait of Adolf Hitler.

Von Claus tells Steed that the man in the casket has been in a coma since April 1945, as a result of an air crash - he will die without the final injection to the heart. He shows them the patient's face, the face of Germany's Greatest Treasure. Trasker orders Von Claus to continue, revealing that the Luger that Steed has taken from one of the soldiers is unloaded, while his Schmeisser machine carbine is loaded - if he pulls the trigger, it fires the entire clip.

Gambit enters, threatening Trasker with his Smith & Wesson Magnum .38 which he loaded himself. Steed throws the Luger at Trasker and while his aim is off, Gambit shoots him. Trasker's finger closes on the Schmeisser's trigger, emptying the whole clip into the casket containing Germany's Greatest Treasure. The portrait of Hitler falls from the wall onto the body. Trasker expires realising his God is dead and his plans are at an end.

The soldiers are rounded up and herded down the causeway from the monastery by Steed, Purdey and Gambit whistling the 'Colonel Bogey March'.

For the first episode of *The New Avengers* series, and for the only time in the first season, production on *The Eagle's Nest* was taken on location outside England. Doubling as the remote island of St.Dorca, off the west coast of Scotland, the production team found Dornie, a picturesque village in Ross and Cromarty on the banks of Loch Duich.

The centrepiece of the village is the Eilean Donan castle, which became the

THE EAGLE'S NEST

Written by Brian Clemens

Directed by Desmond Davis

Music by Laurie Johnson

Produced by Albert Fennell and Brian Clemens

CAST

John Steed	Patrick Macnee
Mike Gambit	Gareth Hunt
Purdey	Joanna Lumley
Dr Maybach Von Claus	Peter Cushing
Father Trasker	Derek Farr
Karl	Frank Gatliff
Hara	Sydney Bromley
Brown-Fitch	Trevor Baxter
Lady with Dog	Joyce Carey
Main	Neil Phillips
Stannard	Brian Anthony
Jud	Ronald Forfar
Barker	Jerold Wells
Gerda	Trudi Van Doorne
Nazi Corporal	Peter Porteous
Ralph	Charles Bolton
Molly	Sammie Winmill
Dowager	Maggie Maxwell
Man with Suitcase	Raymond Mason

CREW

Production Supervisor	Ron Fry
Unit Manager	Robert Fennell
Assistant Director	Ron Purdie
Continuity	Renee Glynn
Casting Director	Maggie Cartier
Production Designed by	Syd Cain
Art Director	Robert Bell
Set Dresser	Simon Wakefield
Construction Manager	Leon Davis
Wardrobe Supervisor	Jackie Cummins
Joanna Lumley's Costumes Designed by	Catherine Buckley
Director of Photography	Mike Reed BSC
Camera Operator	Jimmy Devis
Make-up	Neville Smallwood and Alan Boyle
Hairdressing	Helene Bevan and Joyce James

SECOND UNIT

Lighting Cameraman	Jimmy Allen
Camera Operator	Malcola Vinson
Assistant Director	Nicholas Gillott
Continuity	Pat Rambaut

Editor **Ralph Sheldon**

Sound Recordists **Dennis Whitlock and Ken Barker**

Dubbing Editors **Peter Lennard and Bob Dearberg**

Post-production Co-ordinator **Paul Clay**

A Production of

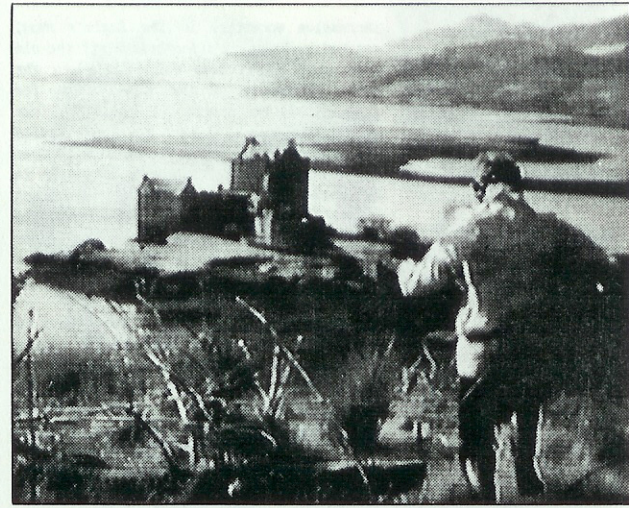
The Avengers (Film & TV) Enterprises Ltd

for TV Productions and I.D.T.V. Paris

Processed by Rank Film Laboratories

Filmed on Location

and at Pinewood Studios, England



CONTINUED ON P.22

impressive monastery in *The Eagle's Nest*, reached by crossing a footbridge off the old road which leads from the village to the loch. Stronghold of the clan MacRea for generations, the castle now acts as a war memorial to them - beneath the castle walls are inscribed the names of some five hundred MacRaes from all over the world who died in the 1914-18 war. The castle was also seen recently as Glammis Castle, ancestral home of Connor McLeod in the film *Highlander* (for which *Eagle's Nest* author Brian Clemens has scripted the sequel *Highlander 2: The Quickenings*).

Peter Cushing (Dr Maybach Von Claus) is the well-known star of many Hammer horror movies, notably as Baron Frankenstein in the six *Frankenstein* films, Van Helsing in the five *Dracula* films, and as Sherlock Holmes in the classic *The Hound Of The Baskervilles* (1959). His appearance in *The Eagle's Nest* was a reunion with Joanna Lumley, who had played Van Helsing's granddaughter in *The Satanic Rites Of Dracula* (1972). Also in the cast of that film were Christopher Lee (*Never, Never Say Die* and *The Interrogators*) and William Franklyn (*Silent Dust*, *Killer* and *Hostage*). Cushing, of course, had previously been seen in *The Avengers* as Beresford in the sixth season episode *Return Of The Cybnauts*, and was the first to send flowers to Joanna's dressing room as filming commenced on *The Eagle's Nest*.

The late Derek Farr played Father Trasker. A highly respected character actor, Farr had previously appeared in *The Avengers* as Sir Lyle Peterson, the plant specialist who nurtured the *Man-Eater Of Surrey Green* in the series' fourth season. Farr has also appeared in episodes of *The Saint*, *Adam Adamant Lives!* and *Blake's 7*, and was a regular in the short lived space opera *Star Maidens*.

Frank Gatliffe (Karl/Brother Bury) had also previously appeared in *The Avengers*, in the first season's *One For The Mortuary*, the second season's *The Sell-Out* and *A Chorus Of Frogs*, and the seventh season's *Love All*. However, *The Eagle's Nest* was his most memorable *Avengers* role.

Filmed in the spring of 1976, *The Eagle's Nest* was first screened in the UK on the ITV network on October 22nd that year. The episode was faithfully novelised by John Carter in "The New Avengers 2: The Eagle's Nest" backed with *The Midas Touch* and published by Futura in 1976 (this second book featured the first two episodes while the first book featured the third, and as both were published at the same time it seems odd that the numbering on the books was not transposed - to have "The Eagle's Nest" as the first book would have made more sense). *The Eagle's Nest* has recently been made available on video from Channel 5, paired with *The New Avengers'* penultimate episode *The Gladiators* - which we will cover in a later issue of *Bizarre*.

Chris Bentley

In writing *The Gravediggers*, the late Malcolm Hulke restructured his third season script *The Undertakers*, taking the basic premise of faking the deaths of important personages and jazzing the idea up with the more bizarre elements now required in an *Avengers* script. Hulke was a frequent contributor to both *Doctor Who* (eight stories) and *Crossroads*, and had contributed seven scripts to *The Avengers* prior to *Gravediggers*. This represented his swansong with *The Avengers* until the seventh season episode *Homicide And Old Lace*, where the footage from Hulke's filmed but unused *The Great, Great Britain Crime* was embellished by Terrance Dicks' framing scenes.

The late Quentin Lawrence was typical of the type of director with film experience hired to film *The Avengers* in the switch from VTR to 35mm film. He boasted experience in cinema productions such as *The Trollenberg Terror* (1955), and directed series in the 60s and 70s on both film and VTR, such as H.G. Wells' *Invisible Man*, *Danger Man*, *The Baron*, *Public Eye* and *Doomwatch*.

The Gravediggers was initially broadcast in the UK on October 9th, 1965.

Ian Fryer

THE GRAVEDIGGERS

In Which Steed Drives A Train
And Emma Is Tied To The Tracks

Teleplay by Malcolm Hulke

Directed by Quentin Lawrence

Produced by Julian Wintle

CAST

John Steed	Patrick Macnee
Emma Peel	Diana Rigg
Sir Horace Winslip	Ronald Fraser
Johnson	Paul Massie
Miss Thirlwell	Caroline Blakiston
Sexton	Victor Platt
Fred	Charles Lamb
Nurse Spray	Wanda Ventham
Baron	Ray Austin
Sager	Steven Berkoff
Miller	Bryan Mosley
Dr Marlow	Lloyd Lambie

CREW

In Charge Of Production	Albert Fennell
Associate Producer	Brian Clemens
Music by Laurie Johnson	
Photography	Alan Hume BSC
Art Director	Harry Pottle
Film Editor	Richard Best
Production Manager	Geoffrey Haine
Assistant Director	Richard Dalton
Camera Operator	Godfrey Godar
Casting Director	G.B. Walker
Continuity	June Randall
Make-up	George Blackler
Hairdresser	Pearl Orton
Wardrobe	Jackie Jackson
Sound Editor	Lionel Selwyn
Sound Recording	Simon Kaye
Dubbing Mixer	Len Abbott
Recording Director	A.W. Lumkin
Stunt Arranger	Ray Austin

CYBERMASTERMINDS

The diabolical masterminds in control of the Cybernauts were played in the three individual episodes by a trio of superb character actors - Michael Gough (Dr Clement Armstrong), Peter Cushing (Paul Beresford) and Robert Lang (Felix Kane). In addition, Gough and Cushing were aided and abetted by Frederick Jaeger (as Benson) in the initial two episodes. Chris Bentley and Ian Fryer have been looking into the careers of the four actors concerned, arguably The Avengers' best-remembered villains.

MICHAEL GOUGH

Currently enjoying a resurgence of popularity following his portrayal of Alfred the butler to Michael Keaton's *Batman* in the highly successful original and the currently filming sequel, Michael Gough is more fondly remembered by *Avengers* fans as the original on-screen creator of *The Cybernauts*, Dr Clement Armstrong, although he later turned up in the season five episode *The Correct Way To Kill* as Nutski.

This talented character actor was born in Malaya in 1917 but came to England as a child. He decided to make a career in the theatre after seeing Rex Harrison in *Heroes Don't Care*, and made his film debut in *Blanche Fury* in 1946. Other notable screen appearances included the Ealing comedy *The Man In The White Suit* with Alec Guinness, and *Saraband For Dead Lovers* with Stewart Granger.

During a long and varied career, Gough has appeared in theatre productions such as *A Month In The Country*, *Don Juan*, *Sergeant Musgrave's Dance* (all for the National Theatre), *The Biko Inquest*, and *The Cherry Orchard*, while on the big screen, Gough can be seen in *Anna Karenina*, *The Sword And The Rose*, *Dracula* (1958, with Christopher Lee), *The Corpse*, *Henry VIII*, *The Go-Between*, *The Boys From Brazil*, *The Dresser*, *Top Secret* (with Peter Cushing), *Oxford Blues*, *A Christmas Carol*, *Out Of Africa*, *Caravaggio*, *The Fourth Protocol* and Wes Craven's *The Serpent And The Rainbow*.

On television, he is best known as *The Celestial ToyMaker* in the early *Doctor Who* adventure. However, Gough has also appeared in episodes of *The Rivals Of Sherlock Holmes* (*Cell 13*), *The Citadel*, *Blake's Seven* (*Volcano*), *Inspector Morse* (*The Silent World Of Nicholas Quinn*), *Campion* (*The Case Of The Late Pig*), *Doctor Who* (*Arc Of Infinity*), *The Protectors* (*One And One Makes One*), *The Saint* (*The Inprudent Politician*) and most recently in Dennis Potter's controversial *Blackeyes*.

FREDERICK JAEGER

Frederick Jaeger holds the distinction of being one of only two guest actors to appear as the same character in *The Avengers* more than once, appearing as Benson in both *The Cybernauts* and *Return Of The Cybernauts*.

Jaeger was born in Berlin in 1928 and emigrated to England in 1939 where he took up acting at the suggestion of his English headmaster. Educated in Germany, France and England, he attended the Guildhall School of Music and Drama from 1946 to 1948, and played many rep seasons in the provinces before hitting the West End in plays such as *The Comedy Of Errors*, *Lock Up Your*

Daughters, *The Potsdam Quartet*, *For Adults Only*, *A Patriot For Me*, *Mrs Gibson's Boys* and *Salad Days*.

He made his first feature film appearance in *The Black Tents* in 1956, and has since been seen in *The War Lovers*, *The Iron Petticoat*, *Song Of Norway*, *Ice Cold In Alex*, *Farewell Performance*, *The One That Got Away*, *Scorpio*, *One Of Those Things*, *The Situation*, *The Seven Per Cent Solution* and *The Voyage*.

However, Jaeger is better known for his numerous guest appearances on television, which followed his TV debut in the classic fifties soap *The Grove Family*. He took the lead role in *The Inside Man* in 1969, starring as criminologist/psychiatrist Dr James Austen, and followed this with a regular role as Commander Fletcher in the filmed episodes of *Special Branch*.

A very versatile character actor, Jaeger can be seen in a variety of different roles in episodes of *Z Cars*, *Department S* (*A Small War Of Nerves*), *The Persuaders!*, *Paul Temple*, *Doctor Who* (*The Savages*, *Planet Of Evil* and *The Invisible Enemy*), *Dixon Of Dock Green*, *Jason King* (*Buried In The Cold*, *Cold Ground*), *The Sweeney*, *Hadleigh*, *The Main Chance*, *The Protectors* (*Baubles, Bangles and Beads*), *Shelley*, *Some Mothers Do 'Ave 'Em* (as Frank Spencer's driving instructor), *The Omega Factor*, *The Fall And Rise Of Reginald Perrin*, *Minder*, *The Onedin Line*, *Shoestring*, *Doomwatch* (*Waiting For A Knighthood*), *Minder* (*In*), *Return Of The Saint* (*Signal Stop*) and *Yes, Minister* among many others. Prior to his appearance in *The Cybernauts*, Jaeger had also been seen in the second season *Avengers* episode *Death Of A Great Dane*, and he later turned up in *The New Avengers* episode *Target!* as well as *The Professionals* episode *Fall Girl*.



PETER CUSHING

Peter Cushing, one of the most universally loved actors of the twentieth century, is best known to audiences for his long career in horror movies. Fans of *The Avengers* will prefer to remember him as the evil Paul Beresford in *Return Of The Cybernauts*, and as Dr Maybach Von Claus in *The New Avengers'* opening episode *The Eagle's Nest*.

The Peter Cushing story began on May 26th, 1913, when he was born in Kenley, Surrey. The young Cushing had set his heart on an acting career from an early age, leading to his father giving him the money to follow his dream and to go to Hollywood - but only enough for a one way ticket.

His first film experience, of a sort, came in James Whale's *The Man In The Iron Mask*, where he performed opposite Louis Hayward in the split screen sequences, with all his work being cut out of the final print when the shots of Hayward and his 'twin' were put together. Cushing remained firm friends with Hayward and his wife Ida Lupino for many years, even living at their home for several years in Hollywood.

After small parts in *A Chump At Oxford* (with Laurel and Hardy) and *Vigil In The Night*, he returned to England to help in the war effort, almost freezing to death as lookout on the banana boat he was working his passage home on. Ironically, once he arrived back in Britain (in 1942) he was declared unfit for the armed services, so he joined the forces entertainment group ENSA, where he met his beloved wife Helen.

After the war, he starred in Olivier's film of *Hamlet* - as did Christopher Lee, an old school friend of Patrick Macnee, who was to figure strongly in Cushing's later career. In the 1950s, after some very hard years, Cushing's career started to pick up, with stage work including the 1952 production of *The Wedding Ring* (with Patrick Macnee) and much prestigious work for the BBC, most famously their 1954 adaptation of George Orwell's *1984*.

In 1957, Cushing, along with Christopher Lee (who can be seen in *The Avengers* episodes *Never, Never Say Die* and *The Interrogators*), was catapulted to international stardom in Hammer films seminal *The Curse Of Frankenstein*, which was to shape the career of its two stars for the next twenty years.

Modern cinema audiences will be most familiar with Peter Cushing as Grand Moff Tarkin in *Star Wars* (1977) and 1984's outrageous war spoof *Top Secret* (from the makers of *Airplane* and *The Naked Gun*), in which his entire appearance was recorded backwards in one long take (David Lynch eat your heart out).

Peter Cushing's final two roles to date have been in *The Masks Of Death* (as Sherlock Holmes, whom he also played for Hammer and the BBC) and *Biggles*, after which he announced his retirement from screen acting, although radio plays are not out of the question.



Mr Cushing considers that at his advanced age, he can no longer give enough to performances, but considering that he was given twelve months to live in 1982, he can hardly be said to be doing badly!

ROBERT LANG

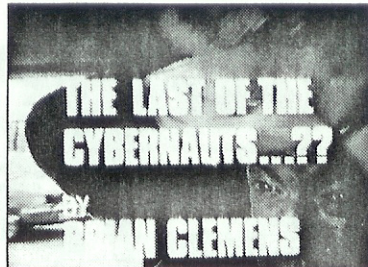
Born in Bristol on September 24th, 1934, and educated at Fairfield Grammar School, Robert Lang was formerly a weatherman who joined the Bristol Old Vic Theatre School after the war and then moved to the Old Vic in London. Now an accomplished actor and director, Lang is best known to *Avengers* fans for his brilliant portrayal of the crippled Kane in *The New Avengers* episode



The Last Of The Cybernauts...??, although he is also fondly (?) remembered for his role as Herbert Skardon, the ruthless controller of the PCD in the BBC science-fiction drama *1990*.

With much experience in theatre and television, Lang has appeared in productions of *The Cherry On The Top*, *Uncle Vanya*, *Last Day In Dreamland*, *Mistress Mouse Are You Within*, *Don't Feed The Fish*, *Donkey's Years* and *The Double Dealer*, while on television he has also appeared in *Emergency Ward 10*, *Out Of The Unknown* (*Deathday*), *Callan* (*Goodness Burns Too Bright*), *Raffles* (*The Last Laugh*), *Rumpole Of The Bailey* (*Rumpole And The Fascist Beast*), *The Rivals Of Sherlock Holmes* (*The Ripening Rubies*), *The Glory Boys* (with Joanna Lumley), and most recently in *PD James' Devices And Desires*.

Married to actress Ann Bell (from *Tenko*), Lang's hobbies are photography, gardening and pisciculture. The person he would most like to have met is Spencer Tracy, and his most cherished possession is his car radio.



THE LAST OF THE CYBERNAUTS...??

Steed is enjoying a birthday celebration with Purdey, Gambit and Tricia when their party is interrupted by the arrival of the badly injured Terry. Before he dies, he tells Steed that he has found the double agent - it is Felix Kane. He is making a contact at 10.30 in the morning in the car park. The next day, Steed, Purdey and Gambit are watching as Kane passes over information to his contact. They attempt to apprehend him and a chase ensues which ends in tragedy as Kane's car plunges into a headlong collision with a petrol tanker...

The next year, at a much larger birthday party, Steed is troubled by his memories of the events of last year at this time. Meanwhile, Frank Goff is released from prison a day early, but as he leaves the prison gates he is beckoned into a car by the sinister Malov. Goff is taken to a strange house filled with life size photographic blow-ups of Steed, Purdey and Gambit. Their faces fill the walls, and cut-outs line the corridors. In the main area of this place, the centrepiece is the burnt-out wreck of Kane's car.

Kane introduces himself to Goff. He has survived the crash, but has been left a cripple with only one functioning limb. Confined to a motorised wheelchair, his visage hidden by a series of grotesque masks, Kane is bitter and twisted, and burns for revenge against the three people he holds responsible for his condition. Kane reveals his knowledge of Goff's former employment by Dr Armstrong, creator of the Cybnauts, unstoppable humanoid killer robots with immense strength. He also reveals that he knows of Armstrong's secret Cybnaut storehouse, and insists that Goff reveal its' location.

Steed receives a call from Simon Fitzroy, who tells him of Goff's release, as a warning in the event of a revenge attack. However, Kane has already blown open the entrance to Armstrong's storehouse, located beneath a derelict building. With Malov and Goff in tow, he gains access to the underground vault where they find an army of Cybnauts ready for use. More advanced than the models previously used by Armstrong and his late brother, these Cybnauts can be directed by the user from a simple control box with a monitor screen to show what the Cybnaut sees, a control box small enough to be conveniently fitted to a wheelchair...

Fitzroy calls on Steed as he is playing snooker with Laura, and ends up on the table. He tells Steed of Goff's disappearance, as the missing man himself is completing his work on the first of Kane's Cybnauts back at Kane's house. Goff admits that although he did construct the Cybnauts to Armstrong's specifications, he is unable to advance the designs himself. For that, Kane would need an expert in cybernetics. Kane agrees, and uses the Cybnaut to kill Goff. He and Malov later dispose of the body by the roadside.

Steed receives another visit from Fitzroy who reveals that Goff's body has been discovered, his neck broken as though hit with an iron bar. Kane directs the Cybnaut to kidnap cybernetics expert Professor Mason, and Steed recognizes the signs of a Cybnaut attack amongst the destruction at Mason's house. Kane explains to Mason that he is expected to construct a Cybnaut to his specifications, threatening Mason's daughter if he does not comply. Kane explains his motives, removing his mask to reveal his hideously scarred face to Mason. Mason tells Kane that he needs materials from the government-owned Turner Laboratories.

Gambit and Purdey have both come to the same conclusion - Cybnauts are involved here, and Steed is keeping it to himself. Steed visits Turner Laboratories where Mason worked before his disappearance. There he is shown the Professor's 'seducer' machine, an analytical computer. However, his tour guide, Doctor Marlow, is bundled into a cabinet by Steed when he recognizes the sounds of a Cybnaut attack. The Cybnaut breaks into the laboratory, knocks Steed cold and makes off with the seducer.

When Steed comes 'round, Purdey suggests that he allow herself and Gambit to help him. Meanwhile, Kane pressurises Mason to develop what he requires, and then informs Malov that they must dispose of the last link - Foster.

Purdey arrives at Gambit's flat, getting him out of bed to accompany her on a visit to J.B. Foster. Foster worked for the prison authorities and was one of only a handful of people who knew of Goff's early release. He also loses money on the horses and is easily bribeable, and is the most likely candidate for passing the information on to the Cybnaut's mysterious controller. However, the Cybnaut arrives at Foster's first, and Purdey and Gambit arrive just in time to spot the Cybnaut disposing of Foster in an upstairs window. Gambit encounters the Cybnaut on the stairwell, but is unable to halt the creature's advance until Purdey arrives and the duo effect their 'party trick' and manage to tip the Cybnaut over the stairwell. It crashes to the ground floor and is destroyed. Analysis of the Cybnaut's remains reveals a recent thumbprint - that of Felix Kane!

Two weeks pass, and Steed, Purdey and Gambit have heard nothing of Kane. However, Mason has completed his work and fitted Kane with cybernetic limbs and a bulletproof

chestplate, a new body which Kane quickly masters control of. He now has the strength of 100 men - a half-man/half-Cybnaut, the CyberKane! He tells Mason he will have his freedom when he has completed his revenge on Steed and his companions. He is now ready to inflict a slow painful death on the trio, and he means to start with Purdey. He sets off for Purdey's apartment, leaving Malov to guard Mason. Mason requests a drink and while Malov is occupied, Mason gains control of the Cybnaut control box and activates a Cybnaut. It kills Malov, but Mason is injured when Malov's gun goes off as he dies.

Kane arrives at Purdey's apartment. Gambit is on watch outside and intercepts him, but Kane pushes a Range Rover in his path and Gambit is knocked out. Mason manages to 'phone Steed and tell him of Kane's plans, and Steed rushes to Purdey's apartment. He finds Gambit unconscious in the street.

Inside, Kane has attacked Purdey. Now quite mad, Kane tells her of his plans to make Steed suffer when he sees what has been done to her face and body. Purdey bravely attempts to fight him off, but he proves too powerful and eventually has her cornered. Steed and Gambit burst in, attacking Kane with aerosol sprays. The sprays cover Kane with a plastic solution, his joints seize up and he loses control over his prosthetic limbs. Ultimately, he is rendered completely immobile. Steed holds his aerosol can in front of Kane's face so he can read the label: 'Plastic Skin - Good For 100 and 1 Uses.' 'One hundred and two!' Steed quips.

The third and final part of **The Avengers** 'Cybnauts' trilogy, **The Last Of The Cybnauts...??** is, on the face of it, a remake of *Return Of The Cybnauts*. However, producer/scriptwriter Brian Clemens adds enough plot twists and advances the Cybnauts concept sufficiently to keep the adventure fresh and exciting.

The most outstanding performance is by Robert Lang, as the scarred and twisted double agent Kane, perhaps the most memorable villain encountered by Steed, Purdey and Gambit. Lang is best remembered for his regular role in the BBC's science-fiction drama series **1990**, but was seen more recently in the PD James serial **Devices And Desires** (see also 'Cybermasterminds' on page 22).

Robert Gillespie makes a return visit to Avengerland as Frank Goff, a previously unseen associate of Dr Armstrong. Gillespie had appeared in **The Avengers'** Season Seven episode *Have Guns - Will Haggle* and later appeared in two episodes of **The Professionals**, *Long Shot* (Season One) and *Rogue* (Season Two). Born in Lille, France in 1933, Gillespie is best-known for his starring role in five seasons of the sit-com **Keep It In The Family**, but has also appeared in numerous television series including **The Sweeney**, **Secret Army**, **Return Of The Saint**, **Van Der Valk**, **The Good Life**, **Rising Damp** and **The Fall And Rise Of Reginald Perrin**.

THE LAST OF THE CYBERNAUTS...??

Written by Brian Clemens
Directed by Sidney Hayers
Produced by Albert Fennell and Brian Clemens
Music by Laurie Johnson

CAST

John Steed	Patrick Macnee
Mike Gambit	Gareth Hunt
Purdey	Joanna Lumley
Kane	Robert Lang
Malov	Oscar Quitak
Doctor Marlow	Gwen Taylor
Professor Mason	Basil Hoskins
Goff	Robert Gillespie
Fitzroy	David Horovitch
Laura	Sally Bazely
Mrs Weir	Pearl Hackney
2nd Guard	Martin Fisk
Terry	Eric Carte
1st Guard	Ray Armstrong
Cybnaut	Rocky Taylor
Tricia	Davina Taylor

CREW

Production Supervisor	Ron Fry
Unit Manager	Robert Fennell
Assistant Director	Ron Purdie
Continuity	Renee Glynn
Casting Director	Haggie Cartier
Production Designed by Syd Cain	
Art Director	Robert Bell
Set Dresser	Simon Wakefield
Construction Manager	Leon Davis
Wardrobe Supervisor	Jackie Cummins
Joanna Lumley's Costumes Designed by Catherine Buckley	

Location Manager	Nicholas Gillot
Lighting Cameraman	Mike Reed BSC
Camera Operator	Jimmy Devis
Make-up	Alan Boyle and Peter Robb King
Hairdressing	Helene Bevan and Joyce James
SECOND UNIT	

Lighting Cameraman	Jimmy Allen
Camera Operator	Malcolm Vinson
Assistant Director	Roger Simons
Continuity	Pat Rambaut
Fight Arranger	Cyd Child
Editor	Graeme Clifford
Sound Recordists	Dennis Whitlock and Ken Barker
Dubbing Editors	Peter Lennard and Bob Dearberg

Post-production Co-ordinator Paul Clay
A Production of
The Avengers (Film & TV) Enterprises Ltd
for TV Productions and I.D.T.V. Paris
Processed by Rank Film Laboratories
Filmed on Location
and at Pinewood Studios, England





THE CYBER FILES

The Cybernauts appear as the main adversaries of Steed and company in two separate novels based on The Avengers. In 'Too Many Targets', authors John Peel and Dave Rogers have plotted an original story based during the series seventh season, while in the novelisation of 'The Last Of The Cybernauts', Peter Cave expands on Brian Clemens' excellent New Avengers script. Here, Anne Dempsey underlines the differences between the novelisation and the finished episode, while Chris Bentley offers a review of the original novel.

THE NEW AVENGERS 5: LAST OF THE CYBERNAUTS
A novel by Peter Cave



The novelisation of *The New Avengers* episode *The Last Of The Cybernauts...*?? features numerous differences to the screened instalment while following the same basic story of Steed's final encounter with the metal monsters as outlined in the Video Guide (P24). The alterations start right from page one, when the double agent scene is set with Steed receiving a telephone call to say that another agent, the fourth, has been eliminated. Steed sends Purdey round to the agent's flat, but she is too late - Harry Selnick has been thrown through a twelfth floor window. There have been four calls, all on Steed's private line, so the caller can only be someone in the department - a traitor and a double agent. Steed tries to lift his friends' gloomy spirits by announcing that the next day is his birthday.

The filmed episode begins with the birthday party, with Steed, Purdey, Gambit and Trisha present. In the novel's version of the scene, there is no mention of Trisha at this party, yet there are a number of other people in attendance (including Laura) when Terry staggers in to tell Steed that he has found the double agent - Felix Kane! The rest of Terry's information also differs between novel and screen.

Following this, what we see in the episode is Kane meeting his contact the next morning in a car park. What we read about is Kane at midnight at Milton Docks, and as the scene takes place in darkness, Steed catches the

two men in the beam of the Rover's headlights. This is a longer scene in the book, with Steed and Kane actually exchanging words and Kane shooting at Steed. Kane's contact is named as Anton de Salles, the Dealer, who tries to surrender but is killed by Kane. The final outcome is the same, however, as Kane tries to escape and crashes into the petrol tanker, which explodes.

The filmed episode then goes forward a year to Steed's next birthday party, whereas in the book here is no second party and only four months have elapsed. Steed is giving Laura the present of the horse when Fitzroy appears behind the hedge, as in the episode, but this is Fitzroy's first appearance, to tell Steed that Frank Goff is being released from prison the following day - there is no snooker room scene in the book to introduce Fitzroy. It is here that we read one of the strangest differences between the book and the episode, as Fitzroy refers to Goff's employer as Professor Dormeuil. There is no mention at all in the book of the Cybernauts' creator Clement Armstrong!!

When Goff is released and abducted by Malov, the book and the episode are very similar, except that Malov seems more chilling a character in the book. He explains more, telling Goff how Kane was pulled clear of the fire by an old alcoholic, and then Malov dumped the old man's body in the fire to provide a corpse.

To replace the snooker scene, where Fitzroy is dragged onto the table by Steed, the book has a golfing sequence, with a miscued shot knocking Fitzroy unconscious. When he comes round, Fitzroy tells Steed that Goff has been released a day early and seems to have disappeared completely. There is no sign of Steed's cleaning lady, Mrs Weir, in the book, or of the musical present that Steed received for his birthday.

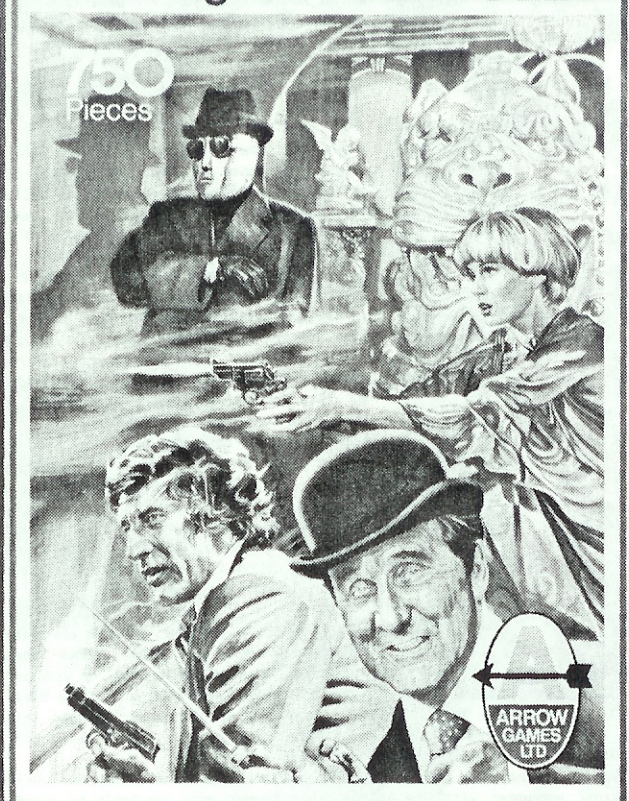
Meanwhile, when Goff leads Kane to the Cybernauts, they have to gain entry to the tomb using dynamite, but whereas in the episode we see them in the cellar of a derelict building, in the book we read about a vault under an old quarry. Goff's usefulness is determined in much the same way with Kane learning that Goff cannot progress the work, but in the book, Goff's murder is much more graphic, with his being strangled by the Cybernaut instead of having his neck broken in whiplash style.

The novel has extra scenes for Kane to learn that he needs Professor Mason, with a Cybernaut breaking into Hammore Ministry Of Defence Establishment to steal a file of thirty-six names that could be useful. The news of the break-in is given to Steed by Purdey, as is the news of Goff's body being found.

The scenes with Kane and Professor Mason.

THE NEW AVENGERS

Jigsaw Puzzle



Above: The third of four jigsaw puzzles based on *The New Avengers* produced by Arrow Games in 1976, and the only merchandise item, other than annuals and magazines, to depict a Cybernaut (unless you know different). Rather a peculiar montage of scenes, the reference photograph from which the Purdey illustration is taken is actually from *The Last Of The Cybernauts...??* as is, obviously, the Cybernaut itself.

Three other jigsaws were produced, each with 750 pieces which made up to 24"x18". The first featured Steed, Purdey and Gambit surrounded by scenes reminiscent of *Sleeper*, while the fourth featured Steed leaving 10 Downing Street. The third featured the trio combatting a figure dressed in very similar garb to the CyberKane (though in brown rather than blue) in Purdey's apartment, in a scene obviously inspired by the closing moments of *The Last Of The Cybernauts...??*. However, an additional villain is lying unconscious on the floor, and the 'Kane' figure has his back to us, so we cannot see his face. All four jigsaws are illustrated by the same (uncredited) artist.

including the abduction from Mason's home, are very similar, with more expansion of dialogue in the novel. Mason needs equipment and in the book he gets it from his previous place of employment, Purlington, which is never mentioned in the episode. On film, the equipment is obtained from Turner Laboratories, and it is here that Steed meets Elaine Marlow, the doctor who shows Steed the Professor's 'seducer' machine and ends up locked in a cupboard when the Cybernaut attacks. Never named in the finished episode, Dr Marlow plays a much larger part in the book, appearing again later to help thwart Kane's plans.

In the scene where Gambit and Purdey go to J.B. Foster's to try and find out why Goff was released early from prison, they arrive at night in the book and see the Cybernaut enter the building, although they are still too late to prevent it from killing Foster. The fight scene is longer and more drawn out in the book, as is to be expected, but still ends with Gambit and Purdey's 'party piece' and the Cybernaut crashing down the stairwell.

The other main differences occur at the end of the story, when Kane is ready to kill Purdey. In the book, Gambit's unconscious body is thrown into the back of Kane's Range Rover, having been knocked out by Kane kicking the door of the Range Rover off its hinges. When Steed arrives, Kane retreats, thus prolonging the action. Kane then telephones Steed and actually gives him directions to his house - it is more obvious in the book that Kane is becoming more and more insane.

Kane is not defeated by plastic skin spray in the novel. The only spraying that takes place is when Purdey sprays black paint on the visor of a Cybernaut guard to blank out Kane's monitor. After Steed and Purdey enter the house - finding Kane with Gambit and Mason - Steed plays for time until Elaine Marlow arrives with a machine constructed to jam Kane's wavelength. Steed then forces Kane to electrocute himself by reversing the workings which he controls. A much more aggressive denouement than plastic skin, but not as inventive. The book's epilogue then sees Mason's work being put to good use helping crippled people, under the guidance of Dr Marlow.

Overall, an entertaining novelisation with some interesting embellishments. Almost certainly, Cave was working from Brian Clemens original script in formulating the novel, as many of the changes outlined above are identical in that script. However, the later alterations to the climax, with its extension over the last 25 pages, are the pure invention of Mr Cave to string the book out to the required length. A good read, 'Last Of The Cybernauts' (oddly, the cover title is just 'The Cybernauts - A New Avengers Novel') is one of the most sought after of the six novelisations from *The New Avengers* scripts, as it was never published in America and only received a limited distribution in the UK.

Anne Dempsey

THE AVENGERS: TOO MANY TARGETS

A Novel by John Peel & Dave Rogers

A wild gorilla is loose in Chelmsford, the Department's top agents are being slaughtered one by one, and both Steed and Mother are under suspicion as their Cybernaut doubles stalk Avengerland. Such is the starting point for 'Too Many Targets', an all-new *Avengers* novel from the writing team of John Peel (of 'The Avengers Files' fame) and Dave Rogers (author of three books about the series including 'The Complete Avengers').

If nothing else, Peel and Rogers are to be praised for being behind what looks set to be one of only two commercially available pieces of memorabilia to celebrate the 30th Anniversary of *The Avengers* (the other, of course, is Acme's delightful *Steed And Mrs Peel* comic book series). It was about time that a new *Avengers* novel hit the bookshelves. The last original *Avengers* novel published in the UK was John Garforth's reasonably entertaining 'Heil Harris' in 1967, although five further (uniformly dreadful) novels by Keith Laumer and Norman Daniels were published in the US in 1968 and 1969. 'Too Many Targets', also published only in the US (for the moment) but available here in the UK with some difficulty, reunites all of Steed's partners up to and including Tara King (the story is set too early for Gambit and Purdey) in an all-action, slam-bang adventure to foil a plot by a villain from the past using Cybernauts to do his dirty work.

Unfortunately, that very premise is, essentially, where the book goes wrong, as the whole thing comes over as just too contrived. Any plot that can bring together four of Steed's partners (who have never worked together before) is going to be a little contrived, but unfortunately, instead of making a decent attempt to cover it up the authors draw too much attention to the contrivance by making it the whole point of the story.

The teaming of Steed with Mrs Peel and Tara King actually works quite well, and it is a shame that more was not made of this partnership, particularly as David Keel and Cathy Gale are virtually superfluous and only get in the way at the end. The book would definitely have benefitted if the actual characters of Keel and Cathy had never appeared - their Cybernaut doubles are a much more interesting device to confront Steed with, and would have had much more impact without the real McCloys sitting trussed up in the next room (and what a waste of space it was to have the villains explain their plot to Keel and Cathy, and then explain it all again to Steed, Tara and Emma!).

The authors have also made the mistake of packing the book with so many continuity references to the original series that the reader is unable to just sit back and enjoy the adventure without being reminded of different episodes of the original series

every other paragraph. I found myself constantly asking, "Which episode of the series did that character appear in?", or "Which episode did that event occur in?", and then had to go back and reread the last few pages again to remember what was happening. References to the series' internal history are fine if they help to clarify the plot or a character's motivation, but in 'Too Many Targets' they just seem to be worked in gratuitously.

Did I say the novel was all-new? My mistake. Many of the sequences are more or less straight pulls of scenes from the series (only the names have been changed to protect the indolent). For example, the opening chapter is a direct steal from *Small Game For Big Hunters*, the climactic denouement is a cross between *Game and The Last Of The Cybernauts...??*, and the rest of the story owes its major plot device to *Never, Never Say Die*. Surely the writers of these various episodes should have been credited somewhere for their ideas or at least for the 'inspiration'?

I suppose I was just disappointed that so much of the book is a predictable cop-out. Very, very disappointed. Meeting up again with all these characters from the past is all very well, but I did keep wishing that they'd just get on with it and do something original. Unfortunately, they never did.

Instead, the authors chose to cobble a story together from bits of the original episodes to disguise a tale that overall bears more than a passing resemblance to *Doctor Who's The Five Doctors*. The closest that 'Too Many Targets' comes to a genuine *Avengers* feel is in Tara's visit to U.O.I.C.E. - the Venerable Order of Inter Communicative Endeavors - which is undoubtedly the best sequence in the book.

I am led to believe that Mr Rogers' participation in the proceedings was advisory in nature - making sure the characters were in character and looking out for continuity errors. If this is so, he must have been looking the other way when Mr Peel's manuscript dropped through the door. For example, one would have thought that the authors, having gone to the trouble of resurrecting Dr Armstrong as the main villain of the piece, would at least have done enough elemental research to get his Christian name right. He is clearly referred to as Clement Armstrong by Paul Beresford in *Return Of The Cybernauts*, not Henry as Peel and Rogers would have it.

Factual accuracy is not Mr Rogers' strong point, as evidenced by his three previous *Avengers* books and the 'ITV Encyclopedia of Adventure' (I don't think he has written a book yet that has Terrance Dicks' name spelt correctly), but I would have thought someone would have spotted that gaff before it got to the printers. Maybe I'm nit-picking, but I think the fans deserve better than to be enticed to part with their money (£6.95 for a large print paperback with fewer than 200 pages) and then be faced with lazy plotting and sloppy research.

Chris Bentley

Gwen Taylor (Doctor Marlow) is better known today for her starring roles in *Duty Free* (with *Target's* Keith Barron) and *A Bit Of A Do*. However, she has also appeared in *Yes, Prime Minister*, *Ripping Yarns*, *Only When I Laugh* and *Colin's Sandwich*. David Horvitch (Fitzroy) is fondly remembered for his title role in the short-lived detective series *Bognor*, although he is better known for his recurring role as Detective Inspector Slack in the BBC's *Miss Marple* series. Horovitch has also appeared in *Target* and *The Sandbaggers* (with *The Tale Of The Big Why's* Roy Marsden).

The man behind the mask of the Cybernaut is Rocky Taylor, previously Patrick Macnee's stunt double on *The Avengers*. Now one of Hollywood's most durable stuntmen, Taylor's most recent work was on *Highlander II: The Quickening*, for which Brian Clemens contributed to the original story.

The pre-credits sequence car chase, which ends in Kane's headlong crash into a fuel tanker, was filmed in the motor pool yard at Pinewood studios.

The Last Of The Cybernauts...?? was one of only two episodes of *The New Avengers* which directly referred to characters and situations in *The Avengers*. The other was *K Is For Kill: Part One - The Tiger Awakes* which features footage of Diana Rigg from *The Avengers* Season Five.

Brian Clemens' first draft script (dated March 1976), is remarkably close in dialogue and content to the completed episode, with only a very few changes. The 'freeze-frame' on the credits was originally to have portrayed the nose of Kane's car touching the petrol tanker, Goff is revealed to have worked for a Professor Dormeil (there is no mention of Armstrong), and the climax sees Steed luring Kane outside Purdey's apartment into a section of pathway covered with wet tar - in which Kane becomes well and truly stuck fast. Steed's final line is "Not with a bang - but with a whimper!"



PAT STARS IN NEW SERIES

Patrick Macnee has a starring role in a new American comedy series which will be broadcast in the US in the autumn. Pat plays a pickpocket/conman in *P.S. I Love You* (in which the P.S. stands for Palm Springs), which also stars Connie Selleca (*Hotel and Beyond Westworld*), Greg Evigan (*B.J. and The Bear and My Two Dads*), Earl Holliman (*Police Woman*), Ken Howard (*Petrocelli*) and Dee Wallace (who starred alongside Pat in Joe Dante's *The Howling*).

Having just completed work on *Waxwork II* in which he reprises his role from the earlier film (now available on video), Pat has also been booked to narrate two half hour documentaries on the French Wine Country.

WHERE ARE THEY NOW DEPARTMENT

Joanna Lumley has just completed another brilliant fortnight standing in for *Wogan*. Letters have been pouring in to the BBC calling for a regular chat show for Joanna, after she single-handedly revitalised Terry's dull thrice-weekly show. Joanna's guests included Ali McGraw, Anthony Andrews and Lord Denning.

Joanna's new serial, *Perfect Hero*, was broadcast at last in May. Previously postponed due to the Gulf War, the series received decent ratings but poor reviews. Joanna will also be seen in a number of episodes of the next season of *Lovejoy*, in which she will play love interest to Ian McShane's shady antique dealer.

Gareth Hunt is currently touring in a marvellous production of *Guys And Dolls*, the Broadway musical based on a story and characters created by Damon Runyon. Gareth plays Nathan Detroit, and is brilliantly supported by his co-stars Barbara Windsor (Adelaide) and Paul Greenwood (Sky Masterson). The highly critical reviews were entirely unjustified - we saw the show at the start of June and had a great time.

In brief: *Honor Blackman* is currently making a new series of her sit-com *The Upper Hand*; *Diana Rigg* has recorded two short stories with an ecological theme for release on story cassette from Childsplay International Ltd; *Gordon Jackson's* last television series has finally been broadcast on ITV - titled *Shaka Zulu* it was also scheduled to be shown in February and was postponed due to the Gulf War.