



CHARACTERS IN 1668 AND 1986

William Pendlebury	RAF Squadron Leader. Aged 32. Dedicated to his position, but brave and adaptable. His experiences on the Old Silk Road hold him in good stead.
Lisa Arlington	Daughter of Anthony Arlington, Lord Highgrove. Not a romantic. Able to roll with the punches. Very adaptable and resourceful. Provides the love interest for William but is also a very good friend and companion.
Holly Pendlebury	William's mother. Trying to find a suitable wife for her beloved second son. Very amusing, witty and delightful.
Gordon Pendlebury	William's father. A solid common sense point of reference for William.
Laurence Allendale	William's cousin, whom William once thought of as fay. A learned scholar, who is able to point William in the right direction vis-a-vis King Charles II.
Edwina Allendale	Laurence's 11-year-old daughter.
George Pendlebury	William's brother who is older by 2 years. George's wife, son and daughter are briefly seen.
King Charles II	The focal point of the film. He is larger than life: a tall, self-

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	absorbed man who nevertheless can exude charm, love and tremendous wit.
Nell Gwynne	A lover of Charles. In 1668, she played the role of <i>maîtresse en titre</i> .
Barbara Villiers	A past lover of Charles, attempting to regain her position through her patronage of Lisa.
Lucy Walters	A long-discarded mistress of the King. She is desperate to claw her way back into Charles's circle.
Frances Stuart	Another of Charles's mistresses.
Louise de Kerouaille	Another of Charles's mistresses.
Ralph Beaversnade	The great-grandson of Julian Beaversnade (Film #2). He wafts in and out of the story.
Witt Baldface / Graeme Threlkeld	The same actor plays the role of Witt (William's sidekick) and Graeme, the pilot accused of manslaughter.
Superintendent Dynon	Resurrected from Film #1. It is hinted at that Dynon has stayed in close contact with the Pendlebury family and knows William personally.
Mrs Thorpe	The RAF Welfare Officer. Her overbearing "care" of her chickens can frustrate other officers.
Aethelbart	An artist in pencil. He, like Ralph, wafts in and out of both eras (1668 and 1986).
Lady Highgrove	Lisa's mother.



FULL SYNOPSIS

Many of the actors appear in both the historical and modern (1986) scenes; however, they play different characters.

Restoration character	Modern-day character
Witt Baldface	Graeme Threlkeld
Ralph Beaversnade	Stanley from BrightSky
Hugh Lemmeter	Michael Cremorne
Luke Allen à Dale	Roger Allendale at 40 years of age
Nathaniel Grace	The assassin "Bigears". Toby's sons find his body in the river.

ACT I

Roger Allendale (father of Toby and Laurence, and uncle of George and William) has suddenly died of a seizure and is buried without trace of grief.

1668: Seated high on a garden wall, Nell Gwynne chats with Ralph as she awaits the arrival of King Charles II. Witt Baldface and Ralph wander off, and then come across Roger's funeral. Ralph becomes irate that Roger is to be buried in his own designated burial plot.

1986: Roger's demise brings the families together again. At the wake, the boys attempt an impromptu game of cricket: quite inappropriate, they are told. Edwina (daughter of Tess and Laurie) can thus give a run-down of relationships to Trader (her cousin).

William is preoccupied. He believes that somebody at Roger's funeral had been trying to contact him. He is also concerned that one of the pilots under his command (Graeme Threlkeld) has been committed of manslaughter.

William takes Trader for a joy flight in his Little Nellie. The "old world" and the "current world" meet when the fear-wracked Witt suddenly materializes in the plane and vomits. The only remnant of Witt's flight is a single thread on the seat, which William pockets.

William, his brother George and mother Holly attend an evening of Caroline and Restoration chamber music at Arlington House, home of Lord Highgrove.

Lord Anthony Highgrove has two daughters: the lovely Rachenda (who is ear-marked to wed William Pendlebury) and her sister Lisa. Lisa is an Army reservist with a gypsy spirit, slated to marry Stephan Roth II (a high-flying executive with an oil company who dines at the Savoy with Arabian sheiks and so on.)

William appears at the musical soiree with his Mother Holly, arrayed in his sartorially splendid RAF dress uniform. He stands aside, looking about. His fiancée-to-be (Rachenda) is present. Lisa appears outside in her T.A. uniform, begging for William to surreptitiously let her in via a window. Later, Lisa quizzes William about Toby. It is not that Lisa fancies Toby, but rather wishes to discuss with him his journey to Westania as a child (refer Film #1).

The actor who portrays Will Baldface also plays the part of Graeme Threlkeld.

William visits the pilot Graeme in the military prison and learns that the pub fight whereby the pilot was implicated in the victim's death was stage-managed such that Graeme would take the rap.

Graeme wrote down what he could remember of the fight. The words spoken sounded like: "You've sung like a songbird to the cappel. You shan't escape the guilt".

William realizes that the framing of the pilot is complicated and esoteric. The words spoken were strangely inappropriate for a pub brawl, and decidedly old-fashioned.

William promises to right the wrongs perpetrated against the pilot. He then reminds the grateful, sobbing Graeme of the squad's motto: Fortis and Fidelis.

ACT II

Five members of the family (Toby, Maria, Laurence, George and William) meet at Clifford's Restaurant, London, with Lisa expected as the sixth guest. William is in his RAF uniform.

George complains of needing a reliable temp at his work to save his sanity.

Toby announces that his mother Judith (now a widow) is bent on joining-up with her sister-in-law Margaret (Holly's sister) and husband Albert Pitch in Australia, leaving Segler's Landing to Toby and his family. Similarly, Laurie tells the family that he and Tess are taking over Gladesbrook as their residence while his parents-in-law travel overseas for a year.

William blithely admits to being about to become engaged to the beautiful Rachenda, implying that she will "do" as a wife. However, it is her sister Lisa who will join them to discuss the family curse and her part in it. This infuriates Toby, and does not go down well with the others, either.

Lisa arrives in her T.A. uniform and thus salutes William. This causes a mild ripple of amusement through the group.

After eating, Lisa regails the party with a description of her experience: going back in time to a Restoration mansion wherein bewigged musicians play wonderful music. And then with a bump she has returned to her normal life in 1986.

The various other members of the party confide that they too had been back in time. They reminisce; and Toby gives important advice that Lisa must take with her a "return card" such that she can ensure return to real time.

In 1668: As Barbara Villiers dresses in the company of Ralph and a group of tire women, she advises us (the audience) that her own hold over the King has diminished, but might be restored indirectly by pushing one of her maidens (Lisa) before the King under her aegis. We also learn that William (in the company of Witt) is a regular attendant. William is called "Jack-o'-the-Green" owing to his jungle

camouflage. The two young men arrive in Barbara's dressing room to assist her in costuming Ralph (who is naked).

Just as she is about to be transported back to her own bedroom in 1986, William quickly tells Lisa that he has provided her with a return ticket: some of her T.A. kit will be hidden at Segler's Landing.

In 1986: At Thornbury, in a flashback to 1936, Gordon, Holly and William revisit Roger's court case in which hypnosis was used. This gives William an idea.

William opts for hypnosis in the pilot's manslaughter case. He organizes for other RAF personnel to be present, along with Superintendent Dynon (from Film #1).

Graeme expands on his recalled words regarding the death of Michael:

Michael says to the bigger man: "The blackguard stowed the state papers and the coins in a casket. He told me that. I had nothing to do with it. No, I'm sure that's what he told me. Why would he lie? A solid box that no-one could open, save they had the key."

And the other attacker gets really violent. He starts hitting Michael around. Michael is yelling out, in pain. And the bigger man, the first man says: "You've sung like a songbird to the Cabal. You shan't escape the guilt".

Graeme sticks to his story that (on returning from the Gents) he went to the aid of Michael who was being set upon by thugs. He describes the killer with the switchblade as "Being in his 30's and about 6 foot tall, wearing a lightweight grey lounge suit. He had a thin, cadaverous face and shifty eyes; strong jaw and clean-shaven, with dark hair. His ears were distinctive: very large and strange, whirly."

William decides to talk to Laurie who may have a take on the "blaggard" and "Cabal". And further, William reveals to Dynan that a number of incidents seem to have happened at about the same time (including Roger's death and the manslaughter involving pilot Graeme).

The family is enjoying a get-together playing cricket on the lawn. Holly and Toby amuse William by describing her loss of virginity in Westania (Film #1). George does not find the anecdote funny. Then William broaches the manslaughter subject with Laurie, whose daughter Edwina has been playing with a key which might belong to a casket. Also, Laurie remembers Roger speaking endlessly about a

missing box. It was in fact Roger's search for the box that had led Roger to the cellar. His death occurred as he gabbled on the phone about his discoveries to Arnold Penleigh-Smythe (later his pall bearer). However, George has more information on that head.

Laurie tells William that "CABAL" stands for the five courtiers who secretly advised King Charles II. His unofficial committee were: Clifford, Arlington, Buckingham, Ashley and Lauderdale.

Something about Segler's being used for nefarious purposes at the time of Charles II.

According to Arnold P/S, Roger was rooting about in his cellar for some large trunk or box or what have you.

ACT III

Through the agency of Hugh Lemmeter, William receives an antique invitation (as Jack O' The Greene) to a royal spree at Segler's Landing. William mistakenly thinks that his man is Luke Allen à Dale.

In 1668, Lisa (superbly dressed) is transported to Segler's Landing in order for Barbara Villiers to further her plan. That is, Barbara wishes to get Lisa into the King's bed in order to maintain her (that is Barbara's) hold over him. Lisa expresses her extreme misgivings to William, who will distract the King (gaming with him and playing at court jester).

We learn from the Cabal that the host Allen à Dale is (in modern parlance) a pathological killer.

Amidst all the merriment of the dance, King Charles II requests William to sing, and this he does inappropriately. Lisa rescues him.

The Cabal discuss the girl and her brother Henry Grace. Meanwhile, it pleases His Majesty to play at Ombre (a card game) with William.

Hugh Lemmeter meets with Buckingham. They are unaware that Lisa watches and overhears them. Hugh (who is drunk) reveals to Buckingham that there is in existence a casket filled with documentation which would badly embarrass the King: perhaps even bring him down.

In 1986, there is a very amusing and action-packed scene whereby William takes fencing lessons with the Allendale brothers at the place which was The Orangery. He easily accounts for Toby, but Laurence is an excellent fencer. Whilst the swordplay proceeds, William brings Laurence up to date with the casket scenario (as Lisa has told William what she overheard).

At Thornbury, William retrieves Marco Polo's magic black powder which George had hidden away.

At Gladesbrook, William does some research into the secret passages at the various old buildings he visits in 1668.

In 1668, at The Orangery, William puts on an amazing show as the court jester, with the aid of Marco Polo's magic powder, and the King is vastly impressed.

ACT IV

In 1668, the members of the Cabal secretly discuss the urgency of finding the casket and destroying all the papers which would implicate them and the King in illegal activities.

Now the killing of which Graeme Threlkeld stands accused ties-in with the Cabal.

William realizes that Lisa has been taken by the King to his private chambers. With Barbara in tow, William bursts in upon the King and Lisa, using one of the secret passageways he has discovered. The King is utterly furious. William swears of his love for Lisa and so begs to be permitted to marry Lisa; this the King not only agrees to, but also plans in cahoots with Barbara. They hit upon the perfect spot for the nuptials: beneath the royal oak at Boscobel. The wedding party and guests are to be dressed in green, and Father Huddleston is to marry William and Lisa.

In passing, William has promised to fly King Charles about in the skies such that he may view his kingdom. Lisa and William discuss the fact that such a marriage cannot be binding, as they ride a large horse to Boscobel.

The wedding proceeds, giving William a chance to catch-up with Aethelbart. William requests those sketches which he can show to Graeme Threlkeld in order to progress the manslaughter investigations. Aethelbart is mysterious: all will be revealed via a puck.

The honeymoon in the Royal Escape Inn provides more humour. Buckingham and the King earwig outside the door of the bridal bower. Lisa and William ham it up. Then they get serious about the love-making and just as they are about to make their final commitment, William is zapped back to 1986, to Thornbury.

In 1986, William decides to go over to Arlington House and complete his husbandly duties. He receives an interesting phone call from Lisa's father.

ACT V

The upshot of this is that Lisa admits to her surprised parents that she is married to William and will soon be moving in with him. Happy beyond words, Lisa accepts a temp position, working for George. In spite of the joy, the newlyweds have their first fight, in that Lisa believes that William finds the wedding a distraction. William adroitly calms his bride.

The Dynons visit Gordon and Holly. Lisa and William are plied for information on their “different” wedding, all in green.

However (when alone) Dynon and William discuss Graeme’s case. Whizz-kid Arjun Karpeth is now investigating this case (Dynon having been shafted), and bent on gaining a search warrant to go over Segler’s Landing. In absolute confidence, Dynon gives William important information. This relates to the Grimsby financial scandal. The pub brawl victim (Michael) used to work for Grimsby’s. But before that it was called Otterhead Financial Services. Thus, both Roger and Michael worked at Grimsby’s/Otterhead: Michael investigating the white collar fiddle, and Roger the chief fiddler.

The society wedding of Roger’s daughter to an English baron had been hugely expensive, since Roger’s “Westania” windfall had long dried-up. So, the fiddle had kept Roger’s head above water. And that explains his fervour in searching so assiduously for the missing box which has also whetted Arjun’s interest.

Then Dynon shows William photos of Michael, the murder victim. William incorrectly identifies this man as the owner of Segler’s Landing (1668): Allen à Dale.

[As stated, William was wrong. The flustered businessman who gave him the written invitation to Segler’s Landing on Cadbury railway station was in fact Hugh Lemmeter.]

To the huge amusement of Toby’s sons and Trader, Witt’s dog Red swallows the thread which William had retrieved from Little Nellie.

William is browned-off that Red swallowed Witt’s thread: the only link he had. Lisa points out that the clues are with the pilot. Graeme must have gone to the pub for a reason. It may have been that he was led or taken there, to put him in position. The pilot had already been chosen by his nemesis as a hero who would throw himself into a stage-managed fight undeterred. Lisa also suggests that

subtle questioning (perhaps from females) might bring forth more memories from Arnold as to what Rogers said on the night he died.

At the RAF base (to which Graeme is confined), William and Graeme try to progress the investigation.

William works on a different slant: what had Graeme been up to prior to the fight? The two RAF men cover the talk given that morning, and the arrival of someone from BrightSky (not the usual chap) who took them all out to lunch. They then journeyed on to a club and from there to the fateful pub. On close questioning, Graeme confirms that it was through the agency of the BrightSky man that he was in the pub at that time at all.

William is now determined to identify this BrightSky man. A photo would be excellent; and then William remembers Aethelbart's drawings.

It is from Arnold that Holly and Lisa learn a vast deal of information, even though the snippets of data are delivered in a slipshod manner.

Arnold remembers the name "Otterhead". Arnold makes a connection with Roger and then with William.

Then, Arnold explains to the ladies that Roger suffered regret that his young son was imperilled in Westania, and that he had not been with him. Similarly, Laurie had shown courage without the assistance of his father. And all he had now was his daughter's wild behaviour to comfort him.

Arnold now delivers the clincher: when Roger rushed up the stairs to telephone him, he was in dread for his life. The threat came from his nephew William.

ENTR'ACTE

True to his promise, William takes King Charles II for a joy ride in Little Nellie over the English countryside as it was in the 17th century, and following the route taken by the outlawed young king following the Battle of Worcester, Roger alledged.

Along with the glorious scenery, we see a potted version of the royal escape, as narrated by the King himself.

ACT VI

William confides to Lisa that he will never see King Charles II again, and that saddens him.

In 1668: the members of the CABAL conspire with William to rid themselves of Hugh, but to pass the blame for his murder onto a hapless servant (that is onto Witt). And then later, William is to dispose of Nathaniel. This murder with scapegoat plot exactly echoes the Michael/Graeme scenario.

Back in 1986: Edwina stubbornly refuses to reveal the hiding place of the casket.

Toby's acting talent has expanded to TV ads. He extols the virtue of an indoor hockey set with which (as it happens) Trader, Edwina and Troy are playing (at Segler's). The puck accidentally goes under the fridge and it is there that Maria finds many of Aethelbart's sketches that were hidden there by Edwina. Laurie realizes the importance of these sketches, and races over to Thornbury with them when his family return home. Despite the lateness of the hour, the various family members pore over these sketches. It is decided to show these sketches to Graeme such that he can identify any 20th century doppelgangers.

[Now, there are actually two things going on at once, so the scenes are intermingled:

- *Toby, Laurence and others are discovering the casket in the cellar and placing importance on what was discovered in the 17th century.*
- *William is up in the Jaguar GR3, believing that by doing so, he'll lure the elusive Nathaniel Grace into a confrontation.]*

Edwina relents. Laurie has retrieved the casket key, and now all they need is the casket, which may help to exonerate the pilot (Graeme).

With Edwina's assistance, the brothers Toby and Laurie manage to drag out the casket from its long-forgotten hiding place, only to find that the new inspector Arjun is looking over their shoulders.

Defiant and militant, William kits himself out in order to fly the RAF Jaguar jet, against orders and at the risk of possible court martial. His men are very concerned, but William is fed up and wants to end the investigation. William warns them that under no circumstances must Graeme leave the base. William has successfully lured the King up in the air in Little Nellie: why not Nathaniel Grace in the jet? Have it out with him.

However, instead it is Luke/Roger who joins him in the jet, and suffers one of his psychotic attacks, stabbing at William whilst straddling him in the tiny cockpit. William is saved by his flak jacket and flying helmet.

Although Arjun is adamant that official state papers will be found in the casket (relating to modern affairs), Laurie explains the King Charles II situation, and how all of the papers relate to his times (not modern ones).

In the RAF Jaguar, the stabbing attack on William continues, with Roger/Luke making robotic chopping movements in the same spot. William moves to one side, allowing the knife-blows to damage the back of his seat. But William has lost a great deal of blood. He yells into the communications medium, but is not making much sense.

Laurie gives a potted history of the casket and its contents, which confounds Arjun. The latter is even more aghast when (on opening the casket) Laurie's predictions prove to be true.

Arjun is trying to understand how the casket (as described by Laurie) fits in with the murder of Michael.

To everyone's horror, Edwina blithely mentions the Aethelbart's artwork and sketches which have helped to identify certain characters.

Mercifully Arjun ignores Edwina's feckless mention of these.

Arjun instructs Toby and Laurie to take the casket to the Museum for official catalogue of the contents. That seems to be all that Arjun requires.

When the inspector has left, Edwina is mildly rebuked for being indiscreet.

With Luke Allen à Dale leaning over him, stabbing indiscriminately, William yells and shouts to Luke (whom he naturally calls “Roger”) to get out of the way. Under this excruciating duress, using every fibre of muscle in his body, William manages to bring down the jet (even though the landing is extremely rough and uncontrolled) and bring it to a halt.

Lisa and George (at George’s office) find a photograph depicting Ralph and Luke/Roger.

Fiona catches a TV news bulletin describing the attack on William. The report focuses on the links to Grimsby’s, William’s heroism and the fact that he has recently married. Descriptions of pools of blood indicated that he has been badly injured; William’s whereabouts are unknown; his assailant has run off and not been located. Fiona screams out to Maria on hearing this ghastly news.

The news is quickly conveyed to George and Lisa by phone.

In 1668: William comes to earth in a field nearby The Orangery. He is mortally wounded, and believes with huge sorrow that he will never again see Lisa. Witt and the servants build a makeshift litter to convey him to the house, where Nellie applies salves to his hurts and bandages him. Throughout, William is imperative that Witt not leave the house under any circumstances, and that he himself **MUST** get to Segler’s Hall that evening.

Nellie conveys William to Segler’s Landing, receiving from him Charles’s ring (originally worn by Lisa, but which William will replace with a new one).

We arrive at “crunch time”. Pilot Graeme’s hypnosis is revisited, except that the characters are from 1668.

William arrives to find that there is a brawl in progress in the cellar.

Hugh Lemmeter is being attacked by two men: Nathaniel and Ralph. The scene progresses as described by Graeme, except that William changes the course of events after Nathaniel says: "You've sung like a songbird to the Cabal. You shan't escape the guilt."

Nathaniel and Ralph call William to order: this is not how they had planned it. Witt was supposed to be the bunny. William advises the men that he wants to finish the job himself.

With what is left of his strength, William makes as if to knife Lemmeter, but at the last second, swings about to knife Nathaniel. William spits out: "Fortis and Fidelis" as Nathaniel dies.

William must escape from the cellar. He is assisted by Nell, who hands over the T.A. uniform. Just as he staggers to the foot of the stairs leading out of the cellar, William is met by his uncle Roger (as he had been just prior to his death). William makes as if to knife Roger, the latter tears back upstairs in shock.

In 1986: Lisa sobs, Holly cries softly and there is an air of deep gloom at Thornbury. Dynon brings the news that Toby's sons have found the remains of "Bigears" in the river.

Holly nails a theme which was paramount in Film #2: Greed had been the sin that brought three people down: Gandore, Trahilai and lastly, Roger.

William lands in the garden at Thornbury. He cannot move due to his appalling injuries. Gordon believes that there is an intruder hiding in the bushes and goes to whack his son with a lump of wood. However, George stops him and the pair try to extract William from the bushes. They call for an ambulance.

There is an amusing interlude in the ambulance, where Lisa takes the mickey out of the paramedic treating William. She airily talks of Nell Gwynne to explain the evident old age of the bandages on her husband.

Edwina and her grandmother had found the incriminating papers in a large wooden box hidden in Segler's cellar. They then hid the papers in two briefcases, keeping these in Edwina's bedroom at Gladesbrook. These briefcases are then given over to the surprised Dynon.

Under sufferance, Dynon admits that Roger planned to murder Michael, using the assassin (“Bigears”) and Stanley from BrightSky. The latter latched onto Graeme as a likely patsy. This murder was supposed to protect the fiddlers at Otterhead from detection. And seemingly, Roger knew nothing of the casket in the cellar. Toby’s sons have discovered “Bigears” and the man known as Stanley has suicided before his trial. William has no case to answer for, even despite having murdered Nathaniel Grace, as it “happened” in 1668. Case closed.

Whilst welcoming William into the family, Lady Highgrove amuses us by noting that Aethelbart’s drawings feature a chap in fancy dress who looks surprisingly like King Charles II. William calls the King his friend Charlie Stuart: this fancy dress is a gag for him!

Lisa and William decide that they are very much in love, and that the 17th century marriage should be cemented in place in 1986. Further, it seemed that King Charles has given their union his ultimate blessing. They can easily take over the cottage of Maria and Toby.

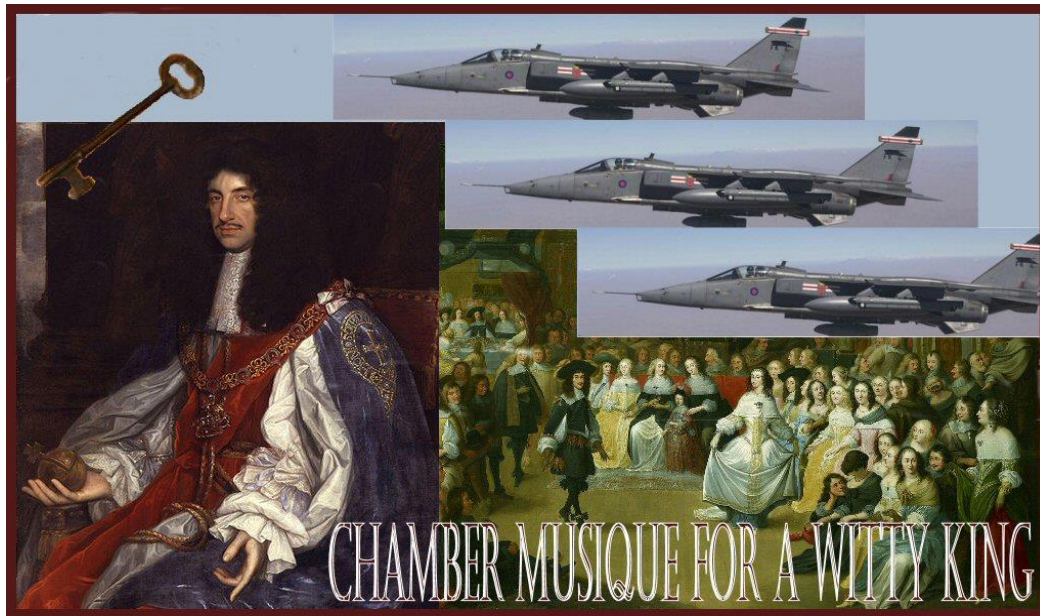
In 1668, the funeral is held for Ralph Beaversnade (in the same spot that Roger Allendale was buried.) Witt Baldface gives a sweet little wave to William (in his RAF overcoat and cap) who watches from a distance. Aethelbart (telling William that for a fly-boy he made a half-decent court jester) sketches the burial. William thanks Aethelbart, whose artwork saved the day with the pilot. He has been exonerated and received a full pardon.

Lisa strolls up. Together, the pair wander up to the grave. The new gravestone clearly indicates that this is Roger Allendale’s last resting place. It is as if Beaversnade’s funeral never took place at all.

END OF FULL SYNOPSIS

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SPECIAL NOTES

Sequestering:

Upon the execution of Charles I and the beginning of the Interregnum of Cromwell, many loyal supporters were rewarded with the lands of dispossessed royalists. With the Restoration, the families of the said royalists wanted their lands returned to them.

Thus there was a steady stream of dispositions presented to the King and to the members of the Cabal in this regard.

William was a little boy at the end of Film #1.

Then, as a 15-year-old, he starred in Film #2, showing great resourcefulness.

In this third film of the “M’Coure” series, William is a grown man: responsible, brave, steadfast.

The mystery occurs on two time spans: in 1986 and in 1668.

It would be impossible to solve either the 1986 murder or the 1668 attempted murder without covering both scenarios.

The Children

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In the second film, George and William Pendlebury were teenagers. Now they are grown men of solid worth (following the distribution of the loot at the end of the film). Laurence married Tess, thus joining the Allendale and Buxton families (although Helene was already a cousin of the Allendales).

Parents	Children
Laurence Allendale/Tess	Children: Edwina (11) and Troy (8). <i>We are re-acquainted with Troy as a grown man in Film #5.</i>
Fiona Bradley/Jack	Children (Australian): Rylance "Trader" (15) and Molly (14). There is another child, Dillon (8) who did not fly over to the UK (due to illness). <i>We meet Dillon as a grown man in Film #5.</i>
Toby Allendale/Maria	Three sons: Garth (14), Francis (12) and Geoffrey (11). <i>These three brothers feature prominently in Film #4.</i>
Raine Gremme	Her son is Donald Anstey (14), the child of her first marriage. [Donald was raised by his father's family. He is utterly cheesed-off and uncomfortable being with his mother.]
George Pendlebury/Sarah	Their children are younger: Gordon "Laurie" (6), Benita (18 months). <i>We are re-acquainted with Gordon Junior as a grown man in Film #5, along with his yet-to-be-born brother David.</i>

King Charles II

Along with the huge wig and the richness of his costume, this king is **very tall** (it is mandatory that the actor portraying him is around 6' 2") and looks as if he might be haughty, arrogant. The voice is deep, melodious and silken. He sounds like a satyr (as did George Sanders).

His eyes are hooded, and he has very large, pouting lips. He is bedecked in jewels, especially on his hands. He has a way of studying those who are introduced to him. However, he can quickly put his new acquaintances at their ease. It depends upon his mood.

Despite his renown as a womaniser, he still very much enjoys the company of men. He is keen to be pleased and will not have those around him who depress or vex him.

As soon as he meets Jack O' The Greene (William), he is enchanted and more or less adopts him as the Court Jester.

And above all else, Charles dotes on recounting the tales of his royal escape [which is featured in the later Entr'acte]. He is aged 38 years in 1668.

Sir Thomas CLIFFORD, 1st Baron Clifford of Chudleigh. 38 years old in 1668. I've interpreted him as a short, happy, merry man. Very dedicated to keeping the realm in the black. Good company but often serious. His nickname here is "Cliff".

Lord ARLINGTON is Henry Bennet whom I've endearingly called "Hennet"
Arlington is portrayed herein as pleasant and agreeable, and practical rather than principled. Possibly, he was Catholic. Following a war injury, he wore a loud black plaster on his nose.
AGE in 1668: 50 year old

George Villiers, The 2nd Duke of Buckingham: Charles' boyhood friend, dubbed "Georgie".
He was frank with the King to the point of rudeness, and shared His Majesty's views on love-making and religious toleration. A thorough Cavalier, he was fashionable, good-humoured, good-natured, generous, witty and a great actor (able to faithfully mimic his peers). His role in this film expands only due to his great fascination as a character.
Age in 1668: 40 years.

Anthony Ashley Cooper, 1st Baron Ashley of Wimborne St Giles. I envisage him as dyspeptic. His pet name which I've given him is "Tonishandy". He's a great worrier, but a fusspot. And I don't really like him. Sick with a liver infection, I've made him out to be an intolerant man of fiercely strong principles and overreaching moral standards. I don't think King Charles liked him, either.
AGE in 1668: 47 years.

John Maitland, 1st Duke of Lauderdale
Called by me "ScotchJohn". Very learned and intelligent, but his degenerate, unscrupulous methods

and behaviour (he put Machiavelli to shame!) made him dangerous to friend and foe alike. I've presented him as a large man of large appetite (both gastronomic and sexual).

Age in 1668: 52 years.

SHORT SYNOPSIS

King Charles II and his CABAL are the intended victims of a plot which will surely unseat the King and may even endanger his head! The proof of Charles's misdoings and miscalculations are contained in a casket which has been cleverly hidden in the cellar of Segler's Hall.

The members of the CABAL plot to murder the man who is holding them to ransom, but to foist the blame onto the young do-gooder Witt. The man who will orchestrate the foolproof plan will be the King's new jester, William.

William and his friend Lisa travel back in time to the Restoration: to 1668 to be exact. They are thrown into a riotous round of dances, parties and gambling sessions with the King, his CABAL, Nell Gwynne, Barbara Villiers and a host of other colourful characters.

When not playing jester to the King, William is an Air Force officer, trying with all his might to exonerate a pilot charged with manslaughter. The pilot is the doppelganger for Witt.