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**Interaction between Media and James Bond**

In the A13 and B13 documentation, a timeline was established dealing with **Danger Man** through the **Prisoner.** Much is made of this transformation of the character of John Drake and most would say it is attributable to the iconoclastic personality of Patrick McGoohan, the actor who played both parts. No doubt this was true but there may be other reasons that should be considered.

In addition to the above, the kicker for this C13 disk, known as the Highwire version of **Danger Man**, composed by Edwin (Ted) Astley, is of interest due to its tangential relationship with at least one TV show which might be the center of structural changes as to how TV shows were televised in the 60's era (not to mention be of interest to this web site and its creator).

Astley, who is the father in law of Peter Townsend of the Who, writes this theme for the second season of Danger Man which we think occurs sometime in 1962/1963. 10 years previous he creates the Ted Astley band, which was well recognized throughout England after a time. When he writes this Highwire theme, he has already turned his attention to becoming a specialist in music scores for TV shows. This is very similar to another musician studied in these disk coordinator CDs, John Barry Prendergast, whose initial claim to fame is the John Barry Seven but who would also become involved in movie (as opposed to TV) themes.

But, we come to the question, what was on TV in the late '50s, early '60s and what does it tell us about the evolution of TV media over the years? We should begin by explaining that television is really an extended use of radio using two (or more) radio sources. Conceived while cultivating potatoes, so the legend has it, by Philo Farnesworth in 1927, television was in its infancy by the onset of World War II. It did have some successes by that time having been used by the Germans to televise the 1936 Olympics and by RCA to broadcast Yankee games to a very small audience in greater New York starting in 1939. But commercial television, being a source of 2 or more radio signals, was banned by all the participants of World War II for security reasons (although its cousin, Radar, was greatly developed and utilized during that war).

By the war's end, television is ready to boom in the United States. But, besides Yankee (and Phillies) games, what do you put on a medium such as this. At the start everything is live from comedy shows to game shows to drama. Comedy centers on those personalities popular in commercial radio and so we have Jack Benny and George Burns continuing their radio shows but on this new media.

Game shows also were popular and generally were composed of several star panelists doing or guessing something. It also offered the biggest irony by having Philo Farnesworth as a contestant on **I've Got A Secret** (his secret, by the way, was that he had invented television). Variety shows abound, at first live then taped, and you can look at the Bob Hope specials or the Carol Burnett show (not to mention Ed Sullivan) as examples of this. But something is missing here as far as the television we knew in the late 1950's, early 60's is concerned. This is nothing special here that you did not have on radio or at the movies on either side of the Atlantic.

In the case of non-variety type of shows, there was limited opportunity for guest stars. You could hardly have multiple guest stars, or a change of scenery, in Jackie Gleason's **The Honeymooners**. **Your show of shows** also would have been limited by location and the addition of additional personalities. Even **Gunsmoke** needed established sets as it was constituted at that time.

Luckily for the baby boomers, the first generation to be affected by this media, this is about to change. In the late fifties comes the western serials like **Gunsmoke** but even more importantly is another western series, **Have Gun Will Travel.** Richard Boone, designated by his card as Paladin, awaits adventure while lazing in San Francisco. With a telegram, every week he rides to a new location in the west, confronting a new villain and possibly assisting a new heroine. Every week is different from the previous week.

You now have the model for many television series from the late 50's through the late 60's. Paladin is emulated by **Maverick** (the hero travels town to town looking for a card game), all sorts of detective series including **Peter Gunn, Mickey Spillane** and various look alikes from Warner Brothers where our heroes in their offices await new cases. In England it was the same. And, the previously written up **Danger Man** falls into this category of the hero episodically moving from his operational center.

What is the appeal of this type of programming and why at that point in time. The timing may be answered to some degree by advances in the technology of taping medium which possibly allowed for the quick filming needed for these types of series. In the past the only copying was by magnetic wire which was inefficient and whose main basis was music. Now, used first by the computer industry as mag tape -and its equivalent as video tape, the industry could video tape and easily record images and sounds. Live broadcasts were no longer required and there was now a quick way to capture the images of different sets. The programs indicated above were probably the first to use this medium in this way although elements of photography, still the standard for movies, were still probably the primary means of capturing images for the rest of the industry. (Although Alfred Hitchcock used this videotaping technique when creating Psycho in 1960 and this may have been the first movie to be filmed as if a TV program)

Given the capability to quickly film these scenes, we have cowboys (Paladin, Maverick, Cheyenne), detectives(**77 sunset strip, Bourban Street Beat**) , secret agents (**Danger man, The Man from Uncle**) and Lawyers (**Perry Mason**) emanating from their office into adventures dealing with new clients, women, villians, etc each week at a new location which was nothing more than sets in the back lots of the studios. For the audience, it was something new each week with characters introduced who did not overstay their welcome given that by the next week (and generally by the point where the ending credits ran) they were gone.

But why stop with specific home offices. The ultimate to this type of storytelling and TV adventure is to have a show centering on someone who neither has or needs an office and has plenty of reason to be on the move, on a weekly basis perhaps, from place to place.

Three TV shows, two in the US and one in Britain, are created to fill this type of need and type of hero. At the heart of the US shows is Roy Huggins, a novelist who joins Warner Brothers in the late 50's and then goes independent (while suing Warner Bros for copyright infringement). As an independent, he creates **the Fugitive** and **Run for Your Life**.

**The Fugitive**, as you probably know, is about Dr Richard Kimble, found guilty of killing his wife, but who escapes and in his pursuit of the real killer, the one armed man, while being pursued by Lt Girard, needs to move from place to place very rapidly and often.

**Run for your Life** involves a highly successful lawyer, Paul Bryan, who being told that he has a fatal illness and less than 2 years to live, decides to live life to the fullest without the constraints most of us have in doing this as to money and reason. Among the most ironic aspects of this show is that its character, having 2 years to live, appeared in 4 years of TV production.

These types of programs seem ideal for television of that era for the reasons mentioned above. But what's the downside? You need lots of scripts with supposed new ideas per the season episodes or the audience will tire even of this. Even so, in many cases scripts are duplicated with minor changes to be used in both shows. For any television series, this type of plagiarism is not unique for as Fred Allen once said, "Imitation is the sincerest form of television."

In England, a different tack is applied and it is here where Edwin (Ted) Astley plays his part. ITC is the independent network in England at that time when English broadcasting is dominated by several BBC channels. ITC is run by the very famous Lew Grade, mentioned in both the A13 and B13 documentation. Grade already has a hit in **Danger Man** but he would like a second series (if not more) of similar success. Perhaps he orders that similar programming to that described above be developed, one where the hero is just dealing with different locations and people each week. Or, perhaps, it's happenstance. But, in one way or the other, an idea is developed pertaining to a character without a home base with the added plus that a whole set of already existing literature is available about him to produce scripts.

From pulp fiction, if you will, a character is investigated about whom his creator has written a vast amount of stories. This character, a kind of devil-may-care, humorous loner, looks at himself as a kind of modern Robin Hood. He has already been the basis of a set of successful movies (none of which literally used the author's books or words, but still helped define this character even more) during the late 30's into the early '40s and these movies are quite interesting to examine even today as they become the vehicle for the beginning stardom of the actor, George Sanders.

Starting in 1945, this character was transported to radio and Vincent Price had the lead. The radio programs dramatically recreate this character's creator's original stories. Only one thing is appropriated from the series of movies indicated above - the character's musical theme song

The creator of this modern day Robin Hood was said to have been born in China to a Chinese surgeon and English mother. Immigrating to England after WWI, he at random chooses the last name of Charteris and so the identity of Leslie Charteris is born. Although he tries several occupations, he finds that he is a natural writer and we're sure you know the rest of this story as he creates the character in question, Simon Templar, aka the Saint, who acts like a modern day Robin Hood.

Someday, on some silly and insignificant web site, we will produce some documentation about The Saint. And his creator, like all the authors these CDs have dealt with, has an interesting life story to tell. But, we are interested in how the televised edition of the Saint fits into these CDs and in some way deals with the evolution of John Drake into the Prisoner and into the theme music that is C13's kicker.

First, Edwin Astley mentioned above, creates a new theme for the upcoming **Saint** television series in 1962. He is probably more famous for the television **Saint** theme than he is for the Highwire theme that is on this CD’s last track. Like all musicians, Astley borrows ideas for his theme songs and you can discern some similarities between the Highwire theme and initial **Saint** TV theme. Interestingly enough, Astley will incorporate music themes from the Saint movies in a later re-creation of the **Saint** TV theme, but that's a story for another day.

Another tie is the selection of the actor to play the Saint. During the early 60's one British male model of fashion, makes the transition to acting but in the United States. For its last season, he joins the cast of the aforementioned **Maverick** as Beau Maverick, a part of the British side of the clan so it is claimed. His part is not really significant but he does impress with his ability to handle humor with or without dramatic situations. This proves useful when he auditions for the lead part in this sister series to **Danger Man**, T**he Saint**, and he will play the part of Simon Templer successfully with great popularity worldwide, including in the United States, until the series is terminated at the end of the 1969-1970 season.

You are no doubt asking yourself whether this ended this actor’s career in the performing arts? Did he return to modeling the finest of British suits? Not to worry! You may know of him through another film series he takes part. It turns out that by 1972, a very famous movie series, one that has on occasion been chronicled by the kickers of these CDs, was in need of an actor to carry on the series given that the original star had decided to pursue other acting parts.

And so it is Roger Moore, part of the fictional Maverick clan and the embodiment of the Saint, Simon Templar, who in 1973 straps on the Berns Martin Triple draw holster containing the Walther PPK (it would have been a Smith and Wesson in the books) and smartly reports to Miss Moneypenny and their boss, M, in the fictional offices of MI9 as the new James Bond, 007 as he stars in the movie, **Live and Let Die.**

Now, this is quite a bit of trivia in terms of the linkages between authors, TV series and the like. But, what about the transformation of **Danger Man** to the **Prisoner**? As mentioned in the beginning of this discussion, we might be seeing the recognition that television series were about to change again. The late 60's and early '70s show a change in direction of this media. It is no longer the Roy Huggins model that is followed. Set pieces in specific locations become the norm again and you can see this through the years in Mash, ER, Knots Landing, Dallas, etc which returned TV to the formula of set location with an ensemble cast and limited guest stars. With John Drake transported to the Village, we now have a series set in a location, strange as the location and the people within it might be.

There probably were many reasons for McGoohan's tiring of playing John Drake and his wish to play No. 6. We've discussed several of these reasons in the prior A13 and B13 documentation. But, McGoohan, if one listens to interviews with those who worked with him during this time, had an interest in the evolution of television media. Perhaps this was his way of moving the process along at least for his show.

Therefore, it is with great pleasure that we present as the kicker to the C13 disk the theme song for the British TV series, **Danger Man** as originally done by Edwin Astley. This becomes known as the Highwire version. In listening to this theme, keep in mind that it doesn't stand alone: it is part of a set of links that help to tie many things together - maybe not to you, the reader, but at least to the one person writing this documentation.