



Dramatis Personae 1936 - 1950

All speak in well-modulated tones as they are upper middle-class Englishmen, except for Enid (Australian).

Perhaps Gordon Pendlebury and Walter Dynon have meatier accents than the others.

The Leagraves are quite common.

Professor Benjamin Wardell	An eminent professor of archaic languages in 1936, but had already passed away before 1950.
Clyde Legrave	Old codger, married to Moira. Lives at Lorngate. Brother of the missing Clara.
Derek Tyndale	Police inspector, who is the superior of Walter Dynon.
Doris Threlkeld	Former nurse at the Infirmary which was situated near Lorngate-on-Thames; now working part-time for Dr Gilmore at East Bend.
Enid Finchett	An outrageously eccentric Australian archaeologist who has studied the Aborigines for many decades, but has suddenly turned her attention to Neolithic Europeans.

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	She dresses all by guess, like something our of Alice in Wonderland, wearing lace and tweed into the field. Widow of Trader Finchett. Malcolm and Helene's grandson will adopt the nickname "Trader" in remembrance of Mr Finchett in Films #3 and #4.
Faith Quigley	Works for the Roger Allendale family, in a number of roles: housekeeper, nanny and confidante.
Gordon Pendlebury	17 years old in 1936, and thus 31 years of age in 1950. A journalist, he has an inquiring mind. He is tall and physically well set-up and attractive in a masculine way. In the Royal Navy during WWII, having joined up as a young man of 20 in 1939. Gordon and Holly father George and William who are leading characters in the follow-up films.
Helene Buxton (nee Rylance)	Dashing, stylish and beautiful, Helene is very entertaining and droll. She is a very capable organizer. Malcolm and Helene's daughters (Fiona and Tess) provide love-interests for Film #2 ("The O.S.R.") and become the mothers of several characters in follow-up films.
Holly Allendale	14 years old in 1936 but appearing to be older. Thus, she is 28 years of age in 1950. Stunningly attractive, she is Roger's and Margaret's sister.

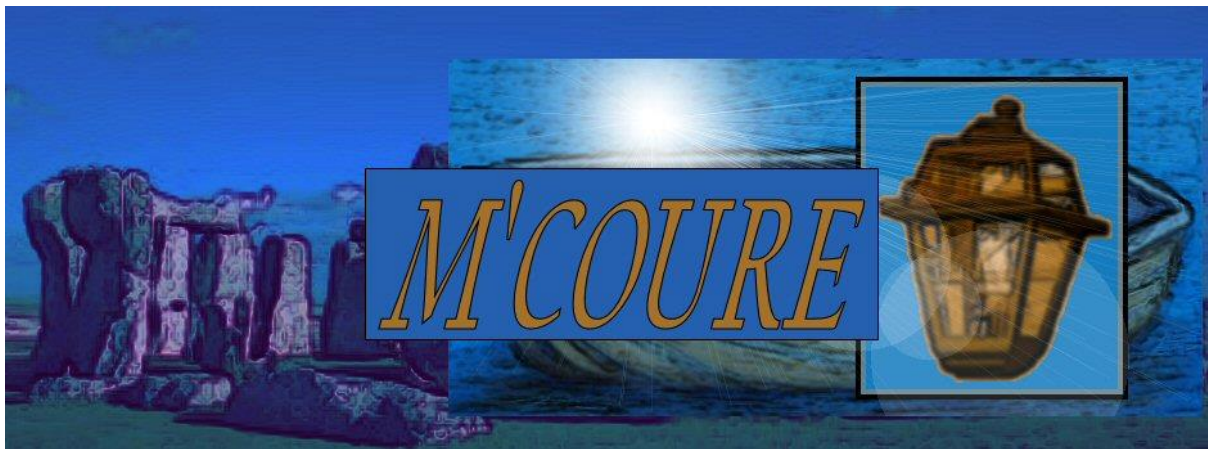
	Holly is witty, sparky and very lively. She has been hired for some years by Malcolm Buxton, stationed in Paris (in the interests of Malcolm's nerves, no doubt!) Holly is a constant character throughout the entire series until her death.
Judith Allendale	Dutiful wife of Roger, and mother of Toby, Raine and Laurence. Nothing more needs to be said about Judith, except that she proves to have a rather startling cameo in Film #2: "The O.S.R.".
Laurence Allendale	4 years old in 1950. A sweet little dear, who trails along behind his older brother and sister. He will star along with his older brother in the follow-up films: "The O.S.R." and "Chamber Musique For A Witty King".
Margaret Allendale	Was 19 years of age in 1936 and is therefore now (in 1950) 33 years old. But she does not appear to have aged at all over her 14-year sojourn in Westania. An elegant woman, who stands by her own convictions and beliefs. She is whisked away by the people of Westania, to reappear at Segler's Landing every 7 years.
Moira Leagrave	Married to Clyde. Lives at Lorngrave.
Neil Markinson	17 year old from Pitch. His mother and father, and a sister, Sarah. 17 in 1950, thus born in 1933. He is seen mostly in his other guise as Rahmon

	throughout this film. He will re-appear in “Birth of Paris”.
Peter Lannscombe	A business colleague of Gordon Pendlebury and an acquaintance of Malcolm Buxton
Professor Malcolm Buxton	A no-nonsense Professor of Dead Languages at Cambridge. He adores his wife Helene (nee Rylance), and their two little girls: Fiona (born 1944) and Tess (born 1946).
Raine Allendale	A little girl of 7 years old in 1950. Her society wedding in 1969 will provide the backbone for the next film in the series: “The O.S.R.”
Ralph Cox	A journalist in his early 30's.
Roger Allendale	A complex man who was 22 in 1936, and thus 36 years old in 1950. Married to Judith, the couple have three young children. Roger is complex: he can be witty, intelligent, humorous and urbane. Yet, he also exhibits a stodgy, stiff-backed temperament (when the mood takes him). Served in WWII as Lieutenant in the Armed Forces. The dark side of Roger surfaces in “Chamber Musique for a Witty King”.
Sarah Markinson	16 year old sister of Neil. An uncomplicated schoolgirl.
Toby Allendale	10 years old in 1950. A somewhat obnoxious boy who is used to being indulged and getting his own

	way. Will star along with his brother Laurence in the follow-up films: "The O.S.R." and "Chamber Musique For A Witty King". His grandson Charles is the hero of "Death of Nightjar".
Walter Dynon	Police sergeant. Served as Corporal in North Africa (Army) during WWII. Married to Sylvia who is expecting their first child. Appears as a much older man in Film #3 "Chamber Musique For A Witty King".

Dramatis Personae Neolithic Times	
There is no communication between the brothers and the English/Australian party EXCEPT whilst in Westania. Otherwise, the brothers and Sirhana only speak in an old Cornish dialect.	
Morden	Brother #1
Segler	Brother #2
Keddring	Brother #3
Tancred	Brother #4
Elkin	Brother #5
Amon	Brother #6
Ebridge	Brother #7

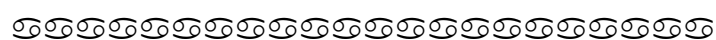
Rahmon	Formerly Neil Markinson
Sirhana	Wife/confidante of Segler
Vic, Tiz, Amie	Margaret's children (2 boys, 1 girl). The boys are around 11 or 12 years old, and the girl is about 5 years old.



FULL SYNOPSIS

ACT I

Helene Rylance is a well-to-do relation of the Allendale family of Segler's Landing: William (who has been recently murdered), his son Roger and daughters Margaret and Holly. Roger stands unjustly accused of his father's murder. The house is in uproar. Helene has flown back from the Continent to lend assistance where possible. Margaret distractedly sends Helene down to the river to somehow deal with young Holly.



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Holly is a 14-year-old girl and is in a highly emotional state, considering her brother's incarceration. Helene tries to calm her, but Holly is wildly upset that Margaret does not believe her tale of the weird little boat appearing night after night. Helene offers a ray of hope: she will sit with Holly and see for herself.

Also, we learn that Holly's father changed after the death of his wife.

With eerie solemnity, a boat appears around the bend of the river and travels downstream at a brisk pace.

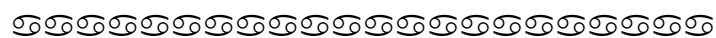
As it comes alongside the landing (where Holly and Helene sit motionless), seven people (four women and three men) can be seen standing steadily in the small boat. These people wear loose clothing, from pre-Roman times.

They appear to be focused determinedly on the way ahead, but turn their heads to look at the girls. One of the women speaks a few ancient Briton words.

The folk in the boat, on the woman's words, lose interest in the girls and look forward again.

Off they go downstream and around the next bend.

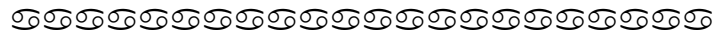
Holly is vindicated in that she now has a witness. Helene tries to put things into perspective. Holly first saw this boat at the time her father was murdered. Perhaps there is a connection. The words spoken by the boat woman must be translated. Obtaining the learned opinion of professionals might bolster Roger's case (that he is innocent of the murder).



On the next evening, the cameraman (Lannscombe), Wardell, Buxton, Holly and Helene meet at the riverside. The boat appears on cue just as Holly and Helene have described. The observers freeze whereas the camera whirrs on.

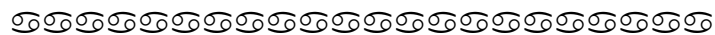
The boat passes and the two academics agree that the words spoken were in old Cornish. The meaning of the speech appears to be: “No, it’s not these girls but the other one.” There can only be one candidate: Margaret.

As an aside, Buxton seems very keen on Helene.



The reluctant Margaret (“How can this help Roger escape the noose?”) joins the cameraman (Lannscombe), Wardell, Buxton, Holly and Helene at the riverside on another night. The boat appears on cue but the reception has changed: there is now excitement on the part of the boat woman. Apart from Margaret, the party on the landing freeze (as expected). Margaret calmly steps aboard the boat, which then takes off. We catch a glimpse of Westania: beautiful with its large well-lit henges.

All of this is recorded on Lannscombe’s camera.



At Segler’s Landing, there is a hubbub of activity whereby everyone tries to think of a way to recover Margaret.

FOURTEEN YEARS ELAPSE

The scene is set in a smoke-filled, dimly lit room at Newspaper House. The disappearance of a 17-year-old boy (Neil Markinson) from the banks of the River Thames has sparked a memory for journalist Ralph Cox. He enlists the help of fellow press man Gordon Pendlebury to locate a clipping from 14 years previously.

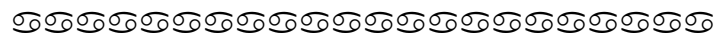
When the article (dated 17th of August 1936) is located and read, it whets the news hound appetites of both men.

Harking back, Roger Allendale had been accused of murdering his father William during a heated altercation. Under hypnosis at his murder trial, Roger recalled the presence of a third man in the sitting room where his father met his death. The unknown assailant (very likely known to the deceased, however) coshed Roger before murdering William and then escaping.

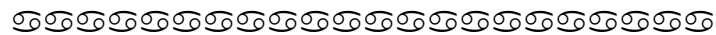
There had been a side-story which added mystery to the murder: the strange disappearance of Mr Allendale's sister, Margaret. At the time of the murder, Miss Allendale appeared to have been abducted by members of an exotic sect and was still missing. This old case bears all the hallmarks of the Markinson disappearance.

Gordon (appalled by the story) is even more aggrieved that Roger's sister should still be missing.

Ralph continues his work on the Markinson case, whereas Gordon turns back to the earlier case.

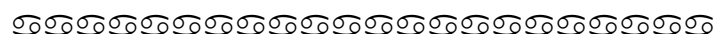


The children (Toby, Raine and Laurie) and Mrs Quigley do not know what to make of this wet lady who has swum out of the river and is even now walking in the garden. She tells them that she is their Aunt Margaret.

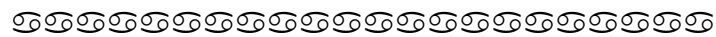


Gordon visits Professor Buxton (in Buxton's small private study at Cambridge) as the latter corrects exam papers. Gordon apologizes for the interruption, but stresses that he is keen to learn more of the Margaret Allendale case of 14 years previously. Buxton tries to put things into perspective: why should Holly have sat there night after night untroubled, to be joined later by Helene (who is now Buxton's wife) ... and still no adverse action. Why was it Margaret who was taken, in reference to the words spoken by the boat woman?

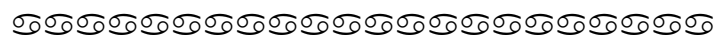
And then Buxton receives the startling news (by phone) that Margaret has turned up (dripping wet) on Segler's Landing.



Dining at Segler's Landing are hosts Roger and Judith, Margaret, Malcolm, Helene, Gordon and Peter. It is difficult to know how to converse with Margaret; however, she is unconcerned and seems entirely vague about her basic life. She learns that Holly now lives in Paris (working for Malcolm) and is on her way back. Margaret makes a flippant recollection that she also returned to Segler's Landing 7 years previously. The family members are shocked to learn this.



The gentlemen gather at the riverside with cigars and brandy to thrash out the mysterious re-appearance of Margaret. It seems impossible that the well-mapped River Thames could contain a hidden area. Gordon mentions that Margaret's disappearance is not the only such vanishing acts. A 17-year-old boy has likewise disappeared in similar circumstances, 14 years after Margaret was taken. And 7 years after that a mystery woman had eloped with a very dodgy fellow. Helene joins the gentlemen. She is concerned that Margaret is so vague about her movements. Roger is quite put-out that his sister snatches these rare visits and that he knows so little about where she goes.



Margaret sits on Holly's riverside bench awaiting the arrival of the swan boat. Holly (now sophisticated and grown-up) arrives just in time to tearfully bid farewell to her sister whom she has not seen for 14 years.

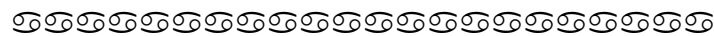
Margaret quickly divulges that her disappearance is tied-up with their father, and Segler and his six brothers and Sirhana's daughter. Holly is lost: what does she mean? Margaret warns Holly most emphatically NOT to follow her.

As before, Holly freezes (unable to move) when the swan boat appears. Margaret lithely steps aboard the boat and is gone. In the rain, Holly weeps.

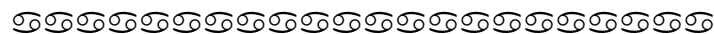
ACT II

Gordon has stayed the night at Segler's Landing and joins the family for breakfast. He and Holly meet for the first time. Gordon is smitten from his first glimpse of Holly, who stretches out across the table to shake his hand. She is full of witty chatter about her life in Paris, and chides Gordon over being a press man. He responds in kind with the upshot that she decides to spend some time with him. They plan to stroll along the river whilst Gordon interviews her, and Holly in return will teach him the steps of the rumba.

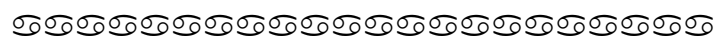
[The story of that moment when Gordon and Holly first met (hitting Gordon for six) becomes a constant theme throughout the "M'Coure" series. It is referred to again and again.]



We gather that Gordon and Holly are getting along very well, and that an eccentric, desiccated Australian anthropologist-cum-archaeologist is camped in the vicinity.



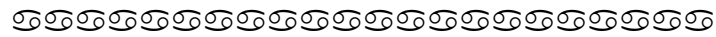
Gordon organizes with Holly to borrow Roger's bicycle in order to visit the Markinsons. He manages to kiss her. We also learn that Lannscombe has left recording equipment at the Landing.



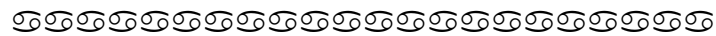
Gordon cycles over to Pitch to meet the Markinsons. He learns nothing new. So he heads off to investigate the mystery lady (Clara Leagrave) who disappeared 7 years previously.

At Lorngate-On-Thames, Gordon becomes angry with the treatment he receives from the Leagraves. They have cleaned out the bank account of Clyde's sister despite the fact that she is not yet officially

declared “dead”. Gordon wonders aloud if the rozzers would not be interested. Clyde’s wife Moira admits that Clara did not disappear at all, but eloped with a countrified yokel wearing an old-fashioned shepherd’s costume.



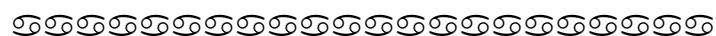
Enid Finchett and her husband Trader had worked together on digs until his death. Now Enid lives in a tent near to Segler’s Landing, busy with her Neolithic project. She has a very well-organized regime despite her scatty demeanour.



The scene is a wild windy moor. Elkin and Amon face each other (standing dramatically on rocky tors), shouting into the wind.

We understand that the abduction of Margaret Allendale has not worked as a replacement for her father. They (Segler and his 6 brothers) should rather take Roger. However, the chances of that are nil: Roger is not susceptible. But Roger’s son Toby would be ideal!

After dinner, Gordon escapes from having to play bridge. His excuse is that he is strictly a stud poker player. Anyway, he has already promised the children to tell them all about the American Indians. Toby and Raine are enraptured to hear Gordon’s tales. Toby has adopted the name Chief Sitting Bull.



Toby’s bedroom has all the appearance of an American Indian reservation. With his little bow and arrows he practises on a bulls-eye target. The adults are merry on the ground floor, whereas Toby’s room is on the first floor. Rather than going to sleep as instructed, Toby dances about. As he turns to

shoot one last little arrow into the bulls-eye, Elkin steps over the window sill and makes to grab Toby.

Quite by accident, the boy lets the arrow fly, but the bow was unfortunately and unintentionally aimed at the old man, who is shot in the upper arm. Boy and old man stare unbelieving at the blood which wells up from the minor wound. The wooden arrow has a major impact on the old man; he is very slowly dying.

The effect is stunning: Toby screams, Judith is distraught, Roger is very put-out by Elkin's intrusion.

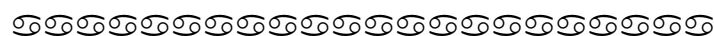
Elkin is speaking in a very strange language. Holly recalls the voice recorder and brings it into the room.

Enid has fortuitously seen Elkin breaking into Toby's room, and rushes over to Segler's Landing. It is Enid who phones for police and ambulance, since the rest of the household is in uproar. She races up the stairs to Toby's room, where everyone is gathered.

Quick-thinking Holly swaps places with Enid such that she (Holly) is able to phone Buxton. So now Elkin is cradled in Gordon's arms while Enid holds the microphone to Elkin's throat.

Enid manages to extract from her ancient shoulder bag a Neolithic axe head formed from a largish granite pebble. This she places into Elkin's hands.

The axe head has the effect of providing a "portal" whereby Enid can understand Elkin, and converse with him. Elkin explains: "The father's father put his seed into the girl. And she died after giving birth. He would not return to face his doom. So Tancred killed him. We shall take the lad as our vengeance. That must be so." When Enid argues with him that no vengeance can be taken on the innocent and that the boy's arrow finished the ploy, Elkin claims that he only lives and breathes to exact revenge.



[Walter Dynon and Gordon become life-long friends. We meet Dynon again in Film #3 as an investigating Inspector.]

Sergeant Walter Dynon and Inspector Derek Tyndale question the relevant parties. Gordon is adamant that the Markinson abduction, the Legrave elopement and this incident are intertwined.

Roger does not hear the word “Markinson”; it is understood by the policemen from Gordon’s words. Holly adds her mite. She admits to living in Paris where she studies (on Buxton’s behalf) the intricacies of the Breton Congress of Death. Gordon pretends to take umbrage at this revelation and they have a sportive, delightful tiff which Tyndale brings ruthlessly to a close.

Enid agrees with Holly’s summation of the linked events: “There’s a very strong force at work which transcends our Earthly world.” The voice recorder is mentioned, and Tyndale sternly advises that he will take that machine with him as evidence, to which Holly blithely responds that that was why she rang her boss. He is the only man who will be able to decipher Elkin’s long and involved monologue.

Holly and Enid now begin to discuss “Genesis Sacroretigraphy”. *[A full explanation of this subject is contained in the Special Notes section.]*

Enid likens the phenomenon to her own country’s “Hallowpast” (Enid’s name for “The Dreamtime”).

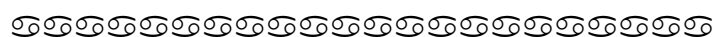
Buxton shows up on cue and pronounces that the ancient Cornish people called this creation cult “M’Coure”.

ACT III

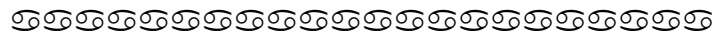
In Toby’s bedroom (replete with its American Indian theme) the boy is interviewed by Dynon. The latter is shocked to understand that Aunt Margaret had not previously visited the Landing in the children’s time. Roger’s tearful reaction to Margaret’s return from Westania is mentioned.

We learn that it is one of Enid’s discarded flint razors which Toby uses to whittle straight bits of branch in order to form his arrows. We also learn that Elkin on entering the bedroom via the window was “coming for” the boy, and that the shooting of the arrow was a reaction: not intentional.

The interview ends with Dynon explaining that Toby might have to give his excellent evidence again in front of a magistrate, and thus the interview ends.



Later that day, Toby cannot be located for a short while. (It comes about later that he had discovered Elkin's swan boat by the river.)



Tyndale phones Roger to set his mind to rest: Toby will not be charged for his part in the strange happenings of the previous night, and that Elkin is making a full recovery in hospital. This is where Roger hears for the first time of the "Markinson case".

Miss Holly and Mr Pendlebury will have it that all these many loose threads are part of one and the same tapestry ... Maybe they're right ... Your sister Margaret's disappearance, the little boat, the old man in your son's room, the unexplained departure of young Markinson ... All seems to tie in, according to --

Suddenly, the pieces of the jigsaw come together in Roger's mind and an appalling thought occurs to him. He asks Tyndale if the Markinson boy might have been adopted.

"And ... do you include in this list of connected events my wrongful arrest for the murder of my father?"

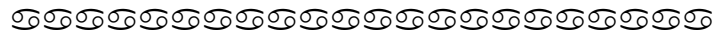
Roger insists that Tyndale come immediately to Segler's Landing in order that the "believe-it-or-not" truth might be revealed. Tyndale is tied up but promises Dynon instead.

Who is who, where are they and what is about to happen?

- Judith and Mrs Quigley are watching all three children (all wearing the usual Red Indian gear) investigating Elkin's little swan boat which is hidden among reeds along the river shore, where the towpath veers off into a field.
- Malcolm Buxton and Enid Finchett are ensconced in the library trying to translate Elkin's supposed dying words from Peter Lannscombe's tape recorder.
- Helene is in the garden.
- Roger has completed his telephone call, is still appalled and devastated, and has left the house by the front door.
- Holly and Gordon have just returned after having afternoon tea in the village.

- Walter Dynon drives up.

Toby's Red Indian headdress can be seen and Judith calls to the boy, who responds that he is coming.



Roger gathers Holly, Helene, Gordon, Dynon, Buxton and Enid in the Segler's library. He is gaunt and distressed. "I know what's happened. I know what this is all about."

During his murder trial, Roger was hypnotised by Harle de Nairi. The verdict of "Not Guilty" was a huge relief to the family, but Roger was still concerned by what had happened. In France, Roger sought out de Nairi for further hypnosis, providing the expert with a list of relevant questions to ask him. This was done.

In brief, the fight between Roger and his father had been in relation to the latter's seduction of a girl years before. The girl had died after giving birth to a son, who was adopted by the Markinsons. This lad (half-brother to Roger, Holly and Margaret) is the 17-year-old boy who is now missing.

Tancred, the man who murdered William Allendale and koshed Roger was dressed in the same get-up as Elkin (the would-be abductor of Toby) and possibly the hobbledehoy who has eloped with Clara Legrave. When Roger came to and was examined by a doctor, it was discovered that he bore "Neither bump nor scratch." Thus, Roger's story was not believed and he was convicted of patricide.

Buxton now encapsulates Elkin's recorded tale. He had talked about the "old times". There were seven brothers, all from Cornwall. They were Morden, Segler, Keddring, Tancred, Elkin, Amon and Ebridge. Orphaned since the birth of Ebridge, these lads were harried out of Cornwall by the Celts.

The seven brothers fled Cornwall either by foot or on a roughly-hewn raft: from Cornwall to Devon to Somerset then through Wiltshire, then on to Oxfordshire. They made their home in this area (called Segler's Landing) with all that they possessed in the world. This accumulated wealth had been carted about in rough leather or jute bags. Their goods consisted of the bones of their ancestors. To them, these were the most precious objects on the face of the Earth. Elkin in his spoken memoirs could not have been more imperative about the essential importance of correct burial and reburial

of the ancestral remains. Ceremony upon ceremony surrounded these wretched bones. It was a daily and constant care.

Albert Pitch:

In Australia, aborigine Albert was given his boss's surname of "Pitch". Albert became a Test cricketer in the late 1920's and thus visited England in 1932 on cricketing duties. He brought with him many ancient sacred stone relics (that should not have been removed from Australia). These irreplaceable relics were scattered during a fight in Pitch, and the girl from Westania inadvertently used one of the relics as a "portal" with which to travel from Westania to the real world (known as "Harshland").

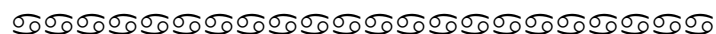
We later learn that the girl is the only child ever born in Westania: daughter of Segler and the boat woman Sirhana. Thus, the ravishment of the girl and her subsequent death could not have been a more powerful motive for revenge by Segler and his brothers.

[The concept of an Aboriginal relic acting as a portal to/from a Druidic society is encapsulated in the theory of Genesis Sacroretigraphy. Enid will use her various native items to preclude the English friends from fading-out in Westania.]

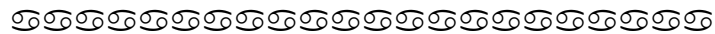
Footnote: we later learn in Film #4 that these Albert Pitch artefacts were recovered and stowed (jealously guarded) in the Connaught Museum. To break the cycle of mysterious time travel enjoyed (or indeed suffered) by the families, Murray GulGul requires that these stones be returned to their homeland to "talk to him".

[It is the adult Laurence who scores the onerous job of wresting said relics from the Museum curator in "Birth of Paris".]

Buxton sums up the situation: "In simple terms, Westania was Segler's ancient world which did not evolve, as our's did. As Enid says: the cricketer's stolen relic opened the unopenable door."



With Holly in tears, the group breaks up. As the visitors take their leave, a desperate hue and cry for Toby is raised.



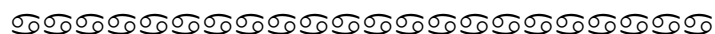
Enid gathers paraphernalia from her tent which is stuffed into her capacious jute shoulder bag. In chattering to herself, she decides that in Westania everything is done in sevens. She wants to take seven people there but can only count six (herself, Holly, Gordon, Dynon, Helene, Buxton). She discounts Roger, Judith and the housekeeper. Enid finds her seventh person as Neil Markinson's adopted sister Sarah turns up.

- Roger is attempting to stand up in the boat, but only manages to nearly tip it over. He is urged by the others to disembark immediately.
- Judith is hysterical, and is led away by Mrs Quigley, who needs to keep the other two children under her eye, whilst at the same time comforting the overcome mother.
- Holly and Helene are talking non-stop about how dreadful it is that Toby has been abducted, and without a stitch of clothing (judging by the garments left on the river bank).
- Roger shouts out in total despair for his son.
- Gordon and Dynon are trying to work-out how they can get the boat to behave in the "accepted" way.
- Buxton tries to make himself heard. He is adamant that they cannot be travelling down the Thames without being able to deviate (how he does not know) towards this mystical Westania.

Enid and Sarah meet Elkin (ghostlike and ethereal) on the towpath. Apart from Enid and Elkin, the members of the party adopt a trance-like state (as usually occurs in the close presence of the swan boat).

Enid and Elkin (playing the role of the boat man) manage to shepherd the six others into the boat, which no longer rocks.

Roger remains on the river bank, rooted to the spot, unable to move.



In the Swan boat (on the River Thames) Enid must pass around Australian Aboriginal artefacts for her friends to wear such that she can keep them conscious.

Buxton receives a wrist ornament of polished pebbles.

Helene is bestowed a necklace made of opals and wombat teeth.

Enid finds a wrist ornament for Gordon and a bewt wallaby-tooth necklace for Holly.

For Dynon, there is a large pebble, into which a hole has been bored, such that it can be hung about the neck.

Enid points to Sarah Markinson who (she hopes) will be able to identify Neil in Westania,

Although doubts are expressed, Enid demands that they focus on retrieving Toby and Neil. Getting back Margaret and Clara may prove more difficult. She asks for a list of talents: Gordon was a naval officer and Dynon an Army man. Buxton was Air Force but is very cheesed-off at not having been allowed to serve overseas. Enid admits that her husband Trader (a great archaeologist) died on the Kokoda Trail.

Before they drift off into another trance, Enid is forced to “top-up” Dynon and Gordon with stone axe heads.

As at the end of ACT I, the swan boat rounds a bend in the river. We hear gasps of amazement from our six passengers (Sarah still being in a trance) as we see from behind trees, willows, bridges, and so on, a few great buildings, like castle/henges, alight with lanterns, flambeaux and lamps. It is beautiful and wonderful. The boat is heading towards that sight.

ACT IV

As the swan boat arrives at Westania, Enid remembers Sarah; she slips a bangle (formed from fossilized emu egg) around Sarah's wrist, and her trance is broken.

Elkin ties-up the boat: in Westania, he is able to be understood by all (not just Enid). The news from Elkin is not good: although he promises comfort for as long as possible on their journey to Aigh Island (where Segler holds Toby), he matter-of-factly admits that Toby will probably die. However, they will be joined on the journey by some of his brothers, and Margaret and her children.

Buxton admits to Dynon that he is puzzled and concerned: there is a preponderance of males in Westania, hardly any children and that the lanterns do not seem real, do not belong.

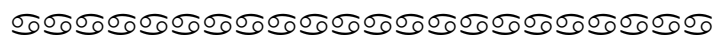
Gordon and Helene find an altar with pictorial suggestions that naked young women are sacrificed there. Gordon reasons that the Westanians want them (the seven travellers) alive.

Later, Elkin ensures that the English people are able to sleep comfortably. For the first time, they hear of “prioles” (animals which could be described as cat-like goats or sheep).

Episode #1: 20,000 BC The Australian Outback (Holly)

Lecky is mated with Wirgeng. *[Please refer Special Notes for explanation.]*

Holly is woken by Enid, who is aware that Holly has been on walkabout in Hallowpast. Enid warns her not to abuse the secret “magic” of the Aboriginal trinket she wears.



In a superbly beautiful park stands a decorative pool. Elkin advises that they might like to wash in the pool, and the servants/slaves dole out square bars of soap and rough towels to our friends.

The gentlemen take the first shift, deciding to grow their whiskers rather than risk using one of Enid’s sharpened flints from 25,000 BC.

Whilst the men swim and wash themselves, Enid takes from her bag her little arsenal: slingshots and mini bows and arrows similar to that which Toby used against Elkin. She also has boomerangs. Enid explains that her advice to the men would be to practise using these implements; however, she guesses that her words would fall upon barren soil. Thus, Enid requests the ladies to try, and thus the men will follow.

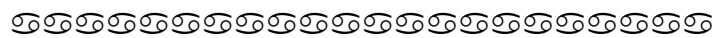
The ladies have their turn in the pond, and Helene revisits an earlier theme: that of the naked females being sacrificed. Helene skirts about before getting up the nerve to ask Holly if she is still a virgin. Helene tramples on as the shocked Holly listens: Gordon has heroically offered to break-in Holly such that she can avoid being a sacrificial virgin.

Holly is appalled. She leaves the pool, wrapping herself in a thick blanket and stalking off angrily to round on Buxton.

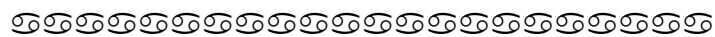
Poor Gordon has offered to be of assistance, and is now the subject of Holly's rant. She drags him off, stating that she wants to get it over with immediately. Gordon halts. He points out that he loves her and simply wants to ensure her safety. If she is still under threat, he'll somehow marry her out of hand.

And so, the deed is done. Later, Dynon congratulates Gordon, who is found peacefully (and happily) smoking.

[The story of how Holly "lost it" and Gordon's part in the same event is reiterated in "Chamber Musique for a Witty King".]



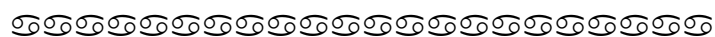
At "The Argus", Ralph Cox speaks to his boss on the phone. Ralph explains that he is working all hours due to the explosive story of the desperate chase after Toby. The story is even bigger because their own man (Gordon) is one of the would-be rescuers.



Well-fed by the dopey servants/slaves, the party shelter in a cave that contains a large fire and flambeaux.

The men (sporting pronounced whiskers) discuss the cigarette situation and then the propensity of jazz musicians for arcane substances.

Holly and Gordon throw convention to the wind and snuggle up together.



As the party walk under a huge, magnificent stone archway (the Gate of Forlorn) Elkin warns that they must all stick to the paths, as the journey becomes much more difficult. However, Elkin stresses that the worst thing would be to give way to despair.

To keep their spirits up, they sing favourite ditties from Gilbert and Sullivan. Merrily they practise their archery skills and boomerang throwing.

A flock of rufus birds (of which Elkin has warned the rescuers) gather in a tree.

The Australian stone-age stone axes are employed upon a copse of aspens to make spears.

Dynon decides that he will shave after all, and Enid doles out small cubes of homemade bush soap to everyone.

The merriness ceases for a while: they are now under attack by rufus birds.

However, the members of the party have some success with slingshots, and some of the fun returns. That is, except for Gordon whose thick wavy hair has proved a definite attraction to these ghastly birds.

Elkin then warns of the huge black bats which will harry them at night, forcing the humans and prioles to shelter in caves. Upon further heavy questioning from Gordon, they learn of the horse-like jacklites which are carnivorous. Further, as they near the sea the men of the Deadland will attempt to overpower them.

Gordon and Buxton confront Elkin, towering over him, wanting to know what else awaits them.

Gordon is attacked again by rufus birds and loses his temper. He becomes crass and insulting, particularly towards Malcolm.

The men start to fight, with Dynon and Elkin jumping in to form a melee.

[The brawl between Gordon and Malcolm will be mentioned again at the end of "Birth of Paris".]

Meanwhile, Holly and Enid joke at their expense, still pinging stones at the annoying birds. Enid tries to deal with the violence rationally and scientifically, whereas Holly gives a commentary and critiques the punches.

Helene is more shocked than anything else. She cannot imagine that Buxton (an academic) could possibly be involved in something as common as fisticuffs.

Enid and Sarah dance as if in the court of Louis XIV as at the same time fending off the birds. The four females laugh to varying degrees over this humorous episode.

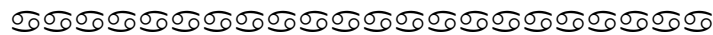
The men grind to a halt and act as if nothing had happened. Holly compliments Gordon on his style, echoing the monkey qualities which she finds appealing, charming and irresistible.

Gordon and Buxton must remain bare-chested whilst Holly and Helene mend their clothes using Enid's makeshift sewing needles and thread. They try to chat as they sew, but only end up crying in each other's arms.

ACT V

In the Henge at Aigh Island, Toby happily plays a game of marbles (the marbles being hugely oversized) with Keddring.

Sirhana is fondly maternal with the boy: Segler wants Toby to be fit and ready for the sacrificial rites.



At Dawn, Elkin strides out to joyously greet Amon, Ebridge, and the young man who was Neil (now called Rahmon).

Sarah forgets the edict that she must not leave the road to wildly welcome her brother. However, Rahmon wants nothing to do with Sarah. She dissolves into helpless tears.

Meanwhile, owing to Sarah's slip-up, several jacklites appear. Without hesitation, Gordon spears one of these beasts, and then forcibly persuades the rest of the party to leave the area while they can.

Now the party (with attendant prioles who seek human protection) come under attack from rufus birds.

A prowl of jacklites terrorizes the group: it takes all their many resources to escape the threat.

The road becomes more difficult to travel.

Episode #2: 20,000 BC The Australian Outback (Helene)

Wirgeng relates to the other tribesmen tales from the Hollowpast as Lecky's baby is born.

Holly goes troppo due to the rigours of menstruation and the up-coming full moon (which for some primitive peoples was a trigger for violent acts). The other ladies sympathize, however Holly demands to know the answers to some heavy questions. She is appalled and aggrieved that her own father may have unwittingly brought to its knees an entire civilization (by ravishing Mermena). Even

though she is a proponent of “Genesis Sacroretigraphy”, she is unable to understand why they all must wear Australian native relics.

We receive more disturbing news about the “dopey” inhabitants of this land.

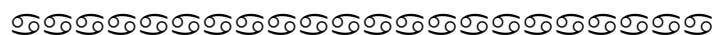
Helene wonders aloud that the food is no longer the delicious treat that it was on first coming to Westania. Gordon identifies the current offering as hard tack. Enid notices the name of a ship etched into the biscuits.

Taking a makeshift shower bath under a waterfall are Dynon, Gordon and Buxton. They need to speak privately to each other and so disappear behind the curtain of water.

They no longer trust Segler’s brothers. Buxton has heard the brothers talking and from what he can make out there is trouble ahead.

Enid and Buxton are convinced that these people hie from a race of ancient Druids, or even forerunners to them. There are so many clues: the focus on the bones, and in the orientation of the bones with relation to sun and stars, the heavy stress on ancestor-worship. This seems to suggest secret trysts in moolit groves, holding hands and dancing about with not much on ... flowers, fruits, Stonehenge and human sacrifice.

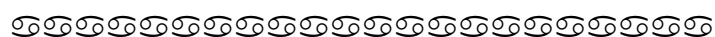
They take a catchphrase from a favourite book of boyhood and will use this phrase to alert each other of impending danger. Even now, as they lurk behind the screen of water, the brothers are suspicious and so the three men pretend to romp and jape as if on a spree.



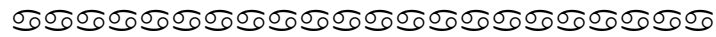
Margaret arrives with her three children, none of which look like her or like each other.

The words used in their play spark an interest in Buxton, who relays an anecdote from his youth: a map of old English children’s play words exactly matched a map of the Celtic counties.

Margaret herself seems to be in a trance: this is all starting to feel weird to the people from Harshland.



Enid and Dynon come to the conclusion that Clara Leagrave is no more: probably sacrificed. She surreptitiously passes to him a little boat made of opal, which Dynon pockets.



The History of Neil Markinson is Revealed.

ack in England, Ralph Cox uncovers the link between the Markinsons, the Allendales and Clara Leagrave.

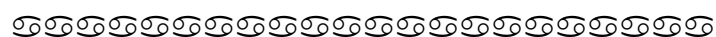
Using medical records and the assistance of an elderly nurse (who is angered by the way Clara's brother treated her) he uncovers the details on Clara Leagrave in the year 1932 and following.

Clara was a nurse at the Lorngate-on-Thames Infirmary where she cared for a young foreign woman (that is, Mermena) who seemed to have become disoriented, or might have been suffering from amnesia. She had no English at all; all communication was undertaken by sign language and pictures. The girl could not give her name, and no-one came forward to claim her. The police could not find that she was a missing person. Then the unknown girl's babe was born in 1933.

The unknown young mother went into a series of seizures during and following the birth, and did not ever fully recover.

Clara decided to give the boy up for adoption, since the girl would have nothing to do with him. A couple in Pitch were keen to take on the boy: the Markinsons!

The dying girl stayed with Clara at her cottage until the girl died the following year (1934).



In the Henge at Aigh Island, Segler is aghast at being answered-back by Toby/Raki.

Toby insists that he will not be decked-out in flowers. Toby refuses to take orders from Segler and expresses his dislike of what Elkin and Tancred did to his Grandfather and to himself.

Toby/Raki fearlessly negotiates with Segler. Toby claims that he is honour-bound to wear his Red Indian costume at all times, but that Tancred took it from him. Toby extracts a promise from Segler that (right up until the sacrificial ceremony) Toby may have his costume complete with bow and arrow, and that one of the brothers would mind it for him during the ceremony.

ACT VI

The "Dead Land" is a misnomer: it is reminiscent of the Northern Territory with its monsoonal vegetation. Gordon warns that they are in for danger ahead; however, Sarah drops back.

Episode #3: 20,000 BC The Australian Outback (Sarah)

With much ceremony, Wirgeng's body is laid to rest in the traditional manner.

In the Dead Land, Sarah snaps out of her Hallowpast experience to find that a group of natives have snatched her bodily and carried her off.

Everything now happens with terrifying rapidity. The pace of the following scenes is electrifying.

- Sarah screams and pleads for someone to help her.
- The men (Gordon, Malcolm and Walter) follow Sarah's screams.
- They come face-to-face with these savage natives and indulge in hand-to-hand combat, using the pebble axes given to them by Enid.
- Walter fights as if he is demented, getting close enough to Sarah's abductors to bring one down with a spear.
- The three Englishmen converge on Sarah's abductors, and a huge, exciting fight ensues whereby they can haul the still-screaming Sarah away.
- Back on the roadway, it is a large contingent of strange animals and birds snapping at the tight-knit group of women which causes them to scream.
- Rahmon, Elkin and his brothers are gone. Margaret and her children, along with all the prioles, have wondered along the road ahead, oblivious to any danger.

- Now that the men and Sarah have rejoined the group, the small, annoying animals and birds are cleared.
- Gordon indicates that they have picked a bad spot to stop, and harries the group to proceed.
- Our friends struggle on, assisting each other to cross over the forbidding terrain of rocks and uneven ground with the sea in view.

Here, Malcolm Buxton realizes the truth.

Elkin explains to Buxton that Gordon had to be knocked-out in order to chain him; however, the ladies would be more gently treated.

The truth of Westania occurs to Buxton, who is now a captive, his wrists manacled to a length of weighty anchor-chain. In the first of three flashbacks, Buxton considers how unlike each other (or anyone in the family) Margaret's children are. The party realize that they have been eating hardtack in the second flashback. And in the third flashback Buxton considers the drugged-out men in their pyjamas, shuffling along under the light of 18th century lanterns.

The truth is that the men are sailors, harvested from the sea (over many centuries) through trickery and kept alive to work as slaves and that Margaret's "children" are simply stray waifs offered up by the sea at various stages.

Elkin's Explanation:

Segler wanted revenge for the indecent way by which we were evicted from our beloved land, Cornwall. Our tribe had been in Cornwall from the dawn of time. Our whole culture (M'Coure) centred on that countryside. I was all of four years old. I cannot forget. Thousands of your Harshland years have passed, and I have grown to an old man over so long a time. But I cannot forget.

They harried us on, the Celts did. And they did so from the sea.

Amon had been a toddler of one year, carried on Segler's back and Ebridge was newborn. Keddring bore him in his arms. Morden (13 years old) had carried all the bones of all the ancestors. Segler was 11, Keddring was 8, and Tancred 7. They were little boys, taxed with the burden of escaping the

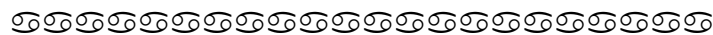
Celtic murderers invading their lovely home from the sea to the West. And thus (under Segler's leadership) M'Coure was saved by the only survivors of the culture: seven boys.

Mermena (child of Segler and Sirhana) was the only baby ever born in Westania and she was lost as a result of William Allendale's concupiscence. Elkin promises that the only one to be sacrificed will be Toby. And that on the full moon.

As Morden slowly dies, he must be replaced. Neil Markinson (rechristened Rahmon) is being groomed to become the seventh brother upon Morden's demise. To become that man, Rahmon requires the altar-offering of the man who had brutalized his mother (using another generation to fulfil that requirement).

For Gordon to move along, he must be supported by Dynon and Holly with the others carrying his heavy chains along with Dynon's chains.

The full moon beams. With the females roped together and the men chained to each other, the party of seven English people is ferried to the Island of Aigh, which is lit with festive brightness.



The Human Sacrifice In Honour Of The Ancestors

Under Dynon's pre-laid plan, the visitors to Aigh Island appear to go along with the Druidic ceremony. Dynon insists on being allowed to blow his nose with his handkerchief (stowed in his pocket). He is unable to reach this item (owing to the chains which bind him) and begs that Neil/Rahmon do it for him.

Neil/Rahmon performs this task, and by doing so takes hold of the Aboriginal opal canoe which Enid had previously slipped to Dynon. In a desperate whisper, Dynon instructs Neil (who has come to himself) to give the bow and arrow to Toby.

Neil hesitates but is egged on by the urgent shouting of those from Harshland.

As he is being grabbed by the brothers, Neil manages to hand the bow and arrow to Toby, who voices his unwillingness to continue with this stupid game, and so fires the arrow into Segler's belly. Toby jumps down from the altar to ask Dynon politely to take him home, in case the family have passed on his Red Indian costume to his little brother.

All hell now breaks loose. Everything happens at break-neck speed. The following quick grabs are part of one huge action-packed tableau.

- The fire on the altar flares up in all manner of colours, and ghostly creatures emanate from the colourful flames.
- Red-hot cinders spit about like fireworks, with whizzing, whistling sounds.
- The henge begins to tremble and shake.
- Five of the brothers rush to the dying Segler, crying and trying to save him as Morden quickly approached death.
- One by one, the remaining five brothers begin to die also, but they are in great agony as they do so.
- More and more ghosts rush about, over under and through our captives.
- While all this is going on, there is a great deal of yelling from our captives.
- Under urgent instruction from Gordon, the females are able to free themselves from the ropes, and they are able to flee the disintegrating building down to the pier, taking the drugged-out Margaret and Toby with them.
- The henge is falling apart. The females scream in terror as the rocks in the supporting wall, and thus the steps, rain down into the sea.
- A male voice shouts to the women to board the nearest boat. This turns out to be an old windjammer.
- Back at the fast-collapsing henge, the men struggle along, still heavily chained to each other. Ghosts, haints and horrible apparitions impede their already halting progress. Neil does what he can to assist them.
- There are now no steps for the men to descend, and if they fall into the sea (which is more than likely given the quaking ground), the huge weight of the chains will drag them irresistibly to the sea floor.
- But without choice, the three chained men are catapulted forward with their chains catching on rocks.
- All three men manage to keep their heads above water.
- This is all very scary and dramatic. Enid and Neil use ropes to pull the windjammer over such that it is closer to the rocks. In a feat of unbelievable strength and endurance, Walter

manages to leave go of the rock, and (even though weighted by the chains) to haul himself up the side of the ship.

- Meanwhile, Malcolm and Gordon are nearly drowning as they cling to the rock. Suddenly, Gordon disappears from view.
- In a supreme effort the women (as if in a tug-of-war team) strain every muscle to assist Neil and now also Walter to drag the chains, and then Malcolm up and over, onto the deck. Now it is only Gordon who is lost. Everyone heaves with extreme effort. Suddenly, spluttering and coughing, Gordon surges out of the sea, clawing up the side of the windjammer.
- Toby rushes forward to hug Gordon. Together, the men stand, supporting each other, trying to catch their breath. Gordon has been injured: blood wells up around his wrists, where the chains have bitten in.

The party is aboard the HMSV Argyle. Laughing with relief, Neil, Holly, Helene and Sarah row a dinghy which tows the windjammer away from the shelter of the wave-battered bay, and out into the more open sea.

Aigh Island implodes and the land of Westania seems to sink into the sea.

Dawn breaks to find the three men still chained together jointly captaining the ship.

When Enid goes below for something, she wafts into a trance.

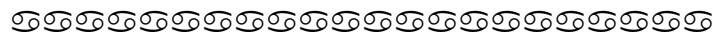
Episode #4: 20,000 BC The Australian Outback (Enid)

Lecky grows old. Her warrior sons die in the incursions of another tribe into what was Wirgeng's territory. The weeping Lecky is taken from her land and given to other women as a slave. When crossing a flowing creek, Lecky is attacked and killed by a crocodile; the other women do not care.

FOURTEEN YEARS ELAPSE

It is a glorious Sunday afternoon at Segler's Landing.

- Toby is 24: a very modern young man. Enid has died in the interim and by her will Toby inherits all the written works.
- Gordon and Holly married and have two sturdy sons: George (aged 12) and William (aged 10). They are learning pugilism from Gordon, Laurie (now a fine young man of 18) and Malcolm Buxton.
- Sarah and Neil are engaged. They have waited so long to get spliced owing to uncertainties with the societal *convenances* of the day (having been raised as siblings).
- From Enid's bequest, Toby gives a wedding present to Neil: "The Archaeology of Terra Australis". [*Also refer "Birth of Paris".*]
- The young ladies fashion hats and fascinators: Fiona and Tess Buxton (20 and 18 years of age respectively) and Raine Allendale (21).
- Roger is down at the river's edge with Margaret, trying to cheer her. She still pines for her "children".



In 1964, on the evening of February 17th, Segler's Landing.

Albert Pitch rows up. Margaret can see him but Judith cannot. Judith leaves Margaret at the riverside, thinking that her sister-in-law is following her. [*This slip will haunt Judith for the rest of her life, as witnessed in Film #2.*]



SPECIAL NOTES

A friend suggested that I write a story about the Druids. However, I cannot get enthusiastic about a group of people performing rituals around a roaring fire under the full moon.

What interested me was the culture of the ancestors, as depicted in the carrying of the bones by Segler and his six brothers. My marvellous reference was Francis Pryor's "Britain BC". Incidentally, Francis is known to pop-up in episodes of "Time Team". They are the best episodes when he appears! And thus in Film #4 we see a travesty of "Time Team" as if the French wanted to go one better but got it all wrong!

The romance between Gordon and Holly was a real winner. Their second son is one of the stars in Film #2, the hero in Film #3 and appears in Films #4 and #5. One of his daughters (one of the twins) will have her own film as #6.

Roger escaped the murder charge: his father (the victim) was named William. This name was given by Holly to her second son, and he is involved (in an interesting way) in Roger's own death. [Refer Film #3.]

Laurence is a tot of four years old. Holly always has a soft spot for Laurie, believing that he is the unspoiled youngest child, trailing in his siblings' wake. He is hardly the stuff of which heroes are

made. And yet, as we enlarge on our acquaintance with Laurence, we understand that he is the quintessential Renaissance man: eloquent, a superb fencer, learned and gentlemanly.

Toby gained world-wide fame as the boy who escaped from Westania by killing his captor with a small bow and arrow. This escapade was written-up by Ralph and Gordon, who made a fortune from the proceeds. Toby's own grandson is Charles Allendale, who is a real chip off the old block, and stars in Film #5.

I was desperate not to cause distress or controversy by including material which might be sacred to the Aboriginal people of Australia. The words "aboriginal" and "aborigine" are never mentioned throughout the film, and "The Dream Time" is referred to as "The Hallowpast". This then ties-in with the "Genesis Sacroretigraphy" discipline to which Professor Buxton ascribed. So the various scenes containing primitive characters in the Australian bush attempt to establish a level playing field.

Genesis Sacroretigraphy (described by those who know about shared past experience):--

Enid: Perhaps I can explain. As an example, the natives of New Guinea were cut off from our civilization for centuries due to the almost impenetrable barrier of the rain forest. Other cultures were not physically protected in this way.

My guess is that the sub-world to which this old man belongs is a throw-back to another time. Unable to bear contact with the modern world, these late Stone Age people have drifted off into their own ethos. It's a nether region of sacred sites retained, a network of kinship, faith and duty, and a belief-structure based solely on ancestor worship and totemism.

Holly: In the 1920's, Marcus Wilde termed it "Genesis Sacroretigraphy".

It's the explanation of physical entities and events through Creation myth and spirituality. Does that sound confusing? It's the oral history of a people, stretching back over perhaps thousands of years. Either the apical ancestor created the mountain range (say), or more likely, he became that range.

Enid: In my own country, the name generally given to this phenomenon is "The Hallowpast".

Buxton: What you call the "Hallowpast", dear lady, the ancient Cornish people called "M'Coure".

It is through this concept of like cults being able to converse with like cults which allows Enid to communicate with Segler's brothers in Westania.

To this effect, there is an on-going Aboriginal story of Lecky which is experienced by Holly, Helene, Sarah and then Enid.

Without writing a monograph, the reason that the four little cameos were included is to give an extra prod to the concept of shared past experience among Neolithic people.

To be brutally honest, I find the four stories unbelievably beautiful, suitable and will be (when handled correctly) aesthetically pleasing.

There are five films in the M'Coure series, and all in some way relate to each other, and back to THIS seminal story. Oh, yes! And a sixth film has now been dreamed-up: Bethany Pendlebury will come to grips with a bloody battle between Creationists and Evolutionists.