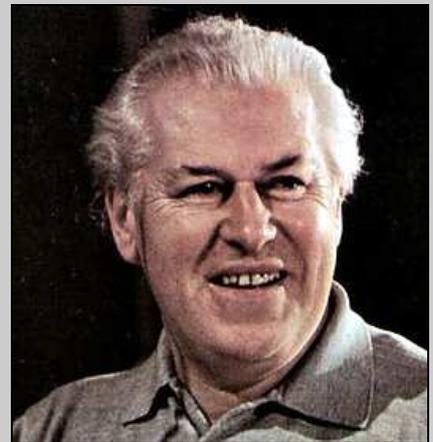


PRISONER MUSIC: THE

The seven music men connected with the Prisoner series were involved in different ways, some only briefly at the start, with others making a more substantial or direct contribution. This feature places them in the order of when they were linked to the production. There were various responsibilities tied to the tasks being performed, or the way in which the composers or editors were engaged. Firstly, the main title theme was a case of 'third time lucky' for Ron Grainer, as the earlier offerings from Robert Farnon and Wilfred Josephs had been rejected. Secondly, the task of recording music specially for the various episodes was given to Grainer and musical director Albert Elms. Lastly, the job of choosing library music as background incidental music was the province of music editors Robert Dearberg, Eric Mival and John S. Smith. *Karen Langley*

ROBERT FARNON - Throughout his long life, radio was the outlet for most of his musical offerings. In addition, many films and programmes carried a Farnon score. He was requested to write the Prisoner main theme and produced a sweeping, orchestral piece, in the style of the music score for "The Big Country" movie. The recording was unused but other Farnon music, as Chappells library tracks, was heard in some episodes as incidental, background music. The rejected Farnon Prisoner composition is enjoyable as a listening piece, but would have been entirely unsuitable for the dramatic opening sequence of the series.



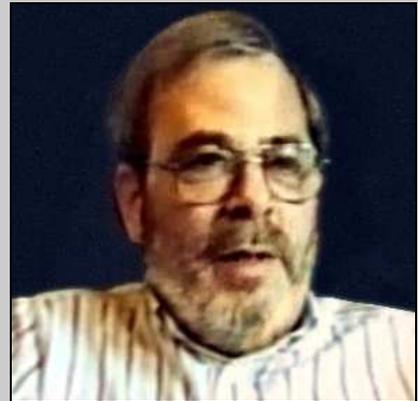
WILFRED JOSEPHS - He was prolific with regard to concept works, TV and film assignments, his big break coming at the start of the sixties. His offered main title theme was ultimately rejected, although it was initially used for the pre-edit versions of "Arrival" and "The Chimes of Big Ben". The composition made for a brash opening theme, but a slimmed-down version of it is heard as background music in "Arrival", particularly, as No. 6 walks beside the swimming pool at the end of the episode. Here, Josephs' main title rejected track is recognisable in its incidental form. The Josephs' theme can be re-appraised in its own right as a distinctive piece, in the 1960s spy style.

RON GRAINER - He composed the main theme and conducted it with his musicians to provide the finished, dramatic work. He also produced a quieter, harpsichord version of the theme, although this was never used. Grainer met with Six of One to remix the main theme from original master tapes for a club release and was guest at a 1978 society event. He also composed series incidental music and released his own version of the Prisoner theme in 1967, from which a printed score with illustrated cover was on sale. Grainer composed many other themes for popular TV series, including Doctor Who, Steptoe and Son, Maigret, Tales of the Unexpected, plus the "Omega Man" movie.



COMPOSERS & EDITORS

ROBERT DEARBERG - He was music editor on "Arrival", "The Chimes of Big Ben" and "Checkmate", after which he left the series to work on other productions. "Arrival" was an important episode, being not only the pilot script but also the episode which had to convey the sense of tranquillity, as well as menace, in the Village. Dearberg also chose background music from the Chappells library. In the "Checkmate" night scenes Dearberg chose tracks which augmented the escape bid on screen. Throughout his episodes, he utilised well the combination of specially recorded music and also library incidental pieces.



ALBERT ELMS - As musical director on The Prisoner, Elms's undertaking was to synchronise music to suit the mood of scenes on screen. His own and library recordings were used and Elms recalled how the pressure was great as McGoohan would also decide upon the type of music to be created and used. In the screen room at Denham, the orchestra would be ready as seconds were counted down, prior to a piece being played live and recorded. Elms enjoyed using nursery rhymes, fairground tunes and classical pieces. He held McGoohan in high regard and was committed to the experimental new series, helping achieve its lasting, atmospheric musical effects.

ERIC MIVAL - He was firstly taken on as assistant film editor, until Bob Dearberg left and Mival was promoted to deal with the music editing on thirteen episodes. He had to become completely acquainted with the Chappells archive and much of the music diversity can be placed at Mival's door. His first task was to work on the episode which had the working title of "Degree Absolute" and which later became the penultimate episode, "Once Upon A Time". Mival also worked closely with Albert Elms and even managed to insert The Beatles' "All You Need Is Love" in the final episode, for a fee of less than £50. He was able to have work at the studios suspended to allow him to marry.



JOHN S. SMITH - He was music editor on only one of the 17 Prisoner episodes, "It's Your Funeral", but was also film editor on that episode, as well as on "The General" and "Dance of The Dead". With regard to "It's Your Funeral", it was unusual for a film editor to be given the double task of music editing. Smith enjoyed the opportunity, working closely with McGoohan in creating what the actor wanted and fitting music to the episode which Smith had cut. McGoohan would explain how he wanted the tempo and pace to be changed to fit his concept of the Village. After The Prisoner Smith worked on other TV series during the 1960s and also edited a number of movies.