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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 Paliery Ball) and Film #3 (The Ball at the British Embassy).

Film #3 -- Graverobbers of Antiquity, Hittite Bullshite:

DRAMATIS PERSONAE

"real-life" CHARACTER	"real-life" ACCENT	"dream sequence" CHARACTER	"dream-sequence" ACCENT
		King Jethrodates	Texan
Vincent Lorent	cultured French	Dingo	Australian tradesman
Martin Leveque	cultured French	Feral	Australian tradesman
Sarah LaSalles	Washington	Kala	Australian, not unpleasant
Captain Miles Renauld	cultured French	Stiffy	Australian tradesman
Theressa Renauld	middle-class London	(was Debra in Film #1)	
Dani Renauld	cultured French mixed with American	Patto	Australian tradesman
Mimette Renauld	French	Queen Basrani	cultured English
Harry Polglaze	middle-class New York	Bruan	cultured English
Roland Ferrier	cultured French	Mullet	Australian tradesman
Dorothea Ferrier	middle-class English	Doxia	upper-crust English
Adeline Caronforse	cultured French	Nona	middle-class English
		Phooey	Samoan English
		Stewie	broad Yorkshire

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		Boy	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		
Sir Gavin Spasey	upper middle-class English		
Adjutant Sampson	upper middle-class English		
Lord Bellamy	upper middle-class English		
		Chips	Australian tradesman
		Donger	Australian tradesman
		Socks	Australian tradesman
		Knackers #2	Australian tradesman
		Curl	Australian tradesman
		Knackers #1	Cockney
		Lion	Cockney
		Peewee	Cockney
		Topper	pleasant Cockney
		Buddy	Australian tradesman
		Pharaoh Jethpa	cultured English

		Snackbloke	weird oriental jabber
		Fergus (voice only)	South African
		Callum (voice only)	South African

Minor roles, 1933: employees at the Hotel, villagers of Ousel, theatrical types sleeping chez Martin, passengers on the SS Cartinue, guests at the British Embassy party,

Minor roles, antiquity: contemplators and horse-traders, philosophers at the Elamite Feast, King Luxes, boxing fans, King Jethrodates's slaves, Cretan cave dwellers, spectators and players in Knossos (L & P game), Hittite guards, beautiful girls of all nations on The Shastra, sundry workers at the site of L'Aguilera in Spain, crowd at the bullfight,

Film #3 -- Graverobbers of Antiquity, Hittite Bullshite: The CHARACTERS and DESCRIPTIONS OF APPEARANCE

[The action in Cairo is in 1934, so all cast have aged by 3 to 4 years from film #1]

THE CHARACTERS OF 1934	
Vincent Lorent	<p>Same actor plays Dingo.</p> <p>Punctilious, honourable.</p> <p>Would rather be whipped than offend.</p> <p>Inclines to melodrama.</p> <p>He is ambivalent as to his "relationship" with Adeline.</p>
Martin Leveque	<p>Same actor plays Feral.</p> <p>Most relaxed and "boyish" of the group. Easy to talk to, happy. Athletic.</p> <p>Falls in love with Sarah.</p>
Sarah LaSalles	A delightful, gamin American actress.

	<p>The same actor plays Kala.</p> <p>Sarah falls for Martin and together, they are a great couple.</p>
Miles Renauld	<p>Same actor plays Stiffy. Pronounced MEE-lays.</p> <p>Kind, well-mannered, taciturn, thoughtful.</p>
Theressa Renauld	<p>Summerhill's widowed daughter and now the wife of Miles.</p> <p>Has mellowed to become charming.</p> <p>Mother of toddler (Violette).</p>
Dani Renauld	<p>Same actor plays Patto. Brother of Miles.</p> <p>Now a successful film actor who has won a prestigious French film award.</p> <p>Exuberant, cheeky, insouciant. Strong, handsome and now the husband of Mimette.</p>
Mimette Renauld	<p>The very stylish, beautiful wife of Dani.</p>
Harry Polglaze	<p>Same actor plays Bruan.</p> <p>American negro playwright, whose success with "The French Touch" film has assured him a comfortable future.</p>
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 married to Dorothea.</p>
Dorothea Ferrier	<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>

		Marries Roland.
	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.
THE CHARACTERS OF 1500 BC		
	King Jethrodates	Based on character John Goodman likes to play. A Texan accent; a man used to being obeyed. A likeable man with a hard, cruel edge.
	Patto	Same actor plays Dani. A wonderful heroic character who marries his beloved Queen Basrani.
	Queen Basrani	Same actress plays Mimette Renauld. Queen of Nubia. Lovely, beautiful. Has married Captain Patto (who is in charge of the Nubian Army).
	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.
	Doxia	Also a very beautiful woman, now married to Mullet. Same actress plays Dorothea, married to Roland. Only seen in this film in a very brief scene.
	Dingo	Same actor plays Vincent. Can be moody, difficult. Has a nasty edge.

Feral	<p>Same actor plays Martin.</p> <p>Wild, free, always coming up with zany ideas. Athletic.</p> <p>Falls in love with Kala.</p>
Kala	<p>Same actress plays Sarah.</p> <p>A jack-of-all-trades, sister of Boy.</p> <p>Joins up with Mullet, Feral and Dingo.</p>
Bruan	<p>The same actor plays Harry.</p> <p>Nubian (and black/negroid) Prime Minister.</p> <p>Part of Queen Basrani's party.</p> <p>Haughty, correct, punctilious.</p> <p>A superb fencer, in the manner of Basil Rathbone.</p>
Phooey	<p>A solid Samoan/Tongan who is built for rugby.</p> <p>Loads of fun and a loyal servant of Queen Basrani.</p> <p>He seems to have lived a long time in Phoenicia and identifies strongly with the other Phoenician. But he classes himself as a Nubian.</p>
Stewie	<p>Of Asian appearance.</p> <p>Tremendous intellect and knowledge of all things ancient.</p> <p>Note that he has a Yorkshire accent.</p>
Stiffy	<p>Same actor plays Miles.</p> <p>Only a couple of brief appearances in this film at the end of Dani's dream and in Mimette's dream.</p>
Chips, Donger, Socks, Curl, Knackers #2, Boy	Other graverobbers who float in and out of the action.
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.
	The Stranger who morphs into an eagle.	Stately, calm and dignified, with a smooth hint of French accent. His speeches have an insistence about them.



GRAVEROBBERS OF ANTIQUITY

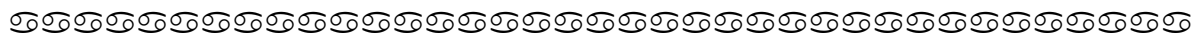
HITTITE BULLSHITE

FULL SYNOPSIS

VINCENT'S BUCOLIC COTTAGE IN OUSEL, SPRING 1934.

This film begins with a real dream: not a chemically-inspired one.

Vincent invents a crazy engine which bursts through the wall of his bucolic cottage and into the street. As busy villagers harangue poor Vincent, a gorgeous girl (a doll!) kisses him passionately. He responds in kind ... and then wakes.



Vincent argues with himself as he stares at a photograph of himself with Miles, Roland and Martin.

He longs to return to Cairo. Another option is for Vincent to propose marriage to the rich and very worthy Adeline Caronforse. This would entail him becoming a "coffee-caddy" husband: a put-upon lapdog. Vincent flips a coin: he keeps flipping until the outcome should please him (which it does not).

Thus, Vincent decides to become the Australian wild dog once more (in Egypt) *prior* to proposing (surely a hopeless suit anyway!) to Mademoiselle Caronforse.

Vincent decides to rope-in Martin on his quest. Roland (as a newly-wed) would not be such a good choice. So Martin it must be!

Vincent drives to Martin's sprawling bungalow.

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MARTIN'S SPRAWLING BUNGALOW

In a darkened room, many actors and actresses kip in all manner of likely (and unlikely) places. Martin is found asleep in an empty bathtub. Vincent organizes that the bath becomes a real bath. A shave is also in order. Vincent announces to the bewildered Martin that they are off to Marseilles immediately where they will pick up the SS Cartinue (bound for Cairo).

Martin admits that (since the theatricals in Film #1) he has been bitten by the bug and that all the young people lying about in his bungalow had been set to take part in his production of "Salome".

IN CAIRO -- THE HOTEL EXCELSIOR

Adeline is a very beautiful, Junoesque young woman blessed with considerable wealth. Adeline, her female companion and her retinue of servants arrive at the Excelsior Hotel in Cairo with much luggage. She is kitted-out for a safari. With her rich, honeyed contralto, Adeline's manner is decisive and authoritative; the hotel staff fall over themselves to serve her.

Adeline is assured that the private apartment she has pre-booked is available, and she asks the maître d'hôtel to send Vincent there upon his arrival.

Vincent arrives in due course (having been summoned) and assumes that it is Dorothea Ferrier is expecting him.

IN THE PRIVATE SALON IN THE HOTEL EXCELSIOR

The interview conducted by Adeline with Vincent as her surprised victim is almost theatrical. The lady twigs Vincent on his marriage proposal, which she rejects outright (despite rather interestingly declaring her lust for him). What interested her about Vincent's future was his intended sojourn in Cairo.

A gypsy fortune-teller advised Adeline that she would find a wealth of gold buried deep within rock. The assumption was that this gold was buried in Egypt. She invites Vincent to dance and dine with her that evening. Vincent can only babble, such is the oppressive nature of her effect on him.

AT MAHALA'S ON THE SAME NIGHT

The quarters which Martin and Vincent share are vile. Martin is cheesed-off. He asks his taxi driver to deliver him to the former house of Mahala.

There follows a humorous "lost-in-translation" scene where Martin (who speaks little Egyptian) tries to understand the scenario with the new servants (who speak no French). The up-shot is that Martin is offered a box containing three cigarettes which Dorothea has doctored.

Angry at having been dragged from his role as the lecherous Herod, while at his ablutions (by the bossy Vincent) Martin pockets two of the fags. The third one is smoked. As he succumbs to the drug in the cigarette, the shocked Martin recalls his first adventure with time-travel (that occurred in Film #1). Then Martin flops to the floor.

Start of MARTIN'S DREAM

EGYPT. THE ANTECHAMBER OF AFT (ANOTHER EFFING TOMB)

Laughs galore as the next tomb is looted by the Super Group with the aid of one of Dingo's inventions. Pooter's orange counter-curses caused problems which Dingo's apparatus will overcome. Each man will be dragged back to the tomb entrance by a mechanized rope which is tied around his waist.

The men (carrying torches) race into the tiny grave. The loot is piled up and this causes traffic snarls. The men trip over each other as they snatch the goods such that the golden treasures are pinned to their chests. Some of them fall and roll about. Things are becoming a mess, as the rope proves a gigantic handicap. Also, the orange smoke makes their legs unworkable. They yell and shout.

Meanwhile, swarms of horrors (ghouls, ghosts, decomposing bodies in shrouds, monsters and dragons) surround them.

Then the apparatus kicks-in and this has the effect of dragging the men backwards. There is a pile-up at the tiny doorway and no-one can get out.

It would seem as if the exercise was a complete failure: however, the gang scored loads of valuable treasure and no-one was cursed.

BYBLOS: THE HORSE-TRADERS AT THE CONTEMPLATION GARDEN.

Some wanker has set up a contemplation garden (where philosophers gravely contemplate) right next door to a noisy horse market. A group of ladies and children (oblivious to both parties – philosophers and horse traders) picnic merrily under the trees.

The contemplators call out to the traders to keep the volume down and in turn receive a combined spray from the vociferous horse traders.

Dingo and Feral chew the fat about the latest grave robbery fiasco. Dingo is downcast, blaming himself for the pile-up. Feral reassures him that it was a brilliant success.

Apart from that, something untoward is happening on the island of Crete, involving the Hittites, dodgy Spanish bulls and a middle-man who seems to be missing a cog: “Dumbshit”.

Dingo is supposed to meet with Asekrah (whom we later discover was the right-hand man of King Jethrodates of Persia) in order to sort out the next moves.

Dingo and Feral meet up with Topper, Peewee and Lion. Had Topper been less loquacious, the Phoenicians and the Babylonians would have faced-off in silence. However, Topper blathers on and on. Eventually he hands over his ticket for the big luncheon (philosophers, King Jethrodates and dignitaries) to the boys and demands that Peewee and Lion follow suit. They do so reluctantly.

After some byplay, they head off for the feast.

BYBLOS: THE ELAMITE FEAST FOR KING JETHRODATES.

Background: the Elamite Feast is a hoot. Empty plates suddenly fill with food; however the participants have to be very quick in order to feed. In this case, the philosophers are in control. The boys know the form and so watch the philosophers closely, jumping up on the table to stick their faces in the bowls. The other guests who employ more conventional eating methods miss out completely.

King Jethrodates is a huge, blustery man. During the Elamite Feast, he watches the Phoenicians with a mixture of respect and annoyance. The boys (having figured that this is a disappearing Elamite Banquet) argue whether Stiffy or Fergus was the grand champion. They have a false start.

The boys have in fact picked the wrong philosopher to eyeball. Another (Zeno) flicks his flyswat imperatively and food magically appears in all the bowls.

The boys, on hands and knees, make pigs of themselves, not touching the food with their fingers but only with their mouths. After two seconds of this gorging, the food disappears.

King Jethrodates moves to the end of the table where the boys have successfully grazed. He expresses his discontent: the boys offer to assist him. Next time the food magically appears, they hoist King Jethrodates up onto the table where he greedily consumes a noodle dish.

King Jethrodates is concerned with the actions of the Eagle Boys. These are explained.

With their leader Squizzy gored to death by a bull in Spain, the Eagle Boys (Fergus and Callum) arrived at the conclusion that the Andalusian bulls would do well in Crete. So they had set up an import/export business. A hopeless man who is later dubbed "Dumbshit" is the middle man whom Jethrodates wishes to investigate.

But before setting off for Crete, Jethrodates will avoid all-out war by indulging in hand-to-hand combat with his enemy, Luxes. So Jethrodates invites the Pubic Punics to act as seconds in that combat, and then to accompany him to Crete.

KING JETHRODATES VERSUS KING LUXES IN A NO HOLDS BARRED BOXING MATCH

Still in Byblos, Jethrodates fights King Luxes of Kanesh.

With the Pubic Punics working hard in his corner, King Jethrodates is the victor. He dances around, arms up, victorious. King Luxes wallows about on the ground, and his seconds are required to lift him and carry him off, humiliated.

As Dingo collects the winnings from their bets, Peewee warns him that Jethrodates is a dangerous man who has had his chief adviser Asekras murdered by Topper (and then blamed a pride of lions for his demise).

THE PIG SPOTTING FUN

In chariots with attendant slaves holding flaming torches King Jethrodates and the Phoenician boys have a fun-filled evening chasing wild pigs.

THE MEDITERRANEAN SEA, OFF BYBLOS: ON THE ROYAL YACHT OF KING JETHRODATES

King Jethrodates is elated by his success in the boxing/wrestling match with King Luxes.

He waxes lyrical about the Tranquillity Gardens and the good advice he received there from the various philosophers. Just as an aside, King Jethrodates asks the boys what was in the elixir that was slipped to him during a break between rounds. The boys tell him that it was bull semen. King Jethrodates laughs aloud at that, just as our camera reveals that all the boys are carrying serious injuries from the pig spotting exercise. The King also invites the boys to the Tigris for some fishing and relaxation.

End of MARTIN'S DREAM

THE BRITISH EMBASSY COCKTAIL PARTY

Sir Gavin Spasey (relic of a more orderly age) presides over a convivial but grand gathering at the British Embassy. Some chaps are in Scottish kilts and there are plenty of Egyptian dignitaries in sheik outfits. A few military types (British officers) saunter about. Otherwise, it's black-tie, with the ladies in gorgeous gowns, complete with sables or pearl-drop stoles and showy ostrich feathers. There is a receiving line (Lady Spasey and the Anglican Bishop of Cairo, along with some Egyptian dignitaries). Roland, Dorothea, Vincent and Adeline are welcomed graciously.

Sir Gavin blusters to his adjutant that Frenchies have infiltrated the gathering; however he finds the ladies to be stunning, especially Adeline. The adjutant reminds Sir Gavin of Roland's very popular travel book: *Cairo: A Journey Across the Sands*.



Martin is a no-show. The members of the French party are concerned as they have searched for him everywhere (except at what had been Mahala's residence).

Meanwhile, an attractive American lady (Sarah LaSalles, an actress from New York) is delivering a fascinating anecdote involving her grandfather, a rifle and a voracious black bear. Sarah has misunderstood the background to Mata Hari (whom she will soon portray on the New York stage); she has voyaged to Cairo in order to find out more about her. Sarah's stunned audience wish her luck. Sarah wanders out onto a balcony.

A short interlude covers some points that we need to know. Dorothea thanks Dr Nettlethwaite for his dedication to her mother, and gives over to him the Bible that is already in his keeping. She intimates that she is pregnant and will name the child for him (the future child's godfather).

THE SCENE ON THE BALCONY

Martin has been refused entry to the soiree owing to Roland being still in possession of his ticket.

Thus, Martin has shinnied up to the balcony, meeting the startled Sarah by doing so.

Very politely, Martin excuses himself. His friends will be most concerned for him (he assures Sarah).

Then he offers her his white dinner jacket, believing her to be chilled.

Martin tears off, leaving Sarah alone on the balcony nearby to a Chinese lantern. Sarah finds one of Dorothea's cigarettes in the pocket of Martin's jacket, and she casually lights it from the flame of the Chinese lantern.

Start of SARAH'S DREAM

CRETE: A WILD STORMY EVENING

Kala and her brother Boy are two Phoenician teenagers who have long been abandoned in Crete.

Kala disguises her gender as best she can: she is "Kid Brother". They have joined a rag-tag groups of thieves, cut-throats and outcasts now sheltering in a cave during a violent thunderstorm.

Boy has heard of the Pubic Punics and of their exploits and wishes to join them. Kala is very concerned that she can hardly hide her gender any longer.

IN THE PRIMEVAL FORESTS OF ANCIENT CRETE, DAWN APPROACHES

Hacking their way through the thick undergrowth of this fantastic, verdant semi-tropical rain forest, Boy and "Kid Brother" move down a steep slope towards a rocky creek bed. Due to the recent rain, the rapids and cataracts are swollen with icy, racing water.

Boy heads off on a very dangerous trek: too unsafe for his sister. He sends her back to a nearby village by the beach where she is to await him.

Dingo, Feral and Mullet approach, bearing flaming torches. As usual, they carry many ropes and nets over their shoulders. They also carry an impressive array of weapons. Despite the frightened girl attempting to hide in the undergrowth, she has been spotted. Feral finds Kala and quickly understands that her brother wants to join them. Although Feral believes "Kid Brother" to be a boy, Mullet promptly sets him right. They do not need a girl to slow them down. Mullet and Dingo are in favour of dumping Kala. However, Feral is delighted with her. She pleads with them: she is talented and sly.

The Pubic Punics are headed for a pirate cave. Thus there will be no need to bother about curses, ghosts or hexes.

THE PIRATE CAVE

Overjoyed at finally having a pretty girlfriend, Feral invents a Phoenician national anthem, causing jokes and much comedy. *[After the Leather and Pigskin game the boys will sing Feral's anthem in a very drunken state.]*

The mouth of the cave is but a sliver. Here they find a clay message in cuneiform from "Dumbshit". The message (as deciphered by Kala) relates that "Dumbshit" could not squeeze into the cave and so gave up. He has gone to the L & P (which Kala reminds them is on today). The boys curse in that they are also supposed to front-up at the Leather and Pigskin.

Kala is lithe and slim enough to squeeze into the cave. The Pubic Punics haul the treasure out as usual with their nets and ropes.

THE LEATHER AND PIGSKIN WAFL GAME

In the bustling city of Knossos, the football game (Mycenae Reds versus Phoenicia Blues) takes place through the market. There are AFL goal posts at either end of the market whereby the two teams try to score goals. This is very exciting: the young men are supple and athletic. We see some brilliant AFL action. However, this game also comprises a running-of-the-bulls scenario, adding extra spice and excitement to the spectacle.

SnackBloke is the umpire. On the Blue side are: Boy, Buddy, Chips, Curl, Donger, Socks, Knackers #2, Dingo, Feral and Mullet (among others).

Dingo becomes very angry when a Hittite guard drags him out of the play due to his having been gored by a bull. At this time (while Dingo is busy arguing) SnackBloke strenuously warns Dingo (via Peewee's advice) to keep right away from King Jethrodates. However, Dingo has never been able to understand SnackBloke's lingo and so the message is lost in translation.

The triumphant Phoenicians win the trophy.

DAYS LATER, THE CELEBRATIONS CONTINUE AT BYBLOS DEMOLITIONS.

Boy and Buddy congratulate each other on their A1 football play at the L & P whilst in the background drunken men can be heard singing Feral's Phoenician national anthem (or rather a blue

version of it). Kala is now dressed as a wealthy Phoenician maiden, in shimmering silks, laden with expensive jewellery.

Buddy explains to Boy the next job: the boss wants everyone to sail immediately for Spain where the one-time members of Gang #5 are and where the bulk of the grave goods have been transported. The team mission is to exterminate Fergus and Callum (and whatever constitutes their gang), get the loot, and bring it back to Byblos from Spain.

Some Hittites arrive with a wagon. They carry the legless graverobbers to the wagon and deposit them on the Shastra (ready to sail westward across the Mediterranean to Spain).

ON THE DECK OF THE SHASTRA

Boy and Kala stand about, watching the drunken graverobbers who are piled in a corner.

The same actress who plays Adeline plays Nona: the goddess who captains the Shastra. She shouts her commands and the galley sails off (complete with oar-power).

End of SARAH'S DREAM

NIGHT TIME, A DIVINE PATIO OUTSIDE ADELINE'S BOUDOIR IN THE EXCELSIOR HOTEL

Adeline has only one thought on her mind: the Hittite gold. To this end she throws herself at Vincent in return for one of Dorothea's drugged cigarettes. She seduces Vincent who howls like a dingo at the crucial moment.

Having obtained her heart's desire Adeline summarily dismisses Vincent, calling for Dorothea and Sarah to attend her as she puffs on the ciggie.

Start of ADELINE'S DREAM

SAILING/ROWING FROM CRETE TO SPAIN

To the starboard, making great headway, and travelling in the same direction as the Shastra can be seen the ornate boat belonging to King Jethrodates. In his wake follow dozens of large, sturdy galleys filled with horses, camels and Indian elephants. Also seen is a small Phoenician sailing boat belonging to Knackers #1.

Aboard the Shastra, Nona is a tyrannical sea captain with a barrow to push: she has rescued many girls from child-marriages, sexual slavery and other predicaments. These girls now form her crew. She also loathes the way men often see females as simply sex objects. The behaviour of the men on board ship infuriates Nona. She has them tied up and threatens to de-man them. Feral's smartarse comments only make matters worse.

Dingo is extremely unwell following the bull goring. It is he who first notices the stench of cattle on board: he realizes that this craft was used to ferry the dodgy Andalusian bulls to Crete.

Kala discovers that Captain Nona was hired by the Eagle Boys, when there were still three of them to sail to the farthest coast of the Mediterranean Sea. The cargo was a huge marble statue, which was hidden under sheets, jute bags and timber. The bulls rort was merely a cover for this more important cargo.

The men are saved from emasculation when land is sighted.

COAST OF SPAIN

The coast of Spain, on the Mediterranean. Sumptuous views of the Mediterranean. The countryside is attractive and inviting, in the manner of a park. In one area, rocks are being cleared by an army of slaves. A large pit is being dug by other slaves. The boys from Byblos (except for Boy who is surrounded by a group of adoring slave girls) are part of the digging operations. All the workers sweat profusely.

Over the hill, and down towards the beach march a herd of tamed Indian elephants (brightly caparisoned), led by King Jethrodates.

WALKING THROUGH THE LANDSCAPE, SPAIN

Now follows a very comic interlude whereby the Pubic Punics discover the hiding place of Fergus and Callum (the last remaining Eagle Boys) high in a cave in an escarpment. Much banter is exchanged along some rocks and spears. The lads wander off.

ON THE YACHT BELONGING TO KING JETHRODATES, THE TIGRIS RIVER

The promised trip down the Tigris (where the scenery is verdant, almost tropical and inviting) goes ahead.

Feral, Mullet and Dingo relax; they have been provided with food and drink.

Nona (in voiceover) reiterates Peewee's warnings to Dingo and presages a grim end for the Pubic Punics. Dingo is still feeling seedy after the bull gored him.

The boys discuss their options if Jethrodates does not come through with their promised share of the Hittite treasure. They have all hidden their private stash and they all sound as if they will be collecting that soon in order to leave the game.

End of ADELINE'S DREAM

POST ADELINE

COAST OF SPAIN, 1934 "THE EYRIE" AKA "L'AGUILERA"

Adeline Caronforse has purchased the picturesque stone villa which was once an artist's community. It is perched on a rocky, dry, unattractive hillside. However, the views of the Mediterranean are superb. In residence with Adeline are Martin and Sarah, Roland and Dorothea and Vincent.

FINALLY! WHAT THE HECK IS ALL THIS ABOUT?

We have waded through 2 ½ films to get to this point: why did Mahala create the “elixir of dreams”? ... For what purpose?

Adeline (through her knowledge and experience as her alter-ego Nona) has come up with the most logical explanation. She delivers her theory to Dorothea (Mahala's daughter) and to Sarah.

Hundreds of men and women throughout the ages have tried to find the massive Hittite treasure and failed. But Mahala came the closest of all by seeking the cache indirectly via Miles Renault. She sketched the gravegoods which should have existed *somewhere* in the world but were found nowhere.

These treasures were not found in any collection in the entire world because they are still buried under the ground, trapped in a large eagle, constructed of marble.

Adeline recalls the raddled gypsy who foretold her fate: "My lovely young woman," she said. "A wealth of gold buried deep within the rocks awaits you." Not in Egypt (as Adeline had first thought) but in Spain.

Why else did they all have these crazy dreams, Adeline ponders. One vision following from the one preceding it and then leading to the next? What would be the point?

Adeline is adamant: she has bought this property such that she can be close to the Hittite gold and therefore easily find it. ***This*** is where the Hittite gold came.

A SMALL ROOM AT L'AGUILERA: VINCENT'S DOUBLE-CROSS

The small spare room in which Vincent is to sleep on a mattress is dimly-lit. Vincent (deeply musing) sits on the bed in his pyjamas, idly turning a cigarette butt over and over in his fingers.

In his mind he harks back to a scene which occurred much earlier (but which we did not see at the time). In brief, this is what is covered:

- Vincent (shocked at finding Sarah lying on the ground in Martin's jacket) tries to revive her.
- His own cigarette (half-smoked) is thrown to the ground and squashed under his shoe.
- He pockets the vital stub which he took from Sarah's grasp. This is the stub which he idly fingers now as he muses in the spare room at L'Aguilera.
- Roland (when he arrives on the scene) sees Martin's squashed stub and immediately assumes it to have been the one that Sarah smoked. With deliberation he flicks this over the balcony into the garden, never to be retrieved. He supports this idea vociferously when need arises.
- Thus, Vincent is the only person who knows that he himself possesses this "last-but-one" chance to return to ancient times.

Vincent then picks up a cigarette-lighter (the flame lighting his face). He lights the cigarette stub with which he has been playing and draws deeply.

Start of VINCENT'S DREAM

As stated above, Vincent "stole" this dream in reality: it was based on an improperly-obtained cigarette butt. This dream outlines the break-up of the Pubic Punics (which is sad enough) along with the harrowing deaths of our boys at the hands of Jethrodates's henchmen.

The following collation of scenes are quick but entertaining. Boy has joined the super-group: Mullet, Dingo, Feral, Boy, Chips, Curl, Donger, Socks. The idea here is to give the impression that they are all flat-out working; that is, working for Knackers (Telzer).

- In a torch-lit cave, Boy (covered in Pooter's green slime) is thrown one sack of coins after another. Hard yakka.
- Knackers #1 and Knackers #2 dole out gold coins to the men, with Buddy in the background.
- Chips, Donger, Feral and then Boy provide a new version of the Human Tower. When each man reaches the shoulders of the man above him, the lower man shouts "Hup!" Boy, on reaching his perch, does a handstand. The audience below roar their approval.
- Chips and Mullet Indian-wrestle with huge intent, watched by the others, who have obviously wagered on the outcome.

- Maidenova has a litter of pups, with Howzat proudly looking on.
- Dingo and Curl (both covered in green slime) stretch their tired limbs in a low torchlit cavern. A couple of ghouls torment them. Without a sideways glance, both men punch the ghouls (knock-out blows), and then continue with their work.
- Buddy plays kick-to-kick with an AFL football, taking high marks and kicking long kicks.
- Wearily, and sweating profusely, the boys (formed into a chain) pass grave goods, one to the next. The action is one of swinging in a rhythm.

NIGHT TIME ON THE TIGRIS: THE GANG COMES TO BLOWS

King Jethrodates has given the boys of the Pubic Punics a horrifically difficult task that (however) does not encompass danger from curses (or so they believe). The King has offered no slaves for them: they are to battle on on their own. They are to break into and retrieve the statues of gods from a cave. Just rolling back the rocks at the mouth of the cave puts the guys into a foul humour.

Feral discovers that one of the god statues represents the Phoenician god Baal. He advises that they should pray to him. Thus follows a highly comedic episode where Mullet and Dingo get into a fight (wrestling and brawling viciously) whilst Feral prays aloud in a sing-song voice.

THE BULLFIGHT

The boys have told King Jethrodates to wager money on the lion (the favourite) beating the bull in the great bullfight. However at a strategic point in the match the huge eagle drops from the sky to distract the lion, which eventually dies from the wounds inflicted upon it by the bull.

Rather than commiserate with the all-powerful king, the boys (especially Dingo) thoughtlessly make game of him.

THE LAST BARBEQUE

The huge eagle glides effortlessly by as Mullet, Dingo and Feral enjoy a barbeque by a river in Phoenicia. When the eagle glides out of sight, an old man in Biblical attire and long white beard approaches.

This old boy (whom we recognize as the spirit of Professor Phanton) speaks to the Phoenicians in a very old-style lingo which sounds like play-acting. In a humorous exchange, the stranger speaks of the horrors through which he has travelled whilst Feral offers him food. Dingo and Mullet continue the nasty disagreement which had earlier caused the brawl in the cave. Dingo vents his sarcasm and wrath on the stranger, who counters by recalling Phanton's curse: "You will fly with me".

Dingo, Mullet and Feral talk of their plans for the future, which centre on themselves alone and not on the team. Sadly, the Pubic Punics have broken up.

Now there is a flashback to Professor Phanton's death scene at the beginning of Film #1.

The stranger, walking across the desert away from the barbeque morphs into the huge eagle. It takes off majestically.

THE BRUTAL MURDERS OF FERAL AND DINGO, AND MULLET'S SUFFOCATION

As per their earlier plans, each of the men digs up his treasure. Feral had a false start but then locates the treasure. Mullet is way underground in a grotty tomb counting out his treasure.

Mullet's tomb caves in and he suffocates.

Feral is chased by Topper who chats affably with him (both men galloping on camelback) prior to slicing off Feral's head with his sword.

The most exceptional cruelty is meted out on Dingo, who is brought down with a net, speared like a pig by the King and then left to be devoured by a pride of lions (following a severe ticking-off by Peewee).

Saddest of all: the pregnant Doxia tries to understand why Howzat is howling as he scratches at the ground.

End of VINCENT'S DREAM

When Vincent awakens, he is heard to sob bitterly in the darkness of his bedroom.



Adeline has invited her new friends Theresa, Miles, Mimette, Dani and Harry to her recently-purchased villa on the east coast of Spain: L'Aguilera.

Dani and Mimette wear very expensive clothing, now that Dani is a major movie star. They are driven by Miles's chauffeur along with Miles and Theresa in comfort and style. Harry rides a motor cycle in their wake.

During the long drive to L'Aguilera in Spain from France, Miles becomes disturbed that Vincent might be in trouble. He is concerned that Dingo was such a different character to the others: he was spiky and often morose.

Adeline provides her guests with a delicious repast. They relax after dinner, such that Adeline may broach the subject of locating the Hittite eagle. They rehash some of the ancient events. And then Mimi pipes up. Everyone looks at her.

Mimette blithely announces that she alone has not gone back to ancient times. The company of friends discuss this fact, harking back to the last words of Professor Phantom years previously. And so it is agreed that Mimette is the fifth female in the Professor's list.

A vast debate takes place about how many cigarettes (or part thereof) can be located for Mimi. Only a stub in Martin's pocket can be produced. Remember that the smoke which took Vincent back was only known to him.

All kinds of issues are raised on Mimette's behalf. Underlying their fear that the butt is unhygienic, they fear that this (the last dream) will have an unsatisfactory ending. However, they are agog to discover what happened to the graverobbers following their earlier exploits in voyaging to Spain with Captain Nona.

Dorothea looks after Mimette in a motherly way as she leaves the company to smoke her stogey. Dani follows, concerned and solicitous.

We (the audience) know of Vincent's return to Byblos as Dingo; however the others are completely unaware. They have not been advised by Vincent of the horrible deaths of the three friends which were brought about through the agency of King Jethrodates. Vincent is bereft as Mimette promises to greet Dingo on his behalf.

Start of MIMETTE'S DREAM

EGYPT: SUPPLICANTS BEFORE PHARAOH JETHPA

As the Phoenicians and Nubians hang around waiting to be summoned, there is deal of chit-chat. The whereabouts of Dingo, Feral and Mullet is discussed.

Queen Basrani and party make their customary stately entrance before the lion throne of Pharaoh Jethpa.

Just to recap on that earlier scene:--

- Sumptuous and breath-taking royal music; note the trumpets at the start of the procession.
- We have the magnificence of the Pharaoh and his retinue.
- The huge LION throne is held up by 8 eunuchs.
- There is a magnificent live lion sitting up on the throne, behind the pharaoh.
- All the animals along the way, held by slaves: hyenas, leopards, cheetahs, tigers, lionesses. They roar alarmingly.
- Apart from the animals: slave girls are scattering petals and dancing.
- The architecture is superb, enhanced by the length of the aisle up which the visitors walk.

Pharaoh Jethpa becomes confidential and affable. He apologizes for his former unfriendly behaviour and blames everything on Mandro (who was executed by Feral in Film #2).

Pharaoh Jethpa outrageously leans towards annexation of Nubia under the Egyptian umbrella: an amalgamation of the Nile lands.

Patto will not hear of that. So Jethpa suggests a loose Federation, with open borders at Elephantine. He extols an exchange of people and ideas, opening up the trade routes so that Egypt can “wander about, plundering and pillaging other nations” via Nubia's great sea-gates.

Jethpa promises to rid the world of King Jethrodates of Persia. It all seems so wonderful: the Nubians will trade their extensive mineral wealth in co-operation with the farming Egyptians.

Jethpa insists that the TAGRATL union be disbanded and that the tomb looting must stop. And the practice of murdering first-born sons in honour of Baal is to cease immediately. From this point, Egypt and Nubia will no longer be at war.

The Pharaoh then shows off his superb collection of treasures to the party.

In order to warn the others not to persist in the graverobbing caper, Buddy plans on sending out TMVs (that is, tattooed marine vipers) as snake-mail. This leads to much humour.

Another Elamite feast occurs. Stiffy wins the first round, much to the Pharaoh's annoyance. The latter demands a rematch. In the second round, the Pharaoh's lion wins. Stiffy has the good sense to be gracious in defeat. Bruan cannot resist a stinging barb regarding his lack of repast.

Someone has let in the bulls. They lurch about drunkenly in the palace, hinting that something is not right. An earthquake is imminent. Stiffy hints that a cattle dog would be fortuitous; Jethpa negates that as being too inflammatory for the lion.

The earthquake sends folk screaming and scurrying to the fallout shelter, along with the Pharaoh and the lion.

End of MIMETTE'S DREAM

In the final exciting scenes, the ancient world collides with 1934 on the east coast of Spain.

Mimette's dream of bulls and lion becomes reality. The hallways of L'Aguilera resonate with the sounds of roaring lions and snorting bulls.

Adeline's guests are terrified as they try to congregate in safety. Vincent is missing, having gone down into the cellar. Sarah and Martin have obtained loaded shotguns. Adeline has a complete melt-down in that she physically attacks the telephone which is unresponsive.

In the wine cellars beneath L'Aguilera, Vincent wanders about as if in a trance. He is confronted by a maddened bull on the one side and by a proud lion on the other. Vincent hears his name being called but cannot respond.

Unlike his ancient counterpart Dingo, it is neither bull nor lion which harms Vincent. With a thunderous crash, the villa caves in over Vincent, who ineffectually covers his head with his arms. Those lions and bulls nearby are either crushed under the huge stone blocks, of which the villa was constructed, or they back off. The bulls stampede, whereas the lions roar and react as frightened cats do.

From under the rubble, Vincent's last screaming words are exactly those which Dingo emitted as the lions closed in on him at the end of Vincent's dream.

More earthquakes force the huge marble eagle of the Hittites up from its hiding place underground. As rocks fall, it can be seen that the outstretched wings of the marble eagle are actually made of white clay. The wings are chipped away by the falling rocks, spewing a wealth of gold coins and artefacts onto the rubble below.

As was the case for the accursed Professor Phanton several years earlier, the spirit of Vincent moves effortlessly from his grave of rubble. He steps forward, morphing into a giant eagle. Then this eagle takes wing just as the remaining bulls and lions attack each other in a horrific, grisly spectacle.

With Sarah covering the searchers, the people who enter the cellar (desperate to locate Vincent) have to crawl over boulders and piles of rocks, under which are squelched bulls and lions. All the men frantically turn over boulders and other rubble, shouting for Vincent as earth tremors continue and occasional shots ring out.

Harry soon arrives on the scene, with Roland and Dani in hot pursuit. They are dazed by what meets their eyes. The men quickly pitch in to help Miles and Martin search for Vincent.

The rapacious Adeline seems not to care about Vincent's disappearance as she totters in awe towards the statue of the eagle (which spews its treasure of Hittite gold onto the floor). Members of the party call for her to restrain herself, but she is mesmerised.

Just as in the very opening scene of Film #1 "The Curse", graverobbers are seen at their work. Here they are in the cellar of L'Aguilera and the men are now the members of gang #4 ("Bunch of Fives"). These ancient men see Miles/Stiffy and Roland/Mullet, along with Dani/Patto and Martin/Feral ... In fact all the gang except for Vincent/Dingo. Delighted the graverobbers call to them and wave; however, the modern men and women cannot see them.

Clearly, the ancient graverobbers had heard that Mullet was dead, and they are glad that this news appears to have been false. However the greedy activities of Adeline/Nona disturb them: if they do not hurry, she will have cleaned-out the treasure. So the ancient men get busy doing what they do best: looting.

On the roof of what had been L'Aguilera, Miles watches two man-sized eagles drift over the Mediterranean Sea. He puts the various pieces together (going as far back as the death of Professor Phantom) such that he now understands what has happened.

Realizing that Vincent has died and morphed into the second eagle, Miles says farewell to Vincent (not as the Frenchman Miles) but as his ancient counterpart Stiffy would have done.

GRAVEROBBERS OF ANTIQUITY: HITTITE BULLSHITE Side Notes

The folk living in the 1930's travel back in time by means of the last of Mahala's potion, converted by Dorothea into three cigarettes. The underlying plot device is that everyone believes that they are "on top of" how many smokes remain as the story unfolds. Only Vincent knows that he has skewed the running total by picking up a butt (thought to have been discarded).

The French Officers and their colleagues

Martin falls in love with a feisty American would-be actress. Roland and his lovely wife Dorothea are expecting their first child. We discover that Dani and Mimette are now a very stylish couple, while Miles and Theressa continue in their roles as the dignified country landowners.

Vincent has a hot-and-cold affair with the grasping Adoline Caronforse. The lady buys a villa in Spain, overlooking the Mediterranean, on the firm conviction that the lost Hittite treasure has been hidden in that region. She is possessed by the belief that the visions they had all experienced pointed to that fact.

The two doctors with whom we are already acquainted (Doctor Marell and Doctor Nettlethwaite make a disturbing discovery concerning Vincent. Vincent has gone back in time, without any of the others being aware that he has done so.

So, all had dreamt ... except for Mimette. When her turn came about, at the very end of the film, the consequences were at once unexpected, and tragic.

The Gravediggers and their allies or enemies

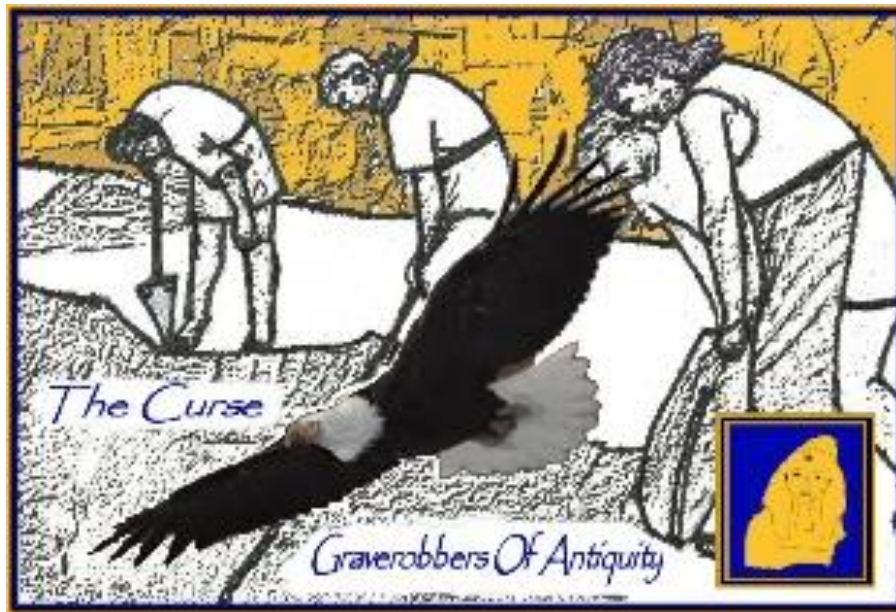
Feral gains a love-interest on the island of Crete, and this girl's brother Boy joins the gang. After an exciting game of Leather and Pigskin (where Aussie Rules football meets the running of the bulls), the graverobbers are hauled off across the Mediterranean to Spain, where they will assist King Jethrodates.

Dingo is convinced that he has been cursed in that he was gored by one of the running bulls.

The boys finally decide that they have to break up. It didn't work once they lost Stiffy. The wrath of King Jethrodates is visited upon them, just as they meet their Nemesis: the ancient traveller, the spirit of Professor Phantom.

The old man has confirmed that Dingo has been cursed. But the curse takes a desperate form ...

Stiffy, Patto, Queen Basrani and Buddy re-acquaint themselves with the droll Pharaoh Jethpha, whose pet lion is a confirmed extrovert. And then, during an earthquake, Mimette's dream and Pharaoh Jethpha's world collide.



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.