

The story of . . .



A seventeen-part saga of  
fascination, elation and frustration.

Written by Number 89

## TABLE OF CONTENTS

SECTION	TITLE	TIMELINE	PAGES
1	<b><i>Once Upon a Time</i></b> (when <i>The Prisoner</i> was on PBS TV)	1978	1 – 2
2	(My) <b><i>Arrival</i></b> (at discovering <i>The Prisoner</i> )	2001	3 – 4
3	(The idea rang out as loud as) <b><i>The Chimes of Big Ben</i></b>	2014	5 – 7
4	(The project had three phases:) <b><i>A, B &amp; C</i></b>	2014-17	8 – 14
5	(The project said:) <b><i>Do Not Forsake Me Oh My Darling</i></b>	2017	15
6	<b><i>Many Happy Returns</i></b> (a.k.a.: Happy 50 <sup>th</sup> Birthday No. 6)		16 – 17
7	<b><i>The General</i></b> (idea for producing audio programs)	2018	18 – 21
8	(The second time was like) <b><i>Living in Harmony</i></b>		22 – 25
9	(If I produced something that was) <b><i>Free for All</i></b>	2019	26 – 29
10	(When life was put in) <b><i>Checkmate</i></b>	2020	30
	<b>Orange Alert!</b>		31
11	(It meant finding a new way to) <b><i>Hammer into Anvil</i></b>	2021	32 – 35
12	(It was like a) <b><i>Dance of the Dead</i></b>		36
13	(It was time for) <b><i>A Change of Mind</i></b>	2022	37
14	(The one that became) <b><i>The Girl Who Was Death</i></b>		38 – 39
15	(It was abundantly clear that) <b><i>It's Your Funeral</i></b>	2023	40
16	(Being divided like) <b><i>The Schizoid Man</i></b>		41
17	(So, then . . . what is the) <b><i>Fall Out</i></b>		
	Notes		42 – 43

## PREFACE

Across the sixty years of my life and the panorama of my career, ***this essay was the most difficult writing task I ever confronted and conquered.***

None of what I achieved, *or failed to accomplish*, vis-à-vis my fascination with ***The Prisoner*** happened in a vacuum. *Nope*. That all happened whilst I chalked up a few triumphs and navigated a cavalcade of trials in the other arenas of my life.

Thus, what made writing this essay *so difficult* was the persistent, searing question: ***“What if I hadn’t done all this Prisoner BS and I had put my energies elsewhere?”***

But I didn’t. Instead, for a decade of my life, I devoted the lion’s share of my creativity and *free* time to manifest the efforts, escapades and endeavors detailed on the following 43 pages which tell . . . ***The Story of The Eternal Village.***

*Yours diligently, Number 89 [Karl Frunz]*

August 2023 • Seattle, WA, USA



# Once upon a time

**MAY 9, 1961:** At a meeting of the National Association of Broadcasters, the newly seated chairman of the (US) Federal Communication Commission, Mr. **Newton Minow** began his speech with these words<sup>1</sup>:

*“When television is good, nothing—not the theater, not the magazines or newspapers—nothing is better.*

*“But when television is bad, nothing is worse. I invite each of you to sit down in front of your television set when your station goes on the air and stay there, for a day, without a book, without a magazine, without a newspaper, without a profit and loss sheet or a rating book to distract you. Keep your eyes glued to that set until the station signs off. I can assure you that **what you will observe is a vast wasteland.**”*

Sixty-two years hence, **with programs** being produced by / **for broadcast networks** (ABC, CBS, FOX, NBC), **technology firms** (AppleTV), **retailers** (AmazonTV), **subscription services** (HBO, Hulu, Netflix) **and websites** (TubiTV; Crackle), **Mr. Minow’s words remain an accurate assessment of the chasm between high quality content and the exponentially larger wasteland of mediocre programs.**

**Hyper-passionate television fandom is due**, in large part, **to this imbalance**. When **fans proselytize** the merits of a cherished series, they will extol **the superior quality of the program’s writing, characters or production**. And when those three components meld together perfectly, devotees will claim, confer and contend that their cherished program is, **evergreen—adjective: universally or continually relevant; not limited in applicability to a particular event or time.** [Dictionary.com]

The 1959-1964 program, **“The Twilight Zone”** is a pinnacle example of an evergreen program with a devoted fandom. The series has been rebroadcast for decades because the stories tell universal, timeless tales. The series has inspired creators to publish books examining the series in fastidious detail, stage live performances of esteemed scripts and produce audio programs discussing, debating and detailing the nuances of every episode—all **because the show was one of those rare combinations of great writing, characters and production.**

**“The Prisoner”** is one of those very rare, evergreen series. The program’s timeless topics, eloquent prose and striking visuals have been engaging, enthralling and inspiring academics, artists and individuals **for 55 years.**



STARLOG Magazine  
No. 11 • January 1978

"The Prisoner"

By Howard Zimmerman

"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." [Page 45]

The third US airing of, "**The Prisoner**" (post 1968 & '69) was in the period 1977-79.

**JANUARY 1978:** I was **14** years old, almost 6" feet tall, had horrific cystic acne, was (am) legally blind and had my first job: a *Seattle-Times* newspaper delivery route. I had a subscription to, "**Starlog**" magazine and I absolutely **LOVED** television—for the same reasons why I appreciate contemporary streaming services:

Through television—with my face mere inches from that 9" black & white screen—I could see the world more accurately than I did in real life. And, via that screen, I could (can today) discover facts about other people and places. Yes: television programs are fiction. But, within contemporary drama or comedy programs you do see how people dress, view their architecture, observe their cultural cues and gain an awareness of other places on our *Big Blue Marble*.

My television viewing was (is) eclectic. In the latter 1970s some of my absolute favorite programs—programs I've rewatched over the intervening years—included James Burke's, "**Connections**", Gerry Anderson's magnum opus, "**Space 1999**", the landmark five-part Italian mini-series, "**The Life of Leonardo Da Vinci**", the brilliant, "**Dave Allen at Large**", and the hilarious, "**Taxi**".

However, in 1978, I neither read the *Starlog* article on, "**The Prisoner**" nor watched the PBS airings of the show. I do, in the recesses of my visual memory . . . as I clicked around the channel knob on my little set . . . know that I saw brief images of a man in a blazer with white piping walking about in a sunny villa. But I didn't stop on that channel and . . . **I did not see an episode of that program until 2001.**

**SUMMER 2001:** I was **37** years old, working in downtown Seattle as a Project Management Consultant for the financial juggernaut, *Washington Mutual*.

On the days when I wasn't teaching (either in Seattle or at one of WaMu's newly acquired banks somewhere in the US), during my lunchtime I would walk to the main (downtown) branch of the **Seattle Public Library**. In every visit my destination was the same: the **audio / video floor**. Like my eclectic television viewing, I was open—actually eager—to hear / discover new artists and genres of music. (Also, per my limited vision . . . most of the time I couldn't read the print on the packaging, so my selections were almost entirely based on the CD's cover art.)

Through that willingness to listen without bias—to **stretch and challenge my established preferences**—I discovered artists and albums that have become cherished titles in my (again, eclectic) music library. A few of those voices and tones that have amplified my entertainment were/are: elegant **Sammy Davis Jr.**, enthralling **Juan Garcia Esquivel**, thoughtful **Iris Dement** and moody **Chet Baker**.



But one day in mid-2001, I deviated my pattern: With a stack of CDs in my hands, I meandered over to the video side of the floor and saw on a wire display rack a DVD case with an evocative title written in a very intriguing font: “**The Prisoner**”.

I do not recall the title of the episodes I began to watch. **What I vividly recall was my instant intellectual and aesthetic fascination with what I was seeing.**

No more than ten minutes into the episode I stopped the DVD player and ejected the disc. I knew at that moment that I'd discovered something rare—something I needed to see in its entirety and . . . from its beginning.

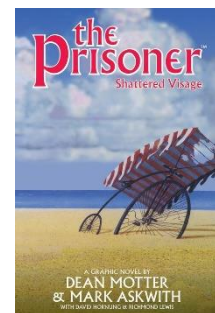
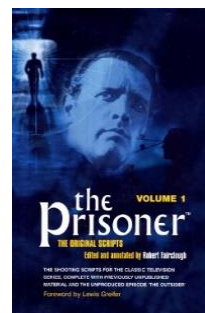
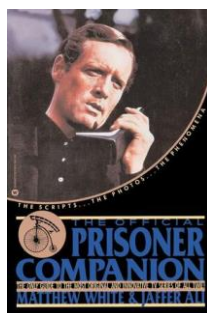
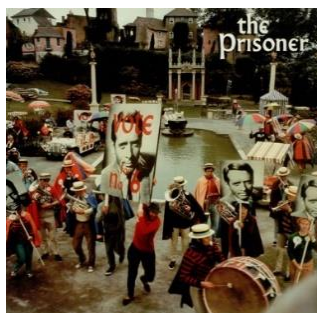
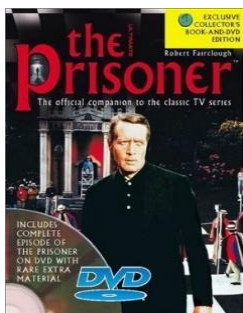


**OCT – DEC 2001:** In the autumn of 2001, I purchased the A&E **10-disc DVD box set of, “The Prisoner”**. As I had desired (*and as one should*), I began my exploration of the series with its first episode, **“Arrival”**. But even before that episode began, I was enraptured by the musical sting and graphic design of the DVD’s menu screen. Just like the sensation I had earlier that summer (when I watched only a few minutes of a random episode), **I knew that I was delving into something unique—something that could be very mesmerizing.** (*Score one for intuition . . .*)



I watched absolutely everything contained on those ten DVDs; I devoured all seventeen episodes plus extra features such as the broadcast trailers, the 1966 Portmeirion location footage and the, **“Prisoner Video Companion”** documentary. And **once I had seen everything** those DVDs had to offer . . . **I began my quest to discover more**—*more* about the history of the series, *more* about the program’s fame / esteem, *more* about those who’d been inspired or influenced by the show and, *especially*, more about any creative works that explored or expanded the world of The Village and the struggles of Number Six. So, I began shopping.

The first item of Prisoner ephemera I purchased was, **“The Prisoner: The Official Companion to the Classic TV Series”**, by Robert Fairclough. Other early acquisitions included: the **Bam-Caruso Prisoner** gate fold OST LP; **“The Official Prisoner Companion”** by White & Ali; Vol. 1 of Mr. Fairclough’s, **“The Prisoner: The Original Scripts”**; **“The Prisoner: Shattered Visage”**, by Dean Motter and Mark Askwith.



From **2002 thru 2013**, my collection of ephemera grew, I discovered, **“The UnMutual”** website and my passion for / about *The Prisoner* increased. Yes: books answered some of what I wished to discover. But no quantity of tomes or websites would ever satiate **my core aspiration: to interact with others who shared my fascination for *The Prisoner*.** So . . .



# The Chimes of Big Ben

**MARCH 2014:** I was **50** years old and living through what was **my winter of** (deepest personal) **discontent**. Despite (*or in spite of*) those current challenges, I would exercise my mind with thoughts of future endeavors. On that tack, one afternoon (*I remember so vividly*) as I walked home along S. King Street in Seattle's Chinatown, I calculated that **very soon *The Prisoner* would reach its 50<sup>th</sup> anniversary**. To that calculation I added a very simple and sincere concept: **something should be organized to celebrate *The Prisoner's* golden anniversary**. To that concept I assigned one, small task: **determine the exact date of *The Prisoner's* 50th**.

At home, I immediately **took out Mr. Fairclough's, "Scripts" book to fulfill that task**. On page 17 Robert outlined the transmission dates for, "*Arrival*":

**9/29/67 – ATV Midlands**

**10/1/67 – ATV London**

Then, via an online calendar, I saw that **in 2017 . . . September 29th** would fall on a **Friday** and, thus, **October 1<sup>st</sup>** would be a **Sunday**.

I thought . . . ***if someone*** were to host an event, **Saturday, September 30<sup>th</sup>, 2017** would have the best possibility to attract the largest audience. Then, enveloped in an array of "*a*" words—*abrupt, ambitious, absurd, arrogant*—***I decided that . . . I could try to organize an event to celebrate the 50<sup>th</sup> anniversary of*** this unique, influential and iconic program *I found so fascinating*.

To explain (or excuse) **my** contention that I had any **perspectives or prowess for organizing, funding and hosting an event** for an internationally acclaimed television program, we have to go back to, "***Once Upon A Time***" . . .

---

In those mid- to late-1970s, when I was that lanky, acne faced, visually impaired teenager, I learned that if I wanted to do anything (file under: "*ambition*"), I would need to: **A)** be self-motivated; **B)** make a detailed plan; and **C)** take risks. Suffice it to say, my parents were very flawed people and their willingness and/or wherewithal to give encouragement, guidance or support was extremely limited.

---

*Example:* During those years **I treasured attending Sci-Fi conventions** in Seattle. **To have those experiences, I had to take risks**—risks regarding my physical safety, whereabouts and social integration. To attend, *I* had to **pay the registration fee** (part of why I had after-school jobs from the age of 14) **and** *I* had to **get there** myself (by determining the bus routes, times, transfer points and making detailed street maps since I couldn't / can't see street signs.) Thus, by taking initiative, making a plan and suppressing irrational fears and/or anxieties, ***I enabled myself to have uplifting experiences***, such as hearing Gene Roddenberry speak at the Seattle Coliseum and attending an array of *Northwest Science Fiction Society Cons*.

What I cherished the most about attending those 1970s conventions—those events—was listening to people speak about their passion for a particular subject. Also, I truly enjoyed interacting with folks who shared an interest or affinity. And those were exactly the sentiments and sensations I experienced when I traveled to Los Angeles, CA., to attend the **Alpha: 2012 Space 1999 convention**.



**Alpha 2012** was not a unique event: Since 1978<sup>2</sup> **Space 1999 fans**, without any overarching club or society, have **channeled their volunteerism, creativity and personal funds into organizing an inspiring compendium of successful events** that have intellectually explored and joyfully celebrated that brilliant sci-fi series.

**Alpha 2012** was mammoth: The event offered **three full days** of activities plus a Saturday evening dance party! The conference hosted **eight Special Guests** and an array of other presenters (including Mateo Latosa of Powys Media). The entire program took place at one venue and had (only) **127 attendees**<sup>3</sup>.

In 2012, thoughts of organizing a *Prisoner* event did not exist. But, those three days that September definitely rekindled my interest in fan / genre events.



Such were my fond experiences and **perspectives** about fan events. Regarding my **proWess** for organizing such an endeavor, to quote the venerable radio comic, Phil Harris: “*It’s my business*”.

For fifteen years, in both corporate jobs and community (volunteer) projects, I designed, organized, marketed and taught scores of ad hoc seminars and/or multi-session workshops for adults. As cavalier as this may sound, **being a great Teacher is exactly like being a great Party Host**. In both situations, the first step is to define your **objective**: what you’re teaching or celebrating. Next is your **audience**: who needs to learn *or* who enjoys celebrating. Then your **agenda**: delineating when you greet, educate or entertain, thank and bid adieu to your guests. And all of that must happen in an attractive, accessible and appropriate **venue**. It’s that simple.

But simple doesn’t mean easy. And great things aren’t achieved without risk.

In March of 2014 I was three and a half years away from The Prisoner’s 50<sup>th</sup>. Just having an idea posed no risk, involved no costs and consumed very little energy. The question was: to let that idea exist as merely a beautiful concept—one more of life’s, “*what ifs*”—or . . . to expend a little energy and take one, small risk?

---

**MARCH 14, 2014:** **I took a risk:** I told someone about my absurd, ambitious and arrogant idea. On the evening of March 14<sup>th</sup>, I sent a short e-mail to **The UnMutual** website, revealing my idea and asking if they were aware of any similar initiatives. I had low expectations for a reply. But to my utter surprise, the very next morning there was a reply from a gentleman named . . . **Rick Davy**.

Mr. Davy’s reply was charming and encouraging; he wrote: “*Let me know if I (and The UnMutual) can help in anyway*”. **This was amazing**. Mr. Davy didn’t dismiss the idea, he didn’t outline why the idea wouldn’t work, and, he (unlike others along this story) didn’t express any xenophobia about British dominion over the program.

And, frankly, Mr. Davy’s encouraging and warm reply was the spark that kindled the flame that gave me fuel to do all the following . . .

**MARCH 17, 2014:** If this initiative had happened in the 1970s, 80s or 90s, the very first chore would have been to design and print business cards; those tangible and tactile encapsulations of an endeavor's name, slogan and contact information. But in 2014 **the first chore was to purchase** a digital address—i.e.: **a domain name**. So, on Monday, March 17, 2014, I created and activated the domain:

*www.ThePrisonerCon2017.com*

In the autumn of 2014, I began strategizing which individuals could / would be Special Guest at the 2017 event. I immediately thought about . . .



**Sophia Cacciola & Michael J. Epstein:** As, “*Do Not Forsake Me Oh My Darling*”, Sophia & Michael (by 2014) had created **three albums of intense and evocative music** in homage to *The Prisoner*. In tandem with their musical creativity, in 2011 the duo **designed, filmed and scored a brilliant scene-for-scene recreation of *The Prisoner's* opening sequence**.



**Tim Palgut:** From his life-long fascination with *The Prisoner* and his diligent artistic endeavors, in 2002 Tim published, “***The Prisoner: The Village Files***”<sup>5</sup>, the first—and only—book that unveiled the infrastructure and ergonomics of The Village. In 2004, **Tim's creativity became canon via its inclusion in the DeAgostini / Grenada, “*Prisoner Official Fact Files*” magazines**.

Towards my ambition to understand *more* about those who'd been inspired by *The Prisoner* series and, *especially*, those who created works that explored or expanded the world of The Village . . . **Sophia, Michael & Tim were at the very top of my list.**

**So, I took two more risks:** I composed e-mails to Sophia / Michael and Tim, telling them about my idea and asking if they would *consider* attending the event as Special Guests. Once again, like the missive from Mr. Davy, I received kind and affirmative replies from that terrific tripartite. Thus, **at the close of 2014 I had a date, a domain and enthusiastic encouragement from four fantastic Prisoner fans.**

Though my 2014 overtures reaped positive responses, my vocational experience told me that . . . ***the farthest most people*** (i.e.: potential attendees, possible Special Guests or prospective venues) ***will plan ahead is 18 months***. So, during most of 2015 I worked on defining **the structure and scope of *The Prisoner Con***. The first tangible piece of that structure began on . . .

**OCT. 31, 2015:** I purchased a two-year plan from Weebly.com—a timeline going one month past *The Prisoner Con's* target date. Through Weebly's platform I was able to create and easily modify a professional website for the initiative. The first iteration of the site was published on Sun., Nov. 8, 2015. A week later I created a Facebook page. Thus, **at the close of 2015, *The Prisoner Con* had in place three essential structures:** a **website**, an **e-mail** account and a **social media** page. **And** reprising my absurd, arrogant ambition . . . the event had **a scope of three full days**.



**The agenda I conceptualized** and crafted for celebrating The Prisoner's 50<sup>th</sup> anniversary—*the first Prisoner event in the US*—**had (yes...) seventeen segments**.

Running from Friday at noon through mid-afternoon Sunday, including parties on Friday and Saturday evenings, the conference would offer attendees an eclectic mosaic of conversations, viewings and activities to examine the allure, impacts and evergreen relevance of ***The Prisoner*** television series.

As both a conference organizer and attendee, I knew that part of the attraction for going to an event was having the time and proximity to explore the city where the program was being held. For that reason, I wanted the venues to be *in* Seattle, not in an adjacent suburb or at one of the chain hotels by the airport. And, believing that this would be a *once-in-a-lifetime event* attended by individuals who cherished *The Prisoner's* evocative aesthetics, I wanted The Prisoner Con's venues to be elegant and interesting like the striking visuals in the television program.

**DURING 2016** work on *The Prisoner Con* became more delineated. **First** and foremost was the task of disseminating news about the event across social media and via the generous support of *The UnMutual*. To nurture the excitement and commitment of those who'd expressed their interest in the program, In April I began creating / sharing **monthly status reports** that outlined all of *The Prisoner Con's* progress.

**Second** regarded outreach, and making formal invitations, to those individuals the conference (I) wishes to host / have as Special Guests. **Third** involved visiting and negotiating lease agreements with the venues where the conference sessions would happen. And in the last quarter of the year, was the **fourth** and most challenging task: deciding where, in 2017, to buy ads to promote the event.

**My thought process was as follows:** *The Prisoner* would most likely be known to fans of sci-fi / cult entertainment. And, **the fans** I wanted to attract were those **who** put on their shoes, paid their fees and **enjoyed attending in-person events**.

So, for an expense of \$1,437, I created and placed **ads** for *The Prisoner Con* in the **physical program books given to attendees at ten sci-fi and cult TV conventions** happening from January to May 2017 in cities all across the **United States**.

In **July of 2016**, numbers 30, 73 and I (number 89) traveled to the stunningly beautiful city of Vancouver, BC to meet with *The Prisoner Con's* very first (confirmed) Special Guest: number 84 (**Mr. Tim Palgut**).

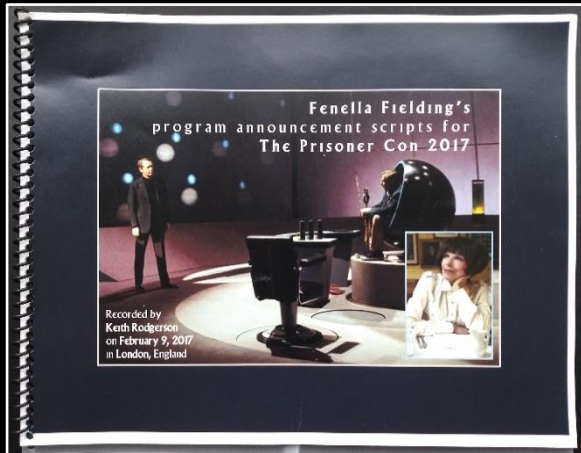
During a joyful afternoon, which included being taken on a tour of the visual effects studio where he employed his artistic talents, number 84 (very kindly) gave each of us his fantastic new (2016) publication: **"Project Prisoner: The Village Technical Manual"**.



Numbers 30 (Janine), 84 (Tim Palgut) and 73 (Brianne)



## Your attention; Your attention, please.

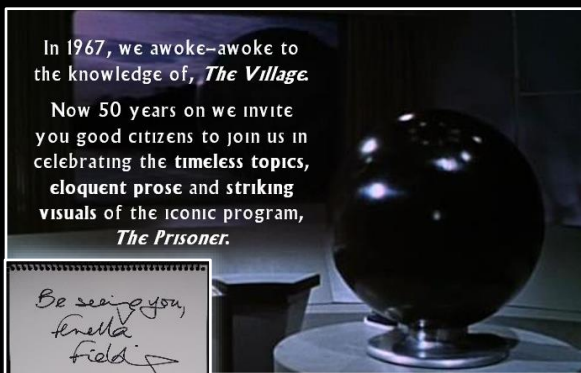


Intertwined with 2016's four categories of work . . . was a desire to infuse *The Prisoner Con* with an array of visual installations and ambient audio **to give the attendees a sense of being *within* The Village.**

**The paramount objective** was to have a single voice that would greet and guide the Villagers (attendees) during the conference; to be the unseen host who introduced / welcomed all of the Special Guests.



Back to those “a” words (*let's go with audacious*), I knew there was only one voice—one person—for that role: **Ms. Fenella Fielding**, the actor who voiced the Village announcer in *The Prisoner* series. So, in late 2016 I contacted her agent and was elated to learn that Fenella was open to the idea. A fee was negotiated and, suddenly, what had been a wild aspiration was converting into a tangible project.



Through social media outreach I was very fortunate to gain the support, and contract the audio recording skills, of **Mr. Keith Rodgerson**. With the Talent and the Technician in place, in late January 2017 I composed a set of scripts aligned to *The Prisoner Con's* three-day agenda and all of the conference's (confirmed / aspired) Special Guests.



On Jan. 30, I sent the scripts to **Mr. Simon McKay** who coordinated the recording session that took place in London, England on **February 9, 2017.**

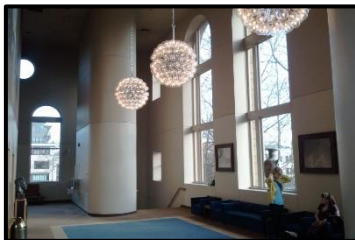
Hearing Fenella welcome everyone to the 2017 and 2018 events and having her voice open each of the 28 Eternal Village-casts . . . **was a truly unique and cherished accomplishment.**

**DURING JAN & FEB 2017**, I worked on *The Prisoner Con* every day. Tasks ranged from writing contracts, making social media posts and producing the monthly status reports sent to the **scores of individuals who'd expressed their interest to attend.**

**The conference had a confirmed roster of NINE Special Guests:**

Thespians	Authors	Academics	Musicians / Film Makers
Jane <b>Merrow</b>	Robert <b>Fairclough</b>	Professor Valarie <b>Ziegler</b>	Sophia <b>Cacciola</b> Michael J. <b>Epstein</b>
Norma <b>West</b>	Tim <b>Palgut</b>	Professor Alan <b>Shapiro</b>	<b>Do Not Forsake Me</b> <b>Oh My Darling</b>
Lucille <b>Soong</b>			

[L-R] The daytime sessions would be at **The Broadway Performance Hall**, Friday's party at **The Century Ballroom** and Saturday evening's event at **The Triple Door**.



**WEDNESDAY, MARCH 1, 2017:** Registration opened for *The Prisoner Con 2017*.

The event offered a variety of price tiers per the number of sessions one wished to attend. For the entire program—all sessions plus the parties on Friday and Saturday evening (*which included beverages and food*)—the price was: \$225.00.

During March, I created and distributed a press release which generated news articles and interviews with podcasts and radio stations in the US and the UK.



Despite all of the outreach, coverage *and* the attestations folks had expressed for / about the event, **on March 31, *The Prisoner Con* had only registered eleven sales** across various ticketing tiers.

Since the 3-day Agenda was only attracting, or affordable to, a *very* small cohort, pragmatism begat a plan, “B”.



**FRIDAY, APRIL 7, 2017:** I condensed the conference into two days, removing the Friday evening party and only keeping sessions with the Special Guests. Thus, the new agenda would encompass noon to 8:00 PM on Fri., Sept. 29 and 10:00 AM through the (optional) party at The Triple Door on Sat., Sept. 30. The price for the full event was lowered to \$149.00 (with corresponding cuts to the other ticketing tiers).

### *About finding the balance*

My dedication for the events I have organized, the audio / videos programs I produced, the on-line archives I've curated and even the writing of this essay . . . had absolutely nothing to do with a desire to generate income. Nope.

Even if the maximum number of people had paid full price to attend *The Prisoner Con 2017*, that income would have only covered 70% of the event's total cost. I was eager and willing to fund the shortfall because having that life experience would bring me joy

However, throwing a party that no one wishes to attend . . . is wasteful. And, *I hate waste.*

So, along this path, I've had to find each project's unique balance point between money spent and life experiences gained.



Everyone—i.e.: Special Guests, venues and ticket buyers—was immediately informed about the modification. The message was simple and sincere: the adjustment had been made in order to make *The Prisoner Con 2017* financially feasible for the largest possible audience. (*Note: most of the Special Guests were elated for the change because it meant they could have Sunday to explore Seattle.*)

Throughout April, I continued distributing the event's press release (hoping to garner more coverage) and I wrote a volley of social media posts. However, on April 30 . . . *The Prisoner Con* stood at only **18 tickets sold**.

ON SUNDAY, MAY 21, 2017 . . . I was beset with consternation.

On that date, my optimism was saying: “*But there are still five months before the event.*” My diligence said: “*If I just find more ways to get the word out . . .*”, perhaps by Sept. 29<sup>th</sup> I can triple, quintuple or even septuple the number of tickets sold. And frankly, **if the event could gather together 126 fans**, in a two-day conference, to celebrate *The Prisoner’s* 50 years of social relevance, intellectual stimulation and creative influence . . . **that would be a landmark and lifetime accomplishment!**

Though the event was still five months away, **in just ten days** (on May 31<sup>st</sup>), I was facing a ledger of financial due dates. All three venues required non-refundable deposits to be paid. For the Special Guests, the hotel required a 50% pre-payment and airline tickets needed to be purchased soon to avoid summer surge pricing.

But far above any financial risk **was my concern for the nine individuals who had agreed to be the interpersonal and intellectual content of the conference.** Eight of the nine people were receiving only small honorariums (a.k.a. appearance fees) for their participation<sup>6</sup>. Those folks were *not* attending the event to make money. To the contrary: they wished to share their academic or artistic interest in *The Prisoner* with others. **Honoring that passion gave me the greatest concern.**

The thought of having Alan, Norma and Robert travel all the way from Germany, Spain and England to Seattle . . . to ask Tim to make the trek from Vancouver . . . to have Valerie, Jane, Lucille, Sophia & Michael fly across the US . . . to end up speaking to an audience of *only 20, 40 or—possibly—60 people* . . . **would be devastatingly disrespectful and profoundly disheartening for them and for me.**

Now, if there had been a cadre of folks writing to say, “*I’ll be there; just waiting ‘til July...*” (Aug or Sept) to buy their ticket . . . my optimism would have won the day. But, in a foreshadowing of all *Eternal Village* endeavors, **the Village was silent.**

Thus, prudence vanquished optimism and I shared this quote with all concerned:

*“It is hard to fail, but it is worse never to have tried to succeed.”*

Franklyn Roosevelt

So, after 39 months of effort, *The Prisoner Con 2017* was **C**ancelled.





# Do Not Forsake Me Oh My Darling

For a few months I was content with my decision vis-à-vis *The Prisoner Con*. **But, in early August my disposition abruptly changed**<sup>7</sup>. I was beset with a sense of guilt—guilt for having abandoned a project and a passion I cared about so deeply.

Emulating Number 6's mettle, I resolved that—*without any concern for income*—I would host *some manner* of event to celebrate *The Prisoner's* 50<sup>th</sup> anniversary. **Returning to my first choices**, I wrote to **Tim, Sophia & Michael** to ask *if* they would participate in a small event. Once again, **their support was unwavering**.

ON AUG 18, 2017 I sent an e-mail to all who'd expressed interest in the event, stating:

*I am elated to let you know that, “**The Eternal Village – A 50<sup>th</sup> Birthday Celebration of The Prisoner**” **WILL take place on the evening of Sat., Sept 30.***

*So, diligence wins out:*

*We are NOT going to let such an important birthday just slip by.*

By August 31st, a lease was signed with the **Broadway Performance Hall** and an appearance contract was negotiated with **Ms. Lucille Soong**.



**September was an absolute whirlwind of tasks** that ranged from writing / distributing a new press release, finding a Penny Farthing bike to rent / have on stage, inviting members of the *Evergreen Lotus Car Club* to show off their vehicles at the venue, conceptualizing / designing the content for a 17-minute video, and—*on the very afternoon of Sept. 30*—hand making all of the commemorative badges for the **Villagers, Warders** (i.e. event facilitators) **and the four very Special Guests who came to the Broadway Performance Hall in Seattle to attend . . .**



# Many Happy Returns

**The Prisoner Con**

Special Guests:

 Tim Palgut	 Lucille Soong	 Do Not Forsake Me Oh My Darling
----------------	-------------------	-------------------------------------

Sept 30, 2017 • Seattle, WA  
[www.theprisonercon2017.com](http://www.theprisonercon2017.com)



"Greetings good people. Greetings, one and all. The day is finally here. The Prisoner Con opens today. Come in!--come in and give us your . . . information" - Fenella Fielding

At 5:00 PM on Saturday, September 30, the loud speakers outside The Broadway Performance Hall (in Seattle, WA), came to life with cheerful band music. Then, interrupted by the very familiar chimes, came the enthusiastic, strong and uplifting voice of Ms. Fenella Fielding exclaiming, "**Welcome good people; welcome one and all. The day has finally arrived. The Prisoner Con opens today!**"

In addition to hearing the fanfare and that very familiar voice, attendees--our Villagers--found two beautiful Lotus 7 vehicles stationed in the plaza. These fabulous cars were generously displayed by Tom Forsyth and Alice Larson--Prisoner fans, and, members of the Evergreen Lotus Car Club.

## The Eternal Village

Upon entering The Performance Hall, each person was greeted by our Village Registrar, No. 12. With her charming manner and skillful efficiency (so very Village-esque), No. 12 collected each Villager's \$19.67 registration fee while providing each person with a **full-color, tri-fold program** along with their **uniquely numbered 3" badge** and **Village credit card**.

Then, after Fenella announced, "**Your attention, please: All citizens must be seated for the program to begin**", at 6:00 PM the evening began with a specially produced, 17-minute video retrospective entitled, "**The Eternal Village**" that examined why *The Prisoner* remains relevant today, and, how its iconography has been honored and/or incorporated into many forms of mass media since the 1980s.



Tim Palgut

After the video, in the darkened auditorium the audience heard those familiar chimes followed by, "**Attention Technical Operations: No. 84 to the Green Dome. Good people, please welcome, Mr. Tim Palgut.**" As the curtains parted, we found Tim sitting center stage--bathed in a single overhead white light--wearing his black blazer over a shirt illustrating a mosaic of Prisoner iconography.

Tim was joined on stage by No. 73 (Brianne) and No. 30 (Janine) who shared an engaging conversation with him about his authorship, career and personal connections to The Prisoner TV program as well as his visits to Portmeirion. Tim's portion of the program ended with a vibrant series of questions and comments from the audience (facilitated by No. 30 and her wireless mic).



Sophia Cacciola  
Michael J. Epstein

After a short break, Fenella's voice filled the room with a joyful notice: "**Your attention please: The Entertainment Committee is very pleased to present a very special musical performance by Nos. 48 & 100. Good <sup>people</sup> please welcome, Sophia & Michael, Do Not Forsake Me Oh My Darling.**"

Dressed in matching blazers, Sophia & Michael, performed two of their songs, each themed and named for an episode of the program. They were joined on-stage by No. 8 (Leanne) who chatted with the auteurs about their inspirations for this substantial (17 part) musical project. Then, the audience was treated to a screening of one of DNFMOMD's music videos-- created by and starring Sophia & Michael.



Lucille Soong

After the evening's second break, the darkened room was once again filled with Fenella's alluring voice, this time saying: "**Attention Botanical Department: Fresh flowers are needed in the Town Hall. Ladies and gentlemen, please welcome, Ms. Lucille Soong.**"

Lucille was joined on-stage by No. 89 (Karl) who spoke with her about the chapters of her fascinating life, the achievements (and hardships) of her thespian career, her recollections of gaining and performing her role on The Prisoner (episode, "A, B & C") and her current hit ABC program, "**Fresh Off the Boat**".

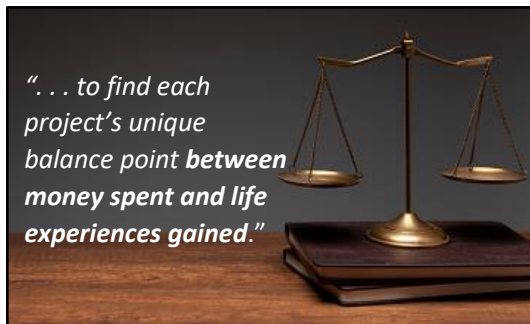


At the close of *The Prisoner Con 2017*, after expressing my gratitude to Tim, Sophia, Michael & Lucille and my appreciation to the attendees—*intoxicated in the joy of the evening / accomplishment*—I posed a simple question: “***Should we do this again?***” To this, the audience replied with a cacophony of affirmative applause.

A short time later, sitting with No. 73 on the edge of the stage in the then silent, empty auditorium, she posed an equally simple question: “***Should you do it again?***”

Challenging the Village’s slogan . . . both ***burdensome questions*** deserved to be asked and warranted well contemplated, potentially ***imprisoning answers***.

But, before there could be thoughts of future endeavors, there was the very necessary task of determining how much that September evening cost to produce.



<b>Ticket sales</b> ( <i>85 people x \$20</i> ) <sup>8</sup>	<b>1,700</b>
<b>Special Guests</b> ( <i>fees/travel/lodging</i> )	1,638
<b>Venue</b> ( <i>Broadway Performance Hall</i> )	1,687
<b>Décor &amp; ambiance</b>	1,618
<b>Advertising</b>	1,437
<b>Total expenses</b>	<b>6,380</b>
<b>Result</b>	<b>(4,680)</b>

Was hosting *The Prisoner Con 2017* worth the almost five thousand dollars it cost?

***Ab-so-lute-ly!!***

Yes: money was “*lost*”. However, the ledger of gains was *so much* greater. **Sharing** the evening with almost 100 people—the 80+ individuals who expended their time and money to attend along with my friends who volunteered to help facilitate the program—was an exultation I will cherish for the rest of my life. **Facilitating** an occasion wherein Tim, Sophia, Michael and Lucille could discuss their creative endeavors was inspiring and uplifting. And, *actually producing* something novel, of high quality and with a welcoming, positive message . . . enriched me unlike any sum of money could ever begat.

Meanwhile, there was Number 73’s burdensome question—“***Should you do it again?***”—that awaited an imprisoning answer . . .





## The Eternal Village

In contemplating that question, I realized something very important: I did *not* wish to focus my curiosity *exclusively* on the 17 episodes of *The Prisoner* TV series

Instead, **my ambition**—*bolstered by that very fresh success*—**was to develop a conduit through which I could produce a mosaic of creative output.**

Answering Number 73's question: *Yes*, I definitely wanted to organize and host more *Prisoner* fandom events. I aspired to design and produce additional videos. I yearned to have in-depth (and entertaining?) conversations with individuals who had produced creative works that expanded the story of Number Six and/or explored the real-world cognates of *The Village*. And, yes: through sharing my passion for that brilliant, inspiring, intriguing, elegant and evergreen television program from 1968 . . . I hoped that a few new friendships *might* be made.

So, **ON OCT 14, 2017**, I purchased a new domain, restructured the existing website and **began delineating projects to build . . .**

[www.TheEternalVillage.org](http://www.TheEternalVillage.org)

---

Producing / hosting a second *Prisoner* fandom event would certainly be easier than creating the first, right? *Yes . . . and no.* *The Prisoner Con 2017* was made of whole cloth. **A second event would be achieved by tailoring that existing pattern; trimming some areas and expanding other pieces, all in pursuit of making a better product / program.** However, each of those expansions to the pattern would entail their own tapestry of challenges, work and costs.

Some key pieces of the existing pattern *would not* be changed:

- **Our venue** would, once again, be the **Broadway Performance Hall** in Seattle
  - **The date** of the second event would be sometime in **September of 2018**
  - **The event's roster** of Special Guests **would include actors, authors & artists**
-

Meanwhile, other pieces of the pattern would require major alterations<sup>9</sup>; e.g.:

- **Visual ambiance** outside and inside of the venue
- **Hospitality services** for the attendees
- **The methods for promoting** (advertising) **the program**

Work regarding visuals and hospitality at the event could wait a while. However, **finding better ways to promote the program was the most pressing matter.**

Information gathered through ticketing and/or by our Registrar revealed that **almost all of the fantastic folks who attended *The Prisoner Con 2017* lived in or near Seattle.** So, paid advertising would only be place in local media (print and/or online versions). But there had to be a way to reach, engage and entice faraway fans to attend the second *Prisoner* fandom event. That desire was the catalyst for . . . ***The Eternal Village-casts.***

The Eternal Village-casts (i.e.: audio programs) were intended to fulfill two goals:

- First, **to have and share those in-depth** (and entertaining?) **conversations** with individuals who had produced creative works vis-à-vis *The Prisoner*
- Second, **to promote *The Eternal Village 2018* event<sup>10</sup>**

Though I was eager to engage in what I anticipated to be fascinating conversations, **I was hesitant about the format.** So many podcasts are just low quality, amateur drivel or self-righteous punditry. Instead, I wanted *The Eternal Village-cast* to have a polished format, employ thoughtful editing—creating small musical segues within the long-form conversations—and align to a mission statement.

To that end, each of the seven programs produced during spring and summer of 2018 opened with ethereal music beneath Fenella Fielding’s saying . . .

*In 1967 we awoke—awoke to the knowledge of *The Village*. Now 50 years on, we invite you good citizens to join us in celebrating the timeless topics, eloquent prose and striking visuals of the iconic program, *The Prisoner*.*

That preface was followed by our announcer<sup>11</sup> convening the program with:

*Welcome to the *Eternal Village-cast*: A program of conversations with those who created, those who’ve contributed to the canon and those who cherish the brilliant and influential program, *The Prisoner*.*

Then, in Village-esque vocabulary and verbosity, our announcer would introduce the episode’s special guest. After the long-form interview, each program closed with our announcer **inviting listeners to share their thoughts and contributions.**



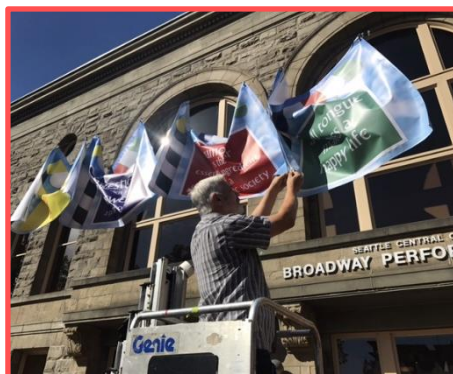
Parallel to the work of planning, producing and publicizing the audio programs was the vast array of tasks required to organize ***The Eternal Village event*** (to be held on Sunday, September 9, 2018).



**ON SUN, FEB 4, 2018**, invitation offers were sent to the program’s initial roster of desired Special Guests. Most individuals responded with marvelous enthusiasm and a *how may I help* attitude. In the cases of two people, they were eager to accept an appearance honorarium and/or an all-expenses paid trip to Seattle, but they were lackluster in their general engagement or communications. Thus, their invitations were *gently* retracted and efforts were made to find others with positive, enthusiastic attitudes. **And that persistence of seeking aligned perspectives is how *The Eternal Village 2018* achieved its roster of four fantastic Special Guests:**



**APRIL 7, 2018:** The premiere ***Eternal Village-cast*** was released. Across the following five months, via social media posts, distributing a press release, participating in radio / podcast interviews and, once again, through the generous support of ***The UnMutual***, every effort was made to promote ***The Eternal Village*** event.



And so, **for the second time** (*just a bit less than a year apart*), on a beautiful, bright Sunday morning in Seattle, **a cadre of devoted fans and a roster of esteemed Special Guests**—under an array of Village banners—**entered *The Broadway Performance Hall* to attend . . .**





# Living in Harmony



Jayden

Lindsay

At 11:30 AM, on a gloriously sunny Sunday morning, September 9th, the doors to The Broadway Performance Hall were opened to welcome everyone to **The Eternal Village 2018**.

Our charming and gregarious registrars, No. 34 (Jayden) and No. 12 (Lindsay), greeted the Villagers who had come from near and far--as near as two blocks from the Theater; as far away as those cherished **individuals who traveled to Seattle from Edmonton, AB, Toronto, ON, Sterling, VA and San Francisco, CA**.

As tradition (and The Rules) dictates, everyone received a **uniquely numbered 2018 badge**, their corresponding **Village credit card** and a folder containing the day's agenda and a **full-color, double sided fold-out program poster / 2019 calendar**.



Meanwhile, in the lobby of the theater, the history of The Prisoner --in print and through memorabilia--was on display.

Curated in two glass cabinets, flanking a life-sized photo of No. 6, were collections of books, albums, CDs, glassware, trading cards, photos and an original press booklet about The Prisoner.

Also displayed in the lobby were large scale reproductions of classic articles about the program, from publications such as Starlog, Infinity, Starburst and Comics International, were displayed on colored mounting boards.





The program was convened at noon by our Master of Ceremonies, No. 28 (Doug Mackey).

No. 28 welcomed the attendees, and, introduced our two very special, in-person, guests:

**Mr. Rick Davy and Ms. Annette Andre.**

After warm opening remarks, Rick & Annette, bid the audience a brief adieu while the Eternal Village's Technical Operations team was busy opening a channel to the program's first guest . . .



There on the theater's screen appeared Nicholas Briggs: actor, writer, director and the Executive Producer at **Big Finish Productions** who had given Prisoner fans **two amazing collections of full-cast audio dramas** that enhanced and expanded the program's creative canon.

No. 28 shared a lively discussion with Nicholas about the making of **The Prisoner audio dramas**, the audience (fans') reactions to the creations, and, delved into his wealth of work with the long-running and cherished program, Dr. Who. Villagers posed intriguing questions to Nicholas about the timeframe of the Prisoner audio programs--whether they are set in 1967 or today? To all queries, and during the 45-minute conversation, Nicholas was gracious, exuberant and eloquent in sharing his stories, opinions and plans for future endeavors.



The microphone was then passed from No. 28 to No. 89 (Karl) for the program's second segment: a conversation **about Prisoner fan events and our international fraternity.**

Joined on stage by Rick, No. 89--*once again reaching around the globe*--welcomed to the event, **Eeson and Becks**, the creators and hosts of, "*Time for Cakes & Ale*" podcasts.

This very fun conversation recounted the annual **London Prisoner walking tours**, the **50th anniversary celebration in Portmeirion** and the **two events that Rick produced at Elstree Studios in January and June of 2018.** And . . . posed the question: *what next?*



After the program's first break, No. 3 (Mark Rahner) welcomed . . . author, actor, artist, Mr. Brian Gorman. No. 3 shared a vibrant and funny conversation with Brian about the creation of his gorgeous graphic novel, and, his dynamic one-man stage play, "*Everyman: A Celebration of Patrick McGoochan & The Prisoner*".



Next up, No. 30 (Janine) shared a lively and enthralling conversation with Rick Davy.

Rick, the Director of The UnMutual website, the author of such works as, "*The Prisoner--The Essential Guide*", "*Playboys, Spies & Private Eyes*", and the publisher of a wealth of Prisoner tomes, held the audience enraptured with his knowledge of, and connection to, the program, its production, creators and impacts.





Annette

At the zenith of the event, the audience was treated to a delightful tapestry of video highlights from Annette's TV and screen credits throughout the 1960s.

After each scene was played on the theater screen--many that she had not viewed since their original airing--Annette regaled the audiences with insights that ranged from wickedly sardonic to stunningly insightful.

Annette's reflections about the impacts that her co-stars had on her own performances, the rigors of building a career, and, the vulnerabilities of crafting characters . . . evoked both empathy for the art she's made and inspiration for the career she achieved.



Jayden

Lila

As a capstone to the day's fun and fraternity, a raffle of **Eternal Village materials and Prisoner memorabilia was conducted.**

All Villagers were invited to place their badges face down on the stage. Then, No. 34 (Jayden) and No. 32 (Lila) selected the badges of folks who won such items as the giant banners that welcomed attendees to the event, Prisoner books, posters, shopping bags and the life-sized stand-up of No. 6.

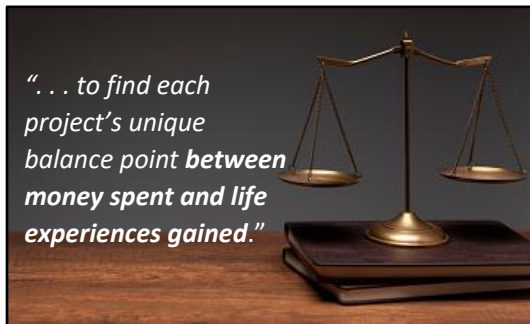




# Free For All



Whereas **The Prisoner Con 2017** concluded with Number 73 and I sitting in quiet contemplation, the capstone to *The Eternal Village* event was a delightful and raucous dinner party in downtown Seattle. Meanwhile, No. 73's question needed final consideration and the costs of the second event required tabulation.

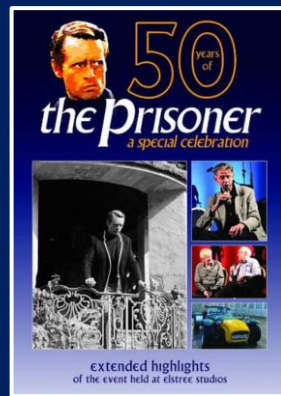
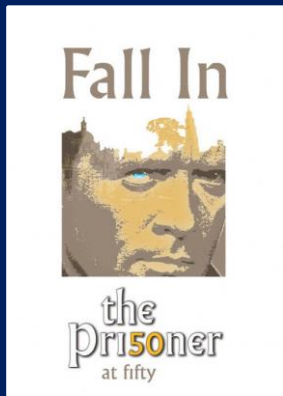


<b>Ticket sales</b> ( <i>Brown Paper Tickets/day of</i> )	<b>1,017</b>
<b>Special Guests</b> ( <i>fees/travel/lodging</i> )	4,553
<b>Venue</b> ( <i>Broadway Performance Hall</i> )	1,611
<b>Décor &amp; ambiance</b> ( <i>plus Warders<sup>12</sup></i> )	2,121
<b>Advertising</b> ( <i>in Seattle newspapers<sup>13</sup></i> )	615
<b>Total expenses</b>	<b>8,900</b>
<b>Result</b>	<b>(7,883)</b>

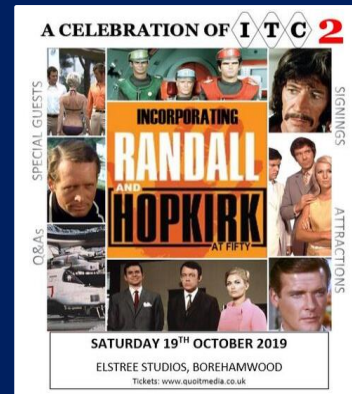
So, should I have hosted *The Eternal Village 2018* event? Once again: **absolutely. To have created another event** for people—*people who traveled from the UK, Canada and across the US*—to gather and interact vis-à-vis something that brought them joy **was exhilarating**. Likewise, **sharing** the dinner party and that extra **time** with Annette, Rick, Doug, his wife and my dear friends (*who'd put up with years of me blathering about the damned Prisoner*) **was uplifting**. In fact, producing *The Eternal Village* event that Sunday in September evoked one of life's rare moments: **an occasion of equal parts profound gratitude and pride**.

That said, a short time after . . . after I created the webpage that told the story of the event and after I sent thank you e-mails to the attendees and Special Guests, I was struck by other sentiments—*sentiments of dissatisfaction*.





2017 – 2019:  
A rare  
and glorious  
epoch of  
Prisoner  
fandom events



2017	2018	2019
9-29-2017 <b>Fall In</b>	January 21 <b>50 Years of The Prisoner</b>	April 20/2 <b>PortmeiriCon 2018</b>
9-30-2017 <b>The Prisoner Con 2017</b>	June 23 <b>Not A Number</b>	April 5/7 <b>PortmeiriCon 2019</b>
	November 16/18 <b>le prisonnier FETE SES 50 ANS!</b>	September 9 <b>The Eternal Village</b>
		October 12 <b>Nummer 6: Das 50-jahrige Jubiläum</b>
		November 17 <b>A Celebration of ITC</b>
		October 19 <b>A Celebration of ITC 2</b>

Unequivocally, I cherished the challenges of creating, and the elation of hosting, both *Prisoner* events. **But objective reflection brought up two other sentiments.**

First was an **anguish over the intangibility** of those occasions. After thanks were expressed, everyone departed and the doors of the Broadway Performance Hall were closed, all that remained from those *hundreds of hours* of work . . . was a folder of digital photos, a small collection of ephemera and two IRS Schedule Cs.

To have avoided (*or mitigated*) that sentiment (as *The UnMutual* did for its excellent series of 2018 / 19 events at Elstree Studios), I could have video recorded both programs. However, in the case of the first event, there was a *very* strong possibility that no one would attend. Regarding the second event, having the entire program video recorded / edited would have cost around \$2,500—an expense that would have raised the project’s fiscal loss to over \$10,000. (*Thankfully, all the digital photos folks took and shared were cost free . . .*)

The second, more painful sentiment was **forlornness**. Through the two events I had hoped to encounter a small community of people who: **A)** shared my fascination with No. 6 and The Village; **B)** wished to voluntarily exercise a creative talent; and, **C)** enjoyed collaborating—whether in person or from far apart. Through social media posts, on each event’s webpage and via e-mails sent to those who’d expressed interest, I made repeated invitations for folks to bring their talents, share their skills and to help produce the events. In the simplest of terms, I was truly hoping that a couple people would write and say something like, “*Hey man; this is cool. Is there any way I could help?*”. But . . . **the Villagers were silent**

During that time, the *only* person who did reach out, with gusto and commitment, was **Mr. Doug Mackay**—the *Eternal Village-cast’s* first announcer and the Master of Ceremonies at the September 2018 even. In fact, **Doug’s enthusiasm and charisma were catalysts for my designing a second series of audio programs.**

**Another motivation for producing a second series of audio programs was my lingering aspiration to reach, engage and interact with other *Prisoner* fans.** Whereas folks may have felt intimidated to get involved with producing a fandom conference, there had to be scores of individuals who would be eager to share a comment or an opinion about the content of an audio program, right?

The plan for series two was to create 17 epsides to be released on the same dates as *The Prisoner* was broadcast (by CBS affiliates) in 1969. Episodes would alternate between long-form conversations with guests and discussions / reviews of creative content vis-à-vis *The Prisoner*. Rahki (from Toronto) was hired as our new Village announcer and Doug joined as both co-host and the series' audio engineer.

ON MAY 29, 2019: *The Eternal-Village-cast* Ep. 10<sup>14</sup> was released. Over the following two and a half months fifteen more programs were designed, recorded, edited, engineered and released. **The final program of series two** (Ep. 25) was released on SEPT 18, 2019.

Then, *and now*, I am extremely proud of the quality of those programs. Each episode required hours of work—me preparing meticulous editing notes and Doug diligently engineering each audio file. Unlike 90% of podcasts, this wasn't two uninformed, snarky schmucks babblin' via VOIP, constantly saying "um" and "you know". No. These were thoughtful, well researched, upbeat, beautifully produced programs.

Yet, despite all that and around 175 downloads per episode, **once again . . . the Villagers were silent.** So, by mid Sept (of 2019) Doug and I closed the project and aimed our creative energies elsewhere.



## The Eternal Village-casts: Series 2

MAY 29

Discussion of the three ACE Publications' Prisoner novels from 1969 & 70

JUNE 5

Jean Marie Stine, author of, "*The Prisoner: A Day in the Life*" (1970)

JUNE 12

Survey of musical homages to The Prisoner's theme song or thematics

JUNE 19

The Mighty Manfred, musician / composer of The Woggles', "*Be Seeing You*"

JUNE 26

Carmel Morris, musician / composer of the album, "*Another Number*"

JULY 3

Retrospective of magazine articles about *The Prisoner* from 1978 to 2017

JULY 10

Arno Baumgartel, author of the German website, "*Nummer 6 – The Prisoner*"

JULY 17

David Leach, author / Sr. Creative Editor at Titan's, "*The Uncertainty Machine*"

JULY 24

Examination of graphic novels that have expanded the story of Number 6

JULY 31

Mateo Latosa, Editor of Powys Media; publisher of two Prisoner novels

AUGUST 13

Rupert Booth, Author of, "*Not A Number*" and co-author of, "*Prisoner's Dilemma*"

AUGUST 17

Reviews of Powys Media Prisoner novels: "*Prisoner's Dilemma*" & "*Miss Freedom*"

AUGUST 29

Mark Rahner, Author / Journalist; discussion of Prisoner memorabilia

SEPTEMBER 3

Discussions w. Arno Baumgartel & Rick Davy re: Prisoner events in Oct. '19

SEPTEMBER 12

Observations about the Big Finish Productions Prisoner audio dramas

SEPTEMBER 18

Roger Goodman, Author of, "*George Markstein & The Prisoner*"



In December 2019 I made a significant life decision: **I needed to take action to remedy my lingering sentiments of intangibility and forlornness** regarding my years of *Prisoner* endeavors. And, I knew that the components of that remedy were *not* in Seattle. So, on [JAN 9, 2020](#) I booked a flight the UK.

My objectives **for my April 2020 journey** were earnest and simple:

- 1) **Host an appreciation dinner** for the people who had supported *The Eternal Village's* events and/or audio programs
- 2) **Visit Portmeirion**

For the dinner, a date and place were set: **Thu, April 23 at the top floor restaurant of the National Portrait Gallery**. On [FEB 29](#), invitations were sent and, in short order, I was honored to receive acceptances from: Andrew **Cartmel**, Rick **Davy**, Keith **Rodgers**, Rupert **Booth** & Simon **McKay**.

Meanwhile, getting my (blind) self from Londinium to Portmeirion via public transportation was a monumental undertaking. Thankfully those same skills I honed in my adolescence (to attend those Seattle Sci-Fi Cons) served me again to map out a journey that involved an airplane, train, bus and—if *memory serves me*—a mule cart and a hang glider. Regardless of those challenges, **by late February I had booked / paid for all of my travel arrangements including a two-night stay at the Hotel Portmeirion.**

Then on **Thursday, March 12, 2020 . . . somethin' happened . . .**



[MAR 12, 2020](#): I received notice that the flight I had booked was canceled. So, I spent the next week canceling all of the train, bus, hotel and tour reservations that were the framework for my (aspired) trip to Malta & the UK<sup>15</sup>.



# ORANGE ALERT

The **question** has been posed if the title, *Eternal Village*, was inspired or motivated by my religious beliefs—as in *an Eternal Hereafter*. **Answer:** no.

My purpose in choosing / using the word, **Eternal**, regards a dogmatic perspective that *our current lives* are merely **iterations of the roles, rules and rituals that have existed in every** kingdom, city or **Village** for more than ten thousand years. Whether in Incan settlements high in the Andes or within the walls of King Hammurabi's Babylon, we have always had doctors and ditch diggers, cooks and charlatans, musicians and mystics. Furthermore, **the fragilities of the human body and mind have never changed**—only our methods to identify and categorize have enhanced.

questions  
are a burden to others  
answers  
a prison for oneself

a still tongue  
makes a  
happy life

of the people  
by the people  
for the people

the only thing we have to  
fear  
IS  
fear itself



# Hammer Into Anvil

On the morning of **MAR 25**, my employer instructed/advised/requested (*what was the correct word?*) that employees begin working from / at home—*immediately*.

During those initial weeks at home, I observed how ***The Village and The Villagers behaved***. At first, I noted how state governors, federal agency directors and medical luminaries each postulated their opinion / strategy vis-a-vis the COVID 19 ailment. And, I watched how news services posted a **daily triad of data**: the (projected) volume of people infected with COVID, the number of deaths attributed to the disease and the quantity of folks who had recovered from the illness.

*But so very quickly*, I saw how ***The Village*** employed a well-practiced mechanism and how ***The Villagers*** retreated into their lesser selves.

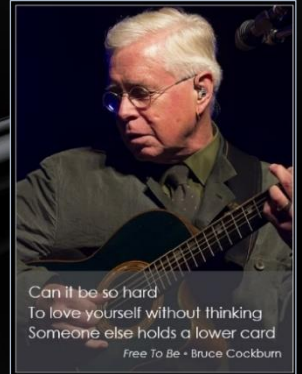
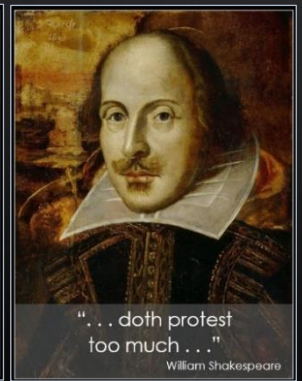
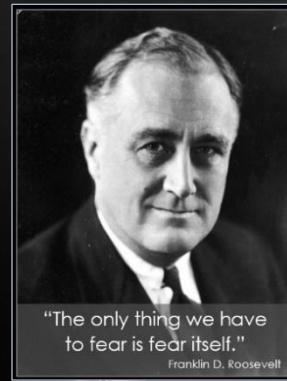
First, **information was curtailed**. News agencies ceased sharing data about the number of individuals who had recovered from COVID and *only* published daily indices of how many people contracted or had succumbed to the illness. **Each new method prescribed to lessen and/or abate spread of the disease**—i.e.: methods that constituted limiting or eliminating human interaction—**was justified by the two adverse statistical segments of that original data triad**. In tandem with the myopic focus on *only* the dismal data came **swift and aggressive castigation of anyone—any UnMutual—who** postulated a medical opinion that differed, *even slightly*, from the singular strategy / protocol of social distancing.

Second, **fear was weaponized**. As news agencies reported on deaths from COVID, ***Villagers' perspectives about the ailment*** ranged from rational concern to paralyzing psychosis. As rules were imposed to abate transmission of the disease, ***Villagers' attitudes about the tactics*** ranged from begrudging compliance to hyperbolic recalcitrance. Those with wrenching anxiety about the disease saw those who pushed back on the transmission mitigation tactics as selfish or reckless. Those with hyper agitation about limits on social interactions saw those who complied to the tactics as unjust or oppressive. **But instead of recognizing their kindred fears of the unknown**—*of a novel disease and of unprecedented efforts to abate the illness*—**both cohorts weaponized their fear into hate filled brickbats posted on social media or yelled at one another in the aisles of big box stores**.

Though I can't see more than a few feet ahead of myself . . . I am extremely adept at seeing patterns—especially replicating patterns. From the very start of the COVID chapter I could see that we were about to go through something we—we *humans*—had experienced many times before: **crisis**. I wished for *just* one caring, calming voice in authority to say to **The Village**:

*“Yes, this is scary. No, we don't have all the answers—not yet. But, if we care for one another and if we are careful, we'll get through and past this challenge as we have done so many times before.”*

In the absence of that, in that month at home I framed three photos / quotes that bolstered my optimism, patience and resolve to get through . . .



I was **very—very—fortunate** that my employment was neither suspended or curtailed during the COVID crisis / quarantines. Moreover, on **APRIL 29**, I returned to working five days a week at the company's almost empty eleven story HQ building in Bellevue, WA.

After just one month of quarantine, sections of our economy were devastated. That did not give me much concern. **Our Village's marketplace is elastic**; it grows, contracts and reconstitutes<sup>16</sup>. **What did cause me great concern was seeing how quickly so many Villagers embraced their despair and espoused rigid pessimism.**

**I would not resign myself to despair.** Like so many other times in my life, I knew that **focusing on the next mission would get me through the current mishigas.** So, on **JUN 6**, I put construction paper on the wall, took out a stack of post-it notes and delineated an array of short and medium-term creative / *Prisoner* projects.

The post-it notes mapped out the sections for **a book**, the structure of **a documentary and a scheme** to identify and index *every* creative work produced about, or in homage to, *The Prisoner*.

**That identify / index project would be entitled, *The Prisoner's* . . .**





**Though the task** to identify and index (and try to obtain copies of) **every creative work** vis-à-vis *The Prisoner* **was daunting, I wasn't starting from scratch.** Since 2001, my collection of ephemera had grown very large. Through researching guests for the in-person events and audio programs, I had compiled a substantial ledger of creators and their works. Both *The UnMutual* and *Six of One* had indices of all manner of books about, or in homage to, the world of Number 6. Plus, the forced social isolation gave me ample time for extensive online research.

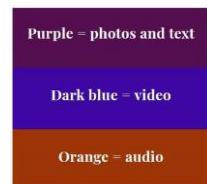
Identifying materials to be in *The Prisoner's Paradigm* was the easier portion of the project. **Indexing, designing and building the web pages were the real challenges.**

**I envisioned all the items within a vertical library with descending levels around a large, bright central atrium.** I imagined thematic collections displayed along a continuous path; collection that became more esoteric or obscure the farther one descended along the spiral. Structurally, **I delineated the materials into five levels with twenty thematic sections / sub-collections.** (See opposite page.)

With structure defined, next came web design. **The most important design component was to have a common title image for each collection / web page.** On this there was no debate: the image had to be the *Village sign post and canopy.* To produce those twenty essential image files, I contracted the talents of UK Graphic Artist, Mr. **Robert Hammond.**



For aesthetic cohesion, I created a background color scheme for the **three types of content** presented across the 20 web pages. **Purple** was the background for **image and text** content, **dark blue** was the framing for all **videos** and **orange** panels contained **audio content.**



After 100+ hours of work, *The Prisoner's Paradigm* was published on **DEC 31, 2020.**



# the Prisoner's paradigm

	Section items*	Videos files	Audio files
<b>Level 1</b>			
1 - Interviews	7	5	3
2 - Documentaries	8	9	2
3 - Magazine articles	59		
4 - Series guides	14	3	4
5 - Biographies	12	11	6

**Level 1 provides** a myriad of descriptions about The Prisoner and profiles of the people who created / contributed to the program.

<b>Level 2</b>			
6 - Commentaries	21	54	
7 - Series analyses	12	6	4

**Level 2 explores** opinions vis-a-vis the meanings, messages and metaphors within The Prisoner.

<b>Level 3</b>			
8 - Novels	9		6
9 - Graphic novels	8	7	8
10 - Audio programs	5	5	9
11 - Musical homages	30	43	5
12 - 2009 mini series	1	3	1
13 - Prisoneresque	9	10	

**Level 3 offers** fans of The Prisoner a marvelous mosaic of universe expanding content and artistic homages to the program.

<b>Level 4</b>			
14 - Portmeirion	3	7	
15 - Borehamwood	1		
16 - Vehicles	4	11	

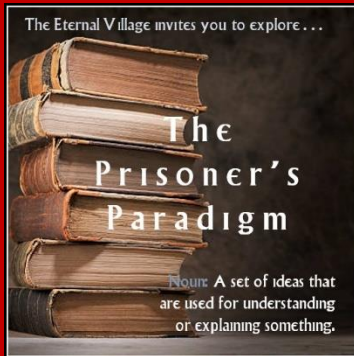
**Level 4 profiles** where The Prisoner was produced and illustrates how the show's stylish vehicles were used outside the Village.

<b>Level 5</b>			
17 - Stage & screen	10	14	2
18 - Events	28	18	1
19 - Games	5	5	2
20 - Fan publications	8		

**Level 5 showcases** how fans of The Prisoner manifest their artistic and fraternal appreciation for the program and its ideas.

\*Contents as of June 30, 2023

<b>254</b>	<b>211</b>	<b>53</b>
------------	------------	-----------



Written in my **December 2020** journal

*“Publishing the site [the Prisoner Paradigm] won’t affect my life. It won’t bring me an array of new acquaintances nor will it be an on-going engagement (beyond occasional updates).*

*“However, having devoted the intellectual and physical time to gathering the information / materials and having ordered / assembled the massive array of materials into an elegant mosaic, is both spiritually uplifting and a cognitive motivator vis-à-vis my next challenge.”*

**My opinion about that project remains the same today.**

Through *The Prisoner’s Paradigm*, I reignited my curiosity about the individuals who produced all those creative materials. And, with so many people using streaming platforms to try and make *some* form of interpersonal connection . . . **2021 seemed like the right time to produce a new series of *Eternal Village-casts*.**

**SUN, JAN. 10:** I wrote a project plan to create **ten new programs**. Within that plan I listed almost twenty people—authors, musicians, humorists, a game designer and a playwright—with whom I hoped to share conversations. And (from a chat we had a week earlier), I outlined a set of **topics**—e.g.: *“The Prisoner’s Victories”* (over the Village)—for **Rick Davy and I to discuss** and debate within the new episodes.

To my delight, **almost every overture I made** to the people I wished to interview **garnered a positive reply**. In fact, in the latter weeks of January, I arranged and recorded **five conversations**. During that same time, via Craig’s List, I hired a new audio editor: **Brennan**. in early February, via Fiverr.com, I contracted a new VO artist: **Claire**. I set up a **Libsyn** account to enable the new episodes to propagate to various podcast platforms. I even spoke with a **Social Media Consultant** to explore promoting the new episodes—*because this series was going to be fantastic!*

Then, after hours spent creating scripts for Claire and editing notes for Brennan, **on March 6, *The Eternal Village-cast Ep. 26* was published**. And this time **the Villagers weren’t silent**. No: they **were non-existent**. Whether due to on-line fatigue or a myriad of emotional states, the *Prisoner* fans were simply not engaging / listening.

Thus, after publishing **Ep. 28**, on **TUE, MAY 11**, **I made the decision to stop**—stop *everything*<sup>17</sup>. This time the scales were too out of balance. Yes, I cherished having the conversations and I relished the dialogs with Rick. But those life experiences could be had other ways. And if no one was listening . . . it was stupid to keep talking.

## The Eternal Village-casts Series Three

Episode 26 / March 6, 2021

Santiago Pages; Author:  
"No soy un numero"

Rick Davy, Publisher:  
"The UnMutual" website



Episode 27 / April 6, 2021

Jenn Vix,  
Musician:  
"6" EP

Jon Warhol,  
Musician:  
"Dusty Wave" EP



Episode 28 / May 8, 2021

Brett Underwood,  
Humorist:  
"Return of The Prisoner"

Rick Davy, Author:  
"The Essential Guide to  
The Prisoner"



Should you, *dear reader*, wish to listen to *just one Eternal Village-cast*, I implore you to select from the **three episodes produced in the spring of 2021**.

Suppressing my Nordic humility, I'll unequivocally contend that **episodes 1-25 are all fantastic**; a series of programs whose content, sound design and audio engineering ascends from good to great.

That said . . . *categorically*, **episodes 26, 27 & 28 are absolutely magnificent**. The **tone and vocabulary of Claire's narratives** are precisely Village-esque. The **frequency / placement of musical interstitials** fit perfectly into the cadence of each conversation. **And the topics discussed with Rick (Davy)—in the latter half of episodes 26 & 28—eloquently demonstrate how the themes within *The Prisoner* can be the basis of thoughtful conversations** about evergreen concepts *relevant to any Village*.



## A Change of Mind

Yes: **on May 11, 2021**, I did decide to stop—stop everything regarding *The Eternal Village-casts*. **But, the failure of one endeavor didn't mean that I should (or would) abandon my other creative / Prisoner projects.**

From those June 2020 post-its: I had completed:

- *The Prisoner's Paradigm*

But I still had notes for / regarding the . . .

- Sections for a book
- Structure for a documentary

Since *The Prisoner's Paradigm* and the documentary were related, I made that **my next project**. Between **JULY 10-14**, I developed my notes into a comprehensive project proposal to **create a film examining why *The Prisoner* has intrigued journalists, inspired artists and enraptured fans since its *Arrival* in 1967. And even then, one of the objectives in / for the proposal was to:**

***"Excite individuals about the idea of an in-person event to celebrate *The Prisoner's* 55<sup>th</sup> anniversary in Sept. 2022."***





## NOV &amp; DEC 2021

In the latter months of 2021, I devoted a great deal of work to enhancing the contents of *The Prisoner's Paradigm* and promoting the website via *The Eternal Village's* Twitter account. I tried to **stimulate engagement** by tagging artists' Twitter accounts in posts about their creations. But, for me . . . **that all seemed/s so hollow.**

What I truly longed for was to have more **conversations** like those I shared with **Andrew Cartmel, Jenn Vix, Santiago Pages Marc Cashman, Rick Davy and Jean Marie Stine.** And I wanted to have those conversations ***In Real Life***—at another event with *Prisoner* fans.

So, as a tiny step towards that aspiration and to **test for echo, on Nov. 20, I created this post:**



When, was easy: the date of *The Prisoner's* 55<sup>th</sup> anniversary. **The challenge was . . . *where?***

**A third Prisoner event would need to happen in a city *much* larger than Seattle; a city with lots more people—people interested in cinematic arts and TV. A city called . . . **Los Angeles****

## JULY 20, 2022

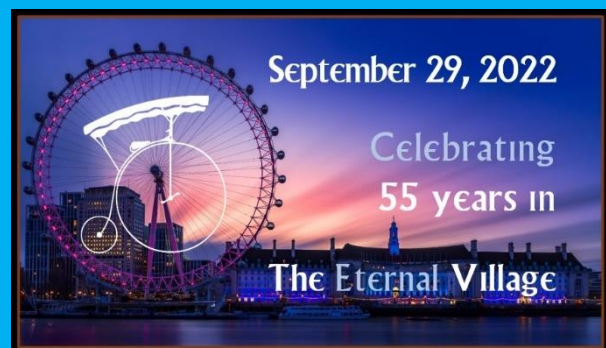
**Those longings I felt in 2019 to have more tangible connections with others had, of course, only exacerbated** during '20 and '21. So, for 2022, I resurrected my 2020 remedy and booked / took a tangible and tantalizing trip to:

**PORTUGAL** from March 8 - 18

**That experience was so uplifting<sup>18</sup>** that, on 6/28, I booked another dose of, "**remedy**": a trip to England 9/23-10/1. **And that's when my project scheming mind went into high gear.**

After some overtures and iterations, **on July 20 I had what I thought was a brilliant idea**—a plan that merged having great conversations with fan camaraderie while celebrating The Prisoner's 55<sup>th</sup> Anniversary:

**Recording a, "live" episode of *The Eternal-Village-casts* in London on . . .**



News of the plan was shared with Prisoner fans via social media and The UnMutual. **But this time The Villagers weren't silent. This time a score of Villagers immediately wrote to say that they *would* attend just such an event.**

**So, based on that expressed support, I went into full event planning mode.**



## JULY 21 – AUG 22, 2022

In just 30 days, I accomplished the following:

**1st:** I designed the event's agenda; devising the timeline of topics to be discussed *with* which people. In turn, I made overtures and financial offers to the desired Special Guests.

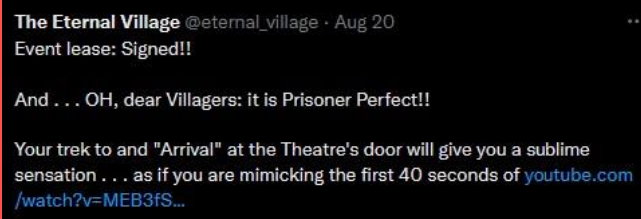
On Aug 14, I published the event's agenda.



[See the agenda at [theeternalvillage.org/2022](http://theeternalvillage.org/2022)]

After the agenda was shared on social media, more people wrote to say they would attend.

**2nd:** By Aug 20, I found *the perfect venue*; an intimate theater in central London, directly *under* Waterloo Station.



**3rd:** On Aug 22, I set up a *Brown Paper Tickets* event that enabled attendees to buy tickets without paying any processing fees.

During that time, I also made social media and e-mail outreach to Prisoner fandom groups and merchandising companies, asking for their support to (merely) retweet news of the event.

After a month of intense work, **all was ready for 9/29/22**. The only remaining task was for the folks to follow through and buy their tickets.

## SEPT 9, 2022

So—*of course*—every ticket was sold, the folks had a great time and I rode off into the sunset.

Ya, no . . . **Between Aug. 22 and Sept 9, three tickets were sold:** One to a person in the US who wanted to support the event, one to a Canadian who had a *tentative* plan to be in London on the date of the event, and, one to someone, somewhere in the UK. Thus . . .



On 10/8 [Twitter], my pragmatic side wrote:

Though we weren't able to open **these doors of the Network Theatre** on 9/29/22 and share the evening with **Andrew, Fiona and Paul**, *The Eternal Village* lives by this mantra

**"The is no failure except in no longer trying."**

• Elbert Hubbard

My lesser side had another opinion<sup>19</sup>.



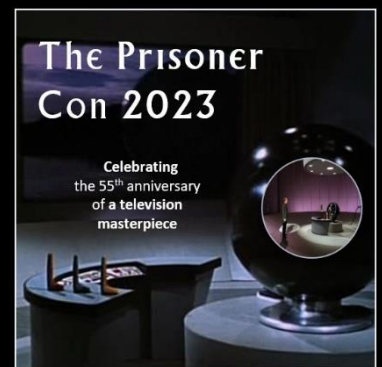
## It's Your Funeral

So, Mr. Hubbard: *I'll be a failure if I don't try—again?* So, then . . . next up is:  
***The Eternal Village – Los Angeles Sept. 2023!*** Except, actually . . . no.

Upon returning from an absolutely marvelous time in England, I was animated about the idea of hosting a third Prisoner event, this time in Los Angeles. But this time, if there wasn't a cohort of folks—behind the scenes, on the stage and in the audience—who were truly enthusiastic and committed to the project, I was not going to try and push another rock up Six-yphus Hill. But, Mr. Hubbard, I did truly try.

During January 2023, I reached out to podcasters who (over the previous 24 months) had devoted *hours* discussing every episode of *The Prisoner*. I wrote to journalists who, since 2017, had written articles about the evergreen relevance of the television series. I sent a direct message to each of *The Eternal Village's* 124 Twitter followers. I shared news of the project with a variety of Prisoner Facebook groups. I even solicited ad rates from an array of print and online media (for possibly placing notices about the project).

In every case, *once again* . . . The Villagers were silent. And after spending almost every evening in January trying to find and/or engage (supposed) Prisoner fans, I realized that I had much better opportunities for my time, money and creativity in 2023. So, on JAN 28, I removed the project's page from The Eternal Village website, archived my files and . . . let the rock roll back down the hill.



## The Schizoid Man

I stand by the invitation I wrote; words used to open both events and every audio programs I produced:

*"In 1967 we awoke—awoke to the knowledge of, The Village. Now, 50 years on, we invite you good citizens to join us in celebrating the timeless topics, eloquent prose and striking visuals of the iconic program, The Prisoner."*

I believe that *The Prisoner* can be leveraged to have thoughtful and important conversations about . . . us; ***about Our Villages and Villagers.***

The challenge has been, is and will be . . . how to entice and interest others to engage in those conversations?







Like *The Prisoner* series, **this story ends** (near to) **where it began**:

[In 2001] I **began my quest to discover** *more—more* about the history of the series, *more* about the program's fame / esteem, **more** about those who'd been inspired or influenced by the show and, *especially*, **more** about any creative works that explored or expanded the world of The Village and the struggles of Number Six.

In Sept. 2023, I will invite a roster of authors, artists and academics to **participate in a documentary about their passion for *The Prisoner***.

Will they respond and/or participate? I don't know. But, after so many years and so many endeavors, one more (last?) time, **I have to honor Mr. Hubbard's words and . . . try.** Vamos a ver!

*Yours sincerely & diligently, Number 89*

[Karl Frunz]

On 23-8-23 in the Village of Seattle, WA, USA

**Fall Out**





## ESSAY NOTES

NOTE	SECTION	PAGE	
1	1	1	<a href="https://time.com/4315217/newton-minow-vast-wasteland-1961-speech/">https://time.com/4315217/newton-minow-vast-wasteland-1961-speech/</a>
2	3	6	<a href="https://catacombs.space1999.net/main/w2conlist.html">https://catacombs.space1999.net/main/w2conlist.html</a>
3			<a href="https://catacombs.space1999.net/main/w2con2012.html">https://catacombs.space1999.net/main/w2con2012.html</a>
4		7	In January 2022 my computer's hard drive failed and I lost all of the marketing, outreach and attendee communication files re: the 2017 & 2018 events. Thankfully, I had records of all the milestone dates and program metrics in my personal diaries / journals.
5	4	8	As discussed in <i>The Eternal Village-cast</i> episode 5
6		14	For the planned two-day Prisoner Con 2017, the one-day Eternal Village 2018 and the attempted Eternal Village London 2023, I created a contract for each Special Guest that paid an honorarium (appearance fee), 100% of their transportation costs (e.g.; airfare or train to the city where the event took place), hotel accommodations (if applicable), ground transportation (from terminal to hotel to venue) and provided each person with a daily per diem and/or meals / hospitality at the event. Exceptions: Tim Palgut participated in The Prisoner Con without asking for an honorarium or reimbursement for his travel costs (from Vancouver to Seattle); Lucille Soong, Sophia Cacciola and Michael J. Epstein were not paid an honorariums for their participation in The Prisoner Con 2017; Rick Davy declined to receive an honorarium for his participation in The Eternal Village 2018
7	5	15	Over my life I have built up strengths to compensate for my visual weakness. Qualities like drive, diligence and risk-taking empowered me to overcome <i>many</i> barriers. But those traits formed another disability: <b><i>not knowing when to quit.</i></b>
8	7	18	A few people were very generous and paid more than the \$19.67 (\$20) admission price; notes indicated that two paid \$50 each. Thus, the actual number of ticket buyers was probably 82.
9		20	In the very first Eternal Village-cast (audio program) includes two conversations reviewing The Prisoner Con 2017 and lessons learned for improving the next event.
10			The original edits of the first seven Eternal Village-casts included promos by the event's special guests
11			The first Village announcer was the same gentlemen who acted as MC at The Eternal Village 2018: Mr. Doug MacKay.

## ESSAY NOTES

NOTE	SECTION	PAGE	
<b>12</b>	<b>9</b>	<b>26</b>	The individuals who facilitated portions of the program (i.e.: Doug Mackay and Mark Rahner) were paid a fee for their work.
<b>13</b>			The advertising expense does not include the costs paid to audio editors to construct The Eternal Village-cast audio programs
<b>14</b>		<b>29</b>	The Eternal Village-cast series one constituted nine episodes: seven produced prior to the Sept. 2018 event; two made with David Stimpson and release in November of that same year.
<b>15</b>	<b>10</b>	<b>30</b>	Sad fact: the ONLY business entity that did not refund my pre-paid reservation was . . . The Hotel Portmeirion.
<b>16</b>	<b>11</b>	<b>33</b>	Economies and marketplaces rebuild quickly: Think about how the travel industry recovered shortly after 9/11 and how people returned to the real estate market after 2008/9. However, people hold and ruminate on their scars; they don't bounce back so quick.
<b>17</b>	<b>12</b>	<b>36</b>	At this time, I deleted the majority of The Eternal Village's online accounts—i.e.: Facebook, Sound Cloud & YouTube.
<b>18</b>	<b>14</b>	<b>38</b>	Across the course of my life, I have traveled extensively—but always for and linked to, “work”. For most of my life, I considered a three-day getaway to San Francisco, Vancouver BC or someplace similar to be my, “vacation”. Portugal was the first time I took off ten days for just . . . vacation.
<b>19</b>		<b>39</b>	Let's be very clear: the online form that people filled out said very clearly: “Would you attend a live audio program recording in London that will have a small entrance fee?” It didn't ask, “Would you maybe...” or “Would you [just] like to go...”. Thus, to the people who completed the form: If you did this knowing that you would never attend, you are a malicious and petty person. On the other hand, IF you actually wanted to attend but the hefty price of £6 pounds (plus bus fare) kept you away . . . please go stand in front of your mirror and ask yourself this question: Exactly what was the moment that I failed to be a functioning adult?—someone who doesn't have a pittance of money to attend / support something I say I care about.

You are cordially invited to visit:

[www.theeternalvillage.org](http://www.theeternalvillage.org)

**humour**  
is the  
essential ingredient  
of a  
democratic society