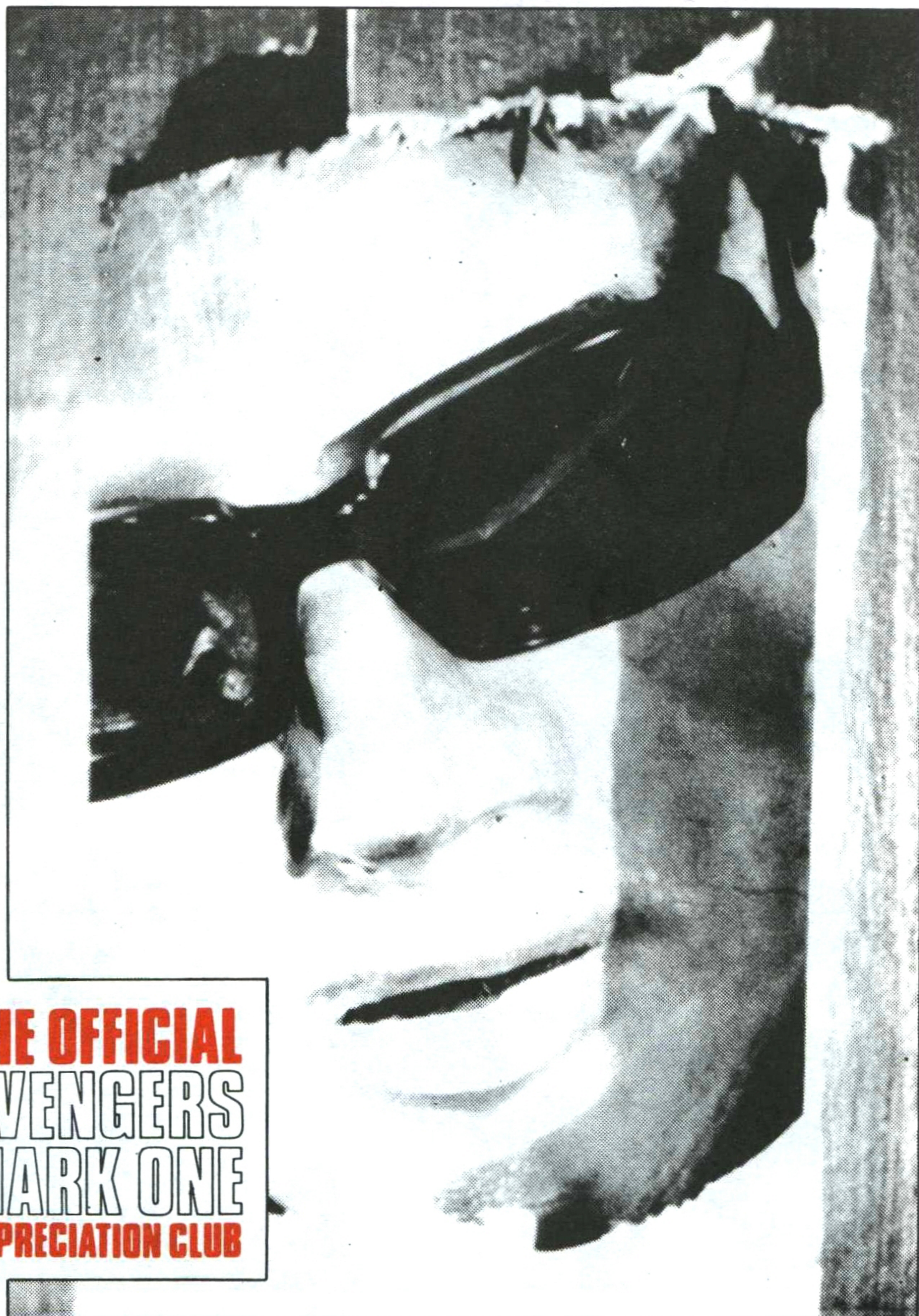


CYBERNAUTS!

I Z³ A R R E



**THE OFFICIAL
AVENGERS
MARK ONE
APPRECIATION CLUB**



BIZARRE

CONTENTS

FORWARD BASE	Page 4
The latest news of Avenging and Avengers in the UK and the US.	
OF NAUTS AND MEN	Page 6
Andrew Pixley investigates the differences between <i>The Avengers'</i> Cybernauts and <i>Doctor Who's</i> Cybermen.	
WHAT THE BUTLER SAW	Page 8
Butler Fryer has been peering at the two Diana Rigg Cybernauts tales, <i>The Cybernauts</i> and <i>Return Of The Cybernauts</i> .	
THE KILLING MACHINES	Page 12
Mike Richardson examines the other episodes of <i>The Avengers</i> and <i>The New Avengers</i> that feature Killer Machines.	
STEED AND MRS PEEL	Page 14
Our exclusive preview of issue 2 of Acme's excellent 'Steed And Mrs Peel' comic book.	
C.I.5 - THE PROFESSIONALS BIZARRE SUPPLEMENT	Page 15
The self-contained 'Bizarre' pull out Professionals supplement:	
THE MEN FROM C.I.5	Page 16
A unique profile of the late Gordon Jackson.	
DEAD MAN'S TREASURE	Page 19
Mike Richardson remembers the very first Dead Man's Treasure Hunt.	
CYBERMASTERMINDS	Page 22
Chris Bentley and Ian Fryer take a look at the careers of Michael Gough, Peter Cushing, Robert Lang and Frederick Jaeger.	
THE NEW AVENGERS VIDEO GUIDE	Page 24
The definitive guide to <i>The New Avengers</i> continues - this issue: <i>The Last Of The Cybernauts...</i> ??, with full synopsis, background, complete cast and credits.	
THE CYBERFILES	Page 27
The Cybernauts in print: Anne Dempsey and Chris Bentley have been reading 'The Last Of The Cybernauts' by Peter Cave and 'Too Many Targets' by John Peel and Dave Rogers. Plus: a quick look at the Cybernauts jigsaw!!	

BIZARRE STAFF: Supervising Editor Chris Bentley
 Production Andrew Staton Collation Kath Staton Design Chris Bentley
 Contributors Anne Dempsey, Ian Fryer, Andrew Pixley and Mike Richardson
 Many thanks to Laurie Johnson and Brian Clemens, and to Tony & Annette Mackay and Stephen & Joy Curry for research assistance.

THE OFFICIAL AVENGERS MARK ONE APPRECIATION CLUB is a non-profit-making organization sanctioned by Laurie Johnson and Brian Clemens of Mark One Productions, and no attempt has been made to supersede the copyrights held by any other persons or organization in the production of the club magazine BIZARRE. All written material and design is copyright THE OFFICIAL AVENGERS MARK ONE APPRECIATION CLUB and the individual contributors and may not be reproduced in any form without permission.

Editorial Address:
 'The Official Avengers Mark One Appreciation Club'
 P.O. Box 25, Horsforth, Leeds, West Yorkshire LS18 5TG

HONORARY MEMBERS

Brian Clemens Laurie Johnson Peter Tanner
 Patrick Macnee Gareth Hunt Joanna Lumley
 James Bree John S. Smith Alan Willis Tony Williamson

As I write this editorial, there are only a few short weeks to go before this year's Time Screen Treasure hunt, and I must say, I'm *really* looking forward to it. Is it really a whole year since last year's hunt, and the launch of the *Avengers Mark One Appreciation Club*? Well, yes it is, and what that means is that this is the last issue of your 1990/91 membership package - your renewal form should be enclosed with this issue. The 91/92 membership is slightly more expensive, but is inclusive of four issues of Bizarre, and a full colour photo-sticker with each mailing. The *free* photo-sticker with this issue has been produced in conjunction with those ever-helpful people at Acme Press, publishers of the excellent Steed and Mrs Peel comic book.

You will see from our cover that the club has undergone a slight name change - we are now *The Official Avengers Mark One Appreciation Club*, with the sanctioning and support of Brian Clemens and Laurie Johnson. We also have our own official club T-shirt, and you'll find details of how to order on page 4.

Our thanks to all of you who attended our first Mark One Day in Bradford on May 4th, and helped to make it such an enjoyable day for everyone. Weren't those 35mm prints beautiful to watch? Did anyone else notice that the title card on *Bizarre* was a different colour to the one shown by Channel 4? Didn't you get a warm feeling of nostalgia seeing those awful old adverts?

Special thanks, of course, go to our three marvellous guests, James Bree, John S. Smith and Alan Willis who really pulled the stops out for us, and to the staff of the Bradford Playhouse and Film Theatre who were just superb. And, yes, there *will* be a second Mark One Day next year (already being referred to as the Mark Two Day!). We still have a few left of the Bizarre Extra magazines produced as a souvenir for the day, and these can be ordered from the club address at £1.00 each (postage and packing inclusive).

This special bumper-sized issue forms our tribute to those fondly remembered creations of the late Philip Levene - the Cybernauts. Within these pages, we've tried to cram in everything you need to know about those unstoppable killer robots, from the Cybernauts trilogy of terror (the episodes themselves) and its' influence on other episodes and series, to the books and even jigsaws featuring Steed's most persistent nemeses. If we left something out, do let us know.

Chris Bentley

THE OFFICIAL AVENGERS MARK ONE APPRECIATION CLUB CO-ORDINATION TEAM
 Ronnie D. Beaumont P.O. Box/Publicity
 Chris Bentley 'Bizarre' Supervising Editor
 Anne Dempsey Mailing Secretary
 Ian Fryer Production Assistant
 Andrew Staton Merchandise
 Kath Staton Production
 Mike Richardson Consultant

BLACKMAN EPISODES ON C4 - CONTINUED!

Channel 4's screenings of the Honor Blackman episodes (that we mentioned here last time), are now scheduled for the autumn after a dispute over the proposed March timeslot forced a postponement. Channel 4 are expecting good ratings for the repeat series, and will be promoting it heavily at the forefront of their autumn season.

Better yet, Patrick Macnee has recorded special introductions for each of the thirteen episodes, and a further series of thirteen are under serious consideration.

Personally, I think Channel 4 would be doing themselves a favour if they just went ahead and screened the whole series up to and including the filmed episodes - it is over 10 years since they screened Season Five, at a time when only a small percentage of the country could actually receive Channel 4. Furthermore, they are sitting on a massive stockpile of those other classic sixties adventure series from ITC, such as *The Champions*, *Randall And Hopkirk (Deceased)*, and *Man In A Suitcase*, and they have apparently been sitting on them for quite some time. Surely their viewers would rather see those timeless episodes than more Irwin Allen bunk and the umpteenth repeat of *Rising Damp*?

ROLL OF HONOUR

We were delighted (and surprised) to receive best wishes for the Mark One Day from no fewer than 13 Avengers Mark One personalities: Diana Rigg, Honor Blackman, Joanna Lumley, Gareth Hunt, Lewis Collins, Brian Clemens, Laurie Johnson, Peter Wyngarde, Paul Eddington, Tony Williamson, Terrance Dicks, Peter Tinner and Richard Best all sent their regards. Each had hoped to attend, but was unable to do so in the end due to work commitments, but every single one promised to try to make it to next year's event (!).

GORDON L.T. SCOTT

The Avengers' Season Seven Executive Producer Gordon L.T. Scott died on April 9th, aged 71. A prolific film producer, Scott was responsible for films such as *Look Back In Anger* and Tony Hancock's *The Punch And Judy Man*. Credited as 'Executive In Charge Of Production', Scott held the purse strings and acted as the buffer between producers Albert Fennell and Brian Clemens and the overseas financiers, whose ideas and directions for the series often clashed and sought compromise.

Edwin Richfield, best known to Avengers fans as Alex in the Season Six classic *Dead Man's Treasure*, has also died recently. Perhaps remembered mostly for his role as Captain Hart in the *Doctor Who* story *The Sea Devils*, Richfield also appeared in the UFO episode *Destruction*, in addition to his appearances in *The Avengers* episodes *The White Elephant* (Season Three), *Too Many Christmas Trees* (Season Four), *Dead Man's Treasure* (Season Six), and *All Done With Mirrors* (Season Seven).

CLUB T-SHIRTS

Those of you who attended the Mark One Day in Bradford on May 4th will know that we now have our own official club T-shirt, featuring the club logo (with lion motif) in red on a navy blue shirt. The shirts are available in medium, large and extra-large (M,L and XL) and cost just £7.99 each plus postage and packing (UK-50p, Europe-60p, Rest of World-75p).

Shirts can be ordered by sending a cheque, postal order or International Money Order for the correct amount (in sterling only please) to:

'Mark One T-Shirt', P.O. Box 25, Horsforth, Leeds, West Yorkshire LS18 5TG
quoting your club membership number and stating your required size.



"TOO MANY TARGETS" Mail Order Offer

The new *The Avengers* novel "Too Many Targets" by Dave Rogers and John Peel is now available by mail order from the publishers of "Time Screen".

In order to satisfy the demand for the book, which is published in the United States and is not readily available in the UK, a limited supply is being offered to readers of *Bizarre* at the price of £7.00 each (including postage and packing within the UK).

Due to the limited number of books we have, could you please enclose a stamped self-addressed envelope with your order so that we can return your cheque if we run out of copies. The envelope will be returned if your order is successful.

Please send orders to:

"Too Many Targets Offer", c/o Time Screen,
88 Edlington Lane, Warrasworth,
Doncaster, DN4 9LS

Please make all cheques payable to
"Time Screen".

CONTINUED ON PAGE 30

T&A, Saturday, April 27, 1991

NEWS

AVENGERS FANS DIG OUT THEIR BOWLERS, ROOTS AND CATSUITS FOR DAY OF NOSTALGIA



BIT-PART: Linda Thorson



REVAMP: The New Avengers of 1976



KITSCH: Honor Blackman

Television cult heroes back with a vengeance

DEVOTEES of a long running cult TV series are to don their kinky boots for a day of nostalgia.

Sword sticks and bowler hats will be de rigueur for men while thigh-length leather boots will be the in-things for women fans attending Britain's first Avengers convention at the Bradford Film Theatre.

The Avengers, which started in 1962, has gathered a remarkable following among people who were in short pants when the first series came out.

Numerous late-night repeats have gained a new audience for bowler-hatted John Steed and his assorted spy-busting female companions.

Only last year, a re-release of the kitsch-classic *Kinky Boots*, sung by John Steed - actor Patrick Macnee - and co-star Honor Blackman, raced into the charts through extolling the virtues of leatherware for all.

Steed's co-stars have gone on to other, not necessarily better, things. Mrs Peel - aka Diana Rigg - has won a BAFTA award for her role in *Flasher Love*, which made Lady Macbeth look like Frigidaire. While Honor Blackman has sunk to the depths of ITV sitcom land in *The Upper Hand*.

Professional

Karin Fairworth, head of the Bradford Film Theatre, in Chapel Street, Little Germany, said Professional Lewis Collins, who appeared in a couple of episodes and a host of the backroom boys who put the show together were due to appear at the event.

She said: "We won't know until nearer the time whether they will be able to make it, but we are hopeful."

The Avengers' 29th anniversary will see screenings of some of the classic episodes from the long running show. Memorabilia ranging from mugs to photographs will be on sale and there



DEVOTEE: Ian Fryer



CATSUITS: Diana Rigg

by ALUN PALMER

will be plenty of time for fans to gather and exchange information.

Help for the special event has been given by the West Yorkshire-based Avengers Mark One Appreciation Society which brings fellow fanatics together through a regular newsletter.

Ian Fryer, 28, of Cole Fields Avenue, Farsley, Pudsey, helped start the club less than a year ago and it already boasts 100 members worldwide.

Members of the society regularly travel around areas in London where the series was shot, treading in the footsteps of Steed, Gambit, Purdy and Mrs Peel.

The club gets its name through the name of the production company, Mark One, which made the series and another classic all-action TV series, *The Professionals*.

Small-screen classic's unlikely beginnings

1961: Ian Hendry stars for one season in *Police Surgeon*. A surgical strike is performed on the show due to poor ratings but not before Patrick Macnee pops up in the last show as spy John Steed.

1962: TV bosses come up with *The Avengers* to keep Hendry sweet and give him Patrick Macnee as a sidekick. Unfortunately for Hendry, Macnee steals the show and Hendry, loquax.

1963: Honor Blackman is brought in as Kathy Gale to replace Hendry. The studio cannot afford to change the macho scripts written for him so Gale becomes a feminist figurehead overnight, accidentally. After two seasons she quits to take a role in the movie *Goldfinger* alongside that other suave spy and lady killer, James Bond.

1965: Diana Rigg takes on the role of Mrs Emma Peel and sales of catsuits and thigh-length leather boots soar. After two series she quits and becomes another notch on the belt for James Bond in *On Her Majesty's Secret Service*, along with Joanna Lumley.

1969: Linda Thorson joins the show for just one season and the Avengers series ends.

1976: The New Avengers is resurrected from the ashes of the past with Joanna Lumley and Gareth Nescator. Hunt joins the ageing Mrs Peel. After two seasons, the show is condemned to cheap late night programming, gathering a whole new generation of admirers.

The very first Avengers Mark One Day generated a surprising amount of media interest in the fortnight before and after the event on May 4th. The articles published here appeared in the local newspaper, the *Telegraph* and *Argus*. Andrew, Chris and Ian were interviewed twice by Radio Leeds in the week before the event, and a reporter for BBC Radio Five who attended on the day submitted an article to the 'Five Alive' programme which was broadcast on May 9th, after being initially broadcast by Radio Leeds on May 7th (their third article about the event). The report featured interviews with our guest Alan Willis and Time Screen co-editor Annette McKay.

T&A, Tuesday, May 7, 1991

NEWS

TV treat as fans clue up on cult show

LOOKALIKES of TV crimebusters John Steed and Emma Peel viewed some of their best episodes at a cult day.

Bradford Film Theatre was the Mecca for fans of the popular 60s and 70s TV show *The Avengers*. More than 100 devotees came from across the region to the theatre in Chapel Street, Little Germany, Bradford, for a day of film screenings and talks.

And organisers Mrs Peel, in reality Doncaster music teacher Annette McKay, and John Steed Ian Fryer, of Cote Field Avenue, Farsley,

Pudsey - kept a careful watch over the proceedings.

Mrs McKay, who dressed up for the day in a black cat suit and 60s-style red waistcoat, said: "It has been very enjoyable all round."

But star of the day Lewis Collins, who starred in the Avengers spin-off *The Professionals*, failed to arrive because of the pressure of work.

Talks were given by some of the backroom boys who put the show together, giving behind the scenes information on the stars and filming.



● Annette McKay and Ian Fryer leaf through Avengers books and magazines

OF NAUTS AND MEN

The Avengers' most persistent adversaries, the Cybernauts, are often confused with those infamous creations from the cult television series Doctor Who, the Cybermen. Both made their debuts on British television in the mid-sixties, and both are huge, lumbering, incredibly strong, asexual machine creatures, but there the similarity ends.

Andrew Pixley, our resident expert on both series (and British telefantasy in general) tells us why.

In October 1965, metal men strode onto our TV screens in an episode of *The Avengers* which bore their name as its title: *The Cybernauts*. About a year later, a four part serial in the BBC's *Doctor Who* Saturday teatime series introduced us to the Cybermen, who marched out of the Antarctic blizzards in an adventure called *The Tenth Planet*. Cybernauts and Cybermen...two significant nemesis for ITV's Steed and Mrs Peel and Auntie's own good Doctor. Two stark sets of figures from a decade which was brimming over with optimism and ideas via British (and American) television. Two deadly foes who have become confused and interchanged by TV devotees and the general public ever since, even within the hallowed pages of magazines such as *House Of Horror* and *Starburst*. This is surprising, since except for the first two syllables of their names, the two televisual creations have very little in common.

The Cybernauts made their debut first, and the episode in question was one of the earlier titles in ABC's new-look filmed version of *The Avengers* to go before the cameras at Elstree in Spring 1965. In their first outing, only two Cybernauts were really seen, and functioned purely as almost unstoppable walking weapons, guided by the crippled Dr Armstrong in an attempt to gain financial and business supremacy in the electronics field, a first step towards government by automation. The principle Cybernaut made its' deadly visits to various company directors and left its' calling card as a neck shattered by a single vicious blow. In a large dark coat, dark hat and dark glasses, the principle giveaway that this dark figure was not of homo sapiens origins came from its' speechless movements and slow lumbering gait, plus Laurie Johnson's ominous and unstoppable pounding music as it homed in on its' victim.

The second Cybernaut which appeared towards the end of the story was clad in a set of overalls, and so by the end of the instalment the viewer had still never seen the full genius of Dr Armstrong - a complete metal man *au naturel* so to speak. Directed by Armstrong from his automated office buildings, the focus of attention was on the crippled engineer himself - his creations being of little extra interest to the plot other than being the new novel way of disposing of the good guys for that week's show.

The Cybermen on the other hand were a different kettle of fish. Cybermen could reason and were fully in control. There were also quite a number of them leading the attack on the Snow Cap tracking station, as notably seen in the third episode of the

four segment serial. They could speak in an unnerving manner and confronted human emotions with a cold mechanical wall of logic.

The prime reason behind the difference was that the Cybernauts were pure machines - creations of man. The Cybermen however were in effect what man (or rather man's cousins from Earth's twin planet Mondas) had created of themselves. The Cybermen stood before humanity in all their technological glory. Like the Cybernauts they shared the blank facial features, but these were not mechanical men - they were enhancements of themselves. Steel and plastic bodies were enmeshed in a network of wires and tubes, making them impervious to bullets like their ITV counterparts. A bulky chest unit gave communications and life-support functions to a body which, judging by the hands, clearly clung onto some last vestiges of organic humanoid life. Like Armstrong's monsters, the Cybermen boasted strength beyond the dreams of the average human, but they also incorporated a variety of advanced weaponry and bizarre rays that they unleashed on General Cutler and his men.

On the face of it, the Cybermen were to become much more intriguing than the Cybernauts in the *Swinging Sixties*. For one thing, they returned far more frequently. 1967 saw them attacking the Moon in *The Moonbase* and revived from deep hibernation in *The Tomb Of The Cybermen*. *The Wheel In Space* in 1968 had them attack a space station of the future, and the next onslaught faced Earth itself in *The Invasion* later the same year. These five basic stories comprised a total of 26 half-hour episodes in all (although the Cybermen themselves did not feature in every instalment), not including a minor appearance in *The War Games*.

The Cybernauts put in a brief appearance on a television set during the opening scene of *Never, Never Say Die* in the fifth season on *The Avengers*, but had to wait until the sixth season to return in their full glory with *Return Of The Cybernauts*. 'They' is probably an erroneous and misleading term to use here, since only a single automaton appears in this story.

Return Of The Cybernauts is a tale of revenge, the focal character is again the controller of the title characters - this time the suave art dealer Paul Beresford, who is Armstrong's brother. A single Cybernaut has been activated with the help of Benson, and is detailed to seek out engineering experts by homing in on their heart beat pattern (in the original story, a homing beacon in a pen planted on the victim

guided the Cybernauts to their targets). Here the mission became catch and not kill, as the collected experts were imprisoned to design a method of revenge which Beresford could rain down on Steed and Mrs Peel. By the end of the story, the lone metal man had developed very little since the 1965 episode, and was still wrapped up snug and warm in coat, hat and glasses so that only the metallic face needed to be constructed over the stuntman's own features. Even more so than in the first story, the Cybernaut was merely a tool of the enemy, a means to an end - and not the story itself.

By Autumn 1967, the Cybermen were now on their third encounter with the Doctor - and showing that en masse they were an impressive sight. The Cybermen serials generally featured a group of humans encountered by the Doctor whilst under attack or in danger from the human-machine hybrids. *The Moonbase* saw a new look and more metallic species of Cyberman, an army of which strode across the surface of Earth's satellite and exhibited extreme cunning and fearless logic in a plan to gain total control of a weather controlling device. This machine, the Gravitron, was an essential step in the Cybermen's self motivated plan to conquer Earth and strip it of minerals. In the original story, the reason for their attack on their sister world was to drain it of energy vital for Mondas' survival. Although the Cybermen were not to see the light of day again until 1976, the Cybermen marched across the screens of the BBC regularly until 1968, and then resurfaced briefly in 1975 before their main return to glory in 1982.

The Cybernauts were to appear again as one of the few out-and-out fantasy elements to grace *The New Avengers* during its' first season. The story is heavily derivative of other sources, as one tends to find in some of Brian Clemens' scripts. *The Last Of The Cybernauts*...?? again sees the Cybernauts being used as the tools of revenge, this time by another crippled controller who has lost his mobility, face and use of one arm thanks to Steed, Purdey and Gambit.

The limitations of the Cybernauts are clear by their third outing. Controlled by remote TV monitor, Kane guides the metal men to steal electronics experts and components to construct a fitting means of getting even with the heroic trio. The automatons are also despatched to finish off miscellaneous loose ends, which allows Steed and his team to encounter them in a series of set pieces. The story's finale proves that a Cybernaut can never be truly interesting by finally abandoning the metal men and donating their steel limbs to Kane himself. Thus, at the end of the day, the Cybernauts advance to a second generation, and the hybridised figure that pursues Purdey about her pad is something which is approaching the Cybermen from the BBC's long-running show. The main point of watching for the dedicated Cyber-fan is the chance to finally see Armstrong's creations 'in the raw', before

they are submerged in the obligatory overcoat, hat and glasses.

The principle difference between the handling and development of the Cyberfoes is the reasons for creating them. The two minds behind these memorable icons of the Sixties have both sadly passed on: Philip Levene and Kit Pedler. Levene was a seasoned thriller writer who had scored a hit with radio serials about a spy called Ambrose and a fire insurance investigator in *Destination-Fire!* His television work really culminated in his move to Julian Wintle's new team on *The Avengers* where he rejoined his old associate Brian Clemens. Crafting many of the very best scripts for the Diana Rigg filmed series, Levene was a master at thinking of novel means of disposing of the good guys, usually giving a superbly stylized and captivating teaser sequence. The Cybernauts were merely a unique item of the week - no more so than the rain machine, the shrinking ray, the 'Venusian' laser, the time machine or the deadly paging devices featured in other episodes.

The powers that be at ABC were extremely reluctant to let one of their best shows become submerged in the murky genre of science-fiction, and indeed *The Cybernauts* was one of the first fantasy contributions from Levene that they reluctantly accepted. Robot men were just vaguely possible, if used merely as tools and created by a deranged scientist who would prove to be the true focal point for the episode. The two subsequent episodes did little to expand the metal men - the human antagonists for Steed and his friends were always centre stage.

The Cybermen though were the creations of a scientist, as Kit Pedler was offered a chance to turn to drama by *Doctor Who*'s story editor Gerry Davis, and could craft cautionary tales in true SF mould about the dangers of technology. With spare part surgery - both mechanical and biological - starting to develop rapidly, Pedler saw the Cybermen as the ultimate result of this work, where all human traits had been rebuilt and redesigned, and the human brain became an unfeeling and emotionless computer programmed only to survive by means of conquest. Being a science-fiction series from the very start, there would be no problems in unleashing a race of animal/machine villains on the viewers, and with such flexibility in the plots, the successful Pedler/Davis partnership delivered other notable stories. This teaming of efforts culminated in their landmark BBC drama series *Doomwatch* which was to debut in 1970.

Whether it is the cold menace of the lone stalking Cybernaut, or the frightening logic and ruthlessness of the Cybermen that are admired, the two sets of villains with 'naut' in common barring a name, are both very fine examples of Sixties telefantasy, where imagination and creativity could be seen to flourish regularly on our screens.

Andrew Pixley





In which Steed receives a deadly gift - and Emma pockets it.

The *Avengers* was still finding its feet in its new filmed format when *The Cybernauts* was produced. The level to which Philip Levene's story succeeded in capturing the public's imagination can be judged by the response 26 years later when you ask someone to name an *Avengers* villain. You will receive only one answer - the Cybernauts.

A series of businessmen have been murdered violently. Their assailant appears to be not only immensely strong - capable of shattering doors as easily as necks - but also bulletproof. The victims have only one thing in common. They were all bidders for the rights to produce a revolutionary new electronic component developed by a Japanese company.

Only one bidder remains, United Automation, headed by the crippled Dr Clement Armstrong (Michael Gough). Surely he couldn't have killed all those men from his wheelchair? Or could he?

If you don't know the answer to that one, then you must have been living in a cave for the last twenty-six years. In that flip statement lies the problem with viewing *The Cybernauts* today, which is that the story will have been far more effective to audiences going into it 'cold'. We know well enough what a Cybernaut is, so effectively the lengthy subplot about a karate school attended by Jephcott (Bernard Horsfall), one of the suspects, is somewhat redundant.

Even if it has dated (albeit through no fault of the production itself) there is still much to enjoy in *The Cybernauts*. Dr Armstrong is played with great skill by Michael Gough, while Frederick Jaeger makes his debut in the role of Benson, one of only two recurring guest villains in the entire run of *The Avengers*.

Another popular *Avengers* guest star making his *Avengers* debut here is Bernard Horsfall, playing Jephcott. He can also be seen in *The Fear Merchants* (Season Five) and *They Keep Killing Steed* (Season Seven). Listen out for his line to Emma: "I understand you represent Winnell and Fentle's chain stores?" This is an in-joke at the expense of producers Julian Wintle and Albert Fennell.

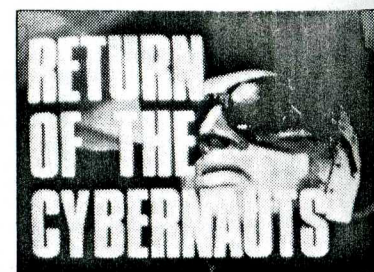
Other well-known faces in this episode are Ronald Leigh-Hunt - also seen in *Dragonfield* (Season One) and *The*

Professionals episode *Stake Out* (Season One) - and the popular oriental actor Bert Kwouk, best known as Kato in the *Pink Panther* film series. Kwouk had previously appeared in two other *Avengers* adventures, *Kill The King* (Season One) and *Lobster Quadrille* (Season Three). John Hollis had previously appeared in *Warlock* (Season Two) and later turned up in *The Superlative Seven* (Season Five) and *Legacy Of Death* (Season Seven).

Behind the cameras, two very important figures made their *Avengers* debuts with *The Cybernauts*. The late Philip Levene contributed a further sixteen scripts to the series over the following three seasons, took the position of story consultant in Season Seven, and even appeared on screen in his own scripted episode *Who's Who* (as Daffodil). Sidney Hayers directed a further seven *Avengers* tales and four *New Avengers* episodes before taking on the producer's mantle for the first season of *The Professionals*. Levene and Hayers were also responsible for *Mr Jerico* (starring Patrick Macnee as a jet-setting con man) and *The Firechasers*, the two TV movie projects made by the *Avengers* production team for ITC following the cancellation of the series.

Only one piece of significant location filming was done for *The Cybernauts* - the tag sequence with Steed doing a crossword sitting in a vintage car was filmed at Haberdasher's Aske's School, a very popular haunt for *The Avengers* filming sorties, reappearing a number of times (including *Return Of The Cybernauts*) as well as showing up at least twice in *Department S*.

The fourth season's seventh episode, *The Cybernauts* was the very first episode of *The Avengers* to be broadcast in the US, and as such was responsible for successfully selling the whole series to the American public (without whose appreciation the series would have been cancelled long before *Bizarre*).



In which Steed pulls some strings - and Emma becomes a puppet.

Return Of The Cybernauts is a very different episode to its predecessor and without *The Cybernauts*' problematic 'mystery element' it remains just as enjoyable today as it was in 1967. Since Philip Levene assumes we know what a Cybernaut looks like, we see one smashing all asunder right from scene one, and since the guest star is the great Peter Cushing (seen here at the height

of his thespian powers), Levene can also safely forget any ideas of throwing red herrings at his audience.

As a result we are treated to a highly entertaining performance by Cushing, alternating between unctious charm and outright villainy. As Paul Beresford, he wishes to destroy Steed and Mrs Peel in the slowest and most diabolical manner possible, but for those who have yet to see this fine episode (the best in the *Cybernauts* trilogy), I will reveal no more of his motives.

Peter Cushing's involvement was quite a coup for *The Avengers* production team, as he had done very little television since the 1950's when he was the star of many prestigious BBC plays, most notably the 1954 production of George Orwell's *1984*. He later returned to Avengerland in 1976 for the superb *New Avengers* opener *The Eagle's Nest*.

Once again, we see Frederick Jaeger as Benson, and also Charles Tingwell as Dr Neville. Tingwell was, at the time, a great television heartthrob from his appearances in *Emergency Ward Ten*, and had previously been seen in *The Avengers* in the Cathy Gale episode *The Nutshell* (Season Three).

The late Fulton Mackay makes his *Avengers* debut here as the delightfully greedy Professor Chadwick. He also appeared in *You'll Catch Your Death* (Season Seven) and the very last *Avengers* episode *Bizarre* (Season Seven), before becoming a national figure as prison warden Mr Mackay in *Porridge*.

Robert Day directed his third Philip Levene story in a row with *Return Of The Cybernauts*. Day had already helmed *From Venus With Love* and *Never, Never Say Die* for Season Five and contributed two more episodes to Season Six, *The £50,000 Breakfast* and *The Positive Negative Man*. Originally a feature film director, with *The Rebel*. She and five *Tarzan* films under his belt, Day relocated to the US in the '70s and worked on TV movies and series such as *McCloud* and *A Man Called Ironside*. His brother is director Ernest Day who contributed episodes to *The New Avengers* and *The Professionals*.

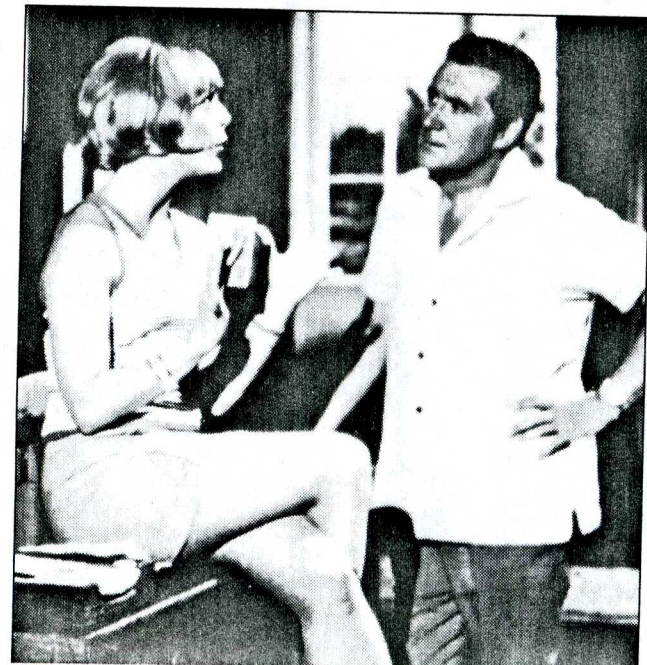
On location, the scene with Dr Neville plucked from his Jaguar by the Cybernaut was filmed at Haberdashers' Aske's School, Aldenham Road, Elstree. This popular location can boast ten other episodes featuring sequences filmed there, among them *The Cybernauts* and *Killer*. The country home of Paul Beresford was filmed at Woolmers Park on Essendon Road, Letty Green (just north of Potter's Bar), and country lanes around the Elstree area were also utilised for the car chase between Emma's Lotus Elan and Steed's 1926 Speed Six Bentley.

Flashback footage from *The Cybernauts* is introduced into the proceedings, cleverly disguised as video film caught on Dr Armstrong's security cameras, and shown to the three kidnapped scientists by Beresford to explain his plans.

Return Of The Cybernauts was the first



episode broadcast in *The Avengers* shortest season, Season Six. Certain sources choose to view this season as an extension of Season Five, making the Linda Thorson series Season Six. In fact, there was a substantial break between *Who's Who* (the last filmed and broadcast episode of Season Five) and the first episode of this season, both in production and initial broadcast. Stylistically, the eight episodes produced after *Who's Who* are also sufficiently different to justify their presentation as a separate season (most notably, none of these episodes feature the "Mrs Peel, we're needed" teaser sequence seen in the other Rigg colour episodes).





THE CYBNAUTS

Teleplay by Philip Levene
Directed by Sidney Hayers
Produced by Julian Wintle
In Charge Of Production Albert Fennell
Associate Producer Brian Clemens
Music by Laurie Johnson

CAST

John Steed
Emma Peel
Dr Armstrong
Benson
Jephcott
Tusamo
Sensei
Lambert
Hammond

Patrick Macnee
Diana Rigg
Michael Gough
Frederick Jaeger
Bernard Horsfall
Bert Kwouk
John Hollis
Ronald Leigh-Hunt
Gordon Whiting

CREW

Photography
Art Director
Film Editor
Production Manager
Assistant Director
Camera Operator
Casting Director
Continuity
Make-up
Hairdresser
Wardrobe
Sound Editor
Sound Recording
Dubbing Mixer
Recording Director
Stunt Arranger

Alan Hume BSC
Harry Pottle
Peter Tanner
Geoffrey Haine
Richard Dalton
Godfrey Godar
G.B. Walker
June Randall
George Blackler
Pearl Orton
Jockie Jackson
Lionel Selwyn
Simon Kaye
Len Abbott
A.W. Lumkin
Ray Austin

Associated British Corporation Production

RETURN OF THE CYBNAUTS

Teleplay by Philip Levene
Directed by Robert Day
Produced by Albert Fennell & Brian Clemens
Executive Producer Julian Wintle
Music by Laurie Johnson

CAST

John Steed
Emma Peel
Paul Beresford
Benson
Dr Neville
Professor Chadwick
Dr Russell
Dr Garnett
Conroy
Rosie
Hunt
Cybnaut

Patrick Macnee
Diana Rigg
Peter Cushing
Frederick Jaeger
Charles Tingwell
Fulton Mackay
Roger Hammond
Anthony Dutton
Noel Coleman
Aimi MacDonald
Redmond Phillips
Terry Richards

CREW

Production Designer
Director of Photography
Supervising Editor
Production Manager
Principal items of Mr Macnee's wardrobe
designed by Pierre Cardin
Miss Rigg's costumes designed by Alun Hughes
Casting Director
Unit Managers

Richard Dalton and Laurie Greenwood
Assistant Director
Camera Operator
Art Director
Continuity
Make-up
Hairdressing
Wardrobe
Editor
Recording Director
Sound Recordist
Dubbing Mixer
Sound Editor
Music Editor
Construction Manager
Supervisory Electrician
Stunt Arranger

Associated British Corporation Production



THE KILLING MACHINES

The Cybernauts were the first in a series of killing machines lining up to dispose of John Steed and his partners in *The Avengers*. Mike Richardson takes a look at the various mechanical killers seen in the series...

Over the years *The Avengers* have found themselves confronted by a wide variety of mechanical adversaries, from robot men to automated buildings under the control of a master computer. All of these had one thing in common - they were absolutely lethal, and it took Steed and his various associates all of their guile, luck and ingenuity to emerge victorious from these killing machines.

The first and best remembered of these mechanical marauders are the late Philip Levene's Cybernauts. These almost invulnerable, frozen-featured robots were assembled by cybernetics expert Dr Clement Armstrong to eliminate his rivals in a quest to acquire the rights to a new form of printed circuit.

The radio-controlled Cybernaut homes in on its' intended victim by following a signal secreted within an ordinary ball-point pen, and suspecting Steed of investigating him, Armstrong gives Steed such a pen. As the pen is later passed on to Mrs Peel, the Cybernaut follows her to Armstrong Automations where Steed is being held prisoner.

In the episode's climax, Armstrong unleashes his Cybernaut Mark Two, which has the ability to think for itself. Steed and Emma are trapped between the two Cybernauts, but with quick thinking, Steed places the homing pen on the second Cybernaut causing the two machines to battle it out, eventually disabling both, with Armstrong ironically caught in the middle and killed. Armstrong's creations proved popular enough to warrant two sequels featuring them, and also paved the way for the whole future direction of the series.

Towards the end of the first filmed season (Season Four), Brian Clemens produced a script which basically took the old Honor Blackman story *Don't Look Behind You* and added an extra one-step-ahead science fiction thriller element. The end result was *The House That Jack Built*.

Having been left a country house by a long lost Uncle, Emma drives to Seven Pines at Pendlesham Ponds in Hampshire and finds herself trapped within a fully automated house which has been programmed to keep her imprisoned forever - or until she kills herself. Initially, she becomes confused as the house contains the ability to move rooms, corridors and floors, thus making it seem as if she is walking round and round in circles.

Forcing herself to work the problem out logically, she discovers that the house was constructed by a Professor Keller, who planned to replace all the workforce at her father's factory with machines that she had personally halted production on. Upon her father's death, Emma had dismissed Keller from Knight Industries, and this is his revenge!

Breaking into a central control room, Keller's voice informs Emma that it will do no good to have gained access, though it does contain a suicide box which will fill with gas when she enters. Making a bomb from shotgun shells and the magnetic door key, she damages the master computer controlling the house, thus enabling her to walk free.

The following season, Steed and Mrs Peel once again found themselves pitted against mechanical adversaries, in Philip Levene's *Never, Never Say Die* (which briefly features the Cybernauts on television in the opening moments - a clue to what is to come perhaps?). The incidence of the same man being knocked down by a car and killed, and then getting up and walking out of the hospital brings the Avengers to the scene. It seems the man is immensely strong and behaves strangely when near radio waves, but before he can wreak any more damage, a group of white-coated men bundle him into the back of an ambulance and deposit him at a top secret research unit.

Working on a clue, Steed soon arrives at the unit and talks with Dr Frank N. Stone (pun intended) who is heavily involved in the unit's top secret research. Insisting on knowing the exact nature of the research, Steed is shown a duplicate android of Stone locked behind several vault doors. In fact, the 'android' is the real Stone and vice versa, and later both Steed and Emma are once again caught between robotic adversaries, as Stone and his assistant Penrose are revealed as androids. A transistor radio saves the day by jamming the android's circuits allowing Steed and Mrs Peel to escape their fatal grip.

The *Never, Never* androids could be seen as Levene's own logical extension of the Cybernauts idea, the next step up in the Cybernauts' evolution. However, while the original models returned with a vengeance the following season in *Return Of The Cybernauts*, the idea of evolving the Cybernauts into android duplicates was not entirely lost, as this formed the basis for the John Peel novel 'Too Many Targets'.

Return Of The Cybernauts sees Armstrong's brother, Paul Beresford befriending The Avengers in order to catch them with their guard down. Meanwhile, he has located Armstrong's assistant Benson and together they have resurrected The Cybernauts, although this time the robot has been updated and is programmed with a cardiograph reading of its' intended victim. Still as deadly as ever, the Cybernaut proves its' astounding strength by wrecking a car to get at someone.

Having the machine kidnap several eminent scientists, Beresford offers them immense wealth if they will devise a way to dispose of Steed and Mrs Peel. After some time, they design a device hidden within a watchstrap

which sends out impulses to the brain. Beresford gives one each to his intended victims. Steed fails to wear his, but follows Mrs Peel when hers is activated, taking her to Beresford's home. He has no alternative but to follow Beresford's instructions as the Cybernaut stands guard, but as Beresford attempts to force the watch device onto Steed's wrist, Steed slips the watch onto the Cybernaut's wrist. This affects the machine's circuitry and it runs amok, killing Beresford before grinding to a halt.

The next fully automated adversary appeared in season seven, when Steed was partnered by Tara King, although for just this one segment, *Killer*, he was ably assisted by Lady Diana Forbes-Blakeney. Together they are tracking down the agent killer REMAK, not realizing that this is an acronym for Remote Electro-Matic Agent Killer.

All the deceased agents have been thoroughly disposed of by being clubbed, poisoned, shot, spiked, stabbed, strangled and suffocated, and then dropped gift-wrapped into a local cemetery, leaving no clue as to the murderer. Eventually, Steed and Lady Diana piece together REMAK's whereabouts and arrive separately to run the gauntlet of the various death rooms, where different modes of death are meted out. Steed enters first and narrowly avoids death by arrows, sharp implements, extreme sound and electrocution, before making the computerized REMAK think that he has been killed by a concealed machine gun.

The pair soon realize that REMAK is a specially built machine, and Diana quickly types in a message that REMAK is forced to obey, programming the machine to self-destruct.

Later the same season, in the episode *Thingumajig*, Steed is called upon to help an old friend, the Reverend Teddy Shelley. An archeological dig beneath his church has been rocked by the death of one of the digging party. This leads to another adventure featuring a mechanical metal opponent in the form of an innocent looking black box, which has the ability to slowly move around and emit incredibly powerful (and fatal) electronic charges.

The box is able to recharge itself from the electrical current and appliances around it, making Tara's apartment a very dangerous place to be. However, Tara is able to deactivate the box quite effectively by turning off the power at the mains, draining the box's energy. A second box is despatched by Steed in the bowels of the Reverend Shelley's church - he is able to overcome the device with an arc welder.

The *New Avengers* also had their share of run-ins with mechanical adversaries. There were, of course, the Cybernauts themselves, but their appearance in *The Last Of The Cybernauts*...?? introduced a more chilling mechanical adversary, the CyberKane. Half-man, half-machine, this cyborg villain thirsted for revenge against our heroes, who



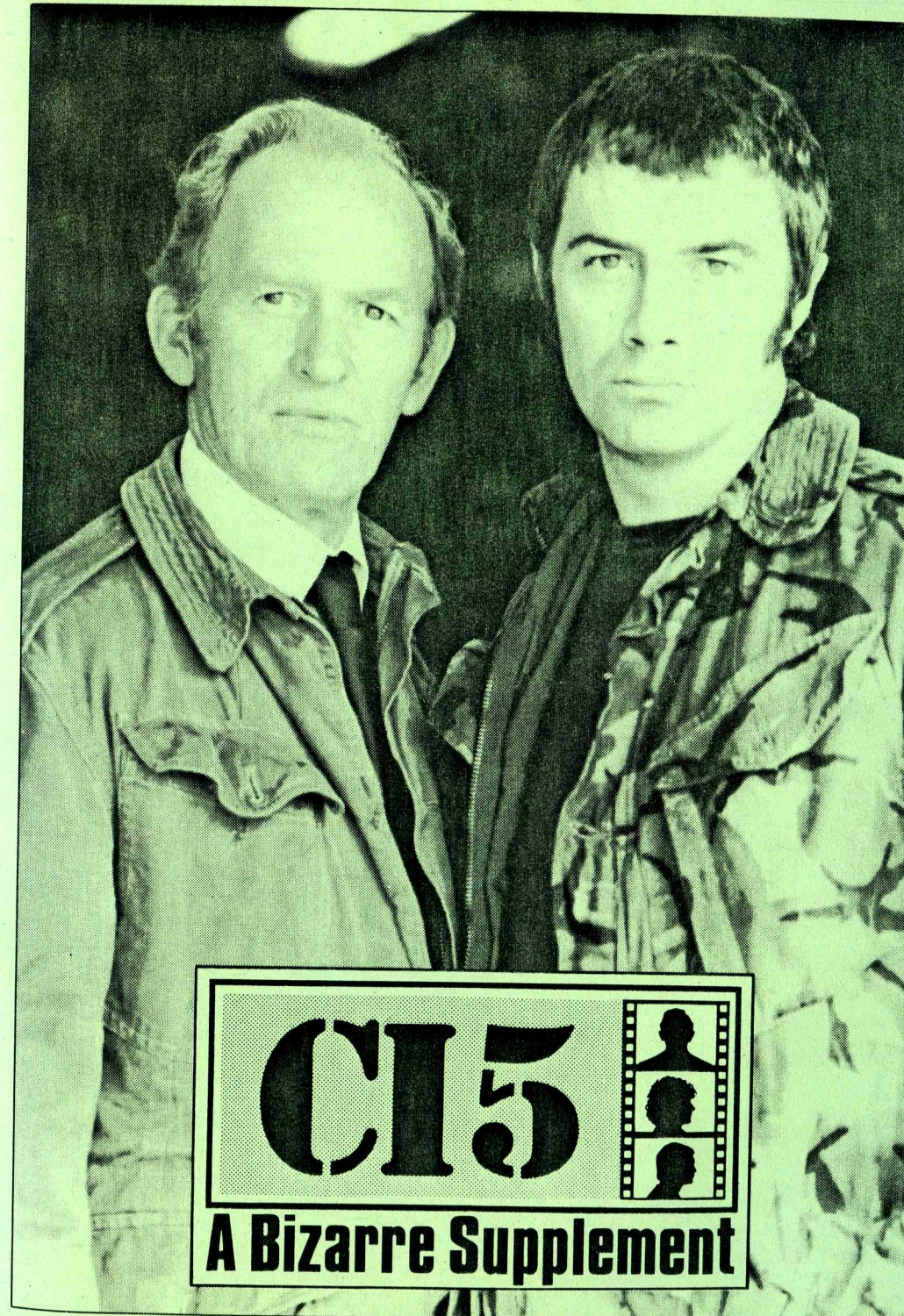
he blamed for his severe deformities (the result of a car crash). Replacing his missing limbs with cybernetic components, the double-agent Kane becomes the ultimate killing machine, perfect (in his opinion) to make Steed, Purdey and Gambit suffer slow excruciating deaths. The trio defeat him by gumming up his parts with plastic skin spray.

For the second season, the late Dennis Spooner penned the excellent *Complex*, which once again featured a master computer in control of a large establishment, this time a Canadian government building. In this reworking of the two aforementioned episodes, *The House That Jack Built* and *Killer*, the twist in the tale is that no one knows that the building's computer is really a foreign agent - as soon as someone starts to suspect, the computer has them erased by dropping them down a lift shaft. Purdey finds herself trapped inside the building, and held prisoner by the computer after everyone else has left for the weekend.

Steed and Gambit save the day by making a delivery of matchbooks, which Purdey uses to set off the fire alarm. Unable to stop its most basic programming, the computer is forced to activate the sprinkler system, effectively cutting its own throat as the resulting spray short-circuits the machine.

Overall, the Avengers old and new had more than their fair share of unpleasant experiences with technology, although they naturally always managed to find the achilles heel and defeat their more powerful opponents, ultimately triumphing over the unusual and fantastic.

Mike Richardson



CI5



A Bizarre Supplement

THE MEN FROM CIS



It was once said of Gordon Jackson, "He is the perfect professional. He is never temperamental, always reliable and beneath that rather haggis-like exterior, there is a lively imagination." The third man from CIS, and the star of *The Professionals*, Gordon Jackson made the part of George Cowley his own.

When the crew of *The Professionals* were filming in busy London streets, Gordon Jackson often had to contend with whole families of fans, who remembered him for the role that made him famous - the butler Hudson in *Upstairs, Downstairs*. However, Jackson's smile never wavered and he always took the time to ask each autograph hunter where they were from.

His reasons were simple: "Although I am conscious of people and I try to be nice, I think it is wrong that some people regard actors as public property. Really our job ends when the director shouts 'cut'. But you must never be rude to the public. I think it is unforgivable for instance when actors just throw fan letters in the bin. I try to reply personally to all mine, even though I really have too many to cope with. The Americans are the worst - they go on and on about the social significance of this and that while really they just want an autographed photograph. The English tend to get to the point quicker.

"I did get upset, however, when one girl just turned up at my home. That I will not have. I want to keep my home completely separate from work."

Home for Gordon was with his beautiful actress wife Rona Anderson and their two sons Graham and Roddy. With both parents in the acting profession, it might have seemed logical for the two boys to follow in their footsteps, but Jackson always discouraged them. He even disliked watching his own performances, and virtually never saw himself on the screen.

"I make it a policy never to watch myself. When you get older you get fixed habits. When you're younger you should watch your performance because you can learn - you are mouldable, plastic. For me, however, it is better to forget all about it rather than ask, 'Why did I do that?' or, 'What went wrong with this?'

"I want to try and enjoy acting but it is a very frightening experience for me. The best type of acting is when you enjoy it and you are relaxed. Once it is on film, that is it - on record for ever. There is no use worrying about what you thought was a bad performance. What you should really do is just think of playing to one grey-haired old lady and pleasing her. But I can't forget all the thousands of people who will see me.

"The older you get, the more you realise what can go wrong. You are conscious of all the workings of the TV and film industry. People put actors on a strange kind of pedestal, but all my actor friends are just friends like most people would have. It's obvious that my boys are impressed when they meet certain people, but they never admit it to me."

Gordon Jackson saw himself as a steady, hard-working actor like many others, and was

once quoted as saying that he would like nothing better than to be offered a part in *Coronation Street*.

"You must never get snobbish about acting. Things like *Coronation Street* and *Crossroads* bring entertainment to millions of people. You must never lose sight of the public. I am not ambitious - there have never been parts I felt I had to play. That is how I am, but the young should aim high and try everything. Olivier once said, 'Acting is a game that you play to win.' Every actor is an island unto himself and he must always aim to be as good as he possibly can, whatever play, film, or series he finds himself in.

"I have always been tremendously lucky, and if 95 per cent of actors were honest they would say it was luck too. There are only about five or six actors in the world who can be called great - among them are our own three knights, Laurence Olivier, John Gielgud and Alec Guinness. Then there are those who have a God-given magic, such as Brando and Spencer Tracy. They just have it - you cannot teach it'.

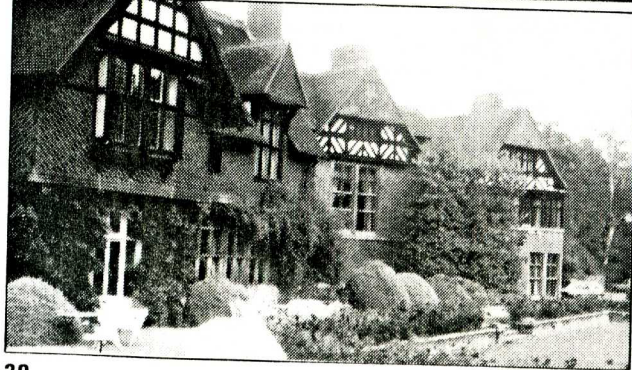
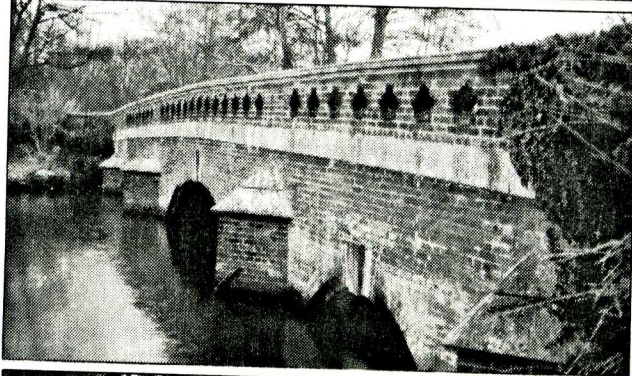
In *The Professionals*, Jackson portrayed Cowley with a kind of latent energy and the presence that leaders are made of. "I could never be like him. I never think in terms of organising things or people. That is why I could never direct. I am not hard like Cowley, but I think I am rather tough in my own way.

"I cannot understand when people don't have the same feelings about right and wrong, good and bad as I do. It is my Scottish Presbyterian upbringing I suppose. Everything to me is either black or white. But I don't think of the series as giving sermons - we are an entertainment show and should never take ourselves too seriously.

"Everyone worries about violence in the world and, of course, it is appalling some of the things that happen nowadays. I personally think it will only clear up if people fight against it. When they accept it, then it will be worrying. They say that whatever happens in America also happens here eventually, and it seems to be true."

Gordon Jackson was awarded the Order of the British Empire in 1979. He died on the 14th of January, 1990, aged 66.





As I wished to retain the basic elements of the storyline, there would not be any set route as such. Participants were presented with a series of map references which involved them devising their own route from one reference to the next. Once at a reference, competitors found themselves required to answer several questions - usually of a cryptic nature. Overall these broke down into a mixture of half General Observation - answerable by looking at visual clues, pub signs, notices or the layout of the immediate area - and half Avengers Trivia requiring a knowledge of specific Avengers episodes, with a few ITC series questions thrown in for good measure. Sometimes information would be required such as "When is the afternoon post collected?" which caused teams to be on the look out for a post box somewhere between references.

Every correct answer earned 10 points. However, every car had the mileometer logged before the start and was only allowed a pre-determined mileage of 26 miles to complete the hunt, which at its' shortest clocked in at just under 23 miles. Every mile over the limit resulted in the loss of 10 points. Contestants could bolster their score by collecting various items of treasure along the way - the following were worth a maximum of 20 points each: a bowler hat, an umbrella, something patriotic in red, white and blue, a number 6 or something circular representing a halo (a la **The Saint**). Perhaps the most desirable object of treasure was a red carnation which, due to its' significance and rareness on a Sunday morning, was worth a grand total of 40 points. I never expected anyone to submit one amongst their treasure, but no fewer than three turned up as I had inadvertently selected the finishing point, The Roundbush public house, directly opposite a garden centre!

Included in amongst the intricate instructions was a small sealed EMERGENCY envelope. This lifeline was designed to assist people should they become hopelessly lost, and contained an easy-to-read map (and 'phone number) showing exactly where the hunt finished. Of course, if the envelope were opened, you automatically qualified last.

Overall the first Dead Man's Treasure Hunt took in twelve locations and six different stretches of road actually featured in *Dead Man's Treasure*, which incidentally had gone before the cameras 20 years previously to the exact week. Fortunately, no one had taken the previous night's showing too seriously and the moving of signposts and sugaring of petrol tanks was not attempted.

A mid-day meal of chicken and chips was served at The Roundbush, while participants went into fine detail regarding their escapades of getting lost. Everybody appeared to have become slightly lost at least once, including the eventual winners, Alan Early and Simon Coward who were each awarded with a £10 token for W.H. Smith.

At closing time, those who remained were issued with maps indicating the way to Aldbury near Tring. Once there, we congregated outside the Greyhound pub, where the two yokels play dominoes in the opening teaser of that popular classic *Murdersville*. Eventually it was decided to call it a day and head for home after a truly memorable and wonderful occasion.

Looking back three events later, I would like to express my sincerest thanks to the following for their endeavours on my behalf; Andrew Pixley and Tony & Annette McKay for their patience and assistance (and going on to make the event a regular meeting of friends and Avengers buffs), Alan Early for providing the hardware and encouragement in darkest February, Dave Rogers for being behind the project from the word go and offering immense help and resources, Shaun Brennen for ploughing through endless tapes in order to secure my instructed items, and lastly everyone who has attended these weekends, assisting in bringing about what appears to be an annual pilgrimage/event for enthusiasts of **The Avengers** and ITC series.

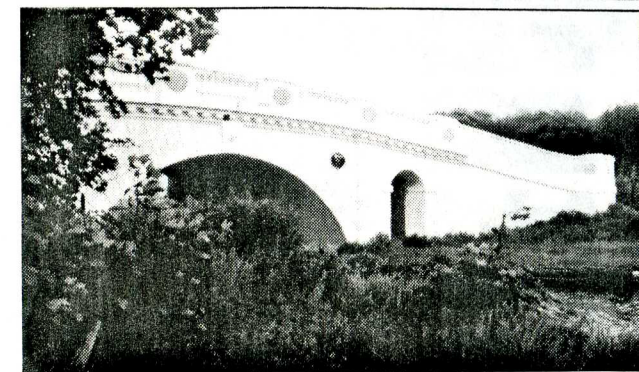
Mike Richardson

The photos on this spread show some of the locations visited on *The Fourth Dead Man's Treasure Hunt* in 1990.

Right (Top to Bottom): The Edgewarebury Hotel, Edgewarebury Lane, Elstree, seen in *You Have Just Been Murdered* (as *Unwin's house*), *The Curious Case Of The Countless Clues* (as *Burgess' house*), and *Wish You Were Here* (as *the Elizabethan Hotel*), also the central location for this year's *Treasure Hunt*; High Canons, Buckettsland Lane, Well End, seen in *The Winged Avenger* (as *Sir Lexius Cray's country house*); the bridge at Tyke's Water Lake, Aldenham Park, Elstree (seen in at least 10 episodes including *Honey For The Prince*, *You Have Just Been Murdered* and *They Keep Killing Steed*, but most notably seen in the *Season Seven UK title sequence*); *Grim's Dyke Hotel*, Old Reading, Harrow Weald, seen in *The Avengers* episode *Game* (as *Monty Bristow's house*), four episodes of *The Champions*, and the *Randall And Hopkirk (Deceased)* episode *You Can Always Find A Fall Guy*.

Left (Top to Bottom): British Rail Centre, The Grove, Grove Park, Grove Mill Lane, Watford, seen in *The Avengers* episodes *Man-Eater Of Surrey Green* and *The See-Through Man*, as well as two episodes of *The Champions*; the bridge on the approach road to The Grove, seen in *The Danger Makers* and *They Keep Killing Steed*; *Shenley Hall*, Rectory Lane, Shenley, seen in *The Bird Who Knew Too Much*, *You'll Catch Your Death* (as *the Anastasia Nursing Academy*) and *Dead Man's Treasure* (as *Benstead Manor*, starting point for the *Treasure Hunt*); Aldbury village, seen in *Dead Man's Treasure* (as *Swingingdale*) and *Murdersville* (as *Little Stopping in-the-Swuff*).

This year's Hunt takes place on the weekend of the 29th and 30th of June (as reported last issue).



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 *Sarahand 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 Toy-maker* 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 Boy* 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* (*Bangles, 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*, *Doonwatch* (*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

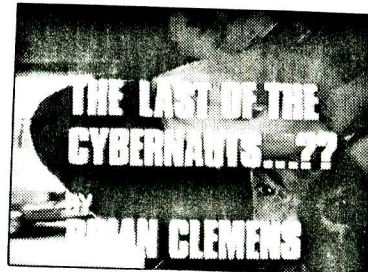
Born in Bristol on September 24th, 1934, and educated at Fairfield Grammar School, Robert Lang was formerly a weatherman who joined the Bristol Old Vic Theatre School after the war and then moved to the Old Vic in London. Now an accomplished actor and director, Lang is best known to *Avengers* fans for 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 Purdev, 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, Purdev 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, Purdev 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 Cybernauts, unstoppable humanoid killer robots with immense strength. He also reveals that he knows of Armstrong's secret Cybernaut 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 Cybernauts ready for use. More advanced than the models previously used by Armstrong and his late brother, these Cybernauts can be directed by the user from a simple control box with a monitor screen to show what the Cybernaut 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 Cybernauts back at Kane's house. Goff admits that although he did construct the Cybernauts 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 Cybernaut 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 Cybernaut to kidnap cybernetics expert Professor Mason, and Steed recognizes the signs of a Cybernaut attack amongst the destruction at Mason's house. Kane explains to Mason that he is expected to construct a Cybernaut 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 Purdev have both come to the same conclusion - Cybernauts 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 Cybernaut attack. The Cybernaut breaks into the laboratory, knocks Steed cold and makes off with the seducer.

When Steed comes 'round, Purdev 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.

Purdev 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 Cybernauts' mysterious controller. However, the Cybernaut arrives at Foster's first, and Purdev and Gambit arrive just in time to spot the Cybernaut disposing of Foster in an upstairs window. Gambit encounters the Cybernaut on the stairwell, but is unable to halt the creature's advance until Purdev arrives and the duo effect their 'party trick' and manage to tip the Cybernaut over the stairwell. It crashes to the ground floor and is destroyed. Analysis of the Cybernaut's remains reveals a recent thumbprint - that of Felix Kane!

Two weeks pass, and Steed, Purdev 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-Cybernaut, 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 Purdev. He sets off for Purdev's apartment, leaving Malov to guard Mason. Mason requests a drink and while Malov is occupied, Mason gains control of the Cybernaut control box and activates a Cybernaut. It kills Malov, but Mason is injured when Malov's gun goes off as he dies.

Kane arrives at Purdev'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 Purdev's apartment. He finds Gambit unconscious in the street.

Inside, Kane has attacked Purdev. 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. Purdev 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* 'Cybernauts' trilogy, *The Last Of The Cybernauts...??* is, on the face of it, a remake of *Return Of The Cybernauts*. However, producer/scriptwriter Brian Clemens adds enough plot twists and advances the Cybernauts 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, Purdev 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
Purdev	Joanna Lumley
Kane	Robert Lang
Malov	Oscar Quirk
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
Cybernaut	Rocky Taylor
Tricia	Davina Taylor

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

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

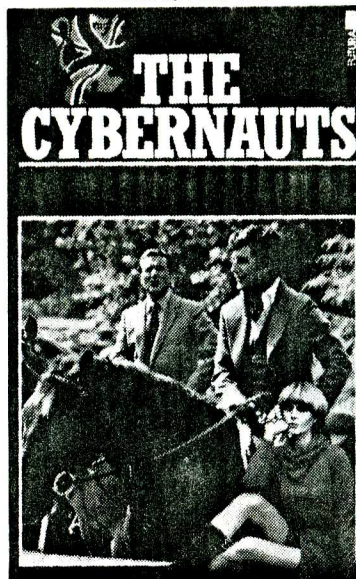




THE CYBER FILES

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 Mildon 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 Dorneuil. 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.

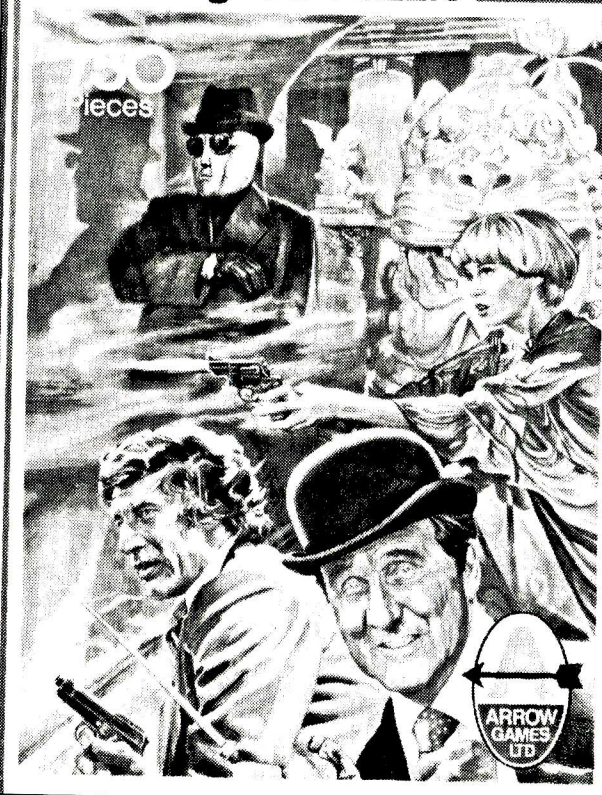
Meanwhile, when Goff leads Kane to the Cybernauts, they have to gain entry to the tomb using dynamite, but whereas in the episode we see them in the cellar of a derelict building, in the book we read about a vault under an old quarry. Goff's usefulness is determined in much the same way with Kane learning 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 Hanmore 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 jigsaw 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.

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 *Doctor Who's The Five Doctors*. The closest that 'Too Many Targets' comes to a genuine *Avengers* feel is in Tara's visit to V.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 'ITU 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 Goff 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

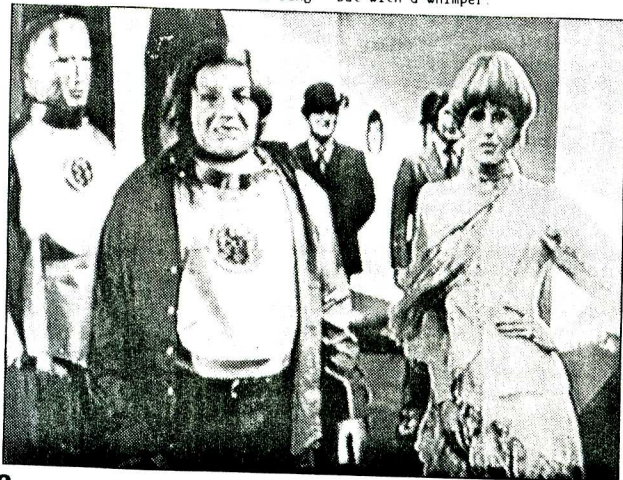
Gwen Taylor (Doctor Marlow) is better known today for her starring roles in *Duty Free* (with *Target's* Keith Barron) and *A Bit Of A Do*. However, she has also appeared in *Yes, Prime Minister*, *Ripping Yarns*, *Only When I Laugh* and *Colin's Sandwich*. David Horvitch (Fitzroy) is fondly remembered 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 Dormell (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 *Maxwork 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 *Mogan*. 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.



