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Of the many mysteries surrounding The Prisoner, one of the main ones concerns scenes which were filmed, but which did not appear in the completed episode.

The stills on the previous page were taken during shooting, but are not seen on screen. To be fair, some of them (as in the Checkmate pair) come from a used sequence, but the photos do not match the action.

Of course, as with any production, more footage was shot than could ever be used. The various Prisoner editors (Patrick McGoohan included) talk of scenes being cut to make the action extremely fast.

One question which will never be answered involves the unscreened scenes from various scripts. Just because a sequence was written in did not mean that it was filmed. However, the photos in this presentation are of scenes actually shot, but later deleted.

With regard to Arrival's stills, it is clear that there was a much longer guided tour of the Village by No. 2 (Guy Doleman) for No. 6. During this unshown footage, two watery fights were enacted, in the fishpond and the piazza pool. A longer Arrival pilot was to have been 90 minutes.

In the Free For All selection there are hints of a cabaret act by No. 6. The first photo shows his apparent eagerness to get up and perform, followed by grabbing a microphone and a final drunken collapse. The curious picture from A Change Of Mind appears to have McGoohan

deactivating a lamp.

However, the plot required him to believe that he had been lobotomised and so perhaps a story idea was abandoned. Towards the end of the series, the episodes prolong the puzzle as to missing scenes. The Do Not Forsake... photos* show characters and situations which appear to be happening while the camera is rolling, but the end results did not find their way into the screen print.

Fall Out provides the grandest of the mysteries, as there are no less than three entirely separate sequences which are missing from the TV version. Firstly, a strange underground tableau has some bizarre Village 'traffic' being controlled by illuminated signs.

A number of colour pictures exist in the archive and only two of these have been used here - the light board showing the words 'Go', 'Wait' and 'Stop'. This fits in with the similarly lit sign on the other side of the door, 'Well Come', seen on screen.

Fall Out's finale presents a curtain call of the main characters and there is not much in the way of action. However, the second unused scene appears in the photos reproduced here. They reveal that a sequence with apparent dialogue was being enacted. Other stills in the library, not used here, show the camera crew ready to catch the action.

Perhaps there was a more serious signing off by the characters intended. However, it may be that on the day the writer

and director of that last episode decided that his curious dance and running for a bus with the dwarf butler was more entertaining. Even the parliament sequence was not the last to be discarded.

As the other pictures show, McGoohan is about to get into his Lotus sports car, as the hearse goes past him. He then sits behind the controls and is waved off by the butler, rather than having the servant going into the door, as is the case on screen. Brief, unused footage of this was on the 1998 VVL video masters, but was not included in the set (Six of One reproduced a picture in a mailing item).

There were of course some major unused scenes in 'alternative' episodes (Arrival and The Chimes Of Big Ben pre-edit versions). These are omitted from this article as they *do* appear, albeit not in standard episodes. One mystery remains, regarding the Arrival photo of McGoohan on the Dome balcony. It was produced in colour and so was either a dropped scene or nothing more than a casual snapshot by an admirer far below!

**Regarding Lloyd Lamble who played Stapleton in Do Not Forsake Me Oh My Darling, his character appears in the opening tag scene (the only episode to have one).*

However, on the opposite page, fourth row, third picture, he is the first man seen in that photo, although the scene was cut from the final version of the episode, as screened.

Roger Langley