



A Change Of Mind

FEAR DOTH MAKE PRISONERS OF US ALL

THE ORIGINS of this article can be traced to a feature in *Number Six* magazine, issue 30. The then editor, Howard Foy, conducted a survey in order to ascertain an episode order of merit. What caught my attention was discovering that *A Change Of Mind* was ranked in the poll at fifteenth place, only bettering *Living In Harmony* and, predictably, *Do Not Forsake Me, Oh My Darling*.

In a sense this surprised me because *A Change Of Mind* is one of my favourite episodes, having at its core a script that has not one but two central storylines, the ideas of Number 6 being isolated within the community and the supposed lobotomy. Yet lurking behind these two major themes is a concept of conformity. This is the real issue that prompts the exploration of conformity and, by association, intolerance. These are two of the principal motifs of the series as a whole, and in this story these aspects are focused upon to a greater degree than any other. The Village is a metaphor for the totalitarian state. This is a real heavy-weight episode and along with *Free For All* the most political of the series. It combines glimpses of an authoritarian society with themes that spring from deep within our psyche. Indeed during this analysis I shall be discussing the enigma of conformity, the rights of the individual and the desires of the herd instinct. If we, the viewer, have compared this series with Orwell's *1984* before now, this episode, with its bleak view of humanity, confirms the similarities. Its spirit perhaps catches the view of the authoritarian state versus the individual to the same degree as Orwell's classic.

As if this were not enough the story contains a number of other imaginative ideas and thoughtful statements, as well as some of the most powerful images of the series. The isolation of Number 6 as he wanders disconsolately through the woods, his sighting of a flock of geese mewing, the terror of his being beaten to the ground by a bunch of middle-aged ladies wielding umbrellas, the lobotomy operation itself, the aversion therapy chamber. All these are not only memorable moments but are emotionally stirring too.

I recognise that all being individuals we will naturally make individual choices of our favourite episode — but fifteenth place! I gave this some thought, then I recognised that I would attempt to redress the balance. I would write an article in praise of *A Change Of Mind*. Where to start? The natural place was society periodicals. Well, all the literature the society has generated since its inception in 1977 only yielded three, two-page articles, an *Alert* cover, an interview

with John Sharp and a handful of references and other sundry points. During this trawl through the archives I realised that Roger Parkes had never been interviewed and Bruce Clark had not written one of his famous reviews comparing the script with the episode. This meant I had a wonderful opportunity to research and write about this neglected gem in some detail. The logical place to start was with the author and thanks to Simon Coward I was able to

AN EXTENSIVE ASSESSMENT BY DAVE BARRIE

trace Roger Parkes. With fingers crossed I wrote a letter asking if he would be prepared to either answer a few questions or be interviewed. I posted the letter on a thursday, then waited... and hoped... Imagine my joy when I received a reply on the saturday, two days later, replying in the affirmative. Eighteen years after writing *A Change Of Mind* and an almost instantaneous result! I rang Roger, who told me he would not only be happy to be interviewed but for this to be video-recorded

also. The story surrounding this and the interview itself will be found in section four of this article.

In fact, as my researches continued I realised that my feature would fall neatly into four parts. In section one I appraise the episode, considering the story and its implications, the ideas and possible extensions or 'gateways' for the questioning mind. Why I maintain it is integral to *The Prisoner* series, not a 'filler' and why its wealth of messages and statements rank it as a definitive episode. In section two I have summarised all material previously published in our journals, for the benefit of both old and new members alike. Section three is a comparison between the original shooting script as finally submitted by Roger Parkes and the episode itself. I have added commentary where appropriate. Section four is the first interview ever given by the author about *A Change Of Mind*, the first script that, as a young man of thirty-three, he wrote. The interview reveals a sensitive, modest man who has written consistently fine material and is still doing so today.

So, to section one and I invite you to embark on this discovery to consider this somewhat neglected episode that is a more than worthy addition to *the* classic television series.

In *The Official Prisoner Companion* (1988) White and Ali remind us that it is easy to make comparisons between the committee in this episode and the McCarthyite 'House of Un-American Activities Committee' of the 1950's. "A common social good is established and anyone outside the mainstream is subject to the whim of an angry lynch mob," they write. "Unmutual," they add, "can be replaced by the political term 'communist'". Indeed this theme is explored in a number of works, notably, in the film world, the acclaimed Richard Attenborough *The Angry Silence* (1960), scripted by Bryan Forbes. I also commend *The Oxbow Incident* (1943) where a cowboy is unable to prevent a lynching.

A Change Of Mind, written quite late in the series, went into production and was filmed during the last week of January and the first two weeks of February 1967, one week longer than was usually necessary for each episode. Taking this into account and the fact that the director, Roy Rossotti (whose only claim to fame apart from one episode of *The Avengers* seems to be that he was a close friend of the director David Lean) was fired on the first morning by McGoohan, leads me to a theory. When comparing the shooting script to the actual episode it is apparent that someone has spent time and given thought and care to honing, improving and embellishing the work.

I would hazard a guess, given the timescale that the person was McGoohan. Evidence of commitment? One example springs to mind. It is the scene in which Number 6 is beaten to the ground by middle-aged ladies beating him with umbrellas — far more imaginative than the shooting script and an idea that might have its genesis in *Strike*, a black and white silent Russian film from 1917, of which more later.

This story is one of my favourites. I consider it a 'Village tale', whereby the action primarily revolves around events in the Village. I agree the purpose of the 'lobotomy' is to extract from Number 6 the reason for his resignation but actually, for me, this is a minor aspect. The writer built the script around the 'lobotomy' but the storyline of society's desire for conformity would be strong enough to stand up in its own right. What I mean is the elements of the plot are concerned with the way the Village operates. There is no shortage of concepts; the Prisoner does not spend his time in an escape attempt. We are not transported out of the Village because the author was defunct in the imagination department. No, along with *The General*, *Hammer Into Anvil*, *Dance Of The Dead* and the lamentable *It's Your Funeral*, it is an everyday tale of life in the Village. The young Roger Parkes has to be admired for the wealth

I F ARRIVAL is the archetypal episode, this is its logical extension, with its emphasis on mind-bending and disorienting. On this level *The Prisoner* is timeless, its message of individual rights in the face of totalitarianism is relevant so long as there are countries ruled by fear. This is the writer as prophet. The message is not eroded. Surveillance, credit cards, things we now accept as an everyday part of our lives and have not reduced freedom. But the questions in *A Change Of Mind* are more fundamental. The will of one or more to impose a way of thinking upon another, whether political, social, or religious. It begs the question — is one person's reality any more valid than another's?

MIND GAMES: Implications and Investigations



□ TIME FOR ACTION: A hypnotic performance by Angela Browne

of ideas he has invested in his bleak, but powerful script. It is one of the richest in the series.

I asked friends what they thought of this episode. The general consensus was that "the story was good, but the production values let the script down". It is, at times, painfully obvious that most of this tale was filmed in the studio and the nearest the main actors got to the Village was Elstree station at Borehamwood. We watch, trying hard not to notice, as doubles for McGoohan and Sharp cavort around Portmeirion. Having said that, as most of the action for the first twenty minutes or so takes place supposedly indoors, it is only then that the studio set, particularly 'Hercules Street', becomes claustrophobic and we long for some fresh air.

When the remark is made that this episode is slow, lacks music and the action drags, I offer the following thought. We live in a soundbite society, where silence is a rare and to be prized commodity. Noise has become the crutch that enables us to stumble forward through the dark alley of the future. Humanity needs quietness, not a neighbour's radio's mindless chatter, to hear itself think,

to actually identify deep down what it feels. Consequently, when the device of silence, for good reason, features in this story, the audience shift uneasily, becoming bored, thinking the pace falters.

The pacing and atmosphere generated are central to the story. We are whisked along and our attention is held well, perhaps as we become involved with the Prisoner's plight, until the horrifying spectacle of Number 6 being brutally drugged at the hospital. At the moment he is injected with a muscle relaxant drug, the pace changes dramatically. Then we, the viewer, enter the world of Number 6, drifting as we empathise with our hero. The tempo has slackened, and now it is almost dream-like, reflecting the drugged state he is in. Finally, with his victory over the heavies, the Prisoner realises he has been drugged, not lobotomised. The pace again accelerates towards the final climax that encompasses a terrific impassioned speech by Number 6 that, in my view, is more powerful and moving than that witnessed in the election sequence from *Free For All*.

As I said earlier this story has not one but two main threads. Firstly, the central idea

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around which the story revolves is the concept of trying to coerce Number 6 into revealing why he resigned by deluding him into believing he has been lobotomised. *The Official Prisoner Companion* tells us that the ethical ramifications of lobotomies were topical in the late 1960s and the practice was highlighted both in *A Change Of Mind* as well as the film *One Flew Over The Cuckoo's Nest* (1975). Lobotomies were most often performed on mental patients who exhibited anti-social criminal behaviour. After going out of vogue a new form is experiencing a revival, whereby lesions in the brain are medically transformed to curb aggressive behaviour. This was the aspect of the script that enabled Roger Parkes to sell the story to George Markstein. George told Roger Langley, in an interview, that *A Change Of Mind* was one of his four favourites episodes (see section two for further details). Roger Parkes explained to me that his brother was a psychiatrist and had talked to him about lobotomies. Thus he was able to write with authority about this harrowing operation. Surely this is a truly chilling episode, involving a number of mind-bending ideas with this concept at its core. The Village at its most depressing, the Village administration at its most inhuman, where new depths of cruelty and manipulation are exposed. For someone seeing this episode for the first time it can be a cheerless experience despite the humour and, when reading reviews of the series by journalists, this episode is very often focused upon in some way, the lobotomy lending itself to crystallising the authoritarian nature of the Village regime.

THE LONELIEST OF CREATURES

Allied with the 'experiment' is the second main plot. The idea of isolating Number 6, 'sending him to Coventry', making him endure real loneliness. The lone wolf does belong in the wilderness, but humans, like wolves, are very much 'pack' animals. Who amongst us would willingly sacrifice all contact with other members of the human race? We do live in a society where loneliness not only exists, but aside from death is probably the phantom that individuals fear the most. (I use the word "phantom", but one could also apply the word "challenge".) Is it not ironic that loneliness exists most of all in major cities where, because of overcrowding in this dehumanising environment, we value our privacy far more than if we lived in a... village? Yet here is Number 6, in the community ostracised by all but Number 2. This new enemy is one he has not faced before. Is no man an island? If anyone were, it would be the Prisoner who is thrown back on his own resources, his inner self, his inner strengths.

Is not the scene of Number 6 alone on the promontory watching the geese fly north amongst the most poignant in the series? At once heart-rending and pitiful. A friend wrote to me "*A Change Of Mind* is a powerful and frightening episode, it also contains my favourite scene in the serial, the prisoner on the cliffs watching the Canada Geese, flying away, free ("one flew east, one flew west, and one flew over the cuckoo's nest"). I remember the first time I saw the episode Gene Pitney was top of the charts with *Something's Gotten*

electric. he sits outside the cottage listening to the rising babble of the approaching mob. He wears an expression of... acceptance. A man reconciled to his fate. Beaten to the ground in such an incongruous way, he crawls along the path in an attempt to escape, but to no avail. I challenge anyone not to be moved by this scene that encapsulates the spirit of the series.

The episode also contains an abundance of other ideas, some just touched upon, others enriching the plot. Firstly we have the idea of extending the factions from the usual



□ TOP HAT AND TABLES: The Citizen's Welfare Committee

Hold Of My Heart... Here we have a man, endeavouring to remain true to himself, aware he has only himself to rely on and to believe in. Around him the products of the Village mind-bending, mind altering activities are gathering in their disapproval, antagonism and intolerance growing, fuelled by the authorities. The Villagers here, perhaps more than any other episode are the tools of the authorities. They are visions from a nightmare, manipulated puppets.

This aspect of the script, in my view, is a strong enough storyline to stand up alone without the lobotomising of Number 6.

McGoohan plays the role, directing himself, of the man at bay well. The grimness as he crumples a newspaper, his sardonic humour, his gathering sense of foreboding as he begins to realise the seriousness of his situation. The inner will and resolve are powerfully portrayed. His momentary weakness, caught by his facial expression when, with resignation, he comes to terms with his plight. The look of the hunted animal when he faces the welfare committee prior to the most terrifying scene of the series; the moments when the net finally closes and he is overwhelmed by these self-righteous intolerant Villagers who wield umbrellas. Bewilderment, anger, frustration and resolve are in turn etched upon McGoohan's face prior to this scene. This is a touch of *Brand*. His acting is simply

Number 6 versus authority to the portrayal of the Villagers as a separate camp. Although an integral part of the Village Number 2 and the authorities appear to distance themselves, thus adding this third dimension that has the Prisoner fighting on two fronts.

The idea of (as Roger Langley expressed it) a 'star chamber' is original. Admittedly we have been inside this room before, notably in *Free For All*, but there we encountered a dominant Number 2 and a bunch of 'tailor's dummies'. Here we have a collective will, led by a harmless looking enough Villager whose appearance belies his power. We feel pathos for Number 93 as, at the lectern in the ante-room, he is stripped of his self respect before the assembled Villagers, all under the direction of this chairman. The 'Kitchener' poster is also a new twist. Yes, we saw the Village edicts in *Arrival* but this is even more a glimpse of 1984. "Your community needs you" proclaims the poster and here we begin to see the portrayal of the Village as a totalitarian state. It could be Russia, or perhaps China. When Number 6 is taken by the girl, Number 86, to the social group, where the poetess is undergoing 'rehabilitation', I was reminded of Maoist China. I expected one of Mao's little red books of sayings to appear at any moment.

The concept of aversion therapy is also original and thought provoking. We saw

something akin to this in *Arrival* but this is far more elaborate. When I first saw this I did not realise that the wires and electrodes were attached to transmit shocks (shades of 'the Rook' in *Checkmate*) I thought they were there to measure the patient's responses. The welfare committee, unmutualism, the committee prioritising their tea break, all symbolic, all having something to say, in the case of the latter a comment on the state of the nation and union power as it once was.

LAUGH? I COULD HAVE DIED!

A stimulating episode and not without its share of humour. There is a lovely moment when Number 6 says: "What, no time for tea?" An exiting Number 2 replies: "No, only your future." The little sayings of Number 2, crowned by the Prisoner inventing his own: "The butcher with the sharpest knife has the warmest heart." There is also a very funny sequence when, after the 'lobotomy', Number 2 tries to extract the secret of Number 6's resignation.

Number 2, as portrayed by John Sharp, (his name was misspelt on the credits) is described in the script as a "cattle auctioneer" type "from peasant stock". He has an appealing nervous laugh until the operation when he can jettison this veneer and assert his true oily identity. Although an adequate Number 2, it is to the other characters that I turn for both depth and ideas. The girl, Number 86, is played particularly well by Angela Browne, progressing from brusque, matter of fact, business-like doctor to a superb portrayal of drug-induced intoxication. "I'm high," she confides to Number 6. The ambiguity of this confession is not lost on us. In the original script she would have been attracted to Number 6. The de-sexing of their relationship, confining it to a cerebral level makes for a stronger storyline.

It is really the lesser characters that intrigue me. The 'lobo man' for example. Who was he and why was he lobotomised? Was he as rebellious as Number 6, but expendable? Did he spill his secrets? Does he have peace of mind — bliss — a world where all is calm? My favourite character, however, is the girl poet. We shall examine her more closely. Here we have someone, who, when we first see her, is crying copiously whilst sat in the ante-room. We then see her engaged with the social group being 'rehabilitated'. The third time we see her she is a member of the welfare committee. Number 6 drily remarks to her: "Appeals sub-committee already? You do get around." Each time we meet her she is changing by degrees from a person depressed, riddled with self-doubt, until she is in the vanguard of the attack on Number 6 prior to his lobotomy. I have a

theory about this sub-plot. I believe each of us is, in effect, the conscious and conscience (I have expressed this thought in a short article entitled *A Comundrum*). [This will be appearing in the next issue of *In The Village*. Ed.] It may appear, at first sight, simplistic but as we delve deeper I think it has a lot of credence. The prisoner follows his conscience, his inner self, his truth. He has not compromised himself by making a deal for power, self interest, or position. The conscious, in Eastern thinking the ego or every day busy-busy mind that generally wants toys, whether material goods or power and is generally motivated ultimately by fear. It is this that seems to motivate those in authority in the Village. In short, we should be what we are, as Number 6 is, not what we *think* we should be as the poetess does. The Villagers fall into this category also, with exceptions, for example 'the Rook' in *Checkmate* and, initially, the poetess. I am not saying that everything to



□ NUMBER 2: John Sharp

do with the ego or conscious desires is wrong or based on greed. I just suggest that we check our motives and ask "Where are we coming from?" When we first encounter the poetess she is sobbing uncontrollably. "She appears to be in a permanent state of depression," a sure sign of someone who is not listening to their inner selves but in conflict between the inner voice and her conscious, in this case her desire to conform, not be different, to fit into the herd. This process continues, for when we next meet her at the social group she is well on the way to becoming like the other Villagers.

Is this how the system works? Individuals, not strong enough within themselves to be themselves, at the risk of others ridicule, conforming through fear. Shaped to fit, in the desire to please others, to not be different. All as a result of fear. Is this not the theme of *The*

Prisoner? This is how we are in life. From a child's fear of being the odd one out until some people forget who they really are. In turn that allows stronger-minded groups to prey on those caught in this trap.

The poetess, I thought, was a sensitive, sympathetic character. In her third appearance, as a member of the appeals sub-committee, she is not entirely lost but by the time she leads the Villager in the attack on Number 6 she has truly conformed. She will not know happiness, only greyness, her conscious mind will persuade her she is following the right path. After all, everyone will tell her so except that nasty, eccentric, anti-social Number 6, who should be made to think like everyone else.

This is, of course, the signal to consider the story from different perspectives. The 'lobo man' has found his peace, however I think that is as much of an illusion as the reality experienced by the poetess. It is to Number 6 we must look to see a human being endeavouring to just be himself and not attempting to alter others views except by debate.

Considering this concept brings us to the work of the Scottish psychologist, R. D. Laing. I first came across this original thinker in the Ontario Educational Communications Authority 1978 sociology course based on *The Prisoner*. In Laing's view madness can be interpreted as non-conformity to a particular environment. He posed the question: "How do we treat our non-conformists?". We know our hospitals indulge in all manner of 'treatments', drugs, of course, are used widely to curb 'anti-social' behaviour. Should we lock up non-conformists? After all several countries do. Laing's idea was to integrate 'outsiders' into the community. At the height of his fame he was revered throughout the world as a brilliant psychiatrist. He revolutionised attitudes towards mental illness. His books, such as *The Divided Self*, were popular best sellers and his lecture tours were more popular than Rolling Stones concerts. Sadly these days he is seen as part of the 60's pop culture, and his ideas are written off as naive or impractical. Sad how society often attacks its eccentrics and visionaries with labels like anti-social, oddball or difficult. However, his lasting achievement was for the psychiatric patient to be seen as a human being and his demands for more humane treatment for the mentally ill is viewed as his legacy.

ONE FLEW OVER THE VILLAGE

Returning to Ken Kesey's book *One Flew Over The Cuckoo's Nest* for a moment, I will say that the hero, McMurphy, who ultimately will be lobotomised, also undergoes a course of electro-convulsive therapy, known as ECT. We see a form of it in the

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aversion therapy room. In ECT enough electricity to boil a kettle is passed through the brain. Repeated treatments alter chemical messages in the brain and return the patient to 'normal'. In a survey carried out by MIND 43% of patients found it helpful, 37% unhelpful whilst many condemned it. Side effects (read 'harmful') include permanent memory loss, headaches, confusion, nightmares and an inability to co-ordinate. Less than half were aware of critical information, for example the fact that they would be subject to an electric current passing through their brain and 16% did not know a seizure would be induced. Oh, and if you are a patient and it is offered to you and you decline, you can be sectioned under the 1983 Mental Health Act which means that you will be given compulsory ECT 'in your best interest'. A comforting thought, is it not?

Intriguing, if that's the word. Why does society not accept that the human race is composed of individuals. Why should each of us not pursue our own ideals providing we harm no others, do not impinge upon another's free will, if someone wants to study Shakespeare, collect train numbers or watch old television series', what is the difference? Who is to say?

If you disagree with me and say so I am not offended. After all we *choose* the feelings we wish to experience, how we react to any situation, therefore no-one has power over us or is able to 'wind us up'. As individuals we can recognise that everyone's point of

view is valid. The Villagers, particularly in this episode, cannot tolerate Number 6, a man with different values, because he will not conform. They are used as a tool by the Village administration. True, Number 6 does get rattled and shows signs of reaction to their attitude but he is unswerving, steadfast, only seeking to be himself, refusing to conform, choosing his own feelings.

Some little while ago I came across an enlightened system of psychological profiling devised (lady members note) by a mother and daughter, whose surname was Myers-Briggs. This system is used widely. By answering a questionnaire it is possible to ascertain with accuracy the type of individual we are. Our strengths and characteristics are exposed. The result is a positive one, highlighting the valuable differences in people. In its accuracy it demonstrates that we are individuals, we are different, with for example, some people expressing themselves by saying "I think" whilst others might say "I feel". Whereas in society most people tend to be negative by criticising another for their differences, Myers-Briggs teaches us to value others qualities. In fact it teaches us *not* to conform.

Using this system illustrates that we have different ways of perceiving the world and different ways of making decisions about these perceptions. It is a positive way of raising our self-esteem by allowing us to value our strengths and by understanding this gaining greater personal freedom. Dare we hope that we live in an age where human-

ity might finally grow up? I believe *The Prisoner* is a catalyst in this process.

Like most young men Roger Parkes was fairly earnest about certain issues and concerns of the day and injected them into this story. In summary it questions medical ethics, mental health and explores the theme of individuality more than most episodes. The emphasis on the 'communal spirit' transporting us to totalitarianism. Is it surprising *The Prisoner* is banned in some countries?

We view the series and it causes us to question. The ideas within the series stimulate us and acts as a mirror. We are asked to take our questioning out into life. Question what we watch, what we consume, what we are told, which brand of soap, political party or whether we are doing the right thing. Question everything I've said, accept nothing, question your motives. Reject everything. Hold all you hitherto believed in abeyance. Beware of persons mouthing platitudes and the pressure to conform. How far will it go? Will we have a society where the medics will alter the genetic make-up, re-program the brain cells, in the interests of 'normality'.

Only accept that which has the ring of truth for *you*, that which strikes a chord with your inner self. Too many people think they know what is best for others. They justify their actions (i.e. persuade themselves — and lose themselves thereby) that it is for the 'common' good. They will never know true freedom, for that will only come when we are true to ourselves.

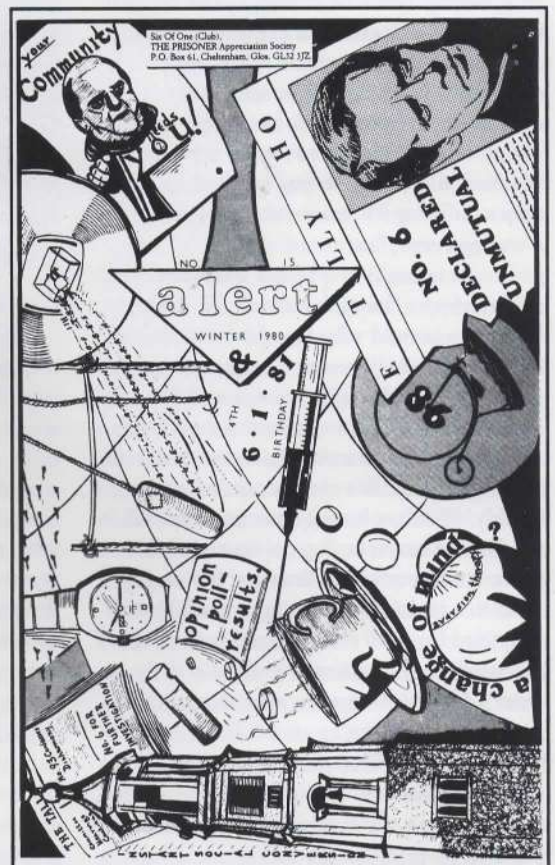
TOTAL RECALL: A Six of One episode digest

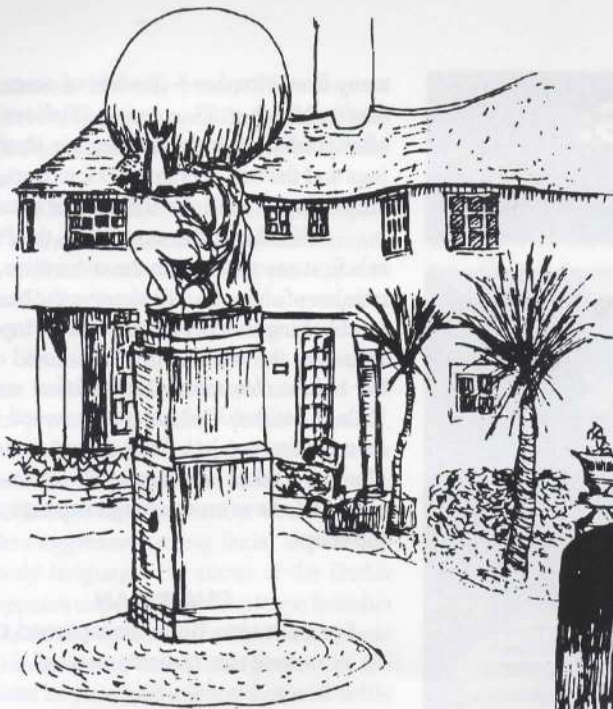
COMPARATIVELY LITTLE has been written about this episode. I searched our various journals and was surprised by just how little. By way of an oblique reference I will mention the very first issue of *Alert*. I wrote about the then recent experiment in America whereby, on a supervisor's authority, individuals were quite willing to inflict high-voltage charges on other people, even whilst the latter were screaming for mercy. These subjects were actors and the test was to determine if people would do as they were told. They did!

The Summer 1980 edition of *Alert*, number 12, contained a rather interesting review of a television programme by Sylvia Watkins of Ontario. Sylvia wrote at length about *Mission Mind Control*, the history of the CIA's attempts at mind control experiments. A bizarre array of practices were featured. Truth serums, psychic drugs and hypnosis being but three. It was all part of a plan to create a 'Manchurian Candidate' (do see the film of that name). Of course many of these experiments were carried out on uninformed victims. The BBC Television series *The Living Dead* (1995) went over much the same ground. Again an oblique reference.

The first proper, rather belated appearance was not until the Winter 1980 edition of *Alert*, number 15. Here we rather made up for previous neglect by devoting four full pages plus a splendidly imaginative cover drawn by Roger Langley. Just by illustration alone the essence of the episode was encapsulated quite originally.

Indeed it was Roger who devoted two pages to an episode review. He discussed the studio sets and pointed out the lack of music or sound effects. He added





My dear Number Six, you are by no means the first man to be on, or less than amicable terms with Rover. As a reminder to Villagers, Atlas (who was more than most men) is depicted here in mortal combat with Rover. (This was in the early days of the Village, you understand) The futility of struggling against authority (which Rover represents) is parodied in the permanence of the statue.

Just as the weather erodes the statue, so I shall erode your authority, though you will crumble long before the statue.

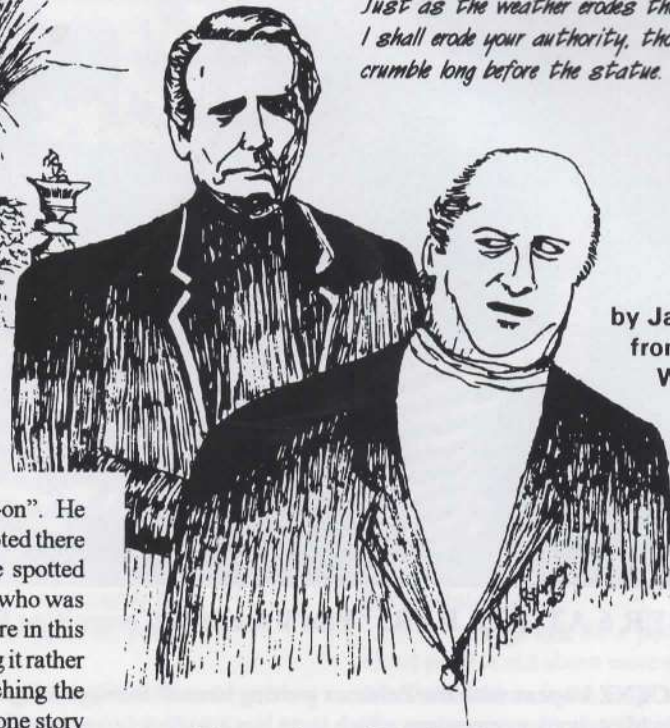


Illustration
by Jane Rawson
from Alert #15
Winter 1980

"There is however, much violence and not-nice goings-on". He suggested the story might be subtitled "A Cup of Tea" and noted there were "six separate tea drinking sessions or mentions". He spotted minutiae, for example, Number 61 was not our lovely Lilian who was featured in Arrival... To the plot, "no cosy Village atmosphere in this episode — the place seems rather doomed," he stated. Feeling it rather dull he singles out the scene "of the lone hilltop figure watching the geese" for special mention. Thinking there was too much in one story he thought the stronger idea the singling out of Number 6 for isolation. This he felt was a stronger element than the lobotomy. Confusing was Roger's summary and I can understand that point of view. Jane Coward submitted a lovely cartoon of Numbers 6 and 2 in front of 'Atlas', whilst a further two pages outlined the story and profiled the leading cast members.

Moving to *Alert* 16, Summer 1981, there was a reply to Roger's piece by Jon Older. Jon was an active member of the society in the early days, his work in the film industry giving him access to various *Prisoner* personnel. It was he who first interviewed Leo McKern and Jack Shampain. He writes forcefully "No obvious message? Surely Number 6's graphically depicted isolation, due to his resolve not to be "shaped to fit"... is what the series is all about? The script neatly presents one of the most insidious attempts yet to break the *Prisoner* — mass manipulation of the citizens, through the media, to pressure the non-conformist into line". He praises Roger Parkes who "came up with an admittedly bleak, but very powerful addition to the *Prisoner* canon". He also notes the author had a "fruitful" association on the *Out Of The Unknown* series as story editor, and contributed episodes to both *Doomwatch* and *The Survivors*.

Time again passes until *Number Six* magazine, edition 13. On page 27 a letter from Alan Jones notes that, after careful study, as Number 6 pours his tea into the plant, the words "Portmeirion Pottery" are visible on the underside of the cup and only readable "for one frame". Adding to this, on page 10, Steve Rattigan points out that as Number 6 leaves the Town Hall (and his double) walks up the path, at the very top of the picture, for a brief second only, a white car can be seen and it is not a moke. Here we backtrack to *Alert* Summer 1978, where Jane Nicoll, writing about the death of Sir Clough, notes "in the late '60's Sir Clough was a familiar figure.... arriving in his old battered Triumph Herald". There may be a little confusion here because Max Hora told me that at that time Sir Clough's gardener had an old battered white Herald. Check the scene yourself trivia spotters.

The next issue of *Number Six* contains an article by Simon Coward who tells us that *A Change of Mind* was indeed filmed over three weeks, at the end of January and the first half of February 1967, one week longer than normal. The early departure of director Roy Rossotti is mentioned also.

Only three more items need concern us, the first is an interview with George Markstein conducted by Roger Langley. This appeared in *Escape* number 3. George is asked what his favourite episodes are. He cites *Arrival*, "it is the germinal script" and mentions *The Chimes Of Big Ben* and *Many Happy Returns* because they "explored the involvement of the outside... Yet brought us back to the fundamental core of the situation". Of *A Change of Mind* he says, "I think it is a cracking good story with a sinister theme, which sixteen years later has become even more relevant. Ask any neuro-surgeon."

I commend Dave Packwood's article in *Number Six*, issue 6 entitled "Ringing the Changes". In a well thought out piece Dave poses the question: "Can the individual conform and still retain his much cherished individuality? After all he must become a 'social unit' in order to exist at all... Thus Number 6 has to play two roles - the recalcitrant rebel and the conforming citizen". Dave compares aspects of this episode to Stalin's trials of the 1930's (most of the accused were innocent). He adds "Number 1, in this episode can be equated with totalitarian leaders". In conclusion "for all its flawed technical presentation... it articulates messages intrinsic in a cogent and captivating manner".

Despite searching at length through our various publications I can find only one other mention and that is the Peter Preston interview of John Sharp in *Number Six*, issue 20. We then move forward until the survey that first drew my attention to this overlooked story and my subsequent intent to attempt to do justice to it. Thus we now embark upon a script analysis, comparing the shooting script with the episode itself. I have attempted to make the storyline coherent and have added comments where appropriate.

RINGING THE CHANGES: Script to Screen analysis



□ NUMBER 6 AT THE BAR: "You'll face the Committee for this!"

ACT 1, SCENE 1 opens with the Prisoner putting himself through a rigorous fitness session in his private gymnasium which is set in a woodland clearing. He appears to have jury rigged most of the items, gleaned from various sources. To the informed viewer it is immediately apparent that this is studio-bound, except when we see Number 6's face in close up. Frank Maher, McGoochan's stunt double, is gainfully employed performing on the horizontal bar. As the Prisoner attacks the punch bag, two heavies approach. The dialogue is virtually unchanged from the script, with heavy number one sneering, "Training for the big break?" They both goad Number 6 and a fight ensues. The prisoner, utilising the gym equipment to good effect, easily outwits and outfights them. With one heavy laid out, the second gasps a final threat as he stumbles off into the woods. "You'll face the committee for this..." A line I bet no thug has fallen back on before. I find this declaration a touch embarrassing, smacking of the school bully's threat to get his dad. However, we are about to see if this threat has teeth.

The next scene takes us to the ante-room of the council chamber. Here there are a number of additions to the script, which is spartan by comparison with the finished product. It merely notes "the room is occupied by over-anxious Villagers". It details the sobbing girl poet, Number 42. There is no voice-over of the speech, that we hear whilst we view the scenes in the ante-room, that commences "The committee has considered your case, Number 93, and already there are signs of disharmony in your behaviour..." and ends "... go to the rostrum and confess, we will tell you what to say." As follows, the script also differs when Number 93 appears and does attend the rostrum.

NUMBER 93

They're right of course. Quite right. I'm inadequate. Disharmonious.
I — I'm grateful. Truly.

THE OTHERS LOOK AWAY. THOSE NEAREST TO THE WRETCHED MAN
SHIFT AWAY FROM HIM.

NUMBER 93

You have to believe me...

He gives the Village salute. No one responds and he shuffles out.

It is obvious that some one has worked on this scene. Little touches, the voice of the chairman admonishing Number 93, the introduction of the tape recorder, the Villager who moves

away from Number 6 (for fear of contamination?), Number 93 echoing "Believe me," after publicly acknowledging his shortcomings and the exit of Number 93, in tears, mentally stripped, with the Villagers applauding.

Similarly, the next scene, the Prisoner's first encounter with the committee, has a number of changes. We observe the beautiful establishing shot of Number 6 at the top of the staircase, the wonderfully lit council chamber below. We see the committee, wearing Village striped T-shirts yet crowned by an incongruous top hat. They are sat in a circle. Number 6 takes his place in the centre of this circle. We have an amusing exchange, not in the script.

CHAIRMAN

I take it you have completed the written questionnaire?

NUMBER 6

Of course. (HE TEARS UP THE QUESTIONNAIRE) Naturally.

This mocking tone of Number 6 continues, not only throughout this scene but recurs often in the early part of the story. For the moment the committee chairman exercises tolerance, as he does in the script, which would have opened with a conventional...

CHAIRMAN

Sit please, Number 6. Make yourself comfortable.

NUMBER 6

(CONTINUING TO STAND) What makes you think I am staying?

VOICE 1

(ONE OF THE MEMBERS BEHIND HIM) We are here to help you.

The Prisoner swings to identify the member, but before he can another unseen member would have added: "Please understand that".

Another voice would chime in "Hostility can do you no good."

Number 6 cannot fix the origin of these voices. As we know, throughout this scene, the only voices we actually do hear, other than Number 6 are the chairman and a voice of unseen origin, possibly that of the tape recorder, a flat emotionless monotone.

Other changes or additions are the clapping by the committee as Number 6 enters the chamber and Number 6 then giving a slow handclap as the committee break for their tea, a comment on the state of the nation, as it was, and unfettered union power. A series of lines are cut that would pave the foundation of a scene to be shortly encountered. It is

a succession of voice-overs, "We suspend Number 6's hearing... pending full medical examination... and fellow analysis by a social group."

A line is also cut that would add a bite. "You are not called before this committee to defend yourself." "That presupposes guilt... Naturally confession is a complete defence."

As the committee files out the action appears to falter. After the accustomed fast pace of previous episodes, we have a scene, bare of dialogue and music, that lasts for over 26 seconds. Two camera shots cover the Butler facing a hostile Number 6 as the latter registers aggression using facial expression and body language. He stares at the Butler who appears unperturbed, then leaps from his chair and runs up the stairs. This is a curious half minute and I feel it is a portent of the slowness of pace and silence that will settle over the episode, particularly after Number 6's 'lobotomy'.

Fortunately, as the Prisoner emerges into the ante-room after his encounter with the, so far, harmless committee, we encounter more changes. I say fortunately because the script at this point has no dialogue. We would merely have Number 6 walking through the room and with a touch of irony, giving the Villagers salute. The Villagers reaction to this would be to shift as far away as possible. I suspect additions to this scene to lengthen it considerably but to good effect. The unseen voice rabbiting, "They're right — quite right — I'm inadequate," to which Number 6 mockingly replies, "Quite right." Certainly these changes help to reestablish the pace.

We next have a brief location shot of Number 6 walking up the hill toward his cottage. It is taken from high up in Hercules Hall. For the significance, if that is the right word, of this brief shot, see section two. This is where trivia spotters will be riveted to their seats, endlessly replaying their tapes...

UNMUTUAL CONSENT

Now Number 6 encounters an attitude with which he will become over familiar. First Number 61 fails to respond to Number 6's chatty greeting. Then the news vendor is clearly displeased to be within arms reach of Number 6. The latter reads the screaming headlines about his recent activities. In a gesture of disgust he crumples the paper and enters his cottages, only to be immediately on his guard as he encounters Number 2 who has made himself quite at home.

As we sample the first of Number 2's little sayings as he samples a biscuit the script is pretty much verbatim until the entrance of the girl, Number 86, who, during this scene only, would have spoken with a Swedish

accent. This would not only have added to the 'international' flavour suggested by the opening minutes of *Arrival*, but would also account for her making tea in the continental fashion. This is something she does not get a chance to do as, on film, Number 6, noted tea aficionado, prepares it on this occasion. If she had made tea this would have added significance to later beverage making activities (sorry about this but, as we know, there is an awful lot of tea sloshing about!). Meanwhile, on film the Prisoner feigns interest in the earnestness of Number 86 and her encounter with the committee. One amusing line has been cut. After her confession of being "disharmonious" Number 6 quips "From their average age I'd guess it was just sour grapes." Either way his amusement is lost on the girl, as after the departure of Number 2, a further brief exchange is axed, perhaps wisely.

NUMBER 86

What must I do to — to make you look at me?

NUMBER 6

Look at you?

NUMBER 86

Yes. As — as a man should look at a woman.

NUMBER 6

I can't stand girls who put on phoney accents.

The removal of this exchange and the desexing of the story makes this episode, and the series as a whole, far more cerebral and durable. The above remark by Number 6 is rather cruel but it would explain Number 2's

line (who we now see is watching them on the wall screen of his office), "Females," he rants, "if that girl... etc.". Incidentally, despite his portly stature, Number 2 has made the distance from the Prisoner's cottage to the comfort of his office in under 20 seconds without a hint of perspiration. No mean achievement I can tell you.

POETIC JUSTICE

We next cut to a scene that emphasises the totalitarian nature of the Village. Indeed, one could be forgiven for thinking we had stumbled into Mao's China where little red books are about to be whipped out of an oriental Villager's pocket. This is both the Prisoner's and our introduction to the 'social group'. With all the earnestness and self-righteousness of the closed minded the group are attacking the girl poet, Number 42. Springing to her defence, or so he thinks, Number 6 interjects "Surely poetry has a social value?" This line was suggested to Roger Parkes by his colleague Moris Farhi. The poetess then accuses the Prisoner of "trying to undermine her rehabilitation."

"Strange talk for a poet," he replies. Good stuff! A cut above mere entertainment. Number 6 is then, in the script, surrounded by the group who, adding to "rebel" and "reactionary" call him a "seditionist". Instead of then storming off, Number 6 walks off, whilst Number 86, instead of looking worried as the script details, merely looks... thoughtful.

He then encounters the buggie and four male 'nurses' suggest he accompany them. He agrees, "My medical, splendid — let's go." preferable to the script where no dialogue is detailed.

The next few scenes are as per the script. We are whisked to the hospital where



□ BROTHERS GRIM: Stern looks from the control room

OBSERVATION POINT

Number 6 is having a medical check up and again humour surfaces.

DOCTOR

Excellent. Fit for any contingency.

NUMBER 6

Anything specific in mind?

As Number 6 leaves the doctor's room he gets his first glimpse of two 'lobo' men. One smiles knowingly and enters the room. Number 6's attention is caught by a door labelled 'Aversion Therapy'. He looks through the windows into a long room at the far end of which, strapped to a chair, electrodes attached to his head is a man. His therapy is a variation on that seen in *Checkmate*. A series of images are being displayed onto a large screen. He is convulsed with the effects of shocks passing through the electrodes when presented with images of Rover, or when the word "unmutual" appears. Conversely his delight is unrestrained when a simpering Number 2 is seen. This uncompromising scene and this series of images are one of the key sequences of not only this episode but perhaps of the series. This is a prime example of the chilling Village administration at work.

Unable to enter the locked room, Number 6's attention is caught by the soft tones of the lobo man behind him. After a brief exchange and being questioned by Number 6, as to whether he has been in the room, the lobo man reveals, almost apologetically, that he is "different". He raises his hand to his forehead, where the hint of a scar is visible. The next shot, of Number 6's face, tells us that he is beginning to wonder where all this is going to lead...

ACT II

Scene 17 is generally as per the script. The Prisoner is once again the subject of the committee's disapproval. The chairman's attitude is far harsher and colder than before and as the scene progresses it culminates in a forbidding and impersonal quality. At one point in the script, Number 6 would try to speak out but the harsh glare of a light focusing on his face makes this somehow impossible. During the latter part of this scene the chamber is in darkness and when the light snaps on, as the voice of the chairman tails away, the Prisoner finds he is alone, except for the Butler.

In aggressive stance Number 6 exits the chamber and walks through the ante-room, the camera closing up on a large poster. It displays Number 2's face and pointing finger in much the same pose as the famous Kitchener poster. Bold words proclaim "Your community needs you". The shot is not held

for long and this fleeting image, triggering a host of questions, such as "Is this 1984?" and "Is this totalitarianism?". These and other questions serve as a reminder of the kaleidoscope of ideas and images that pepper the series.

Now we see Number 6 in a studio mock-up of a Village street (Roger Parkes called it 'Atlas Street' although we know it better as 'Hercules'). He wanders slowly up the street, looking mystified. The script states "The P.A. system is silent. P is frowning and suspicious of the unusual silence." If



□ NUMBER 86: Angela Browne

Number 6 had made a greater show, possibly a close-up of the P.A., or if we were to see shots of other deserted streets, the idea of isolation would be more clearly conveyed. However, with a silent soundtrack throughout this series of scenes (only interrupted by a Village announcement declaring Number 6 "unmutual" and then Number 6 endeavouring to make a phone call from his cottage), the silence lasts for some 63 seconds. This means an uneasy atmosphere is generated for the viewer. The script specifies that he should tap a loudspeaker and this act would certainly clarify, ease atmosphere and speed the action.

However, having entered his cottage the script has him put the kettle on to warm (the film spares us this) then, after his abortive attempt to telephone he would again tap a speaker to emphasise the silence. As I say, without this gesture clarity of the situation is obscured.

At this point a knock on the door heralds the arrival of the worthy ladies representing the appeals sub-committee. The dialogue is faithful to the script, complete with Number 6's ironic aside to the girl poet: "Appeals sub-committee already? You certainly get around." The script says they leave in pious silence. Number 2 and the Supervi-

sor are watching, the latter with a smile that chills.

The next sequence of scenes are faithful to the script and emphasise the new enemy that the Prisoner has to face. This one he has not encountered before and it is perhaps more deadly and difficult to grapple with than many others.

Woodland: P. pauses to pick up a stone and fling it idly into the brush. He walks on and up to a clearing where he stops and stares out to...

Gulls mew disconsolately in the evening sun.

A skein of wild geese pass high overhead, calling to each other as they head north. He watches, then walks away, a lonely figure, into the trees.

A very poignant and memorable sequence. With the exception of the bird cries this period of silence lasts another 55 seconds, emphasising his isolation. He looks grim, striving to meet this new challenge.

The next two scenes are cut. Scene 28 would have Number 6 ambushed in the woods by three Villagers, who, to cries of "Death to unmutuals" would attempt to make that a reality. Given our hero's prowess with his fists, naturally they fail. Scene 29 provides a threat of a different variety. As he pads across the moonlit forecourt he surprises a hiding Number 86. She has been waiting for him. Talking in whispers she stresses he must not risk a further complaint. She is appalled by his unconcern. Realising she seems to be genuinely concerned he seeks to reassure her.

NUMBER 6

You'd better get home.

NUMBER 86

(Coming close) Did you not notice anything?

NUMBER 6

You mean the accent?

NUMBER 86

(Nodding hopefully) Well then?

NUMBER 6

(Mock solemn) There's something else: I can't stand deceit — least of all from girls in trousers.

Well, read into that what you will. Rather ambiguous.

After these two unused scenes we return to the finished product briefly. We now have the return of music too. This helps the pace as well as adding another dimension. Number 6 is requesting coffee from the waiter outside the old folks home. In the script the waiter exclaims: "Closed! Closed to

unmutuals!" The other diners huddle in a group at the far end of the terrace. This we do see. Number 6 grimaces, then saunters away. In the script this would signal the forward movement of the sullen group of Villagers as they follow him. As Number 6 was to have walked up 'Atlas Street', he would sense them, turn and face them. The crowd would stop and stare. Number 6 would walk on, behind him they start to edge forward, their aggression growing as they mutter "Unmutual." By the time Number 6 has reached his cottage the crowd has swollen and the hostility would be more open. One thug attacks Number 6 and this acts as a signal for the crowd to surge forward shouting "Unmutual." Abruptly, all fall silent as the roar of Rover is heard above the tumult. Rover approaches and the mob freezes. Rover circles them and they drift off, like passive sheep. Number 6 would enter his cottage.

Again we return to the film after the understandable absence of this scene. I say understandable because it is similar to both one that comes shortly after when the Villagers really do come for Number 6 and, of course, the final scene in the film as the same scenario is used on the defeated Number 2. Also, in the script, one of the thugs would have actually attacked Number 6 and the two fight sequences the episode already possesses are, in my opinion, quite adequate.

At this point the episode reverts to the script. Number 6 gains the sanctuary of his cottage, where, to his surprise, he encounters a second visitation from the good ladies of the appeals sub-committee. Whatever isolation and loneliness the Prisoner has endured so far, he is enough of his own person to recognise that contact with other members of his race, whose combination of overbearing self-righteousness and intolerance are quite sufficient to convince him his own company is preferable. A slight alteration in the script is Number 6 referring to the Villagers as: "They are sheep," adding the first two words.

The women sweep out. From the relative comfort of his quarters, Number 2 rings Number 6. The dialogue is pretty much as the script. The word "sinister" is cut, to describe the ordeal of 'social conversion'.

After this conversation we hear the loudspeaker announcement "To study the conversion of Number 6." There now follows, for me, one of the most frightening scenes in the series; that of Number 6 being attacked and beaten to the ground by Villagers using umbrellas. He crawls vainly along the ground before being man-handled to the hospital. The script offers notable differences. There would have been the two tone beat of an unseen drum, resembling the beat of a human heart. The Prisoner would open his front door to be confronted by Villagers "standing in

formation," silent, and smiling the "fixed optimism of relatives at a Christening." They attack him and when overpowered they carry him off to the hospital, all the while chanting "Be seeing you soon, soon, soon." There is no mention of umbrellas here and I find this assault on Number 6 particularly offensive. It is a macabre touch. Perhaps it was improvised or suggested but it recalls a much earlier moment in film history, one composed by the acclaimed Soviet filmmaker Eisenstein. In his film *Strike* (1917) there is a scene where a fleeing Bolshevik demonstrator is assaulted and overpowered by wealthy Czarist supporters who rain blows with their parasols. The touch of irony is of course that Eisenstein, leading Communist filmmaker, who usually deified the crowd versus the individual, was making a film glorifying the Bolshevik.

INSTANT SOCIAL CONVERSION

However, to return to the instant social conversion sequence, the film remains true to the script. This takes us step by step through the lobotomy operation, explaining each action both to those watching on the Village monitor and to us, the viewer. This scene is the key and focal point of this episode. Upon repeated viewing the scene may appear overlong. I had always imagined there was a certain amount of artistic licence and science fiction in the lobotomizing of Number 6. Roger Parkes was able to write so

the same smile worn by the lobo man in act I.

With the pitch of the noise rising up the audio range and Number 6 losing consciousness whilst apparently being lobotomized, the second act closes

ACT III

Act III opens after the operation. The doctor is playfully admonishing Number 6 for going to sleep at "the most interesting point." The Prisoner appears tranquil and Number 86 gently leads him out of the ward. He stops by the observation window of the aversion therapy room. On this occasion we were to have seen the words "individual", "independence", "rebel", "self" and "reactionary" flash onto the screen in rapid sequence rather than the compilation of clips actually used.

Number 86, fearful of the Prisoner's reaction to this spectacle urges him away down the corridor to the hospital exit where a crowd of well-wishers await. He regards then benevolently as the girl leads him to a waiting buggie. After a short journey they arrive at Number 6's cottage. A group of Villagers cheer and would have called "Welcome Number 6, great day, Number 6." Inside the cottage Number 2 is waiting. He exhibits a sense of bustle and there is no further sign of the nervous mannerisms previously displayed.

After welcoming Number 6, Number 2 leaves and the girl goes to make tea, in the same noxious method as before. This of course



□ OPERATION TIME: Number 6 is prepared for surgery

knowledgeably because he knew from his brother, a psychiatrist, how a lobotomy was performed. As I dare say no-one else on the set did it is not surprising this whole scene was filmed faithfully to the script. One shot whose meaning had always eluded me was when Number 86 locates the exact position of the frontal lobes. She smiles complacently as the expression on Number 6's face changes to

is not made clear to us. Number 6 watches her "amiably". Presented with this brew he asks for a pillow, he does not exhibit any aggressive tendencies at all, seeming to just be averse to the girls tea. Whilst she is searching for a pillow he pours the tea away. Same act, different motive. No indication is given that he has seen the tablets of Mytol added, nor that he is subjugating aggression. The film,

OBSERVATION POINT

on the other hand makes it clear he avoids the drugged tea because he sees the Mytol added.

Under her watchful gaze he falls asleep. She then leaves. He is still asleep when he is awoken by the snapping of fingers. It is Number 2 come a-visiting. A very amusing sequence follows with Number 6 genuinely relaxed and drowsy whilst Number 2 becomes increasingly excited and exasperated, finally dissolving into seething rage. The dialogue has been trimmed, cutting Number 6's rambling reply to the question of his resignation. "It was pretty... er... complex you know. Now just let me... Let me concentrate. My (he frowns), my resignation." He then loses his train of thought altogether. However much Number 2 tries he cannot get Number 6 back on the track. The latter is still genuinely high as a kite. "What's all the urgency?" He muses, "Why the hurry?" Number 2 gives up as the Prisoner is contemplating the serenity in his new world. With the departure of Number 2, the Prisoner, examining his reflection in the mirror, pulls off the plaster exposing the fresh scar tissue.

Whilst he is doing this his action is being viewed by Number 86 on the wall screen in Number 2's office. He is just entering.

They watch Number 6 beginning to test himself, he would be pounding one hand into the palm of the other. As per the script the two of them agree he is exhibiting suspicions and aggressions. Another dose of Mytol should be given. The girl returns to Number 6's cottage to administer the drug. Whilst she is brewing tea Number 6 is drumming his fingers, a sign of some impatience and a thoughtful addition to the script. The continuing de-sexing of their relationship mark further changes to the script. Number 6 still gives the lesson in teamanship but the girl would register humiliation and have to restrain herself from slapping him. The Prisoner, although still under the influence of the tranquilliser is beginning to be more alert. The switching of the cups by Number 6 still takes place of course, unseen by the viewing Number 2, who can only see the back of him. The girl's descent into a drugged stupor is well registered in the episode. the script would have her trying to embrace Number 6.

Number 2 is of course watching these events in some horror on his viewing screen. He summons the girl "immediately" via the speaker system. She ambles out of the cottage and Number 6 making a show of drowsiness,

leaves soon after. He strolls into 'Atlas Street' and encounters the lobo man. Other Villagers are making a show of ignoring Number 6 (odd considering his re-integration) but the lobo man seems friendly enough, with his vacant smiling expression. The conversation with this characterless individual only serves to confuse Number 6 further.

NUMBER 6 Do you feel different?

Lobo Man You should know.

But he doesn't.

Number 6 makes for his jury-rigged gym. He is riddled with self-doubt. He lacks aggression. Perhaps the scene is a shade too long, accentuated again by the absence of music or atmosphere, possibly to heighten the loneliness and confusion of the internal world Number 6 finds himself in. Then our two heavies from the opening scene make their self-assured entrance. This signals a pick up in pace as the soundtrack returns. They fight Number 6, thinking of an easy victory. Their blows only serve to pull the Prisoner out of the remnants of his drug-induced haze and he out manoeuvres them, cleverly felling them both. He is elated. Now he *knows* the operation must have been yet another Village trick.

ACT IV

The opening scene is cut. It would have an exasperated Number 2 instructing, by phone, an unspecified assistant to "Find that girl. They give us directions. They rate them top priority. And they expect us to break a man like Number 6 with a so-called female 'expert'."

Returning to the film, fortunately for Number 6, he finds her first, gathering flowers. It is obvious she is not herself. An ambiguous exchange of dialogue takes place.

Number 86 I'm higher — higher than Number 2

NUMBER 6 (Drily) The ecstasy of illusion.

After a further loudspeaker request for Number 86 to report to Number 2, Number 6 is able to take advantage of the drugged state that renders her easily influenced. He hypnotises her and asks her to report... to him! This she does and his suspicions are confirmed. She tells both him and us the entire Village plot.

Hypnosis may seem a tacky device but it is a subject I once had a minor interest in. The key is the suggestibility of the subject. Watching a hypnotist at work once I noted



□ MAKE-UP CHECK: Prior to the filming of the hypnosis scene

how he selected those persons in the audience who were most easily influenced. In her highly drugged state it is quite feasible that Number 86 is so relaxed she is open to suggestion.

We fail to learn what the Prisoner wants her to do when the clock strikes four...

Number 6 comes calling on Number 2 whose mood elevates by degrees. It grows from a reserved watchfulness to hearty elation as Number 6 enthusiastically announces he is ready to talk, in fact, to talk to... everyone. In his excitement Number 2 is only too ready to summon everyone to the Village square where Number 6 has expressed a desire to "address you all in person."

Cue clips of Village exteriors with Villagers making their way to the square. These scenes really are a breath of fresh air after all the interior shots. A blend of location shots using doubles of Numbers' 2 and 6 are entwined with John Sharp and McGoohan at Borehamwood. As Number 6 begins his speech all seems to go well at first — until the clock strikes four.

Number 6 hesitates.

Number 2 is tense and expectant.

Number 86: "Number 2 is unmutual."

Number 2 is aghast. Things are most definitely *not* going according to plan. As the girl's accusations gather momentum, fuelled by Number 6's encouragement, the crowd's

mood, who throughout the episode have appeared as easily manipulated as sheep on valium, changes from expectation, through confusion, to anger. They take up the girl's cries of "unmutual". Number 2 realises he has been duped. He glances at Number 6 (no doubt wishing he did have that butcher's knife) who is grim and determined. The script would have Number 2 leave the balcony to confront the girl, who he would drag to the edge of the square, before striking her across the face. He would then direct PMCs to the balcony, but all too late. After Number 6's final exhortation, with the crowd ringing him, Rover would appear causing the Villagers to freeze. Number 2 would retreat hastily, escorted by Rover, whilst Number 6, on the balcony, watches him go.

Rather different to the episode, where Number 2 stays on the balcony (no violence to the fairer sex here thank you). He beats a humiliating defeat, pursued by the crowd who look extremely menacing. If you look carefully, trivia spotters, you may catch a glimpse of the real Number 6, standing on the balcony, taken from either *Arrival* or *Dance Of The Dead*. An added scene in the downfall of Number 2 is that of the crowd following him up 'Atlas Street' chanting "unmutual". So we leave a defeated Number 2, sampling his own medicine, being chased up the steps

to the Green Dome by the crowd, headed by a man wielding an... umbrella!

The final added scene is of Number 6 emerging from the bushes. He exits at the top of 'Atlas Street', as little Angelo, umbrella raised, comes into view. This gives us the opportunity to note, by the casts of his shadows, that the episode was indeed filmed in the land of many suns!

In summary, a sprinkling of changes, most for the better. A fair amount of violence despite the axing of scenes portraying this. The material has been polished and extra scenes added that develop the plot. A tale full of social comment, breathed into fiery life by director and star, Mr. McGoohan. Has it stood the test of time? The message is still relevant whether it is the McCarthyite trials, or today's desire for political correctness.

Let's conclude this section with Number 6's final speech, an impassioned plea that must strike a chord with many members. A real cry from the heart. Memorable stuff.

Number 6

Your welfare committee is the tool of those who seek to possess your minds... You still have a choice. You can still salvage your rights to truth and free thought. Reject this false world of Number 2. Reject it : Now!