

LIST OF CHARACTERS

ROBIN OF LOXLEY - ROBIN HOOD

MUCH THE MILLER'S SON

SIR GUY OF GISBURNE

ABBOT HUGO OF ST. MARY'S

THE SHERIFF OF NOTTINGHAM - ROBERT DE RAINAULT

HERNE THE HUNTER

BARON SIMON DE BELLEME

MARION - daughter of SIR RICHARD at the LEA

WILL SCARLET

JOHN LITTLE - later known as LITTLE JOHN

FLAMBART

BROTHER TUCK - later known as FRIAR TUCK

AILRIC, THEGN OF LOXLEY *Seen in long. shot / Seen. white*

TOM THE FLETCHER

DICKON OF BARNESLEY

A CLERK *Time Tees Actor*

EDMUND, ARCHER to SIMON DE BELLEME

Non-Speaking Parts:

MONKS

NUNS

OUTLAWS

A FORRESTER

A FORRESTER'S WIFE

A FORRESTER'S CHILD

Young Robin - Dummy -

Much the Miller -

MICHAEL PRAED.

PETER WILLIAMS.

ROBERT ADDY.

PHIL JACKSON. ~~THOMAS~~

NICHOLAS GRACE.

JOHN ABERNETHY

ANTHONY VALANTINE

JUDI TROTT.

RAY WINSTON.

CLIVE MANTLE.

THOMAS HENTY.

PHIL ROSE.

WAYNE MICHOLLS

PAUL DUGGAN.

MARK AUDLEY.

MARK RYAN.

~~80 Phillip Mantle~~



PREFACE

In this version of the Robin Hood legend, I have deliberately introduced an element of magic and sorcery, in line with the superstitions and fears of the Middle Ages.

This element - so important in the creation of legend, as witness that earlier folk hero, King Arthur - has been introduced not only to add excitement, but also to provide a rationale for the strange figure we know as Robin Hood. The traditional events are still to be found, but the magic helps to bind what was a very episodic story into a continuous and developing narrative.

There is a youthful, spring-like feel about the old ballads, and so we will portray our heroes and our heroine as very young, hardly more than teenagers.

The background of the film will be the beautiful and atmospheric landscape of England, with all its variation and moods. Nature forms an intrinsic part of the legend.

3 Raftk.

6 Horses.

12 Soldiers.

1

PROLOGUE

FADE IN

A.1 EXT.

VICINITY OF LOXLEY. THE LAKE.

DAY. A1

Out of the mists rising from the lake, several rafts appear. On the rafts are the motionless figures of armoured KNIGHTS in helmets and chain mail. They all carry kite-shaped shields and some have the long spears of Norman battle cavalry. There is blood on the battered shields and armour. The warriors have been in a battle. Behind them black smoke rises above the horizon. All is silent.

CUT TO:

Their faces are set, grim, and hawk-like: the helmets give the KNIGHTS an impersonal look - as if they are merciless robots.

CUT TO:

They continue to drift across the lake in silence.

CUT TO:

From their P.O.V. we see the little village of Loxley by the lakeside. It is not much more than a collection of huts, some larger than others, but all of wood, clay and wattle.

A.2 INT.

HUT. LOXLEY

^{Extras}
20 villagers
10 children. DAY. A2

Inside one of these huts, AILRIC, the Thane of Loxley, moves swiftly to the door. He too is in battle array and shows signs of combat. There is blood on his temple and a wound on his upper arm. As he moves to the door, we see a little boy of five or six watching him anxiously.

CUT TO:

From AILRIC'S P.O.V. we see the KNIGHTS rushing up from the rafts at the lakes' edge. With a savage cry, they charge into the village.

A.3 EXT.

LOXLEY

DAY. A.3

The scene quickly becomes one of confusion as the KNIGHTS reach the centre of the village. Some rush into the houses, driving and pulling the occupants into the street and setting light to the buildings. Women and children scream in terror. The few men left in the village attempt to defend themselves but are speedily cut down or speared by the KNIGHTS who race up and down the street on the look out for people escaping.

Gareth Milne (C Stratman).

INTERCUT:

A.4 INT.

HUT. LOXLEY

DAY. A.4

AILRIC turns back from the door and quickly takes a quiver of arrows from under some goat-skins on the bed.

AILRIC

(urgently)

Robin -

The child comes to him and AILRIC picks him up, wincing with pain.

INTERCUT

A.5 EXT.

LOXLEY

DAY. A.5

AILRIC - carrying ROBIN - but obviously weak from loss of blood - staggers from the hut. In back of shot the KNIGHTS are setting fire to the houses and putting down the last pathetic resistance. The bodies of the villagers lie in the street. AILRIC carries ROBIN behind the huts to where his horse stands. He puts ROBIN on the horse and climbs up behind him and spurs away from the village.

CUT TO:

AILRIC rides away from Loxley which is now burning from end to end.

EXT.:
3 Men
3 Women
2 Children

3

A.6 EXT.

MILL ~~←~~

DAY. A.6.

AILRIC rides up to a mill in a clearing some way from LOXLEY. There are two or three huts grouped round it. The smoke from LOXLEY can be seen and people are standing watching it as AILRIC rides up. One of them comes forward. He is the MILLER. His wife is with him.

MILLER

Ailric!

AILRIC

They're burning Loxley.

Hide the boy -

He starts to lift ROBIN down. ROBIN clings to him suddenly.

ROBIN

Father!

The MILLER helps ROBIN down.

AILRIC

I'll come for him by night.

AILRIC gallops on.

CUT TO

ROBIN watches him go. He wonders if he will ever see his father again.

A.7 EXT. ✓ MOORS DAY. A.7

Black clouds roll low across desolate wastes of moorland. Alone in this grim landscape we see AILRIC riding. The wind howls through stunted bushes and moss-covered trees. The rain lashes down relentlessly.

CUT TO: ✓

AILRIC glances over his shoulder. Has he thrown off his pursuers? He is desperate - frightened. His cloak is sodden and his wet hair hangs lankly over his pale face.

CUT TO:

On the horizon stands an ancient stone circle, and it is towards this that the RIDER turns his tiring horse.

A.8 EXT. STANDING STONES 6 Soldiers DAY A.8

As he comes up to the standing stones, AILRIC dismounts and enters the circle. Without warning, another MAN steps out from concealment. In helmet and chainmail, he is a figure of menace. He holds a naked sword. This is ROBERT DE RAINAULT, who, in twelve years, is to become High Sheriff of Nottingham and the sworn enemy of ROBIN HOOD.

SHERIFF
I've been expecting you. Ailric.

AILRIC says nothing. He is exhausted - drained.

SHERIFF
You've lost. The rebellion's over.

The SHERIFF pauses and looks hard at AILRIC. A new note enters his voice.

SHERIFF (quietly)

Where is it?

AILRIC's eyes widen in desperation. he draws his sword.

SHERIFF

Where is it?

AILRIC hesitates - looking round for escape. But the SHERIFF shakes his head. Thunder rumbles across the sky.

SHERIFF (a pause)

It's here - isn't it? You're the Guardian aren't you?

AILRIC rushes the SHERIFF. But before he is even within striking distance, arrows flash across the stone circle and thud into his body with sickening force. Slowly he crumples to the ground. SOLDIERS carrying Norman military bows and dressed in helmets and chainmail come from their hiding places among the stones while the SHERIFF kneels beside AILRIC's body. AILRIC looks up at the SHERIFF as he dies.

AILRIC (almost a whisper)

He is coming...the hooded man.. is coming...

The SHERIFF looks puzzled. AILRIC dies. The SHERIFF rips the quiver of arrows from the body and empties it onto the ground. We ZOOM IN on the arrows. Among them is one that is very different. it is shorter - only about fifteen inches long - and the shaft is thicker than a normal arrow. It is also solid silver. Runic symbols are engraved along its length, and the arrow head and feathers are ornamentally carved. It looks very old, Celtic or Scandinavian in design, and the ordinary arrows around it form the background to a TITLE SEQUENCE which now is superimposed over them starting with the MAIN TITLE -

ROBIN HOOD AND
THE SORCERER

END OF TITLE SEQUENCE

FADE OUT

MAIN TITLE SEQUENCEFADE OUTFADE IN

A.9 EXT.

SHERWOOD FOREST.

DAY. A.9

The Forest of Sherwood, with the light shafting down through the trees. The great trees stand like natural pillars. Overhead the branches interlace. There is bird song and a feeling of timelessness, of nature undisturbed. A bird leaves a branch and flies off among the leaves. A group of deer are feeding at a forest pool. A wolf turns, and then scurries off into the undergrowth. A snake slithers over a rotting log.

An eye narrows. Fingers fly open as a hand releases an arrow held against a thin cheekbone. The rushing of the arrow's flight is heard.

CUT TO:

A YOUNG MAN is running through the trees. He is ROBIN OF LOXLEY and he runs with an athlete's natural grace, a small figure under the mighty oaks. He runs fast. He is looking for someone and there is a sense of urgency about him.

CUT TO:

The forest path opens into a small clearing and ROBIN stops running. For a moment he is uncertain which direction to take. He looks round. His movement is swift and definite.

CUT TO:

We see him CLOSE for the first time. He is barely out of his teens. His eyes are keen - a huntsman's eyes - and his long fair hair falls untidily to his shoulders. It is the face of a young man who has spent his life in the open - close to nature. From childhood he has undergone the harsh life of the medieval peasant - with periods of near starvation. He is lean and very tough. Yet there is a quietness about him - an inner stillness - which is very impressive. He is a natural leader, but as yet this quality remains dormant. He has seen cruelty in plenty, but so far he has avoided trouble. It has never occurred to him that any action could be taken against injustice and oppression.

ROBINS clothes are little more than rags. He wears the traditional hood which can be pulled up over his head as protection against the elements.

ROBIN (calling)

Much!

CUT TO:

A P.O.V. SHOT

ROBIN's voice echoes mockingly back at him from the trees - "Much" "Much".

CUT TO:

ROBIN begins running again. We see him in a series of shots, culminating as he comes straight towards us and stops suddenly. He stares. He has found what he has feared. He stands looking down at something on the ground.

CUT TO:

In a REVERSE ANGLE we see what ROBIN is looking at. A fallow deer lies dead, an arrow through its side. ROBIN walks up to it, kneels down and wrenches out the arrow. He stands up, looking at the arrow, with a brief nod of recognition, and then suddenly turns and runs into the undergrowth, to emerge dragging a terrified boy. The boy is about sixteen and very thin indeed, almost emaciated. He wears a quiver of arrows and is carrying a bow. This is the hunting bow of the period and not the famous long bow. ROBIN tears it from his grasp. The boy stands dumbly while he takes back his quiver and puts it on his own shoulders. He is MUCH - the miller's son, and a bit simple-minded.

ROBIN goes back to the deer and picks it up, slinging it over his shoulders. He is angry and apprehensive.

MUCH (indignantly)

He's mine!

ROBIN turns on him - angry and exasperated.

ROBIN

Yours? Nothing's yours! My bow. The King's deer!

MUCH

He won't mind. Not one deer. Wouldn't miss it would he? Got plenty -the King has. I'd tell him I was hungry.

ROBIN looks anxiously round.

ROBIN

And he's say it's better to be hungry and have both your hands.

MUCH

Both my hands?

ROBIN prepares to move off.

ROBIN

Then they'd lop one off - So you'd remember what he said.

ROBIN moves off as fast as his burden will allow. MUCH looks wonderingly at his hand -and follows.

A.10 - EXT.

FOREST TRACK.

DAY. A.10

A Norman Patrol. SIX MOUNTED RIDERS, led by GUY OF GISBURNE, are making their way through the Forest. GUY is a large, well-muscled young man of about nineteen or twenty, the same age as ROBIN. A Twentieth Century Guy of Gisburne would be in the Parachute Regiment, after being educated at Gordonstoun and Sandhurst. He is a fine horseman, very keen on hunting and hawking, the traditional pastimes of the Normans. He rides along in a good mood, relaxed and enjoying his surroundings. THE MEN with him are impassive, and as wooden-faced as the Household Cavalry. GUY wears chainmail, leather-trimmed with fur. He reins his horse, signalling to his MEN behind him.

CUT TO:

We see GUY in CLOSE-UP. He looks around, deciding which way to go. There is an air of anticipation about him.

A.11 EXT. STREAM DAY. A.11 ✓

Meanwhile ROBIN and MUCH are hurrying through the Forest. They cross a stream over which a tree-trunk has been placed, forming a primitive bridge.

A.12 EXT. VALLEY DAY. A.12

ROBIN and MUCH come to a path running along a little valley. ✓

CUT TO:

Above them, GUY OF GISBURNE emerges from the trees and sees ROBIN and MUCH on the path below him. He points towards them and then leads the gallop through the trees and down the hill-side.

CUT TO:

ROBIN and MUCH glance round and see their pursuers. ROBIN shrugs the deer from his shoulders and begins to run. MUCH follows his example. GISBURNE reaches the path and turns to pursue ROBIN.

CUT TO:

TRACK

ROBIN throws away his bow, and still running, divests himself of his quiver. Both he and MUCH are running flat out. The impression should be one of panic-stricken flight. But GISBURNE continues to gain. Eventually he passes ROBIN and MUCH and gallops ahead for some distance before turning his horse and bringing it to a halt. He takes out his sword. ROBIN and MUCH are now caught between GISBURNE and his MEN who are coming up fast behind him. ROBIN realises that escape is impossible, and he stops running. GISBURNE trots forward, as his MEN dismount and grab hold of the two fugitives. ROBIN stands impassively, while MUCH eyes him anxiously, not fully understanding what is happening.

GISBURNE

D'you know who I am?

ROBIN

Yes

GISBURNE

Well?

ROBIN

My lord of Gisburne.

GISBURNE

Good.

GISBURNE is pleased he has been recognised. ✓

GISBURNE

Who are you, serf.

ROBIN

I'm not a serf - I'm a free - (man)

GISBURNE leans down in the saddle and hits ROBIN hard across the face but without rancour. He plays the whole scene with a kind of hard, brisk cheerfulness like a P.E. instructor at a public school.

GISBURNE

If I say you're a serf - you're a serf.
Whats your name - serf!

ROBIN

Robin of Loxley.

GISBURNE

You aren't Robin of Loxley. Loxley doesn't exist.

ROBIN

I was born in Loxley. ✓

GISBURNE

Then you'd better forget isn't it, hadn't you? (business like) Right - you've broken the law of vension. D'you know what that is boy? I'll spell it out shall I? No man shall carry a bow in the forest save a sworn Forester. No man shall kill or hunt the King's beasts. D'you know the penalty?

ROBIN nods.

GISBURNE

Don't nod.

ROBIN

Yes.

GISBURNE

"Yes my lord"

ROBIN

Yes my lord.

GISBURNE

That's better.

MUCH comes forward.

MUCH

My lord - it was me shot the deer.

MUCH grins sheepishly.

MUCH

Much is my name, sir -

ROBIN

He's the millers son. His mother fostered me.

GUY (to ROBIN)

What's the matter with him? Is he simple?

ROBIN

Let him go. He's nothing to do with this - he -

GISBURNE (Interrupting without even looking at ROBIN)

You'll lose your tongue as well as your hand. Tie them up.

GISBURNE turns his horse as ROBIN and MUCH are bound by his MEN. ✓

A.13 EXT.

CASTLE

NIGHT A.13

ESTABLISHING SHOT

We see the grim and forbidding castle, known locally as Evil Hold - The Castle Belleme. It is square, grey and functional, a typical piece of Norman military architecture. ✓

A.14 INT.

CRYPT

NIGHT A.14

A human mouth fills the screen. It is slack, foam-flecked and gapes open. A voice comes from this open mouth, seemingly from a long way off. It is a loathsome voice, cavernous and vile.

DEMOND VOICE ✓

Beware the Hooded One. Herne's Son will seek the Arrow. It is near. It is near....

CUT TO:

ANOTHER ANGLE shows us that the mouth belongs to a HUGE MAN, half naked, who kneels like a zombie. His body is in shadow, but his head is lit from below. His eyes are heavy-lidded and drugged. He is bearded and appears almost sub-human. In front of him, with his back to us, is SIMON DE BELLEME. BARON SIMON DE BELLEME is in his thirties. He is hawk-like in appearance, with deep-set eyes which have madness lurking in them. SIMON has fought in the Crusades and, as a member of the Knights Templar, became involved in Syrian mysticism and demonology. Popular belief is that some desert demon has taken his soul. He is incredibly rich and both the de Rainault brothers fear him. The local Saxons are terrified of him, and he treats them as his slaves. SIMON's madness is the result of the strange rituals he practises in order to gain power over elemental forces, and also the disease which is eating him from within. In this scene, he wears the robes of a medieval karcist, or necromancer. Both men stand in a painted circle, and candles burn round its edge. Torches flicker on the walls, revealing demons and devils painted from floor to roof.

Extras?

A.15 INT. NOTTINGHAM CASTLE DAY A.15

Inside the Castle, HUGO DE RAINAULT - ABBOT HUGO - is arguing with his brother, ROBERT. We recognise ROBERT as the armed knight we saw in the pre-title sequence, only now he is a little older, and SHERIFF of NOTTINGHAM. He is urbane, clever, cold-blooded and acquisitive - a 12th century wheeler-dealer. Politically he is aligned to Prince John and hopes all the time for advancement. As well as being very ambitious, he is using his authority to amass a fortune. He is an excellent diplomat and has great organising ability.

His brother, ABBOT HUGO, is very different. Several years older than the SHERIFF, he is not the typical idea of a cleric. He looks more like an army sergeant. His features are tough and his manner is brusque, even brutal. ABBOT HUGO has an ugly temper, and at the moment is indulging it. The ABBOT imposes his will on the Monastery through fear. Also present is a young, stockily-built monk - BROTHER TUCK - who is chaplain to the SHERRIF. A hawk sits on a perch in the corner of the room. The SHERRIF is quietly feeding it bits of raw meat.

HUGO (roaring)
By Christ I will not lose my fishpond!

ROBERT (urbanely)
You don't have to lose it. Just lower the water level.

WVA



HUGO

Why should I?

ROBERT

Because the meadow on the other bank has been flooded, Hugo, and it's not Church land.

HUGO

God in heaven, Robert - we're haggling over less than an acre. And you're my brother!

ROBERT

I'm Sheriff. Our blood relationship has nothing to do with it. And we're not haggling. That land belongs to the King and I'm telling you to drain it.

HUGO

All right, Robert, all right. I'll drain it! On condition you let me have more foresters.

ROBERT

Dig into your own pocket. I can't afford them.

HUGO

You see. There you go again! All one way with you, isn't it?

ROBERT

It's impossible.

HUGO

I'll tell you what's impossible! It's impossible for Gisburne to keep Church land free of poachers.

ROBERT

He's brought two in today. What's wrong with that? Anyway, Gisburnes brains are in his backside. It's not more men he needs -it's more up here. (he taps his head).

A.16 INT.

CELLS. NOTTINGHAM CASTLE

~~old~~

DAY

A.16

A wall constructed like a portcullis, with flat bars forming a continuous grill. Part of it is open, and ROBIN and MUCH are thrust inside. The only light comes from a torch burning on the wall outside the cage-like cell, which throws a pattern of yellow squares on the prisoners within. GISBURNE watches as his prisoners are locked up, and then turns and moves away.

Part:
CUT TO:

Inside the cell it is very dark. MUCH throws himself at the grill, sobbing in fear.

MUCH

No! No! No!

Not locked in the dark!

Not the dark!

The devil's'll come!

ROBIN gets MUCH away from the bars.

ROBIN (kindly)

There's no devils here.

MUCH (sobbing with fear)

There are. I know there are.

A MAN joins them out of the darkness. He is about the same age as ROBIN, but he is fierce, hawk-like. He speaks roughly but kindly to MUCH.

SCARLET

The only devil's the one who put you here
- Guy of Gisburne.

MUCH turns to him. SCARLET looks at ROBIN.

SCARLET

What's your name?

ROBIN

Robin of Loxley.

SCARLET (bitterly)

Loxley! There's no such place.

ROBIN

That's what they tell us. Nothing's forgotten.

SCARLET

No. Nothing (a pause) My - my wife's folk died at Loxley -

SCARLET turns away. He is trying hard to control his grief.

SCARLET

I wish to God she'd died with them.

SCARLET weeps silently.

ROBIN

(quietly)

What is it?

SCARLET shakes his head, unable to speak.

ROBIN

Why did you say that?

SCARLET turns to him.

SCARLET

Why? Because you're right. Nothing's forgotten - nothing's ever forgotten.

SCARLET stares into space, reliving what happened.

SCARLET

A cold November day and the road to Nottingham. And the soldiers

A pause.

SCARLET

They were drunk. Mercenaries. They took her from me.... and when they'd done - they trampled her under the horses. And they laughed. They laughed. And then -

SCARLET breaks off. He turns to ROBIN.

SCARLET

(slowly)

My name was Will Scathlock. But it's Scarlet now!

TOM FLETCHER
I'm Tom the Fletcher.

Another man joins him.

DICKON
Dickon of Barnsley.

ROBIN
How long have you been here?

DICKON
Two months maybe. How d'you tell?

TOM FLETCHER
No, longer.

DICKON
And for why? For keepin' goats in the Forest. Can't do that, can you! They might take food from the King's deer.

ROBIN (to TOM FLETCHER)
What about you?

TOM FLETCHER
Poaching.

TOM makes the gesture of slicing off one of his hands.

ROBIN
Scarlet?

SCARLET's eyes glitter with hatred again.

SCARLET (softly)
I killed three of the swine. I'm going to swing.

OLD MAN (O.V.)

Only one way out of here. Feet first.

ROBIN turns. In a corner of the cell an OLD MAN can be seen, huddled against the wall.

ROBIN

Who's he?

DICKON

Dunno. He's crazy

The OLD MAN comes forward.

OLD MAN

No I ain't - no I ain't. Feet first. Only way out of here.

ROBIN looks up at the grill above.

CUT TO

B.C.U. ROBIN

ROBIN

Maybe....

A.17 EXT.

NOTTINGHAM CASTLE

DAY A.17

Outside the Castle, BARON SIMON DE BELLEME rides up, surrounded by a small army of his GUARDS. Walking before the procession is the HUGE MAN that we have already seen. He looks neither to left nor to right.



His expression is one of animal ferocity. At the same time, he appears almost to be walking in his sleep. he carries a great staff. SIMON is richly dressed but has an unhealthy pallor. His lank black hair is long, falling almost to his shoulders. His clothes reflect the fact that he has been a Crusader and , like so many of his comrades, has acquired a taste for things Middle Eastern. He rides into the Abbey courtyard, through the archway.

A.18 INT.

NOTTINGHAM CASTLE

DAY A.18

The SHERRIF is looking out of the window. He turns to his brother.

SHERRIF

He's here.

SHERRIF nods to TUCK who hurries out.

A.19 INT.

CELLS NOTTINGHAM CASTLE

DAY A.19

In the cells the five prisoners are sitting on the floor planning an escape.

SCARLET

It can't be done.

ROBIN

It can. If we do it at night.

TOM FLETCHER

Five of us.

SCARLET

You're crazy! Against how many?

In the cells the five prisoners are sitting on the floor planning an escape.

SCARLET

It can't be done.

ROBIN

It can. If we do it at night.

TOM FLETCHER

Six of us.

OLD MAN

I ain't coming. Don't count me. Can't leave Arthur.

ROBIN

Who's Arthur?

The OLD MAN hold up a rat.

OLD MAN

He's Arthur

The OLD MAN moves away.

OLD MAN

Never get out of here. Never

SCARLET (To ROBIN)

You're as crazy as he is. ! Against how many?

ROBIN

It's an escape not a battle.

OLD MAN

Only one way.

SCARLET

Without raising the alarm?

ROBIN

With a bit of luck.

OLD MAN

Feet first. Arthur knows.

DICKON

Need more than a bit.

TOM

A lot more. And even if we made it -
what happens then?

SCARLET

We'll be outlawed - made Wolfshead -.
any man could hunt us - . even a serf.

OLD MAN

Never get out of here.

TOM

Where'd we go?

OLD MAN

Never.

DICKON

We'd starve.

ROBIN

Not in Sherwood.

The others look at him with fear.

SCARLET

Sherwood!

ROBIN

There's parts of it no soldier'll go near.

DICKON

There's parts of it no one'll go near.

ROBIN

That's why we'd be safe. No one would follow beyond Dark Mere.

TOM

You'd never get me to go there.

MUCH

There's dragons at Dark Mere.

ROBIN looks at them.

ROBIN

So you'd rather rot would you?

OLD MAN

Rot yes rot. Only way.

There is a long pause while they think about it.

ROBIN looks at them searchingly.

ROBIN

Well?

SCARLET makes up his mind.

SCARLET

I dunno about living in Sherwood.... Why not? I've nothing to lose.

ROBIN and SCARLET clasp hands. Then he looks at the others. MUCH takes ROBIN's hand and then SCARLETS. He smiles trustingly. ROBIN looks at DICKON and TOM.

ROBIN

Come on.

DICKON and TOM look at each other and not. They join the hand clasp. The OLD MAN looks at them and shakes his his head moving back into the shadows.

OLD MAN

Feet first. Never get out of here.

A.20 EXT. THE GARDENS OF NOTTINGHAM CASTLE *DO KEVIN* DAY A.20

A strange figure stands with smoke swirling round it. It appears to have an unnaturally large head. As we PULL BACK, we realise it is someone dressed in the protective clothing of a beekeeper, standing by a group of beehives in the gardens of the Abbey. The strange figure moves away from the beehive as BROTHER TUCK appears and runs towards it. It takes the curious helmet from its head revealing MARION, a beautiful young girl of about seventeen. MARION has a gentle sweetness, but a strong will, and keen intelligence. She is educated and has a delightful sense of mischievous humour.

MARION
Brother Tuck!

TUCK
The Baron's here. The Baron de Belleme.

MARION's expression reveals how frightened she is.

A.21 INT. NOTTINGHAM CASTLE DAY A.21

In the SHERRIF'S chambers, SIMON DE BELLEME turns and stares at MARION as she enters the room. TUCK watches ABBOT HUGO and the SHERIFF. They are clearly scared of SIMON and his GIANT who stands guard behind him. MARION is now dressed in a simple robe trimmed with fur. GISBURNE is with the ABBOT.

SHERRIF
The Lady Marion, my lord.

MARION bows to SIMON, who looks her up and down admiringly. His eyes are hot and greedy.

SIMON
You are the daughter of Sir Richard at the Lea.

MARION
Yes, my lord Baron.

The SHERIFF leans forward and speaks quietly into SIMON's ear.

SHERIFF

Killed in Palestine, my lord.

SIMON takes no notice of the SHERIFF, and continues to address himself to MARION.

SIMON

- and now you're Abbot Hugo's ward.

MARION

Yes, my lord Baron.

SIMON

And live here in Nottingham Castle -
under the protection of his brother?

MARION

Yes, my lord Baron.

SIMON

You are fortunate to have such devoted
guardians.

MARION

Yes my lord, Baron.

ABBOT HUGO laughs nervously. So does the SHERIFF.

SIMON

Don't you find it dull here?

MARION pauses.

MARION

I am content, my lord Baron.

SIMON

Content. How tactful.

SIMON pauses, and then looks straight at MARION.

SIMON

A year ago - the Lady de Belleme - took
her own life.

A look between the DE RAINAULT brothers suggests this wasn't so.

SIMON

I'm not a man who welcomes loneliness.
You could take her place.

MARION has been expecting this and although she is very frightened, she steels herself to reply.

MARION

I am honoured, my lord, but I haven't
come of age.

SIMON

So I've been told. But we can always
bend the rules a little, can't we, Abbot?

Sweat is standing on ABBOT HUGO's brow. He is terrified of SIMON.

SIMON

Sheriff?

The SHERIFF smiles nervously.

SHERIFF

Why not

MARION sees that both the de Rainault brothers are frightened and she looks towards BROTHER TUCK, who nods imperceptibly as if to say "Go on don't be frightened".

MARION

My lord Baron. I must speak plainly. I
can't marry you.

SIMON reacts like a snake drawing back from its 'strike'.

SIMON

"Can't"? (looking at the ABBOT) What's
this?

The ABBOT looks sheepish.

MARION

My lord. Within this month I shall go to Kirklees Abbey to become a novice of the Order.

SIMON is incensed. He rises slowly, staring venomously at ABBOT HUGO

SIMON

Is this your doing?

ABBOT HUGO

My lord, - you must understand that I -

SIMON

Marry her to God? So her lands come to the Church. Is that the plan?

ABBOT HUGO

My lord baron, I -

SIMON

The time is coming when you'll beg for my help - both of you. You'll let me have her then, I promise you. You'll change your tune when the Hooded Man comes to the forest.

CUT TO:

ANGLE FAVOURING THE SHERRIF

The SHERIFF sits up suddenly alerted by this remark. The ABBOT is mystified. SIMON moves swiftly to the door where he turns again.

SIMON

You'll need me then soon enough.

SIMON notices the hawk on its perch. he smiles cruelly and points at it with a curious jabbing gesture, exhaling sharply.

SIMON
(almost gently)
A fine hawk, de Rainault.

SIMON strides from the room, followed by his GIANT. The SHERIFF and ABBOTT HUGO look at one another. They are worried and anxious.

MARION
May I go now, my lords?

ABBOTT
Eh? Oh, yes, yes.

SHERIFF
You may.

MARION leaves the room.

ABBOTT
I'll have him excommunicated.

SHERIFF
And he'll have us murdered.

ABBOTT reacts.

SHERIFF
I'd be inclined to give him the girl, Hugo.
It'll save a lot of bother.

ABBOTT
And lose four hundred acres?

SHERIFF
Why are you men of God so damned
acquisitive.

ABBOTT
Bellemes possessed

SHERIFF
He's insane.

ABBOTT

They say a demon took his soul while he was in the Holy Land.

SHERIFF

Do they? Probably sunstroke.

ABBOTT

Gets up to all kinds of nastiness. Devil worship.

SHERIFF

But which Devil? There are so many aren't there? And only one God. Hardly seems fair.

During this, BROTHER TUCK looks at them and slips out after MARION without being noticed.

SHERIFF

You'll stay the night?

ABBOT

Well, I'd rather not return in the dark, brother.

SHERIFF

That's why I asked.

A.22 INT.

PASSAGE. NOTTINGHAM CASTLE

EVENING

A.22

MARION is walking down one of the passageways. BROTHER TUCK catches her up.

MARION

I won't marry Simon de Belleme. I won't! He's - he's like a snake! The sooner I go to Kirkless the sooner I'll be safe. ✓

THEY reach a door and BROTHER TUCK opens it to let MARION through.

A.23 EXT.

CASTLE BATTLEMENTS

EVENING A.23

MARION comes out onto part of the battlements and BROTHER TUCK follows her. The sun is setting over the forest.

MARION ✓

Hugo's weak in spite of his shouting and I certainly don't trust Robert. You never know the nuns might let me be a beekeeper at Kirklees.

TUCK

I'm going to miss you, little flower.

MARION looks at him with gentleness and great sympathy.

MARION

And I'll miss you, Brother Tuck. You've been a real friend. The only one I've got. (a pause) Tell me. What did the Baron mean? About the Hooded Man?

TUCK

Oh that! Its an old wives' tale.

They have reached a stone bench. MARION sits and pats the bench beside her for TUCK to sit.

MARION

Then be an old wife and tell me it.

TUCK

Well, you've heard of Herne? Herne the Hunter?

MARION shakes her head.

TUCK

You must've done. He's an old god of the woodland. Lord of the trees. The people still believe in him. They say he waits in the forest for the coming of the Hooded Man. To be his son - and do his bidding.

MARION

Herne's son.....

TUCK

I said it was rubbish didn't I? The hooded man's supposed to be some fugitive who will lead the English and fight for freedom. Take from the rich and give to the poor. It's a dream little flower.

TUCK shakes his head sadly.

TUCK

But it gives them hope. What else have they got?

MARION

The Hooded Man.....

MARION looks towards the Forest in the distance. The light is beginning to fade in the sky. She shivers.

Stunt Man

A.24 INT.

CELLS. NOTTINGHAM CASTLE

NIGHT

A.24

In the cell, beneath the Abbey, ROBIN pers out through the grill, and we see his P.O. of the Guard. He turns to SCARLET and nods. SCARLET gives a choked scream.

SCARLET

Help me!

SCARLET screams again.

CUT TO:

Outside the cell, the GUARD comes to the iron grill and tries to peer in. SCARLET's voice comes from inside.

SCARLET
For the love of God -!

CUT TO:

Inside the cell, the shadow of the GUARD can be seen against the pattern of light. SCARLET moves forward. So do the others.

✓
CUT TO:

The GUARD comes closer and tries to peer in through one of the holes. A pair of hands snakes out and grabs him by the throat.

✓
CUT TO:

From inside, we see DICKON, TOM, MUCH and ROBIN all grabbing the GUARD through the holes in the bars. SCARLET has him by the throat, pulling him against the grill.

✓
CUT TO:

We see the GUARD almost spreadeagled against the grill, held by five pairs of hands.

CUT TO:

Inside the cell, we see the five men holding the GUARD through the holes.

ROBIN (to MUCH)
Get the key!

✓

MUCH reaches through the grill.

CUT TO:

Outside the cell, we see MUCH's hand feeling frantically at the GUARD's belt for the keys.

CUT TO:

inside the cell, MUCH withdraws his hand.

MUCH
Its not on him.

ROBIN
His sword! Get his sword!

OLD MAN
Never get out of here.

SCARLET
Shut up.

MUCH puts his hand through one of the holes in the grill.

CUT TO:

We see MUCH's hand taking the GUARD's sword, but the cross-piece prevents him from pulling it through the grill.

CUT TO:

inside the cell.

MUCH
I can't!

ROBIN sees the problem and glances down at the floor. There is a gap.

ROBIN (to SCARLET)
Let him go!

SCARLET and the others release the GUARD who collapses to the floor, almost unconscious. MUCH holds the sword, which is thus freed from the GUARD's scabbard. By putting their hands through the bars they manoeuvre the sword to the ground and slide it into the cell under the gap. They are working against time, for the GUARD is beginning to come round. ROBIN picks up the sword and jams it between the edge of the door in the grill and the rest of it. It is a large Norman sword, and he throws his weight on it, using it as a crowbar. The door creaks and gives slightly. ROBIN strains at it, sweat pouring from him. SCARLET looks through the grill at the GUARD.

SCARLET
He's coming to!

ROBIN continues to strain, and then suddenly, with a bang, the chain on the lock breaks and

ROBIN crashes across the cell as the door in the grill swings open. SCARLET and the others rush out and grab the GUARD, who has got to his feet and is about to make for the steps.

He tries to cry out, but SCARLET's hands have left their mark. SCARLET pulls off the GUARD's helmet and rams his head against the wall. The GUARD drops to the floor. We hear a bell toll five. The fugitives look at each other, and then ROBIN leads the way up the steps with the others following him.

OLD MAN (O.V.)

They'll never get out of here. Never, Eh.
Arthur?

A.25 INT. PASSAGE. NOTTINGHAM CASTLE NIGHT A.25

At the top of the steps is an arch leading to a wide passage. ROBIN and the OTHERS pause and look down the passage. From their POINT OF VIEW the passage is deserted. ROBIN nods and begins again to lead the way.

✓ CUT TO:

ROBIN and the others come silently and swiftly down the passageway towards us. At the end is a door. ROBIN listens at it for a moment, and then opens it slowly and peers round.

A.26 INT. GUARD ROOM. NOTTINGHAM CASTLE NIGHT A.26

From ROBIN's POINT OF VIEW, we see it is the Guard Room of the Castle. There are FOUR GUARDS in it, sitting at a bench, none of them wearing their chainmail, and all are at work on their equipment. They are sharpening swords, cleaning helmets, polishing leather belts, etc. They are very much off duty soldiers. This Guard Room is lit by several candles, but already it is getting light outside. ROBIN turns to the others and holds up four fingers. SCARLET and the others nod. Slowly, ROBIN opens the door.

CUT TO:

The five charge into the Guard Room, led by ROBIN, and grab anything that comes to hand to use as weapons. The GUARDS, totally taken by surprise, look round and go for their weapons. ONE GUARD already has his sword and cuts at ROBIN as he charges him. The fight becomes general, but the escaping prisons are desperate. ROBIN wields the sword with clumsy desperation - he is no swordsman - and is driven back by the GUARD, who is a trained soldier. SCARLET, DICKON, TOM AND MUCH succeed in overpowering the other GUARDS, and then SCARLET rushes to aid ROBIN, who has been disarmed by this time and is using his natural agility to avoid the sword strokes from the GUARD. SCARLET picks up a stool and smashes it over the GUARD's head. After the noise there is silence. The five men listen. Then ROBIN runs to the far door and looks out.

CUT TO:

From his P.O.V., we see that the Guard Room opens out onto a courtyard. It is very early in the morning. At the other side of the courtyard is the main gateway to the Castle.

CUT TO:

The five fugitives arm themselves with swords, and whatever other weapons they find in the Guard Room. MUCH has a spear - DICKON an axe - and ROBIN and the rest have swords.

ROBIN

Remember. Make for Dark Mere.

shout? Extra? ✓

A.27 EXT. ✓ COURTYARD NOTTINGHAM CASTLE NIGHT A.27

As the five run across the courtyard, the CASTLE GUARDS by the gate see them. One of them immediately begins tolling the alarm bell. THE GUARDS pour out of the gatehouse towards the fugitives, who waver for a moment, and then charge to the attack. As the melee becomes general, GUY OF GISBURNE appears wearing a nightgown and carrying a naked sword. He charges and ROBIN turns and sees him coming. He rushes GUY to try and prevent him from joining the main struggle by the gate. Meanwhile, the fugitives succeed in disabling three of the GUARDS, and then look anxiously towards ROBIN.

SCARLET

Loxley!

ROBIN desperately parries a sweeping blow from GUY.

ROBIN

Go!

The gate is open. SCARLET hesitates. So do the others. ROBIN cuts at GUY, and one of the GUARDS releases the winch supporting the portcullis. The fugitives run and the portcullis falls, trapping ROBIN inside the courtyard. SCARLET and the others watch through the grill of the portcullis, and then race away from the Castle.

CUT TO:

ROBIN is now trapped in the courtyard. he darts away from GUY towards the SERVANTS who scatter frantically to let him through. ROBIN dives through the doorway. GUY curses and goes after him, hindered by the SERVANTS.

A.28 INT. PASSAGE. NOTTINGHAM CASTLE NIGHT A.28

The other side of the door. ROBIN closes it and throws the bolt across. ✓

A.29 EXT. ✓ COURTYARD NOTTINGHAM CASTLE NIGHT A.29

In the courtyard, GUY hurls himself at the door, and more MEN join him. They are hampered by the panic-stricken SERVANTS. ✓

A.30 INT. NOTTINGHAM CASTLE NIGHT A.30

ROBIN turns from the door and races down the passageways. ✓

CUT TO:

ROBIN reaches a flight of steps leading upwards. He has no choice but to mount them.

CUT TO:

ROBIN races up the steps.

CUT TO:

ROBIN reaches the top of the steps and looks about him. He hears ABBOTT HUGO coming, and slips into a room.

ABBOTT HUGO
God's Blood, Gisburne, what's happening?

A.31 INT. MARIONS BEDROOM NIGHT A.31

Inside the room, ROBIN listens at the door. He is panting for breath. ✓

A.32 INT. PASSAGE. OUTSIDE BEDROOM NIGHT A.32

Outside, ABBOT HUGO thunders by, carrying a sword. The alarm bell continues to clang.

ABBOT HUGO

Damn you to Hell, Gisburne - why don't
you answer me? ✓

A.33 INT. MARIONS BEDROOM NIGHT A.33

Inside, ROBIN turns from the door and gives a start of surprise. ✓

CUT TO:

From his P.O.V., MARION is crouched on her bed. She wears a white shift, and has wrapped herself in a bedcovering. ROBIN stares at her. His face is in shadow.

ROBIN

Don't cry out!

MARION shakes her head. She is very frightened. It is the Hooded Man! ROBIN pulls the hood back from his head. And she sees his face for the first time.

ROBIN

I won't hurt you.

Outside there is a distant crash as the door is broken down by GISBURNE'S MEN.

A.34 INT. PASSAGE. NOTTINGHAM CASTLE. NIGHT A.34

GISBURNE races down the passage, meeting the SHERRIF as he comes down the steps. ✓

SHERRIF

Gisburne!

GISBURNE

Have you see him, my Lord? Have you
see him?

SHERRIF

SeeN who?

GISBURNE goes past him upo the steps. The SHERRIF turns and shouts after him.

SHERRIF

Seen who, you lunatic?

A.35 INT. MARIONS BEDROOM NIGHT A.35

In MARION's room, ROBIN and MARION stare at each other. She can see that he is young and very frightened. ROBIN continues to gasp for breath. ✓

A.36 INT. PASSAGEWAY OUTSIDE BEDROOM NIGHT A.36

Outside GISBURNE reaches the top of the stairs. He looks both ways down the passageway. Then he goes to MARION's door. He bangs on it with his fist.

GISBURNE

My lady - ✓

A.37 INT. MARIONS BEDROOM NIGHT A.37

Inside, ROBIN looks at her. His eyes plead. MARION never takes hers off him. ✓

MARION (to GISBURNE)

What is it?

A.38 INT. PASSAGEWAY OUTSIDE BEDROOM NIGHT A.38

GISBURNE is against the door.

GISBURNE

Prisoners have escaped. Lock this door. ✓

A.39 INT. MARIONS BEDROOM NIGHT A.39

Inside, MARION continues to stare at ROBIN. After a moment, ROBIN slides the bolts. He, too, keeps his eyes on the girl. ✓

A.40 INT. PASSAGEWAY OUTSIDE BEDROOM NIGHT A.40

GISBURNE hears the bolts slide home, and nods his approval.

GISBURNE

Thank you, my lady. ✓

A.41 INT. MARIONS BEDROOM NIGHT A.41

Inside, ROBIN can hardly believe what has happened. He waits until GISBURNE's footsteps die away. He steps away from the door. ROBIN crosses to the window and looks down. Then he turns back to MARION. He cannot believe that she has helped him. ✓

ROBIN

Why didn't you call out?

ROBIN crosses to the bedside. This is the first time that the two of them have been close.

ROBIN

Why?

MARION

He'd have killed you.

ROBIN

You're not afraid of me.

MARION shakes her head.

MARION

No

ROBIN
Who are you?

MARION
My name is Marion.

ROBIN
Marion.

There is a pause.

MARION
Where will you go?

ROBIN
Sherwood.

MARION
They'll hunt you.

ROBIN
Yes but they won't catch me.

MARION
How can you be sure?

ROBIN
Because I know the forest and they don't.

MARION
Even at night?

ROBIN
Yes. Even at night.

They look at each other for a long moment. Outside a single bird starts its pre-dawn song. ROBIN takes in MARION's gentle beauty and the feeling of happiness builds between them.

CUT TO:

B.C.U. of ROBIN.

ROBIN (almost a whisper)
You're like a May morning.

CUT TO:

ROBIN takes her hand and kisses it. MARION Looks at him wonderingly. Slowly, ROBIN straightens up and pulls the hood over his face, until it is in shadow. MARION never takes her eyes off her 'Hooded Man'. ROBIN crosses swiftly to the window, and then, with a last look back, mounts the sill and leaps down.

A.42 EXT. CASTLE GARDENS NIGHT A.42

Outside, ROBIN jumps from the window and lands outside in the Castle gardens. He runs swiftly away from the Castle.

A.43 INT. MARIONS BEDROOM NIGHT A.43

MARION runs to the window and watches as, from her P.O.V., we see ROBIN running towards the dark trees of Sherwood Forest. IN A CLOSE-UP we see MARION watching him. Has it all been a dream?

MARION
The Hooded Man...

CUT TO:

Through copse-like undergrowth in the grey, pre-dawn light, ROBIN runs towards the forest, and his destiny.

A.44 INT. CASTLE BELLEME NIGHT A.44

THE CRYPT OF CASTLE BELLEME

The GIANT stands before SIMON DE BELLEME, who throws rune sticks onto a marble table in front of him. He looks at the pattern they form, and then up at his zombie.

SIMON

He has come to the forest. You must find him. He must die.

The GIANT, on whose chest a scarlet pentacle has been painted, bares his teeth in animal ferocity.

A.45 EXT.

FOREST

DAWN A.45

The Forest of Sherwood. ROBIN continues running between patches of light among the trees.

CUT TO:

It is now very early morning, and ROBIN is walking.

CUT TO:

IN CLOSE UP his face remains in shadow. He walks on deeper and deeper into the Forest.

CUT TO:

ROBIN approaches a marshy area. Now, thick mists swirl around him as he begins crossing the marsh. Suddenly, a strange, bluish light appears ahead of him, and a sound like the magnified version of the singing in ones ears on a starry night when everything is quiet, seems to be accompanied by bells, which are tiny points of sound within the singing. As he sees the light, ROBIN stops. Then he moves on again, and the light also moves. ROBIN stops again, and again the light stops. ROBIN waits, his heart thumping against his ribs, and the light moves on a little way. ROBIN follows it.

CUT TO:

Deeper and deeper across the marshy ground, ROBIN follows the light. The mists continue hanging round. Everything seems to be unreal - distorted. The trees appear full of menace.

CUT TO:

End Unit.

ROBIN leaves the marshy desolate area behind him and stumbles on, following the pale light, which expands as the ground rises ahead of him. The light seems to hover on the crest of a hill, and then goes over it, growing in intensity. With the strange light behind the hill, it silhouettes the trees. ROBIN stops and waits. Slowly, against the light, antlers rise up over the crest of the hill. A wolf howls. ROBIN watches transfixed.

CUT TO:

A CLOSER SHOT. The antlers are followed by the head and shoulders of a human figure, all in silhouette. And then as it continues to mount the hill and rise up above the horizon, the rest of the man appears wearing a rough robe. At this point no detail can be seen. The figure stands motionless, and the light behind it fades.

FROM ANOTHER ANGLE, ROBIN moves slowly up the hill through the trees until he is standing about eight feet from HERNE. The man is wild-eyed. Two snakes are wrapped round his shoulders, and he wears a magic symbol on a chain round his neck. He is bearded and wild looking.

HERNE (almost muttering
to himself) ✓

Hooded he will come. Wolf's head.
Outlaw.

ROBIN takes half a step backwards. HERNE speaks quietly.

HERNE

Do you fear me boy? I'm your destiny.
I'm Herne. Herne the Hunter.

ROBIN masters his fear.

ROBIN

Why should I fear you? You're a man!

HERNE

Look at me. I am Herne the Hunter.
And I'll notch you to my bowstring
when the wild hunt begins.

ROBIN

You're mad.

But ROBIN finds he cannot move. Something holds him transfixed. HERNE comes slowly to him. His glittering eyes bore into ROBIN's.

HERNE

Mad? Yes. Mad as a cheated hawk.
No. You can't escape. The blinded
the maimed - the men locked in
the stinking dark - all wait for you.
Children with swollen bellies - crouching
in ditches - wait. The poor - the
dispossessed. They are all waiting.
You are their hope.

HERNE takes hold of ROBIN. ROBIN tries to tear himself away.

ROBIN

No!

HERNE

Look at me!

ROBIN is once again forced to look at HERNE. HERNE's eyes bore into him hypnotically. They seem to grow ever larger until they fill the screen and merge into one. The pupil continues to grow until blackness envelopes us. The blackness slowly dissolves.

SPECIAL FX INSERT

A MONTAGE of jumbled images appears. We see GISBURNE and the SHERIFF. A piece of parchment with the sign of the demon Berith, which is whipped out of ROBIN's hands by a gust of wind. We see ROBIN at the gateway of Castle Belleme. A striking snake. BROTHER TUCK - his face covered with blood. The silver arrow. A willow wand splitting as an arrow passes through it. A white horse rears lit by a flash lightning. SIMON's GIANT advances with his staff. The evil features of SIMON himself fill the screen, and then slowly they melt and change into those of HERNE THE HUNTER.

A.46 EXT. FOREST DAWN A.46

We are back in the Forest. ROBIN's vision is over. ✓

HERNE

So must it be!

ROBIN stumbles back. He is terrified. He turns and runs. HERNE remains motionless, calling after him, and his voice echoes round the trees.

HERNE

You cannot escape. So must it be,
Robin i'the Hood.

CUT TO:

ROBIN running in a panic. The trees flash past. A wind whips at his clothing. Dead leaves rise and whirl round him. Brambles tear at his legs. Still he runs.

CUT TO:

ROBIN running past a lake. The reeds sway in the wind and his hair blows behind him.

A.47 INT. CASTLE DAY A.47

A CLOSE-UP of SHERRIF looking down. Slowly we TILT until we see that he is ✓ holding his hawk. It is dead. SIMON DE BELLEME has kept his word.

SIMON DE BELLEME (O.V.)

Echo Distort)

A fine hawk de Rainault!

THE FOREST

It is now full daylight in the forest. ROBIN, wearily stumbling on, is searching for the other outlaws. He carries a rough staff. He comes to a fallen tree across a stream, and as he begins to cross, without warning, SIMON's GIANT bars his way. The GIANT is carrying his staff. ROBIN stops and the GIANT advances across the bridge. Without warning he snarls and tries to brain ROBIN with the staff. ROBIN jumps back, and the blow misses him by a fraction. A lightning series of blows follow, but ROBIN is quick and succeeds in blocking them with his staff, ducking and twisting as he backs away. ROBIN is an expert with the traditional peasants' weapon, but the GIANT is both more powerful and even more skilled. Finally a sweeping blow sends ROBIN crashing into the stream, where he loses his staff. The GIANT leaps into the stream and tries to brain ROBIN, who avoids him and gets to the bank with the GIANT after him. He hauls himself out and staggers to his feet, looking desperately round for something to use as a weapon. Glancing quickly to one side, he sees a tree with a branch about eight feet from the ground. Still avoiding the vicious blows rained at him from the GIANT's club, he reaches the tree and as the GIANT swings at him, ROBIN jumps up and kicks the GIANT full in the face. The GIANT staggers back but doesn't fall, although he drops his staff. ROBIN drops to the ground and tries to get the staff, the GIANT takes hold of him, lifts him from the ground and hurls him down. Then swiftly he grabs back his staff and lifts it high over his head and brings it smashing down on ROBIN, who rolls out of the way as it hits the ground.

ROBIN scrambles to his feet and continues backing, the GIANT advancing swiftly. They reach a dead tree lying on its side, with some of its branches broken. ROBIN manages to pick up a hefty chunk of branch, about six feet long, and as the GIANT comes in, he heaves it at him, almost like tossing the caber, and catches the GIANT on the forehead. The GIANT goes crashing down, unconscious. There is a pause, while ROBIN recovers. Then he goes to the inert figure and kneels by it. The GIANT is still breathing. ROBIN notices the red pentacle that has been painted by SIMON on the GIANT's chest. There is also an amulet round his neck, and ROBIN takes it off. It is a piece of tightly rolled paper. ROBIN unrolls it. It contains the sign of the Demon Bereth, one of the seventy-two Spirits of Solomon. Under it is written IAEO IEALO IOELET SBAOTH ITHOTH BAE. As ROBIN looks at it, it is snatched from his fingers by the wind, just as in his vision. ROBIN then takes the hunting horn from the GIANT and fills it with water from the stream. He pours the water on the GIANT's chest and rubs off the inverted pentacle.

CUT TO:

The GIANT's expression begins to change. The bestial expression fades, and the brutal features

soften. The eyes show keen intelligence. The mouth becomes firm and humorous. Slowly, the GIANT props himself up and looks intently at ROBIN. He is clearly bewildered by his surroundings.

GIANT (LITTLE JOHN)

Where is this?

ROBIN

Sherwood.

LITTLE JOHN slowly sits up. He feels his head, where blood is pouring from the gash ROBIN gave him with the tree branch.

LITTLE JOHN

Sherwood!

ROBIN

You were bewitched.

LITTLE JOHN slowly remembers.

LITTLE JOHN

Belleme!

ROBIN looks puzzled.

LITTLE JOHN

His men captured me. Yes.... They bound me. And there was smoke..... thick smoke.....and voices muttering..... and blood....

ROBIN waits patiently. There is birdsong and the sounds of the Forest.

LITTLE JOHN

You've set me free.

LITTLE JOHN sniffs the air.

LITTLE JOHN
Aach! I stink like a pig!

CUT TO:

It is a little time later. LITTLE JOHN stands in the stream, cheerfully washing himself. ROBIN squats on the bank, watching him with amusement.

ROBIN
What's your name?

LITTLE JOHN
John Little. From Hathersage.

ROBIN
Little John, more like!

LITTLE JOHN laughs.

LITTLE JOHN
Little John. I like that. And who might
you be?

Before he can reply, a foot pushes against his shoulder and sends ROBIN head first into the stream.

SCARLET (O.O.V.)
Robin of Loxley!

ROBIN and LITTLE JOHN turn to the bank. Standing looking at them are WILL, DICKON and TOM. As ROBIN wipes away the mud and water there is a roar of laughter.

A.49 EXT. THE MILL DAY A.49

The mill where MUCH's father works stands by a stream at the edge of a little village nestling close to the forest. A road runs by the miserable collection of huts. MUCH runs down the road past the villagers towards the mill.

MUCH
Father! Father!

The MILLER appears.

MIX TO:

ANOTHER ANGLE

MUCH concludes his story.

MUCH
And then - and then, we ran, see? Ran
fast as we could. Ran and ran and ran -

MILLER
Did Robin get away?

MUCH shakes his head. There is a pause.

MUCH
What'll they do to him?

The MILLER shakes his head sadly. He puts his arm round MUCH's shoulders.

MILLER
Where are the others?

MUCH
I lost 'em.

MILLER
I'll hide you, boy. Guy of Gisburne shan't
take you.

A.50 EXT. SHERWOOD FOREST SUNSET A.50

It is sunset in the forest. GUY OF GISBURNE, on horseback, with a group of his MEN. ANOTHER TWO MEN ride up. The red light is slanting through the trees.

GISBURNE
(to the men)
It'll be dark soon. Turn back!

GISBURNE turns his horse and the others follow.

A.51 EXT.

SHERWOOD FOREST

DAY A.51

It is night in the forest. A boar is being cooked over the fire in a small clearing in the forest. DICKON attends it. ROBIN is deep in thought and sits a little apart from the others, but he watches, and listens closely to them. The scene is very much played from his point of view.

LITTLE JOHN

You'd make a good cook.

DICKON

It's royal meat, Little John.

SCARLET (to TOM)

Sleep through the day travel at night.
That's the way.

TOM

Where'll you go?

SCARLET

North. Up to York. Maybe further.
What about you?

TOM

Lincolnshire. There's always work for a
fletcher. Dickon's coming with me.

DICKON nods.

DICKON

Ay. Stay away from trouble. Work hard
and keep your head down. That's the
way. Do as you're told and they'll leave
you alone.

ROBIN reacts to all this.

CUT TO:

Suddenly, ROBIN stiffens and rises to his feet. He looks away past the others and beyond the fire into the darkness.

CUT TO:

FROM ROBIN'S P.O.V. we see HERNE standing in the darkness holding a torch. He seems to glow, and this gives him a ghostly, unearthly appearance. With one hand he beckons slowly.

CUT TO:

LITTLE JOHN, SCARLET, TOM and DICKON follow ROBIN's look and when they see HERNE they crouch down and back away, transfixed with fear.

CUT TO:

But ROBIN slowly moves towards HERNE. The others watch him go.

LITTLE JOHN

No! It's a spirit!

CUT TO:

But ROBIN takes no notice, and continues to walk into the Forest.

CUT TO:

HERNE stands waiting as ROBIN comes up to him. He is a terrifying figure. In his other hand he holds a dagger, which he presses against ROBIN's forehead. ROBIN does not flinch.

HERNE

Good. All paths meet.

CUT TO:

The outlaws watch as ROBIN follows HERNE into the darkness and disappears. They look at each other in fear and surprise.

LITTLE JOHN

It was the Horned One. Herne the Hunter!

A.52 INT.

CAVE

NIGHT A.52

HERNE leads ROBIN down a narrow passage.

✓ CUT TO:

ANOTHER ANGLE

Deeper and deeper they go. ROBIN is wary of the crazy man but his curiosity overcomes his fear.

CUT TO:

ANOTHER ANGLE

The narrow passageway opens out into a cave where a small fire and some candles on a stone altar make a pool of light in the darkness. HERNE removes his antler head-dress and places it on a stone slab.

ROBIN
Who are you?

HERNE
I told you.

ROBIN
You're no god.

HERNE
We can all be gods. All of us.

ROBIN
What do you want from me?

HERNE
Your life. Your strength.

ROBIN reacts.



HERNE

The powers of light and darkness have always been with you. But you denied them.

ROBIN

Who are you?

HERNE

When the horned one possesses me I am Herne.

There is a pause.

ROBIN

What must I do?

HERNE

What your fate asks of you. The time is near.

ROBIN

The time? What time?

HERNE

As thy will - so must it be.

HERNE leads ROBIN over to the altar. Lying on it is a long bow, unstrung, and a quiver full of arrows. ROBIN'S eyes open wide when he sees it. Next to it is a sword in a plain sheath and next to it a hunting horn.

HERNE

They've waited too long. Take the sword.

ROBIN

But I -

HERNE

Take it.

ROBIN picks up the sword and unsheathes it. He examines the blade. It is engraved with curious signs.

HERNE

Albion, one of the seven swords of Wayland. Charged with the powers of light and darkness.

ROBIN sheathes it and buckles it on himself. While HERNE watches from the shadows.

HERNE

Now. String the bow!

ROBIN tries to bend the bow and bring the bowstring up to its notch. The effort is enormous. Finally he succeeds, and the bow is complete.

A.53 EXT. SHERWOOD FOREST DAY A.53

Daylight in the Forest. It is early morning, and the outlaws are asleep round the remains of the fire, which still smoulders.

PULL BACK to find ROBIN IN FOREGROUND, his back to us, looking down at the sleeping men.

CUT TO:

A REVERSE ANGLE. ROBIN now wears a quiver full of arrows on his back and a broad belt with the fighting sword in a scabbard at his side, together with a hunting knife and horn. He carries the long bow. He looks now like a hunter warrior. Tougher - more purposeful -more, in fact, like Robin Hood.

ROBIN

(loudly)

Up!

The men wake and leap to their feet in confusion. They see who is and relax.

SCARLET
Loxley!

TOM
We thought the Stag God had -



ROBIN (answering SCARLET)
No not Loxley. Robin i the Hood.

LITTLE JOHN
Robin i' the Hood? Have you been
bewitched too?

ROBIN
No not bewitched. Awakened. Chosen
by Herne the Hunter. His son.

There is a pause. The outlaws look uneasily at each other. Is Robin sane?

ROBIN
You were sleeping. You slept too long.
We all have. Its time we woke. Time we
stopped running. Nobody ran at
Hastings.

TOM
No, they stood and died by the thousand.

ROBIN
But they died fighting.

SCARLET

That's an old battle to bring up. Over a hundred years ago.

ROBIN

And what's happened to the English since then? Where are they? Stay away from trouble. Do as you're told and they'll leave you alone. Is that the spirit of England? Villages destroyed so that princes an hunt unhindered. The people bled white to pay for foreign wars. No voice. No justice. No England. Well, it's time to fight back.

LITTLE JOHN

You are bewitched.

ROBIN

Am I? This Forest can be our castle. No army could ever take it.

DICKON

(to others)

You're right there. It's twenty miles wide.

ROBIN

And full of deer. Lakes and streams. Plenty of fish. Fruit - berries - everything we need. And what the forest can't give us, we'll take from the Normans. With these.

ROBIN holds up the longbow. The rest of them look at it in wonder.

TOM

Must be nearly six foot.

LITTLE JOHN

You couldn't shoot a thing like that.

SCARLET

What if you could? You'd never hit anything.

ROBIN doesn't answer, but he takes an arrow from the quiver and notches it to the bowstring. ✓

DICKON

Look at the length of them arrows!

ROBIN looks for a distant target. There is a tree, apart from others, at about three to four hundred yards.

ROBIN

The single oak.

The outlaws look at him and then at the tree, and then fall about with laughter.

LITTLE JOHN

No - you're not bewitched - you're crazy.

ROBIN slowly draws the bow. The others watch with wonder.

PUSH IN TO CLOSE UP of ROBIN. He holds the arrow in full tension for a moment.

CUT TO:

ROBIN releases the arrow and it hums away.

CUT TO:

LITTLE JOHN and the rest of them follow its flight open-mouthed. Then they look back at ROBIN and begin running towards the tree.

MIX TO

The arrow is embedded in the tree. The outlaws run up to it. DICKON reaches the tree ahead of the rest.

DICKON

Crazy, is he?

The other outlaws gather round and look
at the arrow.

LITTLE JOHN

By Saint Thomas! What a shot!

It takes LITTLE JOHN quite an effort to pull out the arrow. Then they all turn back and
look to the distant figure of ROBIN standing alone. Suddenly they cheer and wave.

SCARLET ✓

Bows like that on Hastings hill - and we'd
still be free.

A.54 EXT. COURTYARD, NOTTINGHAM CASTLE. DAY A.54

The Castle Courtyard. MARION is preparing to leave the Castle and is already mounted. ✓
GISBURNE, who is to accompany her with his MEN, is also mounted. Some of the MEN
carry spears, some bows. There are about ~~forty~~^{seventy} of them. They carry the Norman shields,
and look quite impressive. The ABBOT HUGO stands flanked by MONKS; one holds a cross,
another a censer. BROTHER TUCK is close by the SHERRIF.

ABBOT (blessing them)

In nomine Patris et Filis et Spiritus
Sancti.

GISBURNE & MARION

Amen

ABBOT (grumpily)

I suppose you'd better commend me to
that old hag the Abbess.

MARION

I will my lord.

ABBOT (surly)

Go in peace. ✓

MARION

Brother Tuck - (TUCK comes forward -
he is near to tears) Look after my bees.

BROTHER TUCK nods.

TUCK

I will, Lady Marion.

MARION

Goodbye.

SHERRIF

Gisburne - !

GISBURNE comes to the SHERRIF.

GISBURNE

My lord.

SHERRIF (quietly)

See what you can get out of the Miller.

GISBURNE

I will.

SHERRIF

He must know where they are.

ABBOT

May Gods peace go with you. Don't take
any prisoners.

GISBURNE nods and signals for the party to move off.

BROTHER TUCK watches and waves as MARION looks back at him.

CUT TO:

A.55 EXT.

SHERWOOD FOREST

DAY A.55

In the outlaws' stronghold, WILL SCARLET is teaching ROBIN to use his sword. LITTLE JOHN watches, his arms folded, leaning against a tree. DICKON and TOM are making arrows.

CUT TO:

ROBIN attacks and SCARLET parries a series of blows skillfully, and steps back. SCARLET is very calm, but ROBIN is getting out of breath. He pauses. Then he attacks again. This time he is faster, more economical, but in his eagerness he leaves himself wide open and SCARLET is through his guard and gives him a playful tap on the shoulder with the flat of his sword. They pause.

SCARLET

Thats a fine sword. You're going to
learn how to use it. ✓

A.56 EXT.

THE MILL

DAY A.56

GISBURNE stands watching, calmly from his horse, as does a pale and trembling MARION. The MILLER who has taken quite a lot of punishment.

GISBURNE ✓

For the last time. Where are they?

MILLER

I've told you. I haven't seen them, my
lord.

GISBURNE draws his sword.

MARION

No!

CUT TO:

MUCH is watching the scene from the undergrowth in the vicinity of the mill. He is horror stricken.

CUT TO:

RESUME ON GISBURNE

GISBURNE

I don't like liars - especially Saxon liars.
Where are they?

The MILLER looks at GISBURNE. He draws himself up proudly.

MILLER

Where you'll never find them!

GISBURNE is furious. He swings his sword back and strikes down the MILLER.

CUT TO:

MARION is horrified. She turns away burying her face in her hands.

CUT TO:

MUCH is so frozen with disbelief, he just stares and stares.

CUT TO:

GISBURNE sheaths his sword. He is quite calm.

GISBURNE

Burn this pigstye.

The MEN AT ARMS take embers from the fire outside the mill and hurl them inside and on the roof. In a moment, the place is a mass of flames. GISBURNE moves away taking MARION's bridle. MARION is weeping, stunned by the horror she has just witnessed. Tears stream down her face.

CUT TO:

MUCH watches them go, and then slowly rises from his hiding place and creeps over to where his father is lying. Villagers creep up around him.

MUCH
Father? Father...?

✓

A.57 EXT.

SHERWOOD FOREST

DAY A.57

ROBIN and the other outlaws are moving through the forest when they see MUCH ahead of them. He is stumbling along, muttering and weeping uncontrollably.

✓

ROBIN
Much!

ROBIN and the others hurry up to him. MUCH throws himself into ROBIN's arms weeping and shuddering with shock.

MUCH
He's with the saints, isn't he, Robin?
He's with the saints? With the saints.
Yes. Yes.

MUCH cannot talk for weeping.

ROBIN
What's happened?

MUCH frees himself from ROBIN. He fights for words, sobbing bitterly.

MUCH
Gisburne. I watched. I saw it. I saw it.
Kill! Kill! Kill!

MUCH falls on to his knees.

MUCH
He was your father, too - wasn't he? He
was your father too!

MUCH's weeping is a tearing, agonised sound, almost as if he, too, is dying. ROBIN realises what has happened. His face is set. He has never been so angry. All the resentment bursts from him in one word. His cry echoes through the trees.

ROBIN
Gisburne!

FADE OUT

FADE IN

END TITLES

FADE OUT

END OF EPISODE