



Dehumanization; loss of personal freedom; subjugation of the individual to the will of the State . . . All of these are classic SF themes and can be found throughout the genre, from George Orwell's *1984* to Stanley Kubrick's *2001*. These concepts are central in science fiction because they are also very real and present dangers of living in a modern, complex society.

Imagine an SF-TV show that concentrates on investigating these threats to personal rights and you have envisioned *The Prisoner*.

Left : The Village—an idyllic, isolated, self-contained environment. The large, central dome that dominates it is the home of No.2, the Village's main figure of authority, but clearly not the person at the top. But where is The Village and what does it mean? Is it an interrogation center for spies who've come out of the cold? Which side runs it? You must draw your own conclusions. Below left: "Harmony's a good town," the prisoner is told. But what is he doing there? "People don't ask questions here." Harmony is a bizarre delusion, yet all too real for the people who live there.



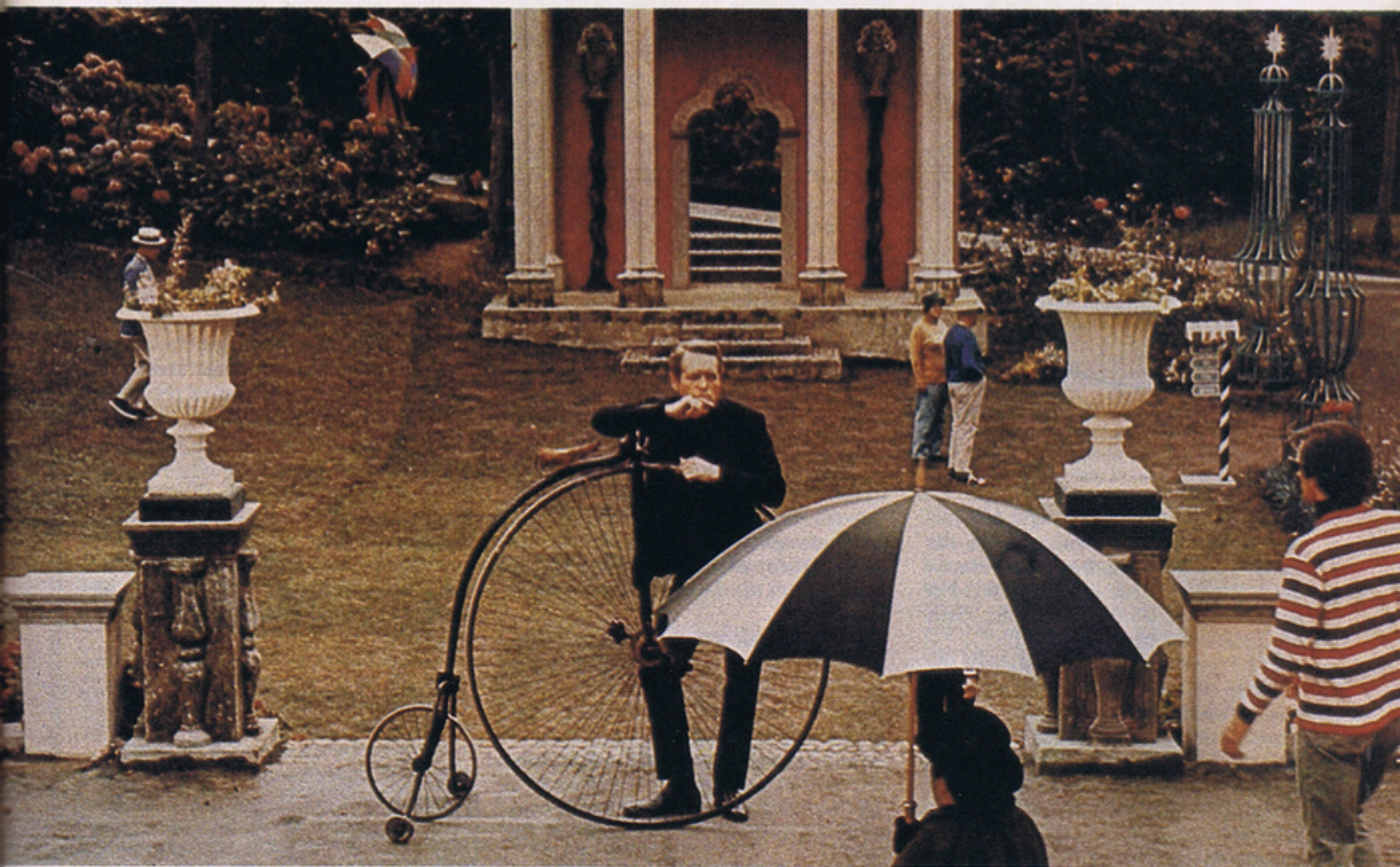
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Above right: The Village mall. In an age of rapid technological advancement, of what possible use is an antique bicycle? Where are we rushing to in such a hurry anyway? The prisoner fights to maintain his individuality and regain his personal freedom or die trying in the attempt. But who is the enemy?

Conceived and produced as a continuing allegory, called "the greatest SF event of TV," interpreted alternately as modern mythology, a psychological study and a political statement, its message is clear: Modern Society is a vast, collective prison and each and every one of us is . . .

the Prisoner

"I will not be pushed, filed, stamped, indexed, briefed, debriefed or numbered!" . . . Number 6.



By HOWARD ZIMMERMAN

The Prisoner is a show steeped in paradox. It is one of the most exciting series ever produced for TV, yet at the same time, watching it can be an extraordinarily frustrating experience.

Patrick McGeehan, creator and star of *The Prisoner*, constructed a beautiful video puzzle in seventeen episodes. Un-

**"I AM NOT A NUMBER.
I AM A PERSON."**

fortunately, the pieces never quite seem to fit together. Many of the dramatic elements and plot twists used in each episode seem to be irrelevant by the end of the show, for the prisoner always winds up back at square one. That is "the Village" which, although it is extensively inhabited, appears to be his

own, personal prison. There are several episodes filled with fast-paced action and intrigue and surprising developments that are ultimately revealed to be a dream, a fantasy; an induced hallucination. All of the action has taken place within the mind's eye: yet your senses perceive it as no less real.

But why bother to watch a show where the action is misleading, the conclusions inconclusive? Because it is pro-



"Fall Out:" Since you won't be our slave, may we be yours? This is the question posed to the prisoner when all else fails. But "The King is a pawn as well; only less active."

vocative, stimulating: thought-provoking. Once you are involved with the series, you can't help but to start looking at things that you take for granted in a new light. If this happens, then McGooohan has been successful.

The Prisoner is an investigation of the problem of keeping one's individuality and personal freedoms in a technological civilization. When asked "how free are we?" McGooohan's answer is clear, concise and more than a bit depressing: "I think," he says, "we're being imprisoned and engulfed by a scientific and materialistic world."

On one level, *The Prisoner* is a product of its time. When McGooohan produced it, over ten years ago, the United States was locked in the grip of widespread social protest and student dissent as the Vietnam conflict rapidly escalated into a major war. It was a time of brutal repression of individual rights. Phones were illegally tapped, personal records were covertly seized and examined, the President drew up his own, private "enemies list."

What makes *The Prisoner* so important though is not the fact that McGooohan dealt with the burning issues of the day, but that he translated them into timeless, universal symbols and examined them as such.

The Prisoner is an extension of McGooohan's first, highly successful series, *Secret Agent*. In it, he played John Drake, a British Intelligence agent. But contrary to the James Bond image, Drake questioned the necessity as well as the morality of what he was doing. Most of *The Prisoner's* seventeen episodes open with a short scenario picturing Drake's resignation from the Service.

"ALL OF YOU AT ONE TIME WERE PERSONS."

Prepare yourself: we are about to embark on an exploration of a world turned inside-out; an ultimate trip that would have made Odysseus or Alice proud. Welcome to the world of *The Prisoner*. . . .

(There is no dialogue, although there is background music. The scene cuts occur with breathtaking speed—no image lasts longer than four seconds)

—An unusual, one-seater sports car comes screaming down a deserted country highway. McGooohan is driving: his hands grip the wheel fiercely, his face is distorted with rage; the wind is whipping violently through his hair.

—Into the traffic-clogged city streets; the car heads for an underground garage.

—Angry footsteps echo down an empty hallway, stopping before a large, double door.

—McGooohan throws the doors back and steps into a private office.

—He strides over to a desk behind which a man is seated. He yells at the man, takes an envelope from his jacket, throws it on the desk and wheels out of the room.

—A vast underground filing complex; row upon row of cabinets. There are no people. A silent, mechanical arm passes down the length of the corridor, stopping before one of the cabinets; a drawer springs open. The robot arm reaches in, comes up with a card bearing McGooohan's picture. There are several series of numbers but no name on the card.

—The card is placed in a typewriter and "X-ed out."

—The arm then deposits it in a drawer marked: RESIGNED.

—McGooohan's car pulls up in front of his London apartment.

—A hearse, unseen, follows him.

—He enters his apartment and quickly starts packing.

—A man is seen leaving the hearse and walking up to McGooohan's front door.

—As he is finishing packing, the camera swings toward the door and a cloud of gas can be seen billowing into the room through the keyhole.

—McGooohan, too late, turns and notices the gas. The room starts to spin about him; he loses consciousness.

—He awakes in his own bed but when he looks out the window he sees that he is no longer in London.

—He is in a small, self-contained, isolated island community known as *The Village*. He is being held captive against his will.

SEEK THE TRUTH

The questions that McGooohan addresses himself to in the series all start with a capital "Q." Here are a few examples: Can an individual survive in a complex social system in which he is manipulated, seemingly at random, by unseen forces? Q: What is the most creative relationship that can possibly be evolved between a technological civilization and an individual? Q: Who is to shape this relationship, the State or the individual? Q: Is "the truth" a constant, objective reality, or must we each seek our own version of the truth—disdaining those beliefs commonly held to be "truths?" Q: What must we do to perceive the limits of our personal prison? Q: Knowing these limits, can we escape the prison?

It is certainly the rare TV show that can address itself to such overriding human themes, let alone get them successfully across the tube to the audience. McGooohan's intention was to present a certain set of symbols and let the viewers deduce their significance and consequences. To accomplish this (and avoid any problems of censorship) McGooohan conceived the series as an allegory. Webster's defines "allegory" as: "the expression, by means of symbolic fictional figures and actions, of truths or generalizations about human existence."

"It doesn't matter who is No.1, nor which side is running this," says No.2 in answer to the prisoner's question. Is the truth less valid when spoken by the enemy?



IN THE VILLAGE

The first episode, the "Arrival," establishes the scope of McGoohan's existential investigation. It starts where the opening reprise stops.

McGoohan walks out of the house in which he has awakened, trying to find out where he is and who is in charge. He learns only that the place is referred to as "The Village" and that everyone wears a differently numbered button. He tries to use a public phone but is informed that he must have "a number" to make a call. He wanders back to the house in which he awoke.

There is a number 6 on the outside of the door. Inside he finds a "Welcome" card and a button with the number 6 on it. He places this on his lapel; the phone rings. He is contacted by a man who calls himself Number 2. He receives directions as to where to go to meet with this man.

At Number 2's house, he is ushered into a large, sunken room by a silent, midget butler. Thick metal doors close behind him. He meets Number 2:

P.—Where am I?

No. 2—In The Village.

P.—What do you want?

No. 2—Information.

P.—Whose side are you on?

No. 2—That would be telling. We want information. . . . Information!

P.—You won't get it!

No. 2—By hook or by crook, we will.

P.—Who are you?

No. 2—The new Number 2.

P.—Who is Number 1?

No. 2—You are Number 6.

P.—I am not a number! (Takes off the button and throws it down.) I am a free man!

No. 2—(Laughter. . . .)

He is told by Number 2 that he is there because many people are curious as to why he resigned from the Service. Number 2 seems to run the Village but he also takes orders from the mysterious, unseen Number 1.

He tells Number 6 that all he has to do is talk and he will be set free. Barring that, he is a "guest" of the Village . . . for life. The Village is isolated and escape-proof, the prisoner is told. There is continual surveillance by overt and hidden TV cameras.

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McGoohan on education: "I think the first discipline a child should be taught . . . is to find his own answers, instead of watching other people . . . giving answers." And, "the wild beauty of a child's mind is one of the most unspoiled things" in the world.

the Prisoner

EPISODE GUIDE

1. ARRIVAL

Written by GEORGE MARKSTEIN and DAVID TOMBLIN; Script Editor GEORGE MARKSTEIN; Produced by DAVID TOMBLIN; Directed by DON CHAFFEY; Executive Producer PATRICK MCGOOHAN. Guest stars: VIRGINIA MASKELL as The Woman; GUY DOLEMAN as Number Two; PAUL EDDINGTON as Cobb; GEORGE BAKER as the New Number Two. With ANGELO MUSCAT as the Butler.

An Intelligence agent resigns from the Service. He is kidnapped and becomes a prisoner. He is held in a place known as the Village. His captors want certain information from him. Number 2 runs the Village but the unseen Number 1 is in charge. The prisoner is given the number 6. When he questions people in the Village he is told that "A still tongue makes a happy life." He tries to escape but fails. The lines are drawn: the prisoner will fight to maintain his individuality and achieve freedom—his captors will try to break him and use him toward their own ends.

2. THE CHIMES OF BIG BEN

Written by VINCENT TILSLEY; Script Editor GEORGE MARKSTEIN; Produced by DAVID TOMBLIN; Directed by DON CHAFFEY; Executive Producer PATRICK MCGOOHAN. Guest Stars: LEO MCKERN as Number Two; NADIA GRAY as Nadia; FINLAY CURRIE as the General; RICHARD WATTIS as Fotheringay. With ANGELO MUSCAT as the Butler.

There is a new arrival in the Village. Nadia is brought in by helicopter and is moved into a house next to Number 6. He finds that she has a similar background to his—she, too, has resigned. She does not trust him at first and tries an escape on her own. She is brought back and ruthlessly interrogated, as the prisoner helplessly watches. Finally, he agrees to cooperate with Number 2 to stop Nadia's torture. His cooperation takes the form of participating in a crafts show. Nadia now trusts him completely. The three carvings that he enters in the exhibition can be put together to make a boat. They attempt a sea escape. Nadia tells him the location of the Village and how they can get smuggled back into Britain. They succeed and arrive at the prisoner's London office. He is greeted by



familiar faces from the Service and asked "Why did you resign?" As he prepares to answer, Big Ben chimes the hour. By looking at his watch and doing a fast calculation, the prisoner realizes that he has not left the Village after all—there should be an hour difference in time between the Village and London. It's all been a plot to make him talk.

3. A, B & C

Written by ANTHONY SKENE; Script Editor GEORGE MARKSTEIN; Produced by DAVID TOMBLIN; Directed by PAT JACKSON; Executive Producer PATRICK MCGOOHAN. Guest Stars: KATHERINE KATH as Engadine; SHEILA ALLEN as Number Fourteen; COLIN GORDON as Number Two; PETER BOWLES as 'A.' With ANGELO MUSCAT as the Butler.

The prisoner is the subject of an experiment to manipulate his dreams. Using a new wonder drug, the prisoner's subconscious mind is penetrated and his dreams are converted to electrical impulses and finally to a TV image. Number 2 is after the person whom he feels the prisoner was about to sell out to before his abduction. He has three people in mind, "A," "B" and "C." Twice the prisoner is drugged and his dreams violated. But the results are disappointing to Number 2. Even though they are now manipulating his dreams through direct impulse, the prisoner remains true to himself. Before the third session, the prisoner deduces what has been happening from the needle marks on his arm. He manages to manipulate the third dosage and winds up in command of the third session.

4. FREE FOR ALL

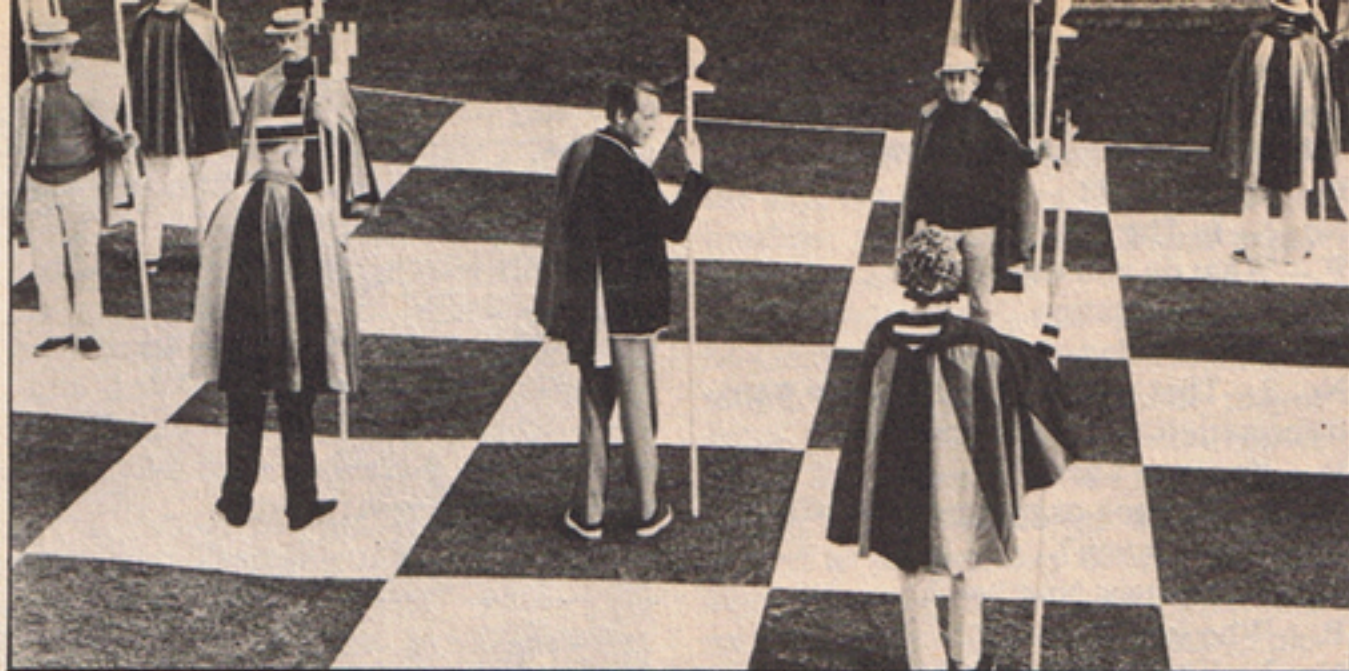
Written by PADDY FRITZ; Script Editor GEORGE MARKSTEIN; Produced by DAVID TOMBLIN; Directed by PATRICK MCGOOHAN; Executive Producer PATRICK MCGOOHAN. Guest Star: ERIC PORTMAN as Number Two. With ANGELO MUSCAT as the Butler; RACHEL HERBERT as Number Fifty-Eight; GEORGE BENSON as the Labour Exchange Manager.

The prisoner stands for election as the "New Number 2." He gives a speech to an expectant crowd, starting with the statement: "I am not a number. I am a person. All of you at one time were persons." He is told by the old Number 2 that this is a violation. He undergoes "The Test," which turns out to be a brainwashing treatment. Back on the campaign trail, the prisoner finds himself now saying all of the meaningless, trite sayings that are typical of all elections. He wins in a landslide. He tries to use his new position to free himself and the Villagers, but fails.

5. THE SCHIZOID MAN

Written by TERENCE FEELY; Script Editor GEORGE MARKSTEIN; Produced by DAVID TOMBLIN; Directed by PAT JACKSON; Executive Producer PATRICK MCGOOHAN. Guest Stars: JANE MEEROW as Alison; ANTON RODGERS as Number Two. With: ANGELO MUSCAT as the Butler; EARL CAMERON as the Supervisor; GAY CAMERON as Number Thirty-Six.

Extensive efforts are made to convince the prisoner that he is someone else. Through a sophisticated brainwashing process, his tastes are changed, his right-handedness changed to left-handedness, even his instincts are altered. The key to this total invasion of his private world is another prisoner who appears to be in telepathic harmony with



In "Checkmate," as in no other episode, the central themes of the series take on a life of their own. The living chess game is a clear allegory for modern existence. As "Queen's pawn 6," the prisoner finally plays a role that mirrors his life in the Village. But the queen is a pawn as well. Always seek the next level: checkmate means the game's over, but there are 6 more "moves" in the series.

Number 6. He comes out of the session even looking different: his hair has been changed and he has a mustache. At his house, he finds that there is another Number 6—an exact double: At the point of doubting his own identity, the prisoner fights to be recognized as the true Number 6, not Number 12 as he is now referred to. Unwittingly, the prisoner whose telepathic link set up the brainwashing gives him the key to discovering the truth. He then plays at being the imposter, convincing Number 2 that the bogus Number 6 is really the genuine article. Stating that Number 6 is now dead and his mission accomplished, the prisoner plans to leave the Village. Ultimately, his plans are foiled.

6. THE GENERAL

Written by JOSHUA ADAM; Script Editor GEORGE MARKSTEIN; Produced by DAVID TOMBLIN; Directed by PETER GRAHAM SCOTT; Executive Producer PATRICK MCGOOHAN. Guest Stars: COLIN GORDON as Number Two; JOHN CASTLE as Number Twelve; PETER HOWELL as the Professor. With: ANGELO MUSCAT as the Butler; AL MANCINI as the Announcer; PETER SWANWICK as the Supervisor.

Number 2 orders everyone in the Village to attend revolutionary new lecture classes that can give people the equivalent of a university degree in a matter of minutes. Using a "subliminator," vast amounts of information are imposed directly upon the cortex of the brain. Whatever the tutor chooses to teach can therefore be mastered in a matter of minutes. A young man, Number 12, apparently shares the prisoner's distrust of the order. The prisoner learns that the Professor, whose device is being used, is himself looking to escape from the Village. He learns further that it is not the Professor, but the General—sinister, unseen—who is behind the whole speed learning scheme. Number 6 bullies his way into a secret session being held by Number 2 and his aides—he is on the hotline to the General. Number 6 talks his way into being allowed to ask the General a question. He feels that it is the one question the General will not be able to answer; he is right. But who is the General?

7. MANY HAPPY RETURNS

Written by ANTHONY SKENE; Script Editor GEORGE MARKSTEIN; Produced by DAVID TOMBLIN; Directed by JOSEPH SERF; Executive Producer PATRICK MCGOOHAN. Guest Stars: DONALD SINDEN as the Colonel; PATRICK CARGILL as Thorpe; GEORGINA COOKSON as Mrs. Butterworth. With: BRIAN WORTH as the Group Captain; RICHARD CALDICOT as the Commander; DENNIS CHINNERY as Gunther; JON JAURIMORE as Ernst.

One morning the prisoner awakens to find the Village completely deserted. He builds a raft and sets out to sea. After several near disasters he is picked up by a couple of gun-runners. But even here he is not safe and must dive overboard to escape his new prison. He swims to land and it turns out to be the coast of Kent. He makes his way back to his London apartment; finds out that it is now rented by a Mrs. Butterworth. Afraid at first, she decides to befriend him. Back at his old office, he is quizzed by a Colonel, a Commander and a Group Captain. Where is the Village? What is the Village? They do not believe his story. In order to prove what he is saying is true, he decides to search for the Village. They agree to lend him all their resources. Ironically, the prisoner is successful in finding the Village which, of course, means his return to imprisonment.

8. DANCE OF THE DEAD

Written by ANTHONY SKENE; Script Editor GEORGE MARKSTEIN; Produced by DAVID TOMBLIN; Directed by DON CHAFFEY; Executive Producer PATRICK MCGOOHAN. Guest Stars: MARY MORRIS as Number Two; DUNCAN MACRAE as the Doctor; NORMA WEST as Little Bo-Peep. With: ANGELO MUSCAT as the Butler; BEE DUFFELL as the Psychiatrist; CAMILLA HASSE as the Day Supervisor; ALAN WHITE as Dutton.

Death lurks in the gaiety of a carnival and the prisoner is put on trial when he makes an audacious bid to foil his captors . . . truly one of the most bizarre, shadowy and allegorical of all the episodes. There is a female Number 2 this time, and she assigns a female observer to Number 6. He sees a new Villager—a

former colleague—and finds out that the man is being tortured to make him talk about Number 6. Conversely, Number 2 tries to pressure Number 6 to talk, saying that it will stop the man's torture. The new prisoner finally does break, but Number 6 does not. On the beach, the prisoner finds that a young man's body has washed ashore. There is a radio on it but he is observed by another Villager as he fruitlessly tries to get it to work. He attaches a message to the body and sends it adrift again. Back at the Village, a Carnival is in progress. The prisoner finds himself the star of a "cabaret" which transforms into a trial—his.

9. DO NOT FORSAKE ME, OH MY DARLING

Written by VINCENT TILSLEY; Script Editor GEORGE MARKSTEIN; Produced by DAVID TOMBLIN; Directed by PAT JACKSON; Executive Producer PATRICK MCGOOHAN. Guest Stars: ZENA WALKER as Janet; CLIFFORD EVANS as Number Two; and NIGEL STOCK as the Colonel. With: ANGELO MUSCAT as the Butler; HUGO SCHUSTER as Seltzman; JOHN WENTWORTH as Sir Charles.

Number 2 has received an assignment to find a missing scientist, Dr. Seltzman. Number 6 is a friend of the missing man and one of the last men to see him before they both disappeared. An outsider—a foreign colonel—enters the Village. The prisoner is prepared for an experiment. Seltzman had perfected a means of transferring the mind and personality of one man into another man's body. The Village has this knowledge and switches the prisoner's mind into the colonel's body. This, Number 2, feels, will motivate him to find Dr. Seltzman—since he is the only one who knows how to reverse the process. The colonel (with Number 6's mind) goes to London. He sees the prisoner's fiancée and future father-in-law. The prisoner is able to deduce where Seltzman is and finds him. He is being followed by a British agent, while an agent from the Village secretly watches them both. When the prisoner finds Seltzman and convinces him of his plight, the house is suddenly filled with smoke and they fall unconscious. They awaken at the Village. Number 2 feels that he has won . . . Seltzman cannot fail to help his friend and then the Village will have access to the other half of the process. Seltzman agrees to cooperate, but the results are anything but predictable.

10. IT'S YOUR FUNERAL

Written by MICHAEL CRAMOY; Script Editor GEORGE MARKSTEIN; Produced by DAVID TOMBLIN; Directed by ROBERT ASHER; Executive Producer PATRICK MCGOOHAN. Guest Stars: DERREN NESBITT as the New Number Two; ANNETTE ANDRE as the Watchmaker's Daughter; MARK EDEN as Number One Hundred. With: ANDRE VAN GYSEGHEM as the Retiring Number Two; MARTIN MILLER as the Watchmaker; WANDA VENTHAM as the Computer Attendant; ANGELO MUSCAT as the Butler.



A rare behind-the-scenes shot of the Monitor Station in The Village being filmed. Even the watcher is being watched. But it is still impossible to find the hidden, omniscient No. 1. After all, some unseen person took this picture. Note that the map of The Village is down on floor level, while the map of the world circles the room.

Someone is going to be assassinated, but the prisoner doesn't know who. All that we know for sure is that he will be used, somehow in the attempt. (If, after nine episodes, you have to ask how we know, then you've been concentrating too hard on the commercials.) Number 6, despite himself, is drawn into the web of plots and counter-plots and must find out who is to be killed and by whom. Is the watchmaker, who has managed to build a bomb and radio-controlling device, the assassin? Number 6 might think that he is, if he had not discovered that the watchmaker's daughter is the one who revealed the plot. She says that Number 2 is her father's target. The prisoner goes to Number 2 and warns him of this. When he does, he finds that there is a new Number 2; rather, it is an old Number 2 who is about to resign and hand the Seal of Office over to the younger Number 2. The watchmaker's bomb is planted in the Seal. The prisoner must determine who is actually trying to assassinate whom and which plot to foil before the bomb goes off.

11. CHECKMATE

Written by GERALD KELSEY; Script Editor GEORGE MARKSTEIN; Produced by DAVID TOMBLIN; Directed by DON CHAFFEY; Executive Producer PATRICK McGOOHAN. Guest Stars: RONALD RADD as the Rook; PATRICIA JESSEL as the First Psychiatrist; PETER WYNGARDE as Number Two; ROSALIE CRUTCHLEY as the Queen; GEORGE COULOURIS as the Man With the Stick. With: ANGELO MUSCAT as the Butler; BEE DUFFELL as the Second Psychiatrist; DENIS SHAW as the Shopkeeper.

A living chess game is in progress on the Village lawn. The prisoner joins and is made Queen's pawn. Standing so close to her, the prisoner engages her in conversation without rousing suspicion. He talks of escape and she counsels caution. A rook runs off the board in a daring attempt to escape. The game's umpire, the "Man With the Stick," has him seized and dragged off to the hospital for treatment. The prisoner sees him afterward and the rook is still hostile and rebellious—just the kind of man the prisoner is looking for to help him escape. Number 2 meanwhile has taken the Queen and had her brainwashed. She believes herself and the prisoner to be madly in love. She is given a locket to wear that will keep the prisoner under constant surveillance. Number 2 finds out about the escape plan because of this, but Number 6 figures the locket out and takes it away. The escape plans continue. But Number 6 finds out that, ultimately, the rook has never trusted him because of his obvious air of contempt for authority. He believes that Number 6 is part of the Village establishment. Even as the prisoner succeeds in helping the rook to escape, he himself is left in the hands of the Village.



"I am a person. I am not a number. All of you at one time were persons." So speaks No. 6 as he runs for the office of new No. 2. But elections are not always the free choice they seem to be . . . look at the Soviet system. Besides, everyone knows that No. 2 is chosen by No. 1 and other, unseen forces from the "outside."

12. LIVING IN HARMONY

Written, Produced and Directed by DAVID TOMBLIN; Executive Producer: PATRICK McGOOHAN. Guest Stars: ALEXIS KANNER as The Kid; DAVID BAUER as the Judge; VALERIE FRENCH as Cathy. With: GORDON TANNER as the Town Elder; GORDON STERNE as the Bystander; MICHAEL BALFOUR as Will; LARRY TAYLOR as Mexican Sam.

A unique episode in the series—it initially appears to be a Western movie. Number 6 walks into a classic Old West town called Harmony. A corrupt judge wants him to take the job of sheriff; a wild young gun fighter wants to challenge him; a pretty saloon girl wants to love him. Number 6 rejects it all and escapes from the town. He is captured and put in the jail. The saloon girl arranges an escape for him and is put on trial for it; she is found guilty. The judge tells the prisoner that she will be set free if the prisoner will take the sheriff's job. He does, but refuses to wear a gun. The kid gunslinger taunts him, trying to get him into a gun fight. When the kid strangles the saloon girl, the prisoner puts on his gun and goes looking for him. He finds the kid and shoots him down. The judge is joyful, but the prisoner tells him that he is quitting. A general shootout follows and the prisoner falls—only to awaken from what has been a series of induced hallucinations. The western town is just a mock-up, not too distant from the Village. Number 2 (the judge) and Number 8 (the kid) discuss whether or not their plans have been successful. The prisoner who played the saloon girl is sobbing. She returns to the saloon where the prisoner had killed for her. Number 8 follows to kill her again—this time for real—and Number 6 again comes to her rescue. But tragedy strikes twice.

13. A CHANGE OF MIND

Written by ROGER PARKES; Script Editor GEORGE MARKSTEIN; Produced by DAVID TOMBLIN; Directed by JOSEPH SERF; Executive Producer PATRICK McGOOHAN. Guest Stars: ANGELA BROWNE as Number Eighty-Six; JOHN SHARPE as Number Two. With: ANGELO MUSCAT as the Butler; GEORGE PRAVDA as the Doctor; KATHLEEN BRECK as Number Forty-Two; PETER SWANWICK as the Supervisor.

The prisoner is deemed antisocial because of his need for privacy; he requires "treatment." He is taken to be converted for being "un-mutual." The treatment is a bombardment of the frontal lobes with ultrasonics—this should produce "permanent dislocation." But he is not converted as they think. When Number 86 tries to slip another tranquilizer into his tea, the prisoner manages to switch drinks. He then hypnotizes her and gives her a strong post-hypnotic suggestion. The prisoner then goes and repents to Number 2 for having resisted for so long. He says that he would like to make a public apology. Number 2 orders everyone into the middle of the square for the confession. But the voice of Number 86 comes over the public address system: "Number 2 is unmutual!" The crowd turns into a mob and attacks Number 2.

14. HAMMER INTO ANVIL

Written by ROGER WODDIS; Script Editor GEORGE MARKSTEIN; Produced by DAVID TOMBLIN; Directed by PAT JACKSON; Executive Producer PATRICK McGOOHAN. Guest Star: PATRICK CARGILL as Number Two. With: VICTOR MADDEN as the Band Master; BASIL HOSKINS as Number Fourteen; NORMAN SCACE as the Psychiatric Director; DEREK AYLWARD as the New Supervisor; ANGELO MUSCAT as the Butler; HILLARY DWYER as Number Seventy-Three.

After a young girl commits suicide during a harsh inquisition put forth by Number Two, the prisoner plans revenge. In a community where no one can be trusted, the prisoner finds Number Two vulnerable to paranoia. He starts a rumor that he, the prisoner, is in the Village to spy on Number Two; employed by Two's superiors. The prisoner hints that Number Two's loyal assistant, Number Fourteen, is also in on the plot. The prisoner brings Number Two to a state of utter fear through a series of clever moves. He leaves blank pieces of paper in secretive places. He listens to phonograph records that, he hints, may contain coded messages. He places strange advertisements in the local paper that also could be code. Number Two begins to suspect that everyone around him is in league with the prisoner-spy. He fires his staff, his most trusted servants and, finally, his right hand man, Number Fourteen. Alone and shaken, Number Two is finally plunged into complete mental and physical collapse . . . a

The silent butler serves the power of No. 2—not the person who happens to hold the office. Each No. 2 must use that power to break the prisoner. They fail to make him deny his individuality because he is different. But it is also this difference that makes everyone else in The Village distrust him. This is the existential dilemma.



condition not unlike the young girl who committed suicide before his eyes.

15. THE GIRL WHO WAS DEATH

Written by TERENCE FEELY; Produced by DAVID TOMBLIN; Directed by DAVID TOMBLIN; Executive Producer PATRICK McGOOHAN. Guest Stars: KENNETH GRIFFITH as Schnipps, JUSTINE LORD as Sonia. With: CHRISTOPHER BENJAMIN as Potter; MICHAEL BRENNAN as Killer Karminski; HAROLD BERENS as the Boxing M.C.; SHEENA MARSHA as the Barmaid.

While hunting down a crazed scientist who plans to destroy London via a rocket hidden in a lighthouse, the prisoner himself is hunted by the scientist's daughter, a girl who calls herself "Death." The attractive woman, whose name is Sonia, attempts to kill the prisoner by blowing him up at a cricket match with an explosive ball, by matching him against a killer wrestler, by stalking him in an amusement park, by running him off the road in a car chase and by trapping him in a ghost village where he is attacked by a deranged butcher, baker and candlestick-maker. As the prisoner eludes the murderess' grasp, her admiration for him grows. She is a born killer. He, a victim. Yet he refuses to die. Finally, the prisoner meets the crazed scientist, a man who thinks he is Napoleon wanting to avenge Waterloo. Sonia asks the prisoner to join forces with them. He refuses and both the scientist and Sonia die as their rocket blows up. The prisoner jumps in his car and races back to the Village and safety; the children applaud. He has been telling them a bedtime story. He glances up and sees Number Two and his blonde assistant. Facial-ly, they are identical to the scientist and his deadly daughter. The prisoner smiles slightly. "Good night, children," he calls, allowing his fairy tale to end with a question mark.

16. ONCE UPON A TIME

Written by PATRICK McGOOHAN; Script Editor GEORGE MARKSTEIN; Produced by DAVID TOMBLIN; Directed by PATRICK McGOOHAN; Executive Producer PATRICK McGOOHAN. Guest Stars: LEO McKERN as Number Two; ANGELO MUSCAT as the Butler. With: PETER SWANWICK as the Supervisor; JOHN CAZABON as the Umbrella Man; JOHN MAXIM as Number Eighty-Six.

Fairy tales and heroic epics often start with the phrase "once upon a time," but this is the *final* (two-part) chapter in the drama of the prisoner. The new Number 2 is actually an old one—he first appeared in "The Chimes of Big Ben." He is back for one final, desperate attempt at breaking the prisoner. Heavily narcotized, the prisoner is led into a room in which Number 2 will recreate his life at seven different ages. At each point of regression, Number 2 tries to reprogram the prisoner toward conformity and with the desire to please his superiors. Number 6 proves more than equal; never-yielding. When asked again "Why did you resign?" Number 6 says "I know too much. I know too much about you." Number 2 has the prisoner released from his cage (a barred room-within-a-room) and pleads for cooperation. But his time is running out and, in a fit of panic, Number 2 kills himself. The midget butler leads Number 6 out of the prison and, with the ever-present Supervisor, takes him to see Number 1.

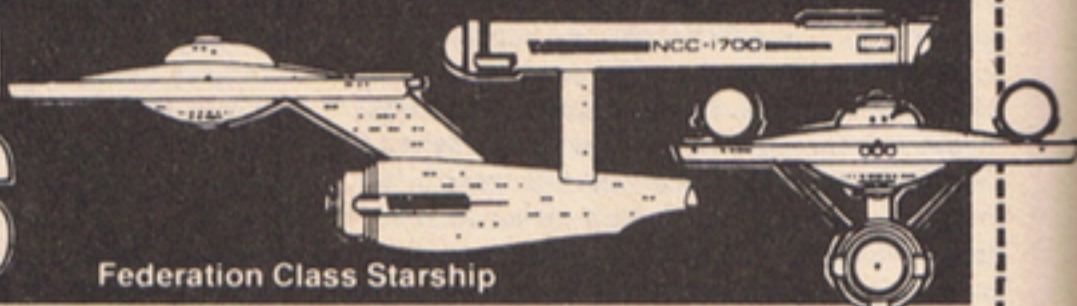
17. FALL OUT

Written by PATRICK McGOOHAN; Script Editor GEORGE MARKSTEIN; Produced by DAVID TOMBLIN; Directed by PATRICK McGOOHAN; Executive Producer PATRICK McGOOHAN. Guest Stars: LEO McKERN as the resurrected Number 2; KENNETH GRIFFITH as the President. With: ANGELO MUSCAT as the Butler; PETER SWANWICK as the Supervisor; MICHAEL MILLER as the Delegate.

The prisoner is lead by the Supervisor and the Butler into a chamber to meet Number 1. He passes a bust of himself and is told "We thought you'd be happier as yourself." He is

in a courtroom with a presiding judge and a panel of black-and-white masked on-lookers. In front of each is a title, such as "Passivity" or "Activity." He is now called "Sir." He is enthroned and becomes a spectator as two men are tried for revolt. The first is the young kid from "Harmony." He sings "Dry Bones" as the charges are read—he is an irrepressible nonconformist. Number 2 has been brought back from the dead and also tried. They both refuse to be contrite. The judge then makes a speech thanking "Sir" for being with them. He pleads for him to accept their offer to become leader of the Village. A crown is placed on his head. He may accept leadership or opt to leave the Village. He goes to see Number 1 who is inside of a cylindrical chamber at the top of winding stairs. He rips off Number 1's hood and there is an ape mask beneath it. Under that . . . it appears to be his own face. They fight. The prisoner manipulates a panel inside of the structure and flees. Freeing the two just-tried revolutionaries, he grabs a gun and the three of them fight their way out of the room. Number 1's chamber is revealed to be a missile and as the countdown ends, the three rebels run. The missile is fired. The three faces of the prisoner escape in a large van and are soon seen riding along a British highway and into London proper. The kid gets out and starts to hitchhike—trying to catch a ride in either direction. We see that it is the Butler who is driving the van. He and the prisoner catch a bus to the prisoner's house. The butler enters while our hero rides off in his car. The door of the prisoner's house is seen. It bears the number 1. Last scene: McGoohan is driving off down a deserted country highway, the wind whipping violently through his hair.

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(continued from page 27)

Number 2 takes the prisoner to the Labour Exchange so that he can get the necessary credentials for life in the Village—a credit card for food, another for car service, another for the phone, and so on. But first, he must fill out the standard form.

"Just fill in your race," he is told, "religion, what you like to read, what you like to eat, what your hobbies are, what you were, what you would like to be, any family illness . . . and, oh, any politics."

The prisoner storms out and soon attempts an escape. He is confronted by the monstrous Rover—a huge, white, amorphous ball that lives under the sea and acts as the guardian of the Village. It can travel at fantastic speeds on land or water. It can be used to track down an escapee, stop him, herd him back, or kill him. Now it forces Number 6 back to the center of the Village. He is brought back to Number 2 but finds another man has taken his place; he is the "new" new Number 2.

NOTHING IS OBVIOUS

On the surface, it appears that a man has been abducted and is being held in unexplained captivity. He is deprived of his liberty, privacy and name in an escape-proof environment known as "The Village." The rest of the series then details his struggle against seemingly insurmountable odds as he tries to escape his prison.

It is a series of give-and-take struggles. In practically every episode Number 6 undergoes brainwashing—either psychological, physical or both—in an attempt to break him, strip him of

his individuality, his hold on reality, and get him to reveal certain information. Each time his enemies are thwarted. Even as the prisoner is made to doubt his own sanity and identity, he stubbornly clings to his basic beliefs and privately-held truths.

In almost every episode, the prisoner attempts an escape, often seeking out a fellow rebel as an ally. Sometimes it is he who is approached by a desperate prisoner seeking a partner in escape. In every instance, his ally proves to be either a willing or unconscious pawn of Number 2. Every move has been calculated; they are all being manipulated.

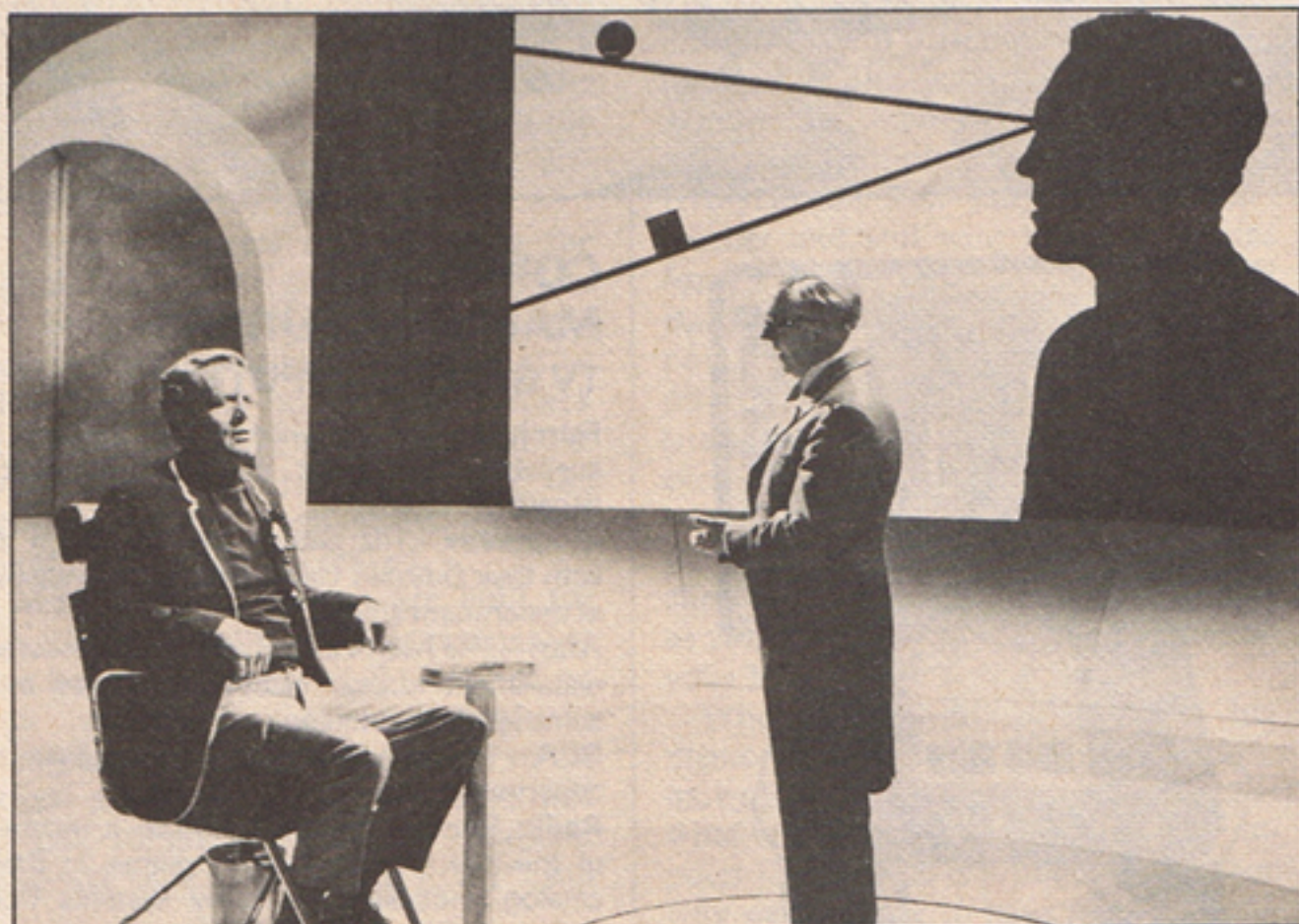
Number 6 manages more than once to "escape" from the Village. But it is either an illusion or circumstances are such that he is forced to return to the Village. So it appears to be a stand-off: he will not be broken but neither can he escape.

IT'S IN THE INTERPRETATION

But once again, it must be remembered that *The Prisoner* is an allegory and therefore must be interpreted symbolically.

A logical place to start is with the prisoner's number. The symbolism of having your name taken away and replaced with a number is clear enough . . . but why the number "6"? Is this, too, a symbol? The answer is "Yes." It and everything else in the show is a symbol. In numerology, the number 6 carries with it connotations of "ambivalence and equilibrium." It is also sometimes "used to represent the human soul."

What about "Number 2?" He is clearly a symbol for public—or State—authority. He constantly watches over



Another rare publicity photo: Interrogation at the Labor Exchange. But again, it is loaded with symbols. The shadow of the prisoner fills the back wall, yet the composition of the shot leads us to expect the interrogator's reflection.

the Village, secretly manipulating the inhabitants toward his own, unexplained ends. Yet he does not have ultimate responsibility and authority. He must take orders from the unseen Number 1—the invisible power-behind-the-power that is present in all complex organizations. Number 2 holds his power at the whim of Number 1. And frequently (almost every episode), Number 2 is replaced with a “new” Number 2.

And the Village—what of it? It is a microcosm of the world at large, the “global village.” Being such an intense condensation, minor follies and foibles of the Villagers take on grotesque proportions. In the opening episode, Number 6 is told that the Village is completely self-contained. Number 2 says “we have everything here—water, electricity, a council democratically elected . . .”

But, paradoxically, the Village is not merely a mythic symbol for Society; it really exists. According to *The Prisoner Puzzle*, a fascinating little booklet prepared by the Ontario Educational Communications Authority, “it exists in Wales. It’s name: Portmeirion. It is a complete private village set on the shores of Cardigan Bay, a resort town designed by architect Clough Williams-Ellis. He had sought the perfect site for the realization of his dream, and he has designed and built up the village for the past thirty years. What better place to set a series so concerned with distinguishing fantasy from reality than a village designed around a dream?”

PERCEIVE YOUR OWN PRISON

Ten years ago, when *The Prisoner* was originally broadcast, it caused a storm of controversy—not over its existence but over its meaning. McGoohan meant it to be that way. He envisioned people viewing the shows in groups and engaging in extended explorations of the symbology.

Although we have presented explanations of some of the main symbols, they are by no means the only explanations possible. In fact, one of the central messages of the series is that there are no easy or obvious answers. One must take an active part in the pursuit of truth and not passively accept what others say.

But soon you will have a chance to decide for yourselves, *The Prisoner* is back on TV in syndication. ITC (the company that now owns the show) is trying to sell it to every Public Broadcasting station in the country.

In the Episode Guide included in this article, we *could* reveal the hidden meanings of *all* the symbols used . . . but “that would be telling.” If it’s information you want, seek it out. Even a prisoner may determine his or her own future. After all, we haven’t been reduced to mere numbers . . .



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