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Which Actors Are Required For Which Films?

Character	Film #1	Film #2	Film #3
Abul	Y	Y	
Adjutant Sampson			Y
Archie	Y		
Basrani/Mimette		Y	Y
Boy			Y
Bruan/Harry		Y	Y
Buddy		Y	Y

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Callum *	Y		
Chips	Y	Y	Y
Curl	Y	Y	Y
Cynthia	Y		
Debra/Theressa	Y	Y	Y
Demelza	Y	Y	
Dingo/Vincent	Y	Y	Y
Donger	Y	Y	Y
Doxia/Dorothea		Y	Y
Dr Lilliban	Y		
Dr Marell	Y	Y	Y
Dr Nettlethwaite		Y	Y
Fergus *	Y		
Feral/Martin	Y	Y	Y
Kala/Sarah			Y
King Jethrodates			Y
Knackers #1	Y	Y	Y
Knackers #2	Y	Y	Y
Knackers #3	Y		Y
Lion	Y	Y	Y
Lord Bellamy			Y
Louis-Jean LeBarron		Y	
Mahala	Y		
Mandro		Y	
Modra	Y		

Mullet/Roland	Y	Y	Y
Nona/Adeline			Y
Patto/Dani		Y	Y
Peewee	Y	Y	Y
Pharaoh Jethpa		Y	Y
Phooey		Y	Y
Pooter (voice only)		Y	
Prof Gordon Summerhill	Y	Y	
Prof Lloyd Bartholemew	Y		
Sir Gavin Spasey			Y
Snackbloke	Y	Y	Y
Socks	Y	Y	Y
Squizzy/Sir Percy	Y	Y	
Stewie		Y	Y
Stiffy/Miles	Y	Y	Y
Stranger/Eagle/Prof Phantom	Y	Y	Y
Topper	Y	Y	Y
Ulpia	Y		

* We hear the voices of Fergus and Callum late in film #3.

† The British teadrinkers could be dragooned into service in the 2 "big" scenes: Film #2 (The Palmiery Ball) and Film #3 (The Ball at the British Embassy).

Film #2 -- Graverobbers of Antiquity, The French Touch:

DRAMATIS PERSONAE

"real-life" CHARACTER	"real-life" ACCENT	"dream sequence" CHARACTER	"dream-sequence" ACCENT
Captain Miles Renault	cultured French	Stiffy	Australian tradesman
Dani Renault	cultured French mixed with American	Patto	Australian tradesman
Harry Polglaze	middle-class New York	Bruan	cultured English
Roland Ferrier	cultured French	Mullet	Australian tradesman
Dorothea Lanier	middle-class English	Doxia	upper-crust English
Mimette Charliez	French	Queen Basrani	cultured English
Bell-boy	n/a	Phooey	Samoan English
Bell-boy	n/a	Stewie	broad Yorkshire
Theressa Renault	middle-class London	(was Debra in Film #1)	
Prof Gordon Summerhill	middle-class London		
Demelza Summerhill	middle-class counties		
(was Vincent Lorent, Film #1)		Dingo	Australian tradesman
(was Martin Leveque, Film #1)		Feral	Australian tradesman

(was Prof Phantom, Film #1)		The Stranger/Huge eagle	cultured French
Dr Claude Marell	cultured French		
Dr Bryan Nettlethwaite	upper middle-class English		
Louis-Jean LeBarron	staccato French		
		Chips	Australian tradesman
		Donger	Australian tradesman
		Socks	Australian tradesman
		Knackers #2	Australian tradesman
		Curl	Australian tradesman
Sir Percival Brindle	fruity upper-class English	Squizzy	n/a
		Knackers #1	Cockney
Leo	Chicago	Lion	Cockney
PV	Chicago	Peewee	Cockney
Chapeau-Haut	Chicago	Topper	pleasant Cockney
Abul, servant of Mahala	Egyptian		
		Buddy	Australian tradesman
		Pharaoh Jethpa	cultured English
		Mandro	English music hall villain

		Pooter (voice only)	Australian tradesman
		Snackbloke	weird oriental jabber

Minor roles, 1933: employees at the Chateau in Tarbes, Lonsdale (at Kew Gardens), Madame Genoa, a policeman and policewoman, actors in "The French Touch", patrons of "La Galaxie" clip-joint, Violette (toddler).

Minor roles, antiquity: notary, whistlers, War Council, guards, soldiers.

Film #2 -- Graverobbers of Antiquity, The French Touch: The CHARACTERS and DESCRIPTIONS OF APPEARANCE

[The action in Cairo is in 1933, so all cast have aged by 2 to 3 years from film #1]

THE CHARACTERS OF 1933	
Captain Miles Renauld	Same actor plays Stiffy. Pronounced MEE-lays. Kind, well-mannered, taciturn, thoughtful. A competent officer who cares for his men.
Theressa Renauld	Summerhill's widowed daughter and now the wife of Miles. Has mellowed to become charming. Mother of toddler (Violette). She is extremely wealthy, having inherited all her late husband's fortune (Trilbeway's Spices and Condiments.)
Dani Renauld	Same actor plays Patto. Brother of Miles. Mid 20s. A budding film actor. Exuberant, cheeky, insouciant. Strong, handsome

		and very eligible.
	Harry Polglaze	<p>Same actor plays Bruan. American negro playwright, who is transposing Merrimet's soul-searching novel "La Touche Française" to the screen.</p> <p>He is swamped by the demands of his boss (LeBarron), of his literary credibilty and of his conscience.</p>
	Louis LeBarron	Temperamental, arty, domineering, quixotic.
	Captain Roland Ferrier	<p>Same actor plays Mullet.</p> <p>Academic and to some extent, haughty. Very punctilious. A man of means. Somewhat quirky and self-possessed.</p> <p>Much cleverer than his alter-ego Mullet.</p> <p>He is destined to fall in love with Dorothea.</p>
	Dorothea Lanier	<p>Same actor plays Doxia. Early 20s.</p> <p>Long-lost daughter of the late Madame Mahala.</p> <p>Bright, pretty, sparkling conversation. A budding chemist.</p> <p>Marries Roland.</p>
	Mimette Charliez	<p>Same actor plays Queen Basrani.</p> <p>A parlour maid at the Chateau in Tarbes.</p> <p>Has a brilliant coloratura voice.</p> <p>Is destined to become Dani's wife.</p>
	Professor Gordon Summerhill	<p>Theressa's father. Very old-world. Charming, an old-fashioned gentleman. Weather-beaten, battered tweed with leather elbow patches, even in the heat. Now the husband of Demelza.</p> <p>A younger (but not much) James Fox.</p>
	Demelza Summerhill	An enjoyable English lady, who has married the

		much older Professor.
	Dr Claude Marell	A punctilious but likeable French physician, serving the French Army officers at "The Palace" in Cairo.
	Dr Bryan Nettlethwaite	The English doctor who attended Mahala at her death. A passionate Egyptologist.
	Sir Percy Brindle	A dessicated old Englishman who blusters. A buffoon.
THE CHARACTERS OF 1500 BC		
	Patto	Same actor plays Dani. A wonderful heroic character whose relationship with his beloved queen torments him.
	Queen Basrani	Queen of Nubia. Lovely, beautiful. Cannot sort out her romance with Captain Patto (who is in charge of the Nubian Army), and so seems doomed to an unrequited love.
	Doxia	Also a very beautiful woman, handmaiden to the Nubian queen. Bright, personable.
	Mullet	Same actor plays Roland. Around 31 or 32 years old. Strong, athletic, hard-working. Faithful friend. Does not put himself forward. A bit slow on the uptake. Falls in love with Doxia.
	Dingo	Can be moody, difficult. Has a nasty edge.
	Feral	The tallest of the 4.

		Wild, free, always coming up with zany ideas. Athletic.
	Bruan	The same actor plays Harry. Nubian (and black/negroid) Prime Minister. Part of Queen Basrani's party. Haughty, correct, punctilious. A superb fencer, in the manner of Basil Rathbone.
	Phooey	Same actor plays a bell-boy at the Great Britain Hotel. A solid Samoan/Tongan who is built for rugby. Loads of fun and a loyal servant of Queen Basrani. He seems to have lived a long time in Phoenicia and identifies strongly with the other Phoenician. But he classes himself as a Nubian.
	Stewie	Same actor plays a bell-boy at the Great Britain Hotel. Of Asian appearance. Tremendous intellect and knowledge of all things ancient. Note that he has a Yorkshire accent.
	Stiffy	Same actor plays Miles. Only a very brief appearance in this film at the end of Dani's dream.
	Chips	He is wiry and older than the other grave-robbers (except for Squizzy). He is based on "Chips Rafferty". He's a knockabout, thoroughly likeable bloke. Chips talks like an old Aussie (Chips Rafferty): she'll be right, stone the crows, strike me lucky, nong, she'll be apples, two-up (come in spinner), lousy, too right!, bonza, dinkum oil, on the crewet, how're they hangin? He started the Human Tower circus trick; he cannot

		swim.
	Donger (son of Knackers #1) Socks, Curl, Knackers #2	The other members of what was Gang #4. They featured in this film much more than they were in Film #1 "The Curse".
	Knackers #1, has the nom-de-guerre of "Telzer"	Cockney. Very, very Ray Winstone. An ugly character, yet there's something likeable about him. Dominates those around him. At Byblos, he has taken over Modra's gangs, amalgamated them into one super-group, and is closely allied with anyone performing derring-do.
	Sidekick of Knackers: Peewee	A very reliable henchman of Knackers #1.
	Sidekick of Knackers: Lion	A dopey strongarm, working for Knackers #1.
	Sidekick of Knackers: Topper	An absolute classic! Very droll; he enjoys conversation and often goes off into his own little world. He is very important in the 3rd film "Hittite Bullshite".
	Snackbloke	Of Oriental appearance. Bobs up in all 3 films, whereupon canned applause greets him. He responds to the fake cheering with a happy smiles and waves. He speaks a completely unknown language; however, a variety of unexpected people can understand him. He is a purveyor of fast foods, usually from a small boat.

Louis-Jean LeBarron:

French accent.

Wears cravat and beret. He has a Hercule Poirot waxed moustache and wears jodpurs with riding boots. His voice is raspy, harsh, ill-mannered and very over-tired. Every so often he swigs brandy from a hip flask.

Rude, temperamental, changeable, abrupt, emotional.

Daniel Renault, younger brother of Miles Renault:

French accent.

Doubles as Stiffy's cousin, Patto [when we return to the ancient times].

Tall, handsome, dark-haired, boyish grin, manly physique. His personality both as "Max", as Patto and as himself will all grow during the entirety of this GOA film.

In this opening scene, he wears greasepaint, and other make up, especially on the eyes (as actors in the 1930s did). Looks really effeminate. He is dressed in tuxedo.

Lisa, the actress:

French accent.

Playing the part of the vamp; a minor role. Just a character; don't bother too much about her.

Harry Polglaze:

American accent (Chicago and New York)

Tall, slim Negro. American playwright, philosopher and socialist. An "angry young man", trying for literary purity.

He will also represent Bruan. It is vaguely suggested that Bruan is a homosexual. Harry is not gay, as we will discover in film #3.

BACKGROUND

There are 2 levels here:--

- The 1930's movie-making equipment, surrounding the claustrophobic set. Remember that this is only 1933, so the gear will be out-of-date, big and kludgy.
- This movie set forms part of the latest film of famed French director, Louis-Jean LeBarron. The film is entitled "La Touche Française" (aka "The French Touch").
- There will be folding chairs, film equipment, and various staff bobbing about.

Filmset: A seedy corner of a smokey dive in Marseilles. Young glamourpuss (Lisa) sits seductively, smoking, drinking. Some cluttered background noise and shadows passing in front of the table where Lisa sits.



FULL SYNOPSIS

Humorous Revisit to the Antechamber (Pharaoh Cheofes)

To get us into the mood, the very first action in Film #2 of the Graverobbers of Antiquity trilogy is a comic rehash of the raiding of the tomb of Pharaoh Cheofes in Memphis. In Film #1, this was the huge affair wherein earthquakes almost swallowed the tomb and the men in it.

Such is Roland's longing to revisit Egypt that he dreams a re-run of his experience in the tent in the desert (Film #1). Only this time, Roland places himself as the captain of the men with Stiffy as his timid lieutenant. What makes this opening of Film #2 very funny are the appalling accents of the men (they assume themselves to be French!) along with the overacting and posing of Roland/Mullet.

Upon waking, Roland is beatific: he yearns most earnestly to become Mullet again. He yearns for Egypt.

THE OPENING TITLES: We see an homage to the bull-lion-eagle trilogy here. This trilogy will be expanded further in the interview of Dr Nettlethwaite (prior to Dani's dream/experience).

The Chateau Of Miles And Theresa Renauld (Tarbes)

The "present-day" action takes place in 1933.

Miles and Theresa have married and reside in his chateau at Tarbes. Their first child (a daughter) is a toddler. Even in spite of the inconvenience of builders and other artisans, Theresa's father and step-mother are staying for the night, along with Roland.

They discuss the latest film venture of Miles's younger brother Dani: a LeBarron shocker originally written by famed French author Monomet which concerns the smuggling of Egyptian artefacts into Marseilles. It is a schmaltzy story involving a love-triangle. Dani would prefer to be going to Egypt with the Summerhills and Roland, but cannot ignore his acting duties. Having made money at the racetrack Dani has purchased a light plane.

A beautiful scene evolves, in the manner of a reprise. We see the desert, on a sparsely-vegetated hillock where a camel and some underfed goats wander about, grazing where they can. Into this scene strolls a man in Biblical garb, his clothing blown by the strong breeze. This man looks out over the desert, with the camel's lead-reins in his hand. A red sun rises behind him and the grazing goats.

Reminiscing over Ancient times: Miles' Library at Night Time

A good fire burns brightly, and there is a superb ambience in this stately old library. Now, standing by the window in Miles' study, we find Roland and Miles relaxing.

Roland reveals that Miles has not told him (nor the others) the subject of his experience (at the end of Film #1). But nevertheless, Roland is determined to somehow get back to those brilliant Ancient times (even despite his glittering Army career and the unexpected success of his travel book.) Apparently Martin and Vincent feel as strongly as Roland. There seem to be missing pieces to the puzzle set by the boys in Modra's gangs. To that end, Roland is joining Professor Summerhill and his wife Demelza as they sail from Marseilles to Egypt.

The Bedroom Of Miles And Theresa Renault

Theresa cannot sleep due to something that Demelza has confided to her. Miles worms it out of her.

According to Demelza, a huge man-sized eagle had flown over Cairo just before Theresa arrived. Demelza had photographed it, but the snap did not pick up the eagle. Recently, Demelza met another person: the same thing had happened to him (same day, same eagle and same blank photograph).

Both Miles and Theresa are thinking alike: with all the business of the builders and carpenters disrupting their home, why not fly to Cairo for a holiday (joining with the others)?

The French Film, Marseilles

Harry Polglaze is the scriptwriter for the new LeBarron romantic film which stars Dani Renaud: "The French Touch". LeBarron and Harry scream at each continuously over the direction of this ghastly film. Dani plays the lover-boy turned gunman Max. In the early scenes, he appears to be grotesquely made-up as a Nancy boy and acts in an effeminate way.

Without warning, LeBarron changes the genre of the film into a gangster flick. Although Harry resists this, Dani is more than impressed (it will greatly improve his role from ponce to he-man). Some toughs from casting are sent over: they are in fact doubles for Peewee, Topper and Lion (who were the henchmen of Knackers #1 in Film #1). Respectively they are PV, Chapeau-Haut and Leo.

LeBarron becomes all the more enthusiastic for the new line his film will take when these three actors who play tough gangsters appear to "force" Harry into supporting LeBarron's new direction. Harry is concerned that they are desecrating the memory of the writer of the original story (on which this film is based).

Later Harry and Dani join some rabid Socialists in a grotty bar. They become horribly drunk. Harry has a tranche of chips on his shoulder, but Dani simply wants to upgrade the film according to LeBarron's new stipulations. Accordingly, Dani sits up all night in his poky room looking like shit, making copious notes. Harry (impressed next morning) devotes himself to honing the script as Dani has advised.

Marseilles, in LeBarron's Tiny Office

LeBarron is pleased with Harry's new script and advises Harry to go off with Dani for a few days so that they can plan the Egyptian side of the drama. And LeBarron wants time alone to think about the ramifications for the film's new direction.

The Noble Grounds of the Chateau in Tarbes, and Interior

Dani lands his small plane in the huge grounds at Tarbes (where Miles and Theressa live).

Within the chateau, Harry and Dani pick a path between groups of busy artisans who are noisily restoring the castle. The plan is to retrieve as many books on Egypt as they can from Miles's library, and to find out from the estate manager how they may contact Miles in Cairo.

The Drawing Room, Daytime

Dani is already falling for the parlour maid Mimette Charliez. He finds the Renauld toddler crying and begs for Mimette's assistance. She quiets the child (to Dani's evident relief). They talk: it is obvious that Dani adores this lovely girl.

Then he and Harry fly off to Cairo in the small plane.

A Dormitory In The Hospice Of The Holy Comfort

At Mahala's deathbed English doctor Nettlethwaite tries to inspire Mahala's servant Abul to quickly locate any relatives of Mahala. They must come to the Hospice at all speed as Mahala sinks fast. Abul finally recalls the existence of an estranged daughter, whose name will be in the Holy Bible kept in Mahala's room.

Flying Over Mahala's House

Dani and Harry are surprised to see Roland on horseback as Dani lands the plane near to Mahala's house. By the time they have disembarked and approached the house they find Roland's steaming horse tied up in the garden.

A Room At Mahala's

Confusion now reigns. Roland is stretched out on the floor. He has smoked from a hookah. Dani and Harry hover over him, wondering how to act when a taxi arrives. Its passenger (the servant Abul) pulls up short at the sight of the strangers, but he knows Captain Ferrier (Roland). Abul explains that he has been sent urgently to find Madame's Bible. Dani thinks quickly and asks Abul to make a phone call for him (in order to bring Miles to this place).

~~~ EXPERIENCE OF ROLAND/MULLET ~~~

Roland's experience has been split into 2 parts due to dramatic necessity.

Stiffy has given way to his younger brother Patto: resourceful, clever, energetic and athletic.

Byblos:The Camel Race Through Streets And Buildings.

Mullet is seen riding a camel at top speed. He is wild-eyed, grimacing and excited.

The course of the camel race is down lanes, alleys, into houses. The streets of Byblos have been turned into a camel-race track. This looks dangerous, because the streets become lanes, and the race threads along alleys and even along corridors in buildings.

There are some amusing scenes where the camels tear past the spectators, who may not be ready for them.

There is the usual skulduggery, trickery, obstacles and handicaps during the race.

The result is a thrilling camel race, with people barracking and all sorts of excitement.

Catching up at Byblos Demolitions: the formation of the super group

Knackers #1 is now in charge of the men formerly under Modra's protection. The centre of his business has switched from Byzantium to Byblos. Buddy works as his trusted clerk.

Knackers #1 interviews the men in the beer garden to discover who is able to join his newly-formed supergroup. Six candidates are available: Mullet, Dingo, Feral, Curl, Donger and Chips. Stiffy has left the game: he has married Debbie and set up a vineyard. Knackers #2 is working as the offside for Knackers #1. The Eagle Boys have disappeared to who knows where. And Socks was badly injured in the camel race.

Knackers #1 does not welcome the "strange" number six: he wants seven men. Chips comes up with the bright suggestion that Stiffy's younger brother Patto might be ideal as the seventh man.

We also learn that Donger is actually the son of Knackers #1.

The "Three Stooges" who work in some violent capacity for Knackers #1 are played by the same actors who play the henchmen of LeBarron (Peewee is PV, Topper is Chapeau-Haut and Lion is Leo).

Another Egyptian Grave Robbery

Dingo has always been an edgy, difficult man. He is very tuned-in to signs, omens and hidden meanings.

This is a very brief scene, to break up the visits to Byblos Demolitions. There are only four participants: Mullet, Feral, Dingo and Curl. The grave looks like a cellar lined with large stones, and filled with columns also made of stones. There are Pharaonic statues littering the scene.

The men are groaning, straining, sweaty and dirty, and hard at it. They are dragging nets filled with grave-goods along the floor of this cellar.

A couple of nasty ghosts are trying to annoy the men as they work. However, the boys simply brush them aside, or ignore them.

Dingo speaks of an eagle as big as a bloke, hanging in the sky, riding the thermals. Excited, he identifies this phenomenon as a connection to the Hittites: that the Eagle Boys are behind this super-sized eagle. Angry and frustrated, Dingo is adamant that the Hittite gold has been discovered and that that is why Gang #5 has scarpered.

Second Visit to Byblos Demolitions.

The boys call on Buddy at Byblos Demolitions. They are dirty and sweaty from their hard work.

The two men named Knackers (#1 and #2) have gone to Crete: they have blown up the harbour there.

The surprising news is that Archie of the Eagle Boys has been killed by a lion in Italy.

There follows some comic repartee related to carrier pigeons and messenger ferrets.

We learn from Buddy that the curses on the tomb of Pharaoh Lanil (at Luxor) are pretty savage. Raiding that tomb is to be their next job.

Luxor, The Human Tower, Practice For The Circus

The boys involved in the new incarnation of the Human Tower practise on a grassy area. Orange grove and palm trees in the background.

Be advised that the Human Tower will be pivotal further on in this film, and appears again in the final film.

Now there are two dogs: Howzat and a bitch Maidenova.

The practice goes awry owing to Curl's timidity and lack of co-ordination. Feral slyly suggests replacing Curl with a girl.

We learn that Patto (once running amok in Nubia) has been located and will join them for the next raid.

The Grave Of Pharaoh Lanil At Luxor

Because of the Pharaoh's curse, the men cannot enter the grave. They are using capuchin monkeys and the two dogs (hitched to wagons). The intention is that the monkeys will load the goods into the nets, or into the little doggie wagons. Patto (the recreation of Dani) is one of the men balancing three monkeys on his shoulders and arms.

All the men are struggling with their burden of nets and skeins of rope, torches, weapons and 2 or 3 of the pesky monkeys. Until the monkeys are unleashed on the tomb, each man endures extreme discomfort due to the monkeys clambering over him.

Chips explains that owing to their wizard being imprisoned for fraud there are no counter-curses to protect them. Dingo points out that they did not work anyway. This is another grave with a whopping great curse on it. So the monkeys are going to get into the no-go zone on behalf of the men. The monkeys will carry ropes such that the heavy stuff can be dragged through the door by the men. The light stuff goes into the doggie wagons. This scene is really amusing, and could be side-splitting if the monkeys can co-operate. Everything works delightfully until the ghosts appear and then the monkeys become terrified. The little doggie wagons are overturned, with the result that it is very difficult for the dogs to stand up again.

The monkeys start to rush out the door, bang into the men, and try to cling to their legs and arms, screeching. The ropes are now completely knotted at the doorway, causing more chaos for the dogs and monkeys and men.

There is dust, chaos and pandemonium with monkeys screeching about in terror and men trying to catch them. The last thing is that the mummy case which was standing erect in the antechamber teeters, crashing loudly in the dust, on its back. The lid flies open and 4 or 5 terrified monkeys leap out. The mummy sits up, dusts himself off says "Hmph" then lies down again, with the lid flying shut of its own volition.

END of ROLAND'S SECOND EXPERIENCE for now

Return to a Bedroom at Mahala's

Roland lies on a bed, under a mozzie net. He wears a beatific expression. Dani, Harry and Miles are concerned.

Dani and Harry provide the background information to Miles. Roland had smoked from a hookah prior to falling into the present coma.

As Dani landed the plane, Roland was seen to be riding along at speed towards Mahala's residence. He was dressed like any desert-dweller.

Unaccountably (since the French officers had been renowned for their proper treatment of the horses) they found that horse, steaming with sweat, tied up outside: left there unattended.

The breaking of glass was heard, and a smashed window found. Roland appeared to be in a trance-like state.

Once inside, without emotion or ceremony or even conscious thought, Roland scrounged about until he found the hookah, and then calmly sat down cross-legged on the floor, and began to smoke.

Nobody else was in the house, not even servants. When approached by Dani, Roland was most insistent that Miles be called. A servant did turn up (to rescue the Bible) and was gone again as soon as he had helped Dani to phone Miles.

Dani has been told by the servant that Madame Mahala was dying in the Hospice and that the poor weeping servant had been sent back to collect her Bible. Of course Dani and Harry do not know Mahala nor recognize her name.

Miles now understands. Neither Dani nor Harry is aware of the dream/experiences endured by Theresa and the four French officers in Film #1. Miles must explain it all to them. They are disbelieving. As the scene changes (wherein we return to the continuation of Roland's second experience), Miles hunkers down to tell the tale in full.

Continuation of ROLAND'S SECOND EXPERIENCE

The Crowded Market Place in Luxor

Mullet and Patto move briskly through the crowded streets. Patto carries about three unlit torches, and both men carry heavy daggers on belts. They continue to talk as they scurry along, weaving through the crowds and past the camels, donkeys, goats, children and so on.

Mullet apologizes to Patto for the bad behaviour of the monkeys, making the raid catastrophic. However, Patto was still impressed by the amount of gravegoods that were actually retrieved.

Mullet waxes lyrical about the "good times" enjoyed by his father (before that advent of curses on the graverobbers). Also, Mullet mentions a magnificent barbeque to be held that afternoon. He invites Patto, but the latter cries off, owing to his duty to Queen Basrani of Nubia. Patto (during his time serving in Nubia) became acquainted with Queen Basrani and her retinue.

Patto speaks of Doxia (the handmaiden of Queen Basrani). Mullet misunderstands, thinking that gratuitous sex will be on the menu (as well as the barbeque).

Mullet is led by Patto through a maze of tunnels to the royal house of Pharaoh Jethpa. They have a secret vantage point in order to watch the unbelievable cavalcade below, but care must be taken that the guards do not see them.

The Noble Procession of the Nubians Before Pharaoh Jethpa

The procession is reminiscent of the 1934 Cecil B. DeMille film ["Cleopatra"] where Claudette Colbert plays the lead. Her lover (Mark Antony) has to take a long, long walk down the barge to get to her. There's a great drumbeat which keeps time with the steps he takes. Along the way, Mark Antony passes a veritable zoo of carnivores (well, women dancing as carnivores, if you get my drift). We're going several times better than that with dramatic music to the grand drumbeat, the huge LION throne held up by eight eunuchs, the pet lion beside the Pharaoh, many wild animals and slave girls scattering petals.

The Nubian Queen is about to beg for mercy from Pharaoh Jethpa on behalf of her people. With her are her Prime Minister Bruan, her personal assistant Doxia and her officers Stewie and Phooey. As the grand procession of Nubians solemnly approaches the Pharaoh's throne, Patto gives to Mullet a run-down of each person's character (as he sees it). Patto finds that the Queen is a bitch, Doxia is a very nice girl, Stewie is a learned man, Phooey is loads of fun and Bruan is up himself.

Mullet is very impressed with Doxia.

To Patto's eye, it appears that the Nubians (in seeking peace from Egypt by treaty in this way) have fallen into a trap and are in fact being captured by the cruel Pharaoh and his dangerous second-in-command Mandro.

END of ROLAND'S SECOND EXPERIENCE

Mahala's Kitchen

Miles, Harry and Dani sit about in shirt-sleeves in Mahala's kitchen. They have found some wine. There are lights, as well as candles burning, and evidence that they have been smoking: a lot. They have made a night of it. Harry is stretched out in his chair, hands behind his neck. A fat cigar is clenched in his teeth. Dani leans on the table, idly playing with bottle tops.

Harry and Dani ponder the fabulous tale which Miles has expounded to them. They are agog with incredulity. Miles stresses the role of Mahala in the "dreams": her potion sent them all back to ancient times.

As they mull over the significance of the dream/experiences, Harry suddenly blurts out that he has recalled the existence of a daughter. They had been told by the weeping servant that Mahala was clinging on to her life in the desperate hope that her estranged daughter could be found.

Introducing Dorothea Lanier

The scene at the Kew Gardens does not progress the plot in any way: it merely serves to delineate Dorothea in the most sumptuous scenery. Dorothea is employed in London in the elegant boutique of an Italian beauty expert: Dorothea concocts lotions from flowers and herbs.

The police arrive at this boutique to advise her that she is expected at her mother's deathbed in Cairo.

The Bedroom in which Roland lies, Mahala's House near Cairo

Miles is in charge at Mahala's former house until the arrival of the daughter, Dorothea.

Roland is still sleeping. Mahala has passed away. Abul the servant weeps as he describes to Miles the poignant end of Mahala's life as she clutched Dorothea's hand.

Abul assures Miles that as far as he is aware Dorothea knows nothing of there being such a crowd of people (Dani, Harry, Roland and Miles) domiciled in what will no doubt become Dorothea's house.

Dani and Harry are off somewhere working on the film script, and Miles has trundled off with Abul. As Dorothea arrives Roland awakens. She wanders through the house of her late mother, hearing the voices of the servants who address Roland. Thus she comes into his waking view.

To Roland, this lady is Doxia, handmaiden to Queen Basrani. Roland is overcome with ardour and adoration, which he expresses to the startled lady. Dorothea's comments are witty and humorous.

Miles returns to check on Roland and has to juggle explaining himself to Dorothea at the same time as managing the randy Roland. On top of that, Miles must stop Roland from blurting out where he went in his sleep: that he has returned to Ancient Egypt as a Phoenician in 1500 BCE.

Roland is so over-awed that he thinks that this is his own house. Miles quickly convinces Dorothea to wander off, and he takes charge of Roland (who talks rapidly of Doxia, of Dani being Patto and of the parlour maid Mimette being Queen Basrani).

The Kitchen Wherein Harry Collapses

Harry and Dorothea find themselves alone in the kitchen. Dorothea tries to explain to Harry how disconcerting and strange it feels to have found her birth mother (at the end of her life) and to have inherited from her the house, stables and horses, a fine collection of vintage French wine and some rather handsome volumes which would grace any elegant library shelves. There may also be (it is hinted) a treasure-trove of jewels which must come to Dorothea as the sole heiress. And an officer in the French Army seems to be besotted by her on first sight.

Rather than being bored by Dorothea's revelations, Harry admits to being a fascinated author who thrives on hearing personal anecdotes.

Dorothea scrounges around for something to get her to sleep and discovers a small bottle of Dr Lilliban's Patented Sleeping Draught.

Harry talks her out of this recourse: he takes the draught himself. As he goes under, Harry is terribly concerned: he senses that he is chained, hanging precariously over a vat of boiling oil.

~~~ EXPERIENCE OF HARRY/BRUAN ~~~

We left Queen Basrani's party at the end of Roland's dream having reached the stage of bargaining with Pharaoh Jethpa. Then, they were ushered into a room. Patto and Mullet sneaked down and realized that the party of 5 had walked into a trap. We left them going for men. Although we haven't absolutely detailed all this, there was no dramatic value in Jethpa, so we'll skip straight on to this scene in the torture dungeon.

As Harry drifts off, he comments that he is confused to find himself bound by chains.

Stewie and Phooey are chained to the walls of a dungeon, awaiting torture and death. Likewise Bruan, who is bound and hanging from a rope on a pulley.

The "torturers" (heavily robed) enter with great ceremony, wheeling-in a huge cauldron of boiling pitch. Before them, strolling in with insouciant grace, is Mandro, Jethpa's right-hand man. He is suave, effeminate, precious and insolent.

The "torturers" are in fact Feral (disguised as Marzan the Gutbuster) along with Mullet, Dingo and Patto. Under Feral's encoded direction, Patto asks Mandro to move the guards out of the chamber. With Bruan having been lowered only centimetres from the boiling pitch, Feral/Marzan goes into a hypnotic frenzy. He pulls a sword out and quickly beheads Mandro. All the men scream (pretending to be suffering torture) whilst the three Nubians are rescued. Dingo kicks Mandro's head as if it was a football and Feral bags it.

There follows a stunning sword-fight scene, with Bruan amazing everyone with his manly skills. Now it is time to rescue the ladies who are locked away with the women of Pharaoh Jethpa's court.

Inside the harem of Pharaoh Jethpa

Feral and Dingo go wild at the sight of so many women. Patto and Mullet charge upstairs to rescue Basrani, but it is Doxia who is being seduced by a fat Egyptian courtier. As the Phoenicians and Nubians escape there is a comedic episode involving Feral, Dingo and some abducted ladies.

Exciting chase

The Nubians and Phoenicians have to run to escape the wrath of the late Mandro's henchmen.

The chase is both exciting and amusing. At the end of the chase, Patto decides that a boat must be found for their escape. There is an amusing conversation related to Feral setting up his harem of concubines (a long-range plan). It is for that reason that his house contains 20 beds: enough to conceal and house the Nubian refugees.

The Dodgy Grave, already raided by Gang #4 (Chips' Gang).

This tomb was previously raided by Chip's Gang (the tomb of Pharaoh Kahmood). There are the usual hieroglyphics, a few mouldy statues, columns and pillars, some of which are broken and/or on their sides, and dust and sand everywhere.

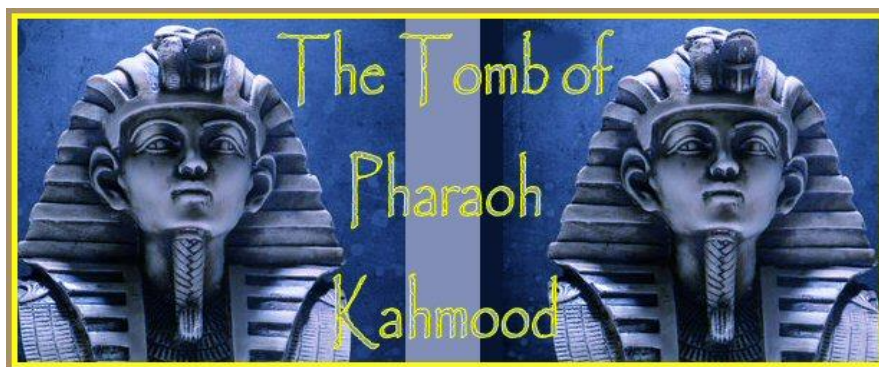
The seven members of the super group are present, along with Basrani and her retinue. Although initially hostile to the Nubians, the other gang members acquiesce in that Patto has vowed to protect them.

The reason for the return to this previously-looted tomb is that Donger felt at the time that "it just wasn't right somehow". His doubts are confirmed by Basrani and Stewie reading the hieroglyphics and noticing the falseness of the messages therein.

Having agreed that this chamber is not the real crypt, Stewie reasons sagely that the genuine crypt will be nearby: most probably below them.

By strength and good luck, they are able to see (by moving a large rock) that a vast treasure-trove lies beneath them. They plan to visit Pooter and many jokes are exchanged thereby at Pooter's expense.

Preceding the break-in (at Pharaoh Kahmood's tomb), there is a hilarious scene in which Donger and the other boys get hold of some of Pooter's lime green counter-curse slime. They have to call out to Pooter who is chained inside his jail cell.



Here is a rundown of what occurs.

<ul style="list-style-type: none"> • Arrival in the antechamber, the men loaded with rope nets, ropes and tackle. They drop these with heavy sighs, grunts and stretches. • Feral carries a wooden bucket filled with vivid lime-green goo which must cover every one of the party. • They move the rocks, uncover the hole, lower torches, secure the ropes, start getting everyone down, men help the girls. • Phooey stands guard over the hole: he is well-armed. • All the equipment is dropped down in the bottom cavern. This includes nets, ropes and torches.
<i>Another superb crypt, but this time it's a genuine cave with very uneven rocky walls.</i>
<i>Lots of fun with the goods slipping out of everyone's grip because of the slime.</i>
<i>Stewie and Basrani are in heaven with the superb and telling hieroglyphics.</i>
<i>The men work quickly to fill the nets. Surprising to everyone, Bruan does his fair share without comment or complaint.</i>
<i>Then the grave gods, apparitions, mummies, ghosts, ghouls, monsters, dragons, haints, wraiths and so on start to appear. Of particular interest is a huge and vicious lion-ghost, which is really scary.</i>
<i>Ground rumbles. Eerie wisps of grey gas filter into the scene.</i>

The grave gods cannot directly attack the graverobbers (who are protected by Pooter's green slime). They can however (and do!) cut the ropes which Phooey is lowering. Clouds of fetid gas pour into the lower chamber, causing great distress for everyone. They have to get up to the higher level or die, giving them no time for Phooey to fetch new ropes.

Donger has a brain-wave. Without a ladder they cannot reach Phooey's outstretched arms: but the top-most person on their famous Human Tower could!

The triumphal return of the human tower

Just as we saw during Roland's dream, the Human Tower is formed: Chips, then Donger and then Feral. Curl is supposed to complete the tower as the uppermost man. However Curl has a massive panic attack and cannot complete the act. As the men succumb to the poisonous gases, Basrani grabs all of Curl's ropes and she

climbers nimbly up the tower of men (Chips, Donger and Feral) to within Phooey's reach. Feral looks up her skirt and is over-emphatic in his delight. Basrani has saved them!

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Everyone is landed safely onto the upper chamber: they hack and cough from the close-call with the poisonous vapours below. Patto dresses Curl down for putting the Queen in such an invidious position.

With their last remaining strength the men heave up the ropes and nets bearing the incalculable treasure of Pharaoh Kahmood.

Patto speculates that the grave gods gave up with the rope-cutting once they saw the willingness of a mere woman to defy them.

Bruan rises to the occasion and declares that he will sacrifice 12 virgins in honour of Queen Basrani's magnificent heroism. This leads to some ribald jokes amongst the men.

Patto, too, is supremely impressed with Basrani. And if he was not in love with her before, he is now.

END of HARRY'S ONLY EXPERIENCE

The Terrace (Garden Lounge), Great Britain Hotel

Previous to this scene, Theresa has put in a long-distance call to Tarbes in order to arrange for Mimette to join them in Cairo.

Roland is joined by Dani and Harry and then by Miles and Theresa. They sit in a lovely garden lounge, drinking and talking. Roland and Harry are able to fill the party in on what has happened so far to the boys from Byblos. Roland mentions the Hittites: Archie has been gored to death by a bull in Italy. (In Film #3 the remaining Hittites and their stash of gold features prominently).

The party fear that Dorothea may be destined to go back ancient times as they have done. Dorothea needs a chaperone and Mimette has been summoned to fulfil this role. Harry is amused, since in ancient times it is the Mimette character (Basrani) who is served by the Dorothea character (Doxia).

They discuss Mimette Charliez (the parlour maid with the lovely singing voice). So serious is she that she spends most of her wages on singing lessons. Dani admits to having fallen for her. Miles reminds Dani of the disparity between their ranks. However, Dani calls her his "queen" (even though he has not gone back to the past yet).

A Room at Mahala's

Dorothea sits under a ceiling fan in a cool, dimly-lit room. It is daytime, but the blinds have been closed to keep out the heat. A couple of Egyptian females sit in the room, out of the way, whispering to each other. Dorothea is trying to interest herself in a French magazine.

The tea-tray has been brought in. Dorothea is warned by Abul that all her food and drink is vetted under his supervision. Although initially surprised at this edict, Dorothea remembers how both Roland and Harry passed out. So she agrees to be mollycoddled in this way, despite the fact that she knows nothing yet of the “dreams” experienced by the others.

Alone she finds one of her mother’s handkerchiefs hidden amongst the couch cushions. It contains a vial of perfume. Intrigued, Dorothea sniffs it.

~~~ EXPERIENCE OF DOROTHEA/DOXIA ~~~

Feral’s bungalow and the joke with Mandro’s head

Doxia and Bruan are appalled that their Queen should sink so low as to dine in this flea-pit with such company. However, Basrani chooses not to be rude to her rescuers.

The dinner starts with Feral’s tasteless joke on Dingo: Dingo’s dinner turns out to be Mandro’s head. There is a brawl and then things calm down. Feral claims that he took a spectacular AFL mark (Mandro’s head being the ball) in the torture chamber following Feral’s decapitation of Mandro and then Dingo kicking the head. We relive the fantastic mark as if this were part of an AFL game.

The visit to the rock pools

Mullet, Dani and Phooey play soccer on a beach with a huge sea urchin, whereas Bruan reads from a scroll.

The party spend a quiet afternoon exploring rock pools, to which they came on camelback.

In the rock pools, Basrani, Doxia, Stewie, Feral and Dingo stand around, using knives to dig out molluscs and fishing nets to catch whitebait and crabs. They have a copper cauldron to chuck the catch into.

We hear snatches of jovial conversation and idle whistling: the party enjoy themselves hugely.

Dingo shows some bits of clay to Stewie. Doxia and Basrani unwittingly become wet. Feral, Mullet, Patto and Phooey admire the “wet girls” (thankful that Bruan is not nearby to put a stop to their innocent enjoyment).

Mullet assures Doxia that he will escort the Nubians back to their home.

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The upshot is that Doxia and Mullet make passionate love in a secluded room at Feral's house. The mood is entirely broken (with attendant humour) due to Feral's barging in looking for some fishing tackle.

At Byblos

There is a very amusing scene whereby the men whistle at the full moon and discuss the habit of howling at thunderstorms. They chuckle over the fact that most of the activities undertaken to appease the gods centre on enabling men to achieve good erections as required.

Then later (at the dockside) Feral explains that he has organized a boat to take them to Nubia. Via SnackBloke's revelations, Stewie deciphers the news that Queen Basrani has been supplanted by her cousin Qlin and that Egypt is at war with Nubia.

Feral works himself into a passion at the exciting prospect of war.

Sailing to Nubia

As Bruan, Phooey and Stewie discuss their options in the fight against Egypt, Patto stares out to sea. Dingo drags from Patto the harrowing back-story to the Basrani/Patto stand-off. It appears (not from Patto's words but from the actions we see) that there has simply been a misunderstanding.

In Marseilles Shooting The Gangster Movie

- Harry and LeBarron amicably discuss plot changes.
- The three toughs (PV, Leo and Chapeau-Haut) burst into a room and shoot up many men with Thompson machine guns
- Dani (as Max), with cigarette butt clenched between the corners of his lips, grabs hold of a man's lapels, and slaps his face back and forth. Close-up of his face: he is a mean, masculine dude now as opposed to the powder-puff we saw in the opening scenes.
- A vintage car slews about the streets of Marseilles, as the driver and his passenger fight for the steering wheel.
- In very slow motion, an irreplaceable Egyptian relic is knocked to the marble floor, smashing into 100s of pieces, as two men scuffle in an ornate hotel corridor.
- Topper/Chapeau-Haut is seen to rough-up a hood with a knuckle-duster.

Sir Percy And The Proposed Proposal

Theressa, Roland and Miles meet up with a European in safari outfit and pith helmet, who has been trying to drive at snail's pace along a side alley. After much abuse and ill-heeded advice from the Cairo motorists, the driver has the bonnet open and is poking about with his riding crop, completely oblivious to the abuse.

The squinty Englishman calls to Miles and Roland for assistance. This man is Squizzy to the life and this appals the French officers.

Introductions are made. Roland ascertains that the car is out of petrol and so takes the jerrycan to procure some. The man introduces himself as Sir Percy Brindle. Theressa takes pity on the poor fellow (who is done in by the heat) and offers him their escort to the coolness of the hotel.

Sir Percy confides that he could not give a toss about archaeology, but has travelled to Cairo with all speed to secure the affections of his newly-rich would-be fiancée. From the sound of things, this girl is actually Dorothea Lanier.

This news flabbergasts Roland, who instantly resolves to propose to Dorothea himself. Without a word of excuse, Roland leaves the party (who are quietly resting from the heat in the hotel) and heads directly for the bazaar where Dorothea and Mimette were buying lace.

Roland's Proposal In The Souk

[We have to recall during this episode that (as Doxia) Dorothea has made love to Roland (as Mullet). She knows this but he does not. So for her there is no awkwardness in this al fresco proposal.]

In fact, none of them told Dorothea about any of their dream/experiences: this was the stricture of both Miles and Roland. Thus, Dorothea lives in the mistaken belief that she alone journeyed back to Ancient Phoenicia.]

Roland tears off into the busy, crowded bazaar where he finds Dorothea and Mimette. Roland wishes for a few private moments with Dorothea (despite the crowds of people milling around).

He goes down on bended knee, much to the delight of the Egyptian women and children. Dorothea is aghast that he should be thus dirtying himself. She promises to marry him, if only so that he can clean the dust off his clothes. The engaged couple are absurdly happy, forgetting all about Mimette who is too scared to go home on her own.

The French Ambassador's Palmiery Ball

The Palmiery Ball (a formal affair without being too grand) is held at the French Embassy in Cairo. A small orchestra plays, people dance, and Cairo's high society gather along with many French ex-patriots. The members of our party can be seen to enjoy themselves.

The stately Library

The library at the French Embassy is a very rich, old-world affair, in the manner of a very rich man's den, replete with Egyptian treasures.

Harry and Dani have snaffled a drinks tray.

The pair (smoking heavily) sit side-by-side at a very imposing walnut desk. The desk is now covered in a plethora of scribbles and pencil drawings, plus crumpled maps and sundry books.

Harry scribbles madly with a fountain pen as Dani quickly sketches with lead pencil.

When Dani and Harry are interrupted by Miles (who is surprised that they should come to a ball to work and smoke!) the excuse is that these are the final scenes: the dénouement, oui which must be sent to LeBarron very shortly.

Mimette (to the orchestral accompaniment) is to sing for the guests. This causes Dani to leave his post, so enraptured is he by the beautiful voice we can hear.

Harry and Miles discuss the probable engagement between the son and brother of a Duc and a little chamber maid. Miles is adamant that Dani must remember his position and noble birth. Harry responds: Mimette is a Nubian queen in that other time. And besides, what did the ignoble Stiffy get up to? Harry wants to know more about Stiffy of whom he has heard a great deal.

And in that other place, (Miles recalls) I was a thief, of earthy, tough nature. I had no family honour then, and nothing even close to dignity. Stiffy was un homme de tout faire. A roustabout. One who lived for the moment; he did not fear to tackle even the most onerous task. He was a likeable man. A rough diamond who knew no tact. He was impolite and insouciant, yet a born leader.

After Mimette sings, more people (Martin and Vincent) spill into the library at the French Embassy.

Dorothea is blissfully happy and without conscious thought blurts out that she had dreamt of them all. Only Harry hears her fateful words. From her slight description of her dream, Harry realizes with alarm that Dorothea too has returned to Ancient times. He carefully coaxes the matter of her dream from her as the others tune into the conversation.

The men are infuriated that somehow (against their orders) Dorothea was slipped some of the “juice of dreams”. She is horrified that they know more about the people who populated her dream than she does.

Theressa returns to the library along with the triumphant Dani and Mimette.

Dorothea tearfully remembers the tiny bottle of scent which had been wrapped up in her mother’s hanky, and hidden among the bolsters on the sofa.

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Next door to the library is a small salon to which Dr Marell has led a poor lady who is suffering from a migraine. He frowns at the brouhaha emanating from the neighbouring room and goes there to as for quiet.

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The occupants of the library have all shifted about, getting drinks and so on. Roland and Vincent have been shouting at each other in French, and look very flushed and unsettled. As we re-enter the room. Roland and Vincent are facing-off angrily.

Miles asks his friends to cease these speculations. No malice had been involved: Dorothea picked up what looked to be an innocuous vial of scent, and that is what precipitated her voyage to Byblos.

Theressa (as always) wants to find out the reason behind it all.

Dr Marell enters. He begs for noise abatement: a patient in the next room has a migraine. Theressa fetches ice and a towel for the lady. As the doctor leaves to tend his patient, Theressa extracts a promise from him that he will return.

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Theressa asks Dr Marell to inform them about the mystery surrounding the death of Professor Phantom, since he and Colonel Bart were at the bedside. They saw the life fade away.

Dr Marell confirms that he heard Phantom's final words, observed that all signs of life were extinguished, and drew the sheet over the body. They left the room and Marell closed the door. And then the corpse of Maurice Phantom was seen no more. Given the position of the servants, the body **cannot** have been carried off.

The Draconian Cairo police interrogated everyone at length (Dr Marell confirms) including the boy who was fanning the Professor’s room. The little chap could only sob as he recalled the bird jumping out of the window.

Surprised and confounded, the group of friends watch the doctor who draws a breath and reiterates the final words of Professor Phantom.

Professor Phantom believed himself to have been cursed. And he warned me that the curse was being passed

on to others (eleven others, as it happens) in the form of dreams. Six men and five women. Cursed.

Dorothea (although she does not feel at all cursed) wonders aloud if she was one of the five women.

Dr Marell further comments that Lieutenant Leveque was unwell (which situation the doctor ascribed to drugs). However he later surmised that Martin had journeyed off into some trance in the footsteps of Phanton.

Theresa steers the conversation in another direction: the catalyst had not been any action of Jealousy Phanton. Miss Lanier's mother, Madame Mahala, sent them all off to ancient Egypt through the agency of some magical potion. Theresa explains to Dorothea her part in the dreams: as Debra (Feral's sister). Martin reminisces on the hard work: finding and then dropping off the loot.

Vincent argues with Martin, who claimed that their life was carefree. Vincent reminds Martin that they were usually surrounded by the most cold-hearted killers and often in mortal danger. It was a rough, dangerous life, and they were no more than hirelings, who tried to make the best of a bad lot.

Harry adds that avoiding the curses put added strain on the boys. The others agree and congratulate themselves that not one of them became cursed.

The last words:

Dr Marell tells the friends about Phanton's last words. Just at the last, Phanton "rattled on" about a lion and a bull fighting. Then an eagle swoops down on them from overhead. When Colonel Bartholemew passed away, Dr Marell had occasion to mention Phanton's death to Dr Nettlethwaite (who came to replace Dr Lilliban). That was of course irregular: but the new British doctor in Cairo happened to be a formidable specialist in ancient studies. As well, Madame Mahala had "sang" to this Dr Nettlethwaite upon dying.

Miles lets slip what he had kept close to his heart: the substance of his dream/experience. Miles laughs it off, given that most of the time they were either drunk or working frenetically at their calling: except for Bruan, they never actually appreciated the beauty of the divine objects they touched.

For Stiffy it was all about being chased through the back streets of Byblos. And so many people wanted him dead.

Dr Nettlethwaite

Dorothea and Roland think up a ruse and thus gain admittance to Dr Nettlethwaite's surgery. The three fall into a conversation about Mahala's dying words.

The English doctor recalls the salient points regarding the lion, the bull and the eagle (as mystical objects). The eagle was especially important to the Hethites of Anatolia in Asia Minor. Thus Dr Nettlethwaite advises Roland and Dorothea to try Turkey on their way back to Europe.

He expands on the legend of Telepinu who went into hiding, bringing famine and disaster to his people. On his return (on the back of an eagle) once more there is prosperity for the Hethites.

Getting Harry And Dani Out Of Egypt

Professor Summerhill and Demelza have returned to England.

Outside the Great Britain Hotel, a taxi waits as Harry and Dani make their hasty goodbyes to the members of the party. This is a very busy part of Cairo, and the departure is a matter of interest and entertainment to a huge number of Egyptians.

Dani flies Harry in his small plane flying over the Mediterranean. Then once again the two men are in a taxi; this time it is in Marseilles, travelling through rough-looking back streets.

Dani receives Goanna Oil Paste

Filming "The French Touch"

The new gangster flic is shaping-up very well. We see some quick takes of the exciting action, with Harry, LeBarron and his co-workers applauding from the side.

Off-stage Dani and other actors are squished into a tiny dressing room. Dani (in singlet and trousers) removes his greasepaint and combs his hair. Then he gathers up some stuff from the bench which includes a small package: "A Souvenir of Cairo".

In his small, grotty Parisian room, Dani wanders about (whistling happily) amidst a mass of open suitcases, piles of clothes, general junk and trash. The souvenir from Cairo is still wrapped in its decorative wrapping, and sits in clear camera view on the table. Dani opens this package.

Dani then opens the small tin of paste and applies it to his hands. Dani slumps to the floor.

~~~ EXPERIENCE OF DANI/PATTO ~~~

As expected, Dani's dream is packed with exciting adventure.

### The dangerous landing

Our party (Patto, Basrani, Mullet, Doxia, Dingo and Feral) arrive at a secret location just as dawn approaches. They are under imminent threat from man-eating crocodiles and from the enemy soldiers.

In order to safely reach the shore, the men crouch as best they can (Mullet carries Doxia and Feral heaves Basrani over his shoulder). Patto leads the way to safety.

### The sacrificial altars

Preparing for war, the auspices are taken by all manner of Nubian holy men. All sorts of beasts are either being slaughtered in religious ceremonies, or being solemnly roasted.

Much comedy is provided here by the lads interpreting the sacrifices aloud. The lads require armour and weaponry. As the Queen's personal guard, they expect the best. As hoped, they meet up with Bruan, Stewie and Phooey. Then follows a highly amusing scene whereby a Nubian sergeant-major is mercilessly ragged by the boys as they try on armour.

### Council of war

Now the Nubians are marching to battle, with some comedy and singing/dancing thrown in. In a Council of War, the top Nubian officers argue with Patto about troop movements. Patto is adamant that his tactics will win the day. The boys organize their wills in a very funny scene whereby a notary takes down their particulars on clay tablets. Patto explains that his tactics will emulate those of a platoon of chimpanzees. Then we see the battle scenes: much bravery and derring-do from our lads.

### Fleeing the battle and going into hiding

The Egyptians have carried the day and now the Nubians (that is, including their Phoenician allies) must split up for safety. Basrani is to be protected by Patto whereas the others will form a decoy party. Basrani and Doxia almost refuse to be separated and cling to each other. As they are dragged apart (sobbing) Phooey hands over to Patto a small phial of death potion which Pooter gave to him for just this kind of occasion. Feral (as usual) turns everything into a massive joke.

Patto takes Basrani into a cave during a sandstorm. Patto and Basrani flee Nubia.

Patto is the strong, fearless leader. Basrani is the compliant companion. They walk across wide, rocky terrain, seeing wild animals. They skid down a rocky slope, with Patto catching Basrani, stopping her from slipping over. By a dying fire, Basrani sits watching Patto sleep. As Basrani sleeps, Patto (restless) strides about, keeping guard.

On the flattened top of a hill they are horrified to be confronted by a bull. However, a lioness launches herself onto the bull and they act-out a grisly combat. The arrival of the huge man-sized eagle (that we have already seen in the previous film) finishes the fight with both bull and lion dead.

Basrani and Patto discuss the probability that the eagle will finish them off too until Patto decides that the eagle is on their side.

By allowing them to cling to its legs, the eagle takes off bound (hopefully) for Byblos.

The bird in fact sets Patto and Basrani off within sight of Byblos. Unfortunately, on landing, Patto tumbles down a hill and is bitten by a poisonous snake. Patto immediately throws in the towel, advising Basrani to trudge the remaining distance to Byblos on her own. However, she refuses to leave her brave Captain, and deals with the snake bite prior to finding a temporary rocky shelter.

Basrani helps Patto into the shelter and then prepares to make a fire. Patto acts quickly to open Phooey's phial of poison and drink half of it. Later (when Basrani realizes what Patto has done) she is mad enough with grief to follow suit. She drinks the remainder of the phial.

#### The rescue team arrives

Due to Basrani's smoking fire, Stiffy and Bruan find Patto and Basrani.

Rather than being dead, the pair are rolling about in helpless laughter. Although Bruan is very concerned, Stiffy smilingly explains that Pooter has mixed up the death potion with this laughter potion.

#### **Making plans in Byblos**

At Byblos Demolitions.

Dingo and Patto rock up, dripping with sweat. In conversation with Buddy, it is revealed that Basrani and Patto are now married. Also of news is the fact that now another Eagle Boy has been killed: Squizzy has been gored by a bull in Spain. The two men named Knackers have gone to Byzantium to sort out the scams apparently perpetrated by the Eagle Boys.

After some humorous interchange, Buddy passes to Patto his instructions for the job.

#### **Medley Of Silent Scenes With Continual Voice-Over**

Here follow some scenes without speech. However, over these scenes will be heard the voices of our party as they recapitulate the present state-of-play in Ancient Times.

Silent scenes:

Sitting in a secluded corner of a library, Dorothea pores over several large, ancient tomes. Beside her, Theresa appears to be making notes on a neatly-ruled page. Vincent and Roland haggle with a seedy-looking antique dealer in a dodgy back alley. Theresa and Dorothea meet a very old Egyptian scholar in his untidy, but appealing study. Animatedly, he appears to be explaining to the ladies the meanings of several ancient scrolls. Miles sits amongst Egyptian men, drinking Turkish coffee and fanning themselves as they are seen to vociferously discuss some matter.

The English/French party sojourn in a museum, which contains the most sumptuously beautiful Egyptian tomb relics. Solid, uniformed guards stand about, watching them.

The spoken recapitulation:

Modra ran the three remaining gangs that had survived the grave curses. Gang #6 possessed a rude name and was comprised of Stiffy, Mullet, Dingo and Feral.

However, the Hittites comprised gang #5. They called themselves the Eagle Boys; they were unprepossessing. Gang #4 was led by Ships (sic). They were such affable chaps, these Phoenicians in Gang #4.

The boys spent much time with their boss Modra, working very hard. There were some equestrian games and a market in Byzantium followed by a short holiday on the East coast of Italy.

Dorothea remembers that it was the tiny bottle of scent which precipitated her back to those far-off times, getting ready for dinner at the home of Feral. There had been an argument between Feral and Dingo as to the fact that Feral had chopped off the head of a very nasty Egyptian official. This head was later served up to Dingo as a joke. That head had belonged to one Mandro, a vindictive torturer, who came within an inch of boiling Bruan (Harry) in oil. Dorothea shyly announces that Doxia and Mullet had been very much in love.

There was a heavenly rock pool where Doxia and Basrani splashed each other. Mimette is surprised to learn that she represents a Nubian queen in the experiences.

So their last chapter ended with them sailing towards Nubia, to fight for the honour of Queen Basrani, whose evil cousin had usurped her throne. Captain Patto stood strong, single-minded at the bow of their rickety boat.

**Dani Tries To Relay His Information (Post-Dream) To The Others**

Dani (very off colour and looking like crap) tries desperately but unsuccessfully to contact the rest of the party in Anatolia. He feels that he must advise them of the subject of his dream/experience (of which they have speculated above and will speculate below).

### The Desert Of Turkey

This scene ties together many loose threads, especially as related to some salient archaeological finds which have a bearing on the story. The discovery in Film #3 of the Hittite cache is presaged here.

Amid interesting wind-blown rock sculptures, with a blustery wind blowing, the members of the party wander about.

Theressa tells a most interesting tale. One night (under the influence of alcohol) her father (Professor Summerhill) became loquacious as to his work in Asia Minor. It all came out: how his ostensible aim had been to discover the late Bronze Age treasures of the Hittites. One superb find was a finely-wrought king's chariot. There were statues of horses and slabs of red clay, picked-out in cuneiform writing. These promised to be records of the momentous undertakings or decisions of a mighty ruler. However they were in fact the wills made by Patto's troops.

For a long time there had been stories floating through the corridors of archaeological institutions, regarding a mammoth treasure-horde. Some crafty Hittites had buried their cache deep within the rocks.

The friends agree that young Dani should have been given one of those famous sleeping potions. As Patto he might have been privy to valuable information.

Suddenly Vincent recalls that once he saw a gigantic raptor; perhaps an eagle. Theressa is excited and reels off the Demelza story. Vincent saw the eagle as himself, and then as Dingo in Roland's experience. And (according to Dr Marell) the Hittites were linked to such a bird: the great golden eagle lay at the very heart of their credo.

The situation is untenable however: after all these visions (courtesy of Dorothea's mother) none of them can say absolutely what the Hittites did or where they travelled. They cannot find Modra's stash. Further none of them knows where the grave-robbers hid their gold. What is left of Gang #5 (the Hittites) have run off, leaving a sense of doubt and despair. Dorothea has but the veriest dribble left of her mother's elixir. Not enough for anybody to perform any time-travelling. Perhaps (at a stretch) she might concoct a cigarette or two ...

The members of the party regurgitate these facts, arguing one way and then another. Again over their heads flies the huge eagle. But they are so busy debating that they do not see it.

### A quick return to Dani's experience: the surprise ending

In an unnamed tomb, Patto confronts the ghosts of the dead first-born brothers: Stiffy (brother of Stiffy), Chooker (brother of Mullet), Emu (brother of Dingo) and Crackafat (brother of Feral and Debra). Even though Patto is covered in Pooter's anti-curse green slime, these ghosts attack him.

### **In A Superb Limousine, Paris**

Dani (who was asleep in a chauffeur-driven limousine) wakes suddenly. He still imagines himself to be under attack from the ghosts of the dead first sons, and thus screams in defence.

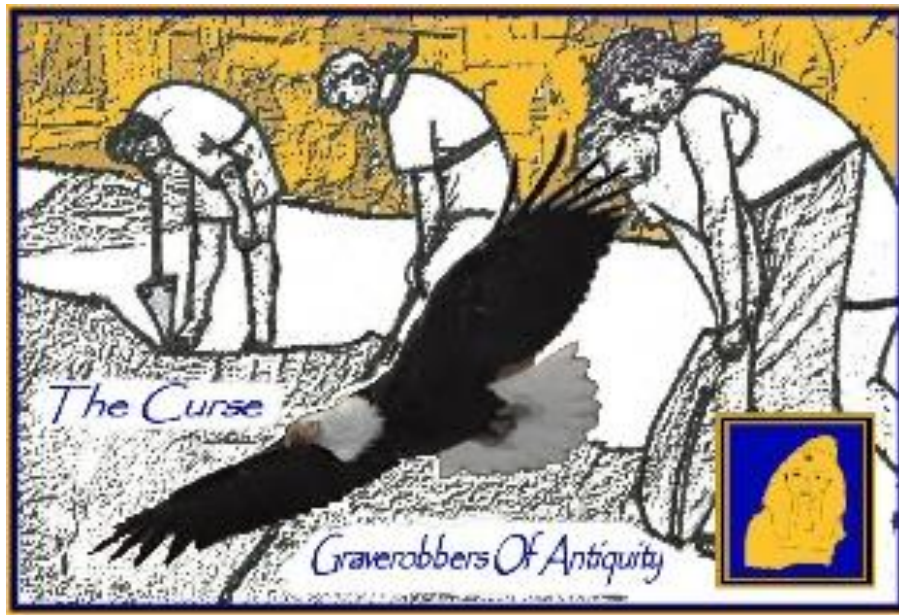
Dani recovers his equilibrium, as the several passengers of the limousine are startled by Dani's outburst. The other passengers are Louis-Jean LeBarron, Madame Mimette Renault and Harry Polglaze.

LeBarron and Mimette seem concerned at Dani's outburst. Harry, however, cottons-on to the outburst and reassures Dani (reminding him that the President of France is about to present to them French filmdom's most prestigious award.

The limousine has stopped amidst a large contingent of movie fans. They are held back by gendarmes and barricades. LeBarron, Harry, Dani and his new wife Mimette wave to the crowds as they attend the star-studded awards ceremony. Cameras flash and there is great excitement.

A large banner announces "La Touche Française". Another announces "The President's Award For Film Excellence".

with actions only (no speech). This is found in the Special Notes section (below).



## The Original Graverobbers

For many years prior to September 2009, a story existed which formed the basis of Graverobbers of Antiquity.

Here are the salient points upon which the earlier story (a shocker!) was based:

- Meg Ryan (!) was a lonely American spinster who had somehow latched-onto a desultory group of British archaeologists and "groupies" who were stationed in Cairo in the early 1930's.
- The aim was that Professor Summerhill and the American lady would struggle through a long drawn out romance.
- However, Summerhill's daughter (Theresa) who was a young widow, would arrive in Cairo with the aim of breaking-up this soupy romance.
- In her turn, Theresa would fall in love with 2 of the French officers also stationed in Cairo. One of her beaux was to be serious, moody; the other, to be jolly and funny.

She would eventually fall for the funny officer. The reason that this particular pairing would prosper was that in the "dreams" she and the amusing officer would enjoy a series of marvellous adventures.

- There was a very important scene where Theresa would stand on the balcony and look across the street towards the Palace, where the French officers were stationed, and she would envy the young ladies dancing with them.
- The tea-drinking scene was in the original; also, the arrival of the French officers into the tomb (walking downhill over rocks) was very much part of this early draft.
- The plot included a horrid girl (the daughter of another archaeologist) who conned Theresa into drinking some unspecified liquid. This took her immediately to Ancient Rome. From there, she wandered around Egypt on her adventures.
- The graverobbers were dark, evil types, hiding in shadows. As I recall, Theresa and her French officer went back in time to "clean-up" the graverobbing gangs.

*Yes, I agree. It was appalling.*

## **The AFL Football Game Early In 2009**

Early in September 2009, the Adelaide Crows played the West Coast Eagles. I'm pretty sure that that was the game.

I was in the room when the ad came on the television, and by chance saw it.

It was a XXXX beer ad, whereby a group of 4 young Australian men were in the process of building a boat as a background to their beer-drinking. You might be able to catch later renditions of the theme: go to <http://www.indeepwater.com.au/>.

Without pause, I was on the website, downloading and viewing the 12 episodes. Here were my graverobbers! Not the shadowy ne'er-do-well characters who had up to then been a minor component of the "dream" sequences, but solid, earthy Australian tradesmen, afraid of nothing.

The 4 original graverobbers (Stiffy, Mullet, Dingo and Feral) were born. They shooed-away the grave ghosts without once showing fear. They played practical jokes on each other, did not EVER indulge in introspection (except when they were on-the-go), and simply lived for the moment. From being minor characters, the graverobbers were now the meat and potatoes of the entire story.



## Accents (British and US) In Films

It occurred to me many times that accents did not work in films where the characters revisited ancient times. The bad guys might speak as if German, and the good guys always had proper English accents. Or all the people could stick with their American twang. Or they could just pull a "Sean Connery" and use their own interesting accent irrespective of the role.

I thought it might be interesting to use modern accents as a guide to where the characters hailed from. For instance, if South African, then Hittites from Anatolia. Or if Cockney, then Babylonian. The Egyptians and Nubians had posh, English accents. And of course, the Phoenicians were Ocker.

## The Development Of Some Of The Characters

From seeing the XXXX ad on that fateful Saturday night, the stories bounded along. Some of the newer characters had their roles greatly expanded in the later 2 films, or I lost interest in them altogether.

- Mahala had a short stint. I got rid of her as soon as possible. She had served her purpose.
- Likewise, Dr Lilliban had originally been a major villain who had a shoot-out with Miles at L'Aiguilera. No dice! Too vile for words. So he was shifted on to Constantinople with some of the other English toots.
- The doctors Marell and Nettlethwaite became quite important in congealing the various plot devices. I liked Marell very much. All he had had to do in the first film was look after the health of the French officers. By degrees, his role expanded.
- Buddy was originally just a nameless clerk who pointed the boys in this direction or that as the plot progressed. But the insertion of the Leather and Pigskin match solidified Buddy (who of course was inspired by Lance Franklin) as a major player.
- The "John Goodman" character King Jethrodates is wonderful. I loved the pig-spotting, where the boys are gung-ho in contrast to the King's gentle sport. Yet, behind it all he was a merciless killer.

## Serendipity

- Jane Powell starred in a film called Rich, Young and Pretty. Her portrait was painted in that film by Marcel Dalio. He uttered the words: "It's the French touch". And that gave me the title for the second film.
- In The French Touch, the inclusion of a sub-plot (whereby Dani and Harry spend most of the film tarding-up the screenplay for a 1930's gangster movie) was a marvellous stroke of luck. It took the pair in and out of Egypt, which fitted the main story perfectly.
- In fact, everything which came up in the 3 GOA films was utterly serendipitous. I've never had anything "work" so well, without having to spend hours rewriting.
- The bulls-lions-eagles worked a treat. I was able to hinge many scenes on the GOA trinity.
- The Eagle/Phanton/Stranger character was a positive Godsend. He/it gave the stories a really solid backbone. I was able to "book-end" the 3 films with this plot device.
- The legend of Telepinu of the Hittites allowed the 3rd film to advance with some kind of meaning.

## CGI, And Its Role In The Three Films

I love the music of Mahler. It contains grand, sweeping passages interspersed with soft, lyric phrases. If just majestic and overpowering, the music would not work. Because it is part of a change-of-mood structure, it is brilliant beyond words.

Okay! Same works for CGI. As humans, we really cannot take in a vast tranche of CGI action, bombarding us with adrenalin-rush situations, one on top of the other. In the GOA films, the CGI scenes are paced such that we (the viewers) get the maximum impact without overkill.

## And so to sum up ...

In the scenes where the action takes place in times of Antiquity, the men change character from haughty French officers to down-to-Earth Aussie tradesmen. So one will encounter the odd, infrequent swear-word (of the 4-letter variety). The nature of the work and the natures of the men are to blame for these lapses in decorum. If you are offended, then simply avert your gaze. (The ceiling works for me.)

I've been writing for years and years and have come to the conclusion that all I'm really good at is dialogue. So the stories are in the form of film scripts or screenplays, as that's how I think. However, there's loads of action and CGI described. You just have to use your imagination ...

Clearly, from a historical point of view, there are numerous examples of anachronism. So be it. To get things moving required taking "poetic licence". No further correspondence will be entered into on this matter.

Finally, nobody of any race, creed, or gender is under attack here. This is just a yarn; an entertainment. There is no political bias here; no barrow to push. We are dealing with Bronze Age people, who existed many centuries prior to the current era.