

EPISODE F - "ALAN A DALE"

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CAST

ROBIN  
MARION  
WILL SCARLET  
LITTLE JOHN  
TUCK  
NASIR  
MARTIN  
MUCH  
SHERIFF OF NOTTINGHAM  
SIR GUY OF GISBURNE  
ALAN A DALE  
MEG  
MILDRED

NON-SPEAKING PARTS/EXTRAS

Bath servant  
Servants in Nottingham Castle  
Men at arms (one speaking)  
Mounted soldiers  
Castle Guards  
Monks  
Priest (double for Alan a Dale)

PART ONE

FADE IN

F.1 EXT.

VILLAGE

NIGHT F.1

LITTLE JOHN is approaching the outskirts of a village. He carries a rod and some fish.

CUT TO:

ANOTHER ANGLE

He creeps up between the huts and looks across to a barn. Using as much cover as he can he moves swiftly across to the barn and slips in through the door which is partially open.

CUT TO:

F.2 INT.

BARN.

NIGHT F.2

As JOHN comes into the barn a GIRL appears. She is attractive though somewhat unkemp. She has obviously been expecting him. She smiles and puts her fingers to her lips and holds out her arms to him. LITTLE JOHN crosses to her and they disappear behind some bales of straw. We hear some movement as they settle themselves down in the straw and then the GIRL (MEG) giggles softly.

MEG

Tell me, why do they call you Little  
John?

F.3 EXT.

FOREST

EARLY MORNING F.3

ROBIN puts an earthen ware jug on a tree-stump and tips it out. A pile of silver pennies spill out. MARION, MUCH and TUCK are with him.

ROBIN

Fishing? At night?

TUCK

Best time he said.

MARION

But he went fishing the night before.

ROBIN

Did he?

MUCH

Didn't catch many.

ROBIN reacts.

F.4 INT.

BARN.

EARLY MORNING F.4

LITTLE JOHN and MEG are lying side by side in the straw.

MEG

Is he as handsome as they say?

LITTLE JOHN

Who?

MEG

Robin Hood o'course! There's ever so many stories about him. They say he talks with spirits.... some people say he's Herne the Hunter's son. They even say he can make hisself invisible.

LITTLE JOHN

We all can.

MEG

Get away.

LITTLE JOHN

That's why they can't catch us.

MEG looks at LITTLE JOHN. Perhaps its true after all.

MEG

Is it?

LITTLE JOHN

Would I lie to you Meg?

LITTLE JOHN kisses her. She looks at him with a sly smile.

MEG

Go on then....

LITTLE JOHN

What?

MEG

Make yourself invisible -

LITTLE JOHN

Oh, I can't do it here -

MEG

Why not?

LITTLE JOHN

Got to be in the forest. It won't work anywhere else.

LITTLE JOHN kisses her again.

MEG  
If I lived in the forest, could I do it?

LITTLE JOHN  
I'd have to teach you!

MEG  
That'd be nice!

MEG kisses him.

MEG  
An' if I did live in the forest - I mean -  
would you marry me?

LITTLE JOHN  
Well I - I -

MEG  
(sadly)  
Say you would. Just say it.

LITTLE JOHN  
I would....

MEG  
(dreaming)  
An' we'd jump through the fire at  
midnight - with flowers in our hair -  
wouldn't we? Go on say we would.

LITTLE JOHN  
Of course we would.

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F.5 EXT. VILLAGE EARLY MORNING F.5

GISBURNE and a small party of MEN AT ARMS come into the village. GISBURNE is leading his horse. He looks around.

GISBURNE  
Is everybody dead?

There is no answer.

GISBURNE  
Get up you scum!

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F.6 INT. BARN EARLY MORNING F.6

LITTLE JOHN sits up. He has recognised the voice.

F.7 EXT. VILLAGE EARLY MORNING F.7

Several villagers appear from their huts.

GISBURNE  
Fetch the Smith.

A MAN runs to fetch the SMITH.

F.8 INT. BARN EARLY MORNING F.8

LITTLE JOHN runs to the barn door and peers out. MEG follows him. They are both in a panic.

LITTLE JOHN  
(a whisper)  
Gisburne!

F.9 EXT. VILLAGE EARLY MORNING F.9

By now the whole village is awake and people are beginning to cluster round GISBURNE.

GISBURNE  
You miserable cattle! Is this how you  
serve your lord? Lying in bed with the  
sun up?

F.10 INT. BARN EARLY MORNING F.10

LITTLE JOHN hurriedly gets his gear together, gives MEG a kiss and creeps out of the barn.

F.11 EXT. VILLAGE EARLY MORNING F.11

As LITTLE JOHN comes out of the barn, looking towards GISBURNE and the VILLAGERS, he trips over a wooden bucket, and, trying to save himself, grabs at some poles leaning against the hut but they crash noisily to the ground and he goes sprawling. GISBURNE hears the clatter and turns towards the barn.

CUT TO:

CLOSE SHOT GISBURNE

He recognises LITTLE JOHN. He turns to his men.

GISBURNE  
Wolfshead! Take him!

CUT TO:

ANOTHER ANGLE

LITTLE JOHN gets to his feet, dropping his fish, as the MEN AT ARMS come running towards him. He hurls the bucket at them and then charges off in the direction of the trees. The MEN AT ARMS rush after him followed by GISBURNE.

F.12 EXT. FOREST CLEARING EARLY MORNING F.12

MARION and ROBIN are with TUCK who has counted the coins into little piles of a hundred. MUCH sits a little way apart playing his home-made flute.

TUCK  
Seven hundred and eighty four silver  
pennies. And over half of 'em clipped.  
The wickedness of some people!

F.13 EXT. FOREST PATH EARLY MORNING F.14

LITTLE JOHN is running fast down the path. Suddenly a rope snakes down ahead of him and he grabs it and is hauled aloft. Then the MEN AT ARMS appear and run up. They stop uncertainly.

CUT TO:

HIGH ANGLE

SCARLET and NASIR are with LITTLE JOHN in the tree above the MEN AT ARMS.

CUT TO:

THE MEN AT ARMS

They look around superstitiously and cross themselves. Slowly they begin to back away. LITTLE JOHN has disappeared into thin air.

CUT TO:

HIGH ANGLE

SCARLET takes aim.

LITTLE JOHN  
No.

SCARLET looks at him.

LITTLE JOHN  
Let 'em live.

SCARLET  
They're Gisburne's men.

LITTLE JOHN  
Leave it, Will.

SCARLET relaxes, but he isn't happy about it.

SCARLET  
What've you been up to anyway?

LITTLE JOHN  
Fishing.

SCARLET  
In Wickham?

F.15 EXT.

FOREST CLEARING

DAY F.15

ROBIN, MARION and TUCK are apportioning the money.

ROBIN  
- and a hundred apiece for Sedgely,  
Wallington and Maybury.

MARION  
There isn't enough.

TUCK  
Not nearly enough. There's tallage,  
scutage, the Saladin tithe, King  
Richard's ransom -

ROBIN turns swiftly. He has heard something. The others follow suit. Then a whistle is heard. ROBIN replies, cupping his hands round his mouth. The four of them relax and a moment later LITTLE JOHN, NASIR and SCARLET are seen approaching.

ROBIN  
Where's all the fish, John?

LITTLE JOHN  
I - I dropped 'em.

SCARLET  
Gisburne's men was after him.

ROBIN  
Where?

SCARLET  
Near Wickham.

ROBIN looks back at LITTLE JOHN.

ROBIN  
What were you doing there?

LITTLE JOHN  
(exasperated)  
Fishing!

ROBIN looks at him for a moment. LITTLE JOHN begins to look guilty.

ROBIN  
What's her name?

A pause.

LITTLE JOHN  
Meg.  
ROBIN  
Did they see you with her?

LITTLE JOHN  
Who?

ROBIN  
The soldiers!

LITTLE JOHN  
No.

ROBIN  
Just as well. Don't go again.

LITTLE JOHN  
Why shouldn't I?

ROBIN  
You can vanish into Sherwood. The  
people of Wickham can't! They're the  
one's who'll suffer.

There is a pause. LITTLE JOHN sits. He sighs.

LITTLE JOHN  
Didn't think did I?

The distant sound of singing can be heard. Immediately the OUTLAWS are on the alert. ROBIN gestures for them to follow him.

F.16 EXT.

VICINITY OF FOREST PATH

DAY F.16

ROBIN leads the OUTLAWS through the undergrowth. As they get nearer to the path the sound of the singing gets louder. It is a mournful sound.



CUT TO:

ANOTHER ANGLE

They approach the path and then crouch down in cover.

CUT TO:

OUTLAWS P.O.V.

Coming down the path is a young man ALAN A DALE on a tired old horse.

CUT TO:

ANOTHER ANGLE

The OUTLAWS look at each other, puzzled by what they are seeing. They move nearer to the path. ROBIN separates himself from them and moves off at an angle.

F.17 EXT.

FOREST PATH

DAY F.17

ALAN A DALE sits dispiritedly on his horse, letting it take him slowly down the forest path. He is shabbily dressed in a colourful outfit and wears a sword at his side.

ALAN  
(singing)  
My heart is heavy as a stone  
My tears they fall like rain  
For she who is my own true love  
I'll never see again - again  
I'll never see again.

ROBIN swings down a rope and lands in front of ALAN.

ROBIN  
Maybe she's heard you singing.

The rest of the OUTLAWS appear.

ALAN  
Let me pass.

ROBIN  
When you've paid us.

ALAN  
Paid you for what?

LITTLE JOHN  
Disturbing the peace -

ROBIN  
And frightening the birds.

SCARLET  
Get off!

ALAN hesitates. SCARLET pulls him off.

SCARLET  
Your purse.

ALAN is very scared of SCARLET.

ALAN  
It's empty.

TUCK  
I'll be judge of that.  
Let's see. He's right.

ALAN  
I gave all I had for my  
steed.

SCARLET  
Steed?

LITTLE JOHN  
His horse.

ALAN  
I am a minstrel.

LITTLE JOHN  
That accounts for it.

SCARLET  
Accounts for what?

LITTLE JOHN  
The bad voice and the  
empty purse.

TUCK gives him his purse back.

ROBIN  
What's your name, lad?

ALAN  
They call me Alan a Dale.

ROBIN is amused by him.

ROBIN  
On your way, Alan. You've  
nothing to fear from us.

ALAN mounts up again.

MARION  
Where are you going? Nottingham?

ALAN nods grimly.

MARION  
(with a smile)  
To seek your fortune?

ALAN (dramatically)  
To kill the Sheriff!

He moves off leaving the OUTLAWS staring. They recover and run after him.

CUT TO:

ANOTHER ANGLE

ROBIN  
To kill the Sheriff?

ROBIN stops his horse.

ROBIN  
And how are you going to do that?

ALAN  
With my trusty sword.

SCARLET  
Your what?

ALAN  
My fate awaits me in Nottingham.  
The world has become an empty place  
and life is merely the echo of  
mocking laughter.

LITTLE JOHN  
I'm not surprised.

ROBIN  
Why d'you want to kill him?

ALAN  
Have you seen an innocent flower  
mercilessly crushed in a mailed fist?

SCARLET  
He's right round the maypole.

ALAN  
To save the lady of my heart I  
would ride through fire.

LITTLE JOHN  
What - on that horse?

ALAN  
He means to marry her.

The OUTLAWS are stunned.

LITTLE JOHN  
Marry?

SCARLET  
The Sheriff of Nottingham?

MARION  
He'll never marry.

TUCK  
He hates women!

ALAN  
Mildred. Oh Mildred!

MARION  
Who's Mildred?

ALAN  
Mildred de Bracy. The  
Baron's daughter.

ROBIN  
You're aiming a bit high  
for a minstrel, aren't you?

ALAN  
Amor vincit omnia.

TUCK  
Don't you believe it.

SCARLET  
What's it mean?

MARION  
Love conquers all things.

SCARLET  
I said he was mad.

F.18 EXT. OUTLAW'S ENCAMPMENT. DAY F.18

ALAN is with the OUTLAWS who are watching him eat. He is very hungry. They find him amusing.

ALAN  
(out to impress)  
I was minstrel to de Bracy, but he  
had no love for music. Only for the  
clash of steel. His time was spent  
fighting in tournaments.

TUCK  
So your's was spent singing to Mildred.

ALAN  
She was lonely.

LITTLE JOHN  
And a bit deaf.

ALAN  
We - we fell in love.

TUCK

And then one day, a tournament  
finished early!

ALAN is surprised.

ALAN

How did you know?

TUCK

It's an old story, Alan!

ALAN nods.

ALAN

He found us together. An insane  
rage siezed him.

LITTLE JOHN

He must've lost the tournament.

ALAN

I was dismissed.

LITTLE JOHN

Lucky you weren't dismembered.

MARION

How old is Mildred?

ALAN

Sixteen.

ROBIN

Life's not a love-song, Alan.  
You'd better forget her.

MARION

Don't be so heartless - how can he?

ROBIN

He's a minstrel. She's a Baron's  
daughter.

MARION

What kind of life will she have  
with the Sheriff?

ALAN

A caged dove. A tethered deer.

SCARLET

He's off again!

MARION

He's marrying to form an alliance  
with de Bracy.

TUCK

Yes, and think of her dowry. What's  
the going rate for a baron's daughter?  
Well worth having, I should think.

ROBIN is thinking.

MARION  
Money and power. That's what  
he's marrying.

ROBIN  
When's the wedding?

ALAN  
As soon as she's brought to Nottingham.

The OUTLAWS look at each other.

ROBIN  
And when will that be?

ALAN shrugs dispiritedly.

ALAN  
Less than a week.

ROBIN thinks. The OUTLAWS watch him.

TUCK  
Think of the dowry. Be a fortune.  
Solve everyone's problems.

MARION  
Think of the girl!

ROBIN nods, weighing up the possibilities. The others watch him intently. He looks at them, finally at ALAN A DALE.

ROBIN  
Tempting - isn't it?

F.20 INT.

NOTTINGHAM CASTLE.

NIGHT. F.20

A large wooden bath tub stands on the floor and in it sits the SHERRIF. He is rather dwarfed by the tub and wears a turban-like hat. A sort of mediaeval shower cap. Across the tub is a plank on which a trencher of bread has been placed together with cheese, apples and a flagon of wine. A SERVANT is sprinkling rose petals into the water and occasionally some of these land on the SHERRIF who is pouring himself more wine from the flagon. He is in an extremely bad mood but is controlling it. GISBURNE has just told him about LITTLE JOHN being in the village. The SHERRIF concentrates on himself and doesn't look at GISBURNE.

SHERRIF  
"Vanished?"

GISBURNE  
That's what they said, my lord.

SHERRIF  
And you believed them?

GISBURNE  
No, my lord, I had them whipped.

The SHERRIF eats. GISBURNE waits.

SHERRIF

GISBURNE  
Yes, my lord.

SHERRIF  
And found nothing.

GISBURNE  
Nothing, my lord.

The SHERRIF drinks. GISBURNE waits. Anxiously.

SHERRIF  
And nobody had seen him I suppose...?

GISBURNE  
No, my lord.

The SHERRIF eats.

GISBURNE  
My lord, I suggest we drive them all into the forest and burn Wickham to the ground.

The SHERRIF drinks.

GISBURNE  
As an example, my lord.

The SHERRIF looks directly at GISBURNE for the first time.

SHERRIF  
An example of what?

GISBURNE doesn't understand.

SHERRIF  
I'll tell you Gisburne, shall I? Since you're obviously incapable of answering my question. An example of your stupidity. An example of your ignorance. An example of your total failure to control the people of Sherwood and destroy the power of Robin Hood!

The SHERRIF has worked himself into a rage. He knocks everything from his 'tray' across the bath tub and most of the food goes into the water. Apples, bread, nuts, and sweet meats float round him as he continues to attack GISBURNE.

SHERRIF  
Those people are my property! The fields they work are my fields!

He hurls an apple at GISBURNE.

SHERRIF  
And your masterly plan is to drive them into the forest to join up with that wolfshhead! Get me a towel!

GISBURNE glances round and grabs a huge towel from a stool. He holds it up for the SHERRIF who climbs out of the bath tub and wraps himself in the towel. He controls himself - his outburst is over.

SHERRIF

A fine, Gisburne. A heavy fine. A hundred pence from every man - the value of six months work. Rub me dry!

GISBURNE is furious but he can do nothing but obey.

SHERRIF

And at the same time I'll double the reward - Harder, Gisburne! For any outlaw brought to Nottingham. Dead or alive. The way to a man's obedience is through his pocket!

The SHERRIF Moves away from GISBURNE irritably.

SHERRIF

Baron de Bracey's son in law! Why on earth did I agree to be united in the unholy bonds of matrimony - with a pansy-faced virgin of sixteen? That's if she is one of course. Is it worth the money, Gisburne? Can it possibly be worth a thousand marks?

GISBURNE stands sullenly looking at his master.

SHERRIF

Why don't you answer?

GISBURNE

I assumed the question was rhetorical, my lord.

SHERRIF

(icily)

Never assume anything, Gisburne. Except an occasional air of intelligence. You'd better go and fetch her. And that ghastly man who's supposed to have fathered her. Though I'd imagine that's a matter of some doubt considering he spends most of his time on horseback. You'll get on famously with him. All he ever talks about is harnesses and helmets. No wonder his coat of arms is a rampant boar.

The SHERRIF is off to bed.



GISBURNE  
And when will the - the ceremony take  
place, my lord?

The SHERRIF is on the stairs. He turns and looks down on GISBURNE.

SHERRIF  
When I'm drunk enough to go through  
with it. Goodnight, Gisburne.

The SHERRIF mounts the stairs with GISBURNE still watching him.

F. 21 EXT. TREES OVERLOOKING ROAD DAY F.21

MUCH swings through the air and lands on a branch of one of the trees over-looking the road from Nottingham.

CUT TO:

MUCH's P.O.V. (HIGH ANGLE)

Much looks down to where below in the distance GISBURNE can be seen going away with several MEN on HORSEBACK.

CUT TO:

B.C.U. MUCH

He recognises GISBURNE and becomes very excited.

CUT TO:

ANOTHER ANGLE

MUCH turns and grabs hold of a rope and swings away from the tree to land on another. He seizes another rope and again swings away through the trees....

F.22 EXT. OUTLAWS ENCAMPMENT DAY F.22

SCARLET and NASIR turn towards the trees on the alert. MUCH swings down and drops neatly off the end of a rope. He is very excited.

MUCH  
Gisburne! Gisburne!

ROBIN  
Where?

MUCH  
That way! Over that way! The Grimston  
road!

ALAN crosses to ROBIN

ALAN  
He's going to fetch Mildred and the  
Baron.

ROBIN  
How long will it take him?

ALAN  
He'll be there by nightfall.

ROBIN  
And start back in the morning.

ALAN nods.

ROBIN  
Then that's when we'll get Mildred!

FADE OUT

END OF PART ONE.

PART TWO

FADE IN

F. 23 EXT.

A GROUP OF TREES

DAY F.23

All is still. No one can be seen. There is bird-song. CRANE UP to where MUCH can be seen standing where we have seen him before on his look-out branch high above the ground over-looking the road from Nottingham skirting Sherwood forest.

CUT TO:

CLOSE SHOT MUCH

He is watching the road intently. A bee buzzes lazily past. All is still. After a moment MUCH sees something on the distant road.

CUT TO:

MUCH'S P.O.V. (HIGH ANGLE)

In the distance GISBURNE can be seen with MILDRED de BRACEY riding beside him. There are four other riders - a covered wagon and a party of MEN AT ARMS. The little cavalcade is moving quite slowly.

F. 24 EXT.

ROAD TO NOTTINGHAM

DAY F.24

CLOSE SHOT GISBURNE AND MILDRED (TRACK)

MILDRED is a pretty girl of sixteen. She is pale and clearly very miserable and pays hardly any attention to GISBURNE who is doing his best to be incredibly boring.

GISBURNE

It must have been a very savage tournament.

MILDRED

Yes.

GISBURNE

So easy for them to get out of hand. Heat of the moment you know.

MILDRED

Yes.

GISBURNE

I expect the doctors'll bleed him

MILDRED

Hasn't he bled enough?

GISBURNE

Great difference between bleeding and being bled.

MILDRED

Is there?

GISBURNE  
Must be, mustn't there? Otherwise they  
wouldn't do it, would they?

MILDRED  
No.

GISBURNE  
Still, its a pity the Baron'll miss the  
wedding.

F.25 EXT.

A GROUP OF TREES

DAY F.25

MUCH turns and cupping his hands gives a bird-like whistle.

CUT TO:

ANOTHER ANGLE

SCARLET NASIR and MARTIN seem to appear from nowhere and move forward to the edge of the trees.

CUT TO:

ANOTHER ANGLE

MARION and ALAN silently take up their position.

CUT TO:

ANOTHER ANGLE

TUCK and LITTLE JOHN appear and also creep forward. Everyone - apart from ALAN have long-bows as well as their weapons for close combat.

F.26 EXT.

ROAD TO NOTTINGHAM

DAY F.26

GISBURNE continues to lead the cavalcade. MILDRED largely ignores his boring conversation.

GISBURNE  
We were fighting a party of knights from  
Chester. ~~Roger de Lacy's men.~~ Lost  
their tempers completely. My horse was  
killed under me and my brother had an  
eye gouged out. Had the wrong helmet  
on hadn't he?

ROBIN (O.V.)  
Gisburne !

GISBURNE looks ahead.

CUT TO:

GISBURNE'S P.O.V.

ROBIN stands some way off and in a position commanding the road. He has an arrow already on his bow-string.

CUT TO:

ANOTHER ANGLE

GISBURNE reins his horse, so do the other riders. He signals the wagon to halt. The MEN AT ARMS load their cross-bows and take up defensive positions around the wagon.

CUT TO:

ROBIN'S P.O.V.

He looks towards GISBURNE and his party.

ROBIN

Leave the girl and the wagon, Gisburne and ride on to Nottingham with your men.

CUT TO:

CLOSE SHOT GISBURNE AND MILDRED

GISBURNE

It's Robin Hood!

MILDRED becomes animated for the first time. Is this a chance to escape being married off to the SHERRIF?

CUT TO:

ANOTHER ANGLE

MARION puts an arrow to her bow, watched by ALAN A DALE.

CUT TO:

LITTLE JOHN AND TUCK

They too notch arrows to their bow-strings.

CUT TO:

ANOTHER ANGLE

So too, do SCARLET, NASIR and MARTIN.

CUT TO:

CLOSE SHOT ROBIN

ROBIN  
Time's running out Gisburne!

CUT TO:

CLOSE ON GISBURNE

GISBURNE speaks very quietly to the nearest MAN AT ARMS.

GISBURNE  
Can you hit him from here?

The MAN AT ARMS nods.

GISBURNE  
Wait for my word. (To ROBIN) D'you think I'm a fool? How can I trust a wolfshhead?

ROBIN  
You're going to have to!

GISBURNE (to MAN AT ARMS)  
Now!

CUT TO:

CLOSE ON MAN AT ARMS

The MAN AT ARMS swings up his cross-bow.

CUT TO:

CLOSE ON ROBIN

ROBIN draws and releases his arrow with incredible speed.

CUT TO:

CLOSE ON MAN AT ARMS

The MAN AT ARMS gets ROBIN's arrow in his shoulder and is knocked backwards with the force of it. He falls sideways dropping his cross bow and kicking in pain.

Everything happens very quickly.

CUT TO:

ANOTHER ANGLE

SCARLET, NASIR and MARTIN rise from cover and shoot.

CUT TO:

ANOTHER ANGLE

LITTLE JOHN and TUCK do likewise.

CUT TO:

SINGLE ON MARION

She shoots standing out in the open to do so.

CUT TO:

GISBURNE, MILDRED and the MEN

One of the RIDERS topples to the ground. FIVE of the MEN AT ARMS surrounding the wagon are hit by arrows. The FIVE remaining shoot back at the OUTLAWS and then crouch down to reload.

CUT TO:

CLOSE SHOT ROBIN

He shoots again.

CUT TO:

CLOSE SHOT

SCARLET, NASIR and MARTIN shooting again.

CUT TO:

CLOSE SHOT MARION

She shoots again.

CUT TO:

LITTLE JOHN AND TUCK

They shoot again.

CUT TO:

GISBURNE, MILDRED and the MEN

THREE more MEN AT ARMS are hit. One takes an arrow through his forearm. One is hurled back against the wagon and pinned to it by the arrow. One is killed outright. Another RIDER is hit.

CUT TO:

CLOSE SHOT ROBIN

He looks towards the wagon.

ROBIN  
Your're a sitting duck Gisburne!

CUT TO:

RESUME ON GISBURNE AND MILDRED

GISBURNE looks round at the result of the OUTLAW'S archery. Then he grabs MILDRED's horse by the bridle and charges forward forcing the girl's horse to the gallop and swerving to one side.

CUT TO:

ROBIN'S P.O.V.

GISBURNE keeps low in the saddle and uses MILDRED and her horse to shield him as he crosses the road some way in front of ROBIN. ROBIN can't see enough of GISBURNE to risk a shot at him for fear of hitting MILDRED.

CUT TO:

CLOSE SHOT MARION AND ALAN A DALE

MARION is on GISBURNE's unshielded side but if she missed GISBURNE she could easily hit MILDRED.

ALAN A DALE

No!

MILDRED catches a glimpse of ALAN as GISBURNE gallops off with her.

CUT TO:

LITTLE JOHN and TUCK

Dropping their bows, they charge out of cover. LITTLE JOHN picks up his quarterstaff and TUCK draws his sword.

CUT TO:

GISBURNE and MILDRED

GISBURNE charges towards TUCK and LITTLE JOHN. MILDRED screams with fear.

CUT TO:

REACTION ALAN

CUT TO:

ANOTHER ANGLE

GISBURNE bears down on LITTLE JOHN and TUCK and cuts at them as he rides by. LITTLE JOHN tries to grab at MILDRED's horse. In BACKGROUND the OTHER OUTLAWS are racing towards the wagon. Those MEN AT ARMS able to run, take to their heels; several still have arrows sticking out of them.

CUT TO:

ANOTHER ANGLE



ROBIN sprints forward as one of the TWO remaining RIDERS tries to get away. He hurls himself at him and succeeds in dragging him from the saddle. ROBIN mounts up and turns to give chase to GISBURNE who is already some hundred and fifty yards ahead.

CUT TO:

ANOTHER ANGLE

GISBURNE glances back.

CUT TO:

ANOTHER ANGLE

ROBIN crouches low and urges his horse forward.

F.27 EXT. COUNTRYSIDE. DAY F.27

GISBURNE continues his headlong flight with MILDRED.

CUT TO:

ROBIN'S P.O.V.

GISBURNE and MILDRED are still well ahead but ROBIN is beginning to make up some of the distance.

F.28 EXT. WOODED HILLSIDE DAY F.28

GISBURNE with MILDRED coming down hill through the trees with ROBIN still behind them.

F.29 EXT. PATH ALONG RIVER BANK DAY F.29

GISBURNE still going flat out. Behind him, ROBIN is beginning to close rapidly.

CUT TO:

CLOSE SHOT GISBURNE

He glances back.

CUT TO:

CLOSE SHOT ROBIN

He is grim-faced. His determination has paid off and he knows that although GISBURNE is the better rider, he is being slowed by MILDRED and her horse.

CUT TO:

ANOTHER ANGLE

GISBURNE releases MILDRED's horse and races on. ROBIN passes MILDRED and comes alongside GISBURNE. He hurls himself from his horse at GISBURNE who goes sideways into the thick mud of the river bank with ROBIN on top of him.

F.30 EXT.

RIVER BANK

DAY F.30

The tide is out and the two men are in a sea of deep mud. They both struggle to their feet. The mud covers them from head to foot and they are knee-deep in the stuff. They grapple clumsily with each other and GISBURNE manages to push ROBIN away from him. ROBIN slips and sits down in the mud. GISBURNE struggles to draw his sword and then lunges forward. As he does so, his legs slide from under him and he too sits down in the mud. The two of them glare at each other. Then once again they try to get to their feet. GISBURNE - hampered by his sword is the last up and while he is struggling to regain his feet, ROBIN finally succeeds in drawing his sword. He swipes at GISBURNE and again loses his balance and crashes down in the mud. GISBURNE raises his sword high over his head with the intention of cutting ROBIN in two, but he begins to lose his balance. He tries vainly to stop himself falling but slowly he crashes backwards. Yet again both men struggle to get up and swing their swords at each other. Eventually, they lock and they push and strain against each other slipping and sliding about in the mud until finally they fall over again.

F.31 EXT.

PATH ALONG RIVER BANK

DAY F.31

MILDRED'S P.O.V.

During the ponderous fight she watches the mud-covered combatants anxiously.

CUT TO:

ANOTHER ANGLE

Riding towards the path comes the SHERRIF with FOUR mounted KNIGHTS.

CUT TO:

RESUME ON MILDRED

She glances round and sees them.

CUT TO:

GISBURNE AND ROBIN

ROBIN sees the SHERRIF and his men approaching. He attacks GISBURNE and as they slide about, manoeuvring for an advantage, GISBURNE also sees the SHERRIF.

GISBURNE  
(shouting)  
It's Robin Hood!

SHERRIF and his MEN

They ride fast down to the river bank.

F.32 EXT.

RIVER BANK

DAY F.32

ROBIN realises that he has lost in his attempt to rescue MILDRED. As the MEN dismount and begin loading their cross-bows, he pushes GISBURNE over without losing his own balance. Then he struggles through the mud putting his sword in his belt as he wades out into the river and begins to swim.

F.33 EXT. PATH ALONG RIVER BANK DAY F.33

The SHERRIF's men aim and shoot.

F.34 EXT. RIVER DAY F.34

ROBIN ducks under the water as the crossbow bolts land around him. He swims under water for a few yards and then surfaces again.

F.35 EXT. PATH ALONG RIVER BANK DAY F.35

GISBURNE watches helplessly as ROBIN swims to the far bank of the river. The MEN shoot their cross-bows again as ROBIN pulls himself out of the water onto a fallen tree and waves to GISBURNE before ducking into the undergrowth and running off into the trees.

CUT TO:

CLOSE SHOT THE SHERRIF

He is furious that ROBIN has eluded him.

SHERRIF

You cross-eyed idiots! Gisburne - stop playing in the mud and come up here!

CUT TO:

ANOTHER ANGLE

GISBURNE plods his way out of the mud and is helped up by the MEN. He reaches the SHERRIF who stares disdainfully down at him. GISBURNE is covered in mud.

SHERRIF

You look like a decaying dung-heap! Keep down wind of me for the love of Christ! (he nods to MILDRED) Lady Mildred. (To GISBURNE) Where is the Baron? Where are your men?

GISBURNE

The Baron was wounded in a tournament, my lord - he's taken to his bed.

SHERRIF

And the men, Gisburne? Have they taken to their beds as well?

GISBURNE

We were attacked by outlaws. Hundreds of them, my lord.

GISBURNE gestures across the river.

GISBURNE  
That - that devil pursued me.

SHERRIF  
A devil, is he Gisburne? All I saw was a  
ragged wolfshhead, you seemed quite  
incapable of killing.

GISBURNE  
The outlaws captured the wagon, my  
lord.

SHERRIF  
Obviously.

GISBURNE  
But - but the dowry, my lord.

SHERRIF  
Safe in Nottingham.

GISBURNE reacts. So does MILDRED.

F.36 EXT. ROAD TO NOTTINGHAM DAY F.36

MARION is watching anxiously for ROBIN. The rest of the OUTLAWS have opened the chests they have taken from the wagon. They stand round as LITTLE JOHN smashes the last of them open with a large stone. The lid is thrown back.

CUT TO:

ANOTHER ANGLE

LITTLE JOHN pulls one of MILDREDS dresses from the chest and then rummages through it's contents. He hurls the dress down with disgust.

LITTLE JOHN  
Not a penny!

F.37 EXT. NOTTINGHAM CASTLE DAY F.37

The SHERRIF, GISBURNE and MILDRED stand in front of three chests. The SHERRIF hands the still muddy GISBURNE the keys.

SHERRIF  
Open them, Gisburne!

GISBURNE throws open one of the chests. It is full of silver coins.

GISBURNE opens the others. They too are full of silver.

SHERRIF

The dowry, Mildred. A thousand marks.  
They came via Newark. A little  
arrangement I made with your father.  
Just as well as it turned out, eh,  
Gisburne?

F.38 EXT.

ROAD TO NOTTINGHAM

DAY F.38

MARION sees ROBIN coming in the distance.

MARION

Robin!

She runs to meet him. The OUTLAWS get to their feet. We see ALAN. He reacts to the fact that ROBIN is alone.

CUT TO:

LONG SHOT. OUTLAWS P.O.V.

MARION runs to ROBIN and they embrace.

F.39 EXT.

OUTLAWS ENCAMPMENT

DAY F.39

ROBIN and the OUTLAWS are bringing the covered wagon back into the camp. MUCH climbs the look-out tree. ALAN moves away and sits down disconsolately. TRACK.

SCARLET

Really tricked us, didn't he? Really  
made fools of the lot of us!

LITTLE JOHN.

Must've taken the bride money into  
Nottingham another way -

SCARLET

'Course they did. We can forget it.

MARION

And what about the girl - are we going  
to forget her?

SCARLET

What else can we do?

ROBIN

There must be a way. There must be.

TUCK

Get into Nottingham? You'd need an  
army!

MUCH whistles from the tree. ROBIN runs and looks up at him.

ROBIN  
What is it?

MUCH  
A girl. Coming this way! She's alone!

ROBIN looks at LITTLE JOHN who nods and runs off.

MARION (to ROBIN)  
Who could it be?

ROBIN  
John's fish I should think.

F.40 EXT. VICINITY OF ENCAMPMENT DAY F.40

---

MEG is walking along the path looking around her. LITTLE JOHN appears. MEG runs to him and embraces him. She is crying.

LITTLE JOHN  
What is it, Meg? What's wrong?

F.41 EXT. OUTLAWS ENCAMPMENT DAY F.41

---

MEG has just told ROBIN about the fine imposed by the SHERRIF.

ROBIN  
A hundred?

MEG  
From every villager.

The OUTLAWS look at LITTLE JOHN.

ROBIN (To LITTLE JOHN)  
I told you didn't I?

MEG  
I couldn't tell them - it was because -  
because of me. You'll help them won't  
you?

ROBIN nods.

ROBIN  
You'll have the money.

SCARLET  
(sarcastically)  
Course you will. It's waiting for us in  
Nottingham Castle.

MEG looks puzzled. ROBIN crosses to the mournful and dejected figure of ALAN.

ROBIN

Alan -

ALAN

My life is over. My heart is broken. Bury me here in the green wood.

ROBIN

I'm beginning to think you enjoy it!

ALAN

What d'you mean?

ROBIN

When's the wedding?

ALAN

What difference does it make? You can't stop it!

ROBIN

When, Alan?

ALAN

Tomorrow.

SCARLET is getting angry.

SCARLET

There's no way we can get into that castle. And if there was they'd trap us inside. We wouldn't stand a chance.

ROBIN

We're going to try.

Reaction MEG.

F.42 INT. NOTTINGHAM CASTLE NIGHT F.42

---

Establishing shot.

F.43 INT. NOTTINGHAM CASTLE NIGHT F.43

---

The three chests of silver are still on display. PAN from them to where the SHERRIF, GISBURNE and MILDRED are eating seated at a large table. The SHERRIF is drinking heavily, GISBURNE is nodding off and MILDRED sits staring ahead with tears trickling down her face and plopping into the soup. Although the SHERRIF has had a great deal to drink, only the occasional slurred word gives him away. He is in a sadistic mood. There is silence except for a sniff from MILDRED. After what seems an interminable silence the SHERRIF speaks.

SHERRIF (To MILDRED)

Why aren't you eating?

GISBURNE wakes suddenly.

MILDRED

I've no appetite.

SHERIFF - 31 -  
No appetite. No appetite for  
anything have you?

MILDRED bursts into tears.

SHERIFF  
Look at her!  
Any mention of our forthcoming nuptials  
and she positively overflows. I can't  
think where it all comes from.

GISBURNE  
Will there be many guests my lord?

SHERRIF  
It's a wedding, Gisburne, not a  
celebration. Oh, I made a list of people.  
But then, after I'd read it, I began  
crossing 'em off, and I went on crossing  
'em off until there was nobody left to  
cross off.

The SHERRIF looks at MILDRED who is still crying.

SHERRIF  
Shut up! (Then to  
GISBURNE) Fortunately most of my  
relatives are either dead or living in  
Normandy. Which amounts to the same  
thing.

GISBURNE  
And the Abbot Hugo, my lord?

SHERRIF  
My dear brother had a sudden and totally  
uncharacteristic surge of piety and  
hurried off on pilgrimage to Walsingham.  
Thus saving both his soul and the  
necessity of providing me with a wedding  
present.

A SERVANT enters.

SERVANT  
A girl from Wickham, my lord. She begs  
to see you.

SHERRIF  
Not one of your little mistakes is it  
Gisburne? Bring her!

The SERVANT beckons MEG who comes in and kneels before the SHERRIF.

SHERRIF  
What d'you want?



MEG

I'm Meg of Wickham, my lord. The village where - where the outlaw was seen.

SHERRIF

Well?

MEG

It's about them - the outlaws - that I've come, my lord. I - I can help you catch them. All of them.

GISBURNE

How?

SHERRIF

Shut up, Gisburne. (To MEG) I'm listening.

MEG

If - if you pardoned the village my lord I could -

SHERRIF

If? If? D'you think I make bargains with scum like you?

MEG begins to weep.

SHERRIF

God! Not another snivelling female! Stop howling woman! Or you'll have something to howl about.

MEG controls herself.

SHERRIF

Whether I pardoned the village or not would depend on exactly what you had to tell me, wouldn't it?

MEG

You can catch them all, my lord. Tomorrow.

There is a pause. The SHERRIF becomes very alert.

SHERRIF (very quietly)

Tomorrow? But I'm being married tomorrow.

MEG

And I wish you joy, my lord. (a pause). They're coming here. To the castle.

A pause. Then the SHERRIF begins to chuckle. It is a menacing sound.

SHERRIF  
Who told you this fable?

MEG  
It's true! I heard them. In the forest!

The SHERRIF who has been gnawing a bone throws it at MEG.

SHERRIF  
Get out!

MEG  
But, my lord!

SHERRIF  
Guard!

TWO GUARDS appear.

SHERRIF  
Throw this lying bitch out!

The GUARDS grab MEG.

MEG  
I'm telling you the truth! The truth!

The GUARDS drag her out. The SHERRIF suddenly becomes very amused. His sour mood has gone.

SHERRIF  
How very amusing!

GISBURNE  
Suppose it is the truth, my lord!

SHERRIF  
I hope it is, Gisburne, because we'll be ready for them won't we?

GISBURNE  
But the wedding -

SHERRIF  
The wedding will proceed. How could I possible disappoint the bride? She's so looking forward to it.

He smiles maliciously at her.

SHERRIF  
Aren't you Mildred? The capture of Robin Hood would be a fine feather in your cap Gisburne. And an excellent wedding gift.

MILDRED  
May I retire my lord.

SHERRIF (To GISBURNE)  
Certainly you may. Escort her  
to her chamber will you?  
(To MILDRED) Dream of tomorrow's...er..  
consumation.

GISBURNE moves to the stairs with MILDRED.

SHERRIF  
And Gisburne -

GISBURNE stops.

SHERRIF  
Alert your men.

GISBURNE  
Yes, my lord.

The SHERRIF remains. He looks at the three chests of silver.

F.44 EXT. OUTLAWS ENCAMPMENT NIGHT F.45

---

ROBIN and the OUTLAWS are round a fire which is burning low. The attack is being planned.

ROBIN  
Right. So far so good.

CUT TO:

MARION

She is tearing up pieces of muslin.

ROBIN  
Marion and Much will drive the wagon.

CUT TO:

MUCH

We see MUCH for the first time. He is dressed as a village maiden and is wearing a large brimmed straw hat. MUCH smiles and curtsies.

ROBIN  
Who's likely to marry 'em Tuck?

TUCK  
Well it won't be Abbot Hugo. He was on his way to Walsingham when we robbed him. It'll be the priest from St. John's, I reckon.

ROBIN  
Then we'd better meet him hadn't we?

The OUTLAWS grin and begin to get to their feet.

END OF PART TWO.

PART THREE

F.47 EXT. NOTTINGHAM CASTLE DAY F.47

---

Establishing shot.

F.48 INT. NOTTINGHAM CASTLE DAY F.48

---

The SHERRIF's chair and table have been removed and an altar has been erected in their place. The finishing touches are still going on. SERVANTS bring two large candlesticks and place them each side of the altar. They put the candles in them and another SERVANT brings a lighted taper and lights them. The three chests of silver are still where we have seen them before, guarded by TWO MEN AT ARMS. SERVING MAIDS come down the hall with baskets of cut flowers bringing a sudden splash of brilliant colour to the greyness of the castle. Everyone is bustling about getting the hall ready for the wedding. TWO SERVING MAIDS begin putting the altar cloths on the bare altar.

CUT TO:

ANOTHER ANGLE

There is the sound of marching men and GISBURNE strides into the hall with TWENTY MEN AT ARMS behind him. They have spears and shields and cross-bows. GISBURNE is dressed in his best armour and wears a special cloak for the occasion. He carries his helmet in a military fashion.

GISBURNE  
Wedding escort - halt!

The MEN AT ARMS halt. GISBURNE takes no notice of the activity all around him. He turns to address his MEN in his best 'Commanding Officer' manner.

GISBURNE

As you all know today sees the marriage of your master Lord Robert de Rainault - High Sherrif of Nottingham to the Lady Mildred de Bracy - youngest daughter of Baron de Bracy. After the ceremony is over - and on a signal from me - you will all cheer. Is that understood?

There is a murmur from the MEN.

GISBURNE

I think perhaps we'd better try it now. Are you ready? Deep breath. Cheer.

A rather poor cheer goes up from the MEN.

GISBURNE

We'll do that again. On the command cheer. Cheer!

This time the MEN AT ARMS cheer loudly. It coincides exactly with the appearance of the SHERRIF. He presents quite a picture. He is dressed in a pale green outfit with gold and white trimmings. He is irritable and on edge.

SHERRIF

Are you trying to be funny, Gisburne? Any sign of the priest?

GISBURNE

No my lord.

SHERRIF

Is everyone alert and ready?

GISBURNE

Yes, my lord.

The SHERRIF nods.

SHERRIF

Well put them back in the box Gisburne or do something with them.

GISBURNE

Take up your positions.

The MEN AT ARMS take up positions on either side of the altar also protecting the three chests of silver.

SHERRIF

No news of the Baron?

GISBURNE

No, my lord.

SHERRIF  
So you will represent him as we  
arranged.

GISBURNE  
It will be an honour, my lord.

F.49 EXT.

OUTLAWS ENCAMPMENT

DAY F.49

OPEN on the PRIEST flanked by the two monks. They have been roped to a tree. MUCH is guarding them dressed as a village girl. PAN to where ROBIN and LITTLE JOHN are helping ALAN into the priests robes which are rather large for him. MARION now also dressed as a village girl comes to help. Despite all the dressing up the atmosphere is tense. ALAN is terrified.

ALAN  
I'll never get away with it.

MARION  
Think of Mildred.

ALAN  
But - but I've never married anyone! (To  
TUCK) Can't you do it?

TUCK  
The Sherrif knows me, you fool!  
Besides - if I married 'em they'd really  
be married. Even if I crossed my  
fingers. But if you do it, it won't count.

ROBIN  
It won't get that far -

LITTLE JOHN  
You hope.

TUCK  
(giving ALAN a little book)  
Just mumble over that.

SCARLET comes into shot. He is dressed as a MAN AT ARMS.

SCARLET  
Can he read?

TUCK  
He doesn't have to. Half the real priests  
can't.

ALAN  
I can't stop shaking.

ROBIN  
You're a young priest. It's your first  
wedding.

SCARLET  
And maybe your last.

ALAN now dressed as a priest reacts.

F.50 INT. GATE HOUSE. NOTTINGHAM CASTLE DAY F.50

ALAN rides up to the gatehouse. He is flanked by ROBIN and NASIR carrying the banner and the cross. The GUARDS cross themselves and ALAN gives them his blessing as he rides in under the arch.

F.51 INT. NOTTINGHAM CASTLE DAY F.51

ALAN walks into the hall with ROBIN and NASIR behind him. GISBURNE hurries up to them. He looks at ALAN in surprise.

GISBURNE  
Where is Father Giraldus?

ALAN  
(nervously)  
I am the bearer of bad tidings my lord. I have been sent in his place.

GISBURNE  
What bad tidings?

ALAN  
He is sick my lord.

GISBURNE  
But he was here two days ago! He dined with the Sherrif!

ALAN  
Indeed he did, my lord, indeed he did. More's the pity.

GISBURNE  
What on earth d'you mean?

ALAN  
(improvising wildly)  
On his return to the church he was seized with the most dreadful pains. Vehement gripings in the bowels all through Evensong - a most unseasonable sweat all over his body - a loud singing in his ears and a fearful trembling in his limbs -



During this, ALAN with ROBIN and NASIR behind him, moves up towards the altar where the MEN AT ARMS stand guard.

GISBURNE

You think it was something he ate?

ALAN

I fear so, my lord. I fear so. But purging has had no effect.

GISBURNE

Probably the pork. Well it can't be helped I suppose. And you are - ?

ALAN

Father Matthew, my lord.

GISBURNE

Father Matthew. I'd better tell the Sheriff.

GISBURNE hurries off. ROBIN and NASIR look around as they move up to the altar. ROBIN nudges NASIR who follows his look to the three chests of silver.

F.52 EXT.

GATEHOUSE.

DAY F.52

MARION with MUCH by her side, drives up to the GATEHOUSE. One of the GUARDS comes forward. He looks to see if anyone is following the cart.

GUARD

What you got there?

MARION

Hay for the stables an' a gift o' honey for the Sheriff from the villagers of Wickham and Maybury.

GUARD

Honey eh?

As the GUARD moves nearer the cart, MARION leans forward urgently.

MARION

We've news of Robin Hood!

GUARD

What news?

MARION

We saw him!

GUARD

Where?

MARION

Back there - down the road!  
Didn't we sister?

MUCH nods.

MARION

Coming out of Sherwood they were!

MARION glances nervously back over her shoulder. The GUARD leaves the cart and looks back down the road. MARION begins driving the

F.53 INT.

NOTTINGHAM CASTLE

DAY F.53

The SHERRIF descends the steps followed by GISBURNE. ALAN bows to him. ROBIN and NASIR are at the altar kneeling side by side.

CUT TO:

CLOSE SHOT ROBIN AND NASIR

They rise and turn to look towards the SHERRIF.

CUT TO:

RESUME ON GISBURNE, THE SHERRIF and ALAN.

The SHERRIF nods irritably to ALAN.

SHERRIF

I gather Father Giraldu is indisposed. Judging by the way he pigged himself the other day, I can't say I'm entirely surprised. (To GISBURNE). Where's Mildred?

GISBURNE

Still in her room, my lord.

The SHERRIF loses his temper.

SHERRIF

I can't marry her there can I?

GISBURNE hurries away. The SHERRIF instantly regains his calm.

SHERRIF (to ALAN)

The Baron is also indisposed. Apparently he was hit rather hard with a battle-axe. It had a somewhat debilitating effect. Sir Guy will represent him.

ALAN

I understand my lord.

SHERRIF

This won't be a long drawn out affair will it?

ALAN

Marriage is a sacrament my lord Sherrif.

F.54 INT.

MILDRED'S ROOM NOTTINGHAM CASTLE

DAY F.54

OPEN C.S. MILDRED. She is sitting motionless, her back to the door. She turns as GISBURNE knocks. Then she looks back to CAMERA. GISBURNE comes in. MILDRED takes no notice. GISBURNE is breezily matter of fact.

GISBURNE  
The Sherrif is waiting, my lady -

MILDRED doesn't move. GISBURNE'S manner becomes threatening.

GISBURNE  
I said - the Sherrif's waiting.

MILDRED  
(without turning round)  
Let him!

GISBURNE is taken aback. Slowly MILDRED rises. She is pale but controlled.

MILDRED  
Oh, I'll obey him! That's what  
I'm here for, isn't it?

MILDRED turns to GISBURNE.

CUT TO:

GISBURNE's P.O.V.

MILDRED  
I shan't weep -

MILDRED crosses to GISBURNE

CUT TO:

CLOSE TWO SHOT.

MILDRED  
(quietly and simply)  
Someone once told me that he loved me.  
Not the Baron de Bracy's daughter  
(bitterly) Or her dowry. But me.

There is a pause while she looks straight at GISBURNE.

MILDRED  
(almost a whisper)  
And I'll never forget him.

MILDRED lifts her head and goes out of the room past GISBURNE.

F.55 EXT.

WALL OF GREAT HALL.

DAY F.55

MARION looks round quickly.

ANOTHER ANGLE

SCARLET - still dressed as a MAN AT ARMS - slides out from under the hay. TUCK, LITTLE JOHN and MARTIN follow dressed as workmen. As soon as they are off the cart they begin unloading the hay under the watchful eye of the MAN AT ARMS. They look very busy but in fact are playing for time. MARION and MUCH get down from the cart to watch.

F.56 INT.

HALL OF NOTTINGHAM CASTLE

DAY F.56

ALAN, ROBIN and NASIR are all in position on the dais in front of the altar. Coming towards them are GISBURNE and MILDRED. When they reach the steps to the altar MILDRED recognises ALAN and gasps. GISBURNE glances at her and then at ALAN who having shot a warning glance at MILDRED now looks down at the book and begins to mumble in Latin. It is now the SHERRIF's turn to advance down the hall to MILDRED's side. ALAN is beginning to lose his nerve. The SHERRIF glares at him. ALAN looks around at the MEN AT ARMS. Then he looks back to MILDRED who is still in a state of shock. ALAN is very scared.

ALAN

In nomine Patris et Filis et Spiriti Sancti

-

SHERRIF

You bless us at the end of the ceremony!

ALAN

I - er - charge you - if if - you know of any reason - any reason why should should not - not be joined in wedlock -

SHERRIF

Get on with it!

ALAN

To - to speak now or from this moment - er - remain forever silent.

F.57 INT.

STEPS NOTTINGHAM CASTLE

DAY F.57

SCARLET has slipped into the castle and is cautiously climbing the steps.

F.58 INT.

HALL NOTTINGHAM CASTLE

DAY F.58

ALAN

(struggling on)

Will you have this woman to be your wedded wife? And live under Gods holy law cleaving her to you in sickness and in health? So long as-as-as-

SHERRIF

(impatiently)

'So long as you both shall live'. I know it better than you do! I will.

ALAN turns to MILDRED who is still staring at him in amazement.

ALAN

Will you -

CUT TO: -

ANOTHER ANGLE

SCARLET continues into the great hall and from a pillar looks down to the far end where the wedding is taking place.

ALAN  
have this man to be your wedded husband  
-er in sickness and in health -

SCARLET runs out under the central arch.

SCARLET  
Outlaws! Outlaws!

CUT TO:

REVERSE ANGLE

The SHERRIF, GISBURNE and MILDRED turn to where SCARLET stands.

SCARLET  
In the castle my lord Sherrif. Through  
the kitchens!

GISBURNE begins to run down the hall and his MEN leave their places and charge after him.

SCARLET  
Hundreds of them!

are in the cart which is gaining speed.

F.60 INT. NOTTINGHAM CASTLE DAY F.60

---

GISBURNE and his MEN AT ARMS thunder past SCARLET.

CUT TO:

ANOTHER ANGLE

The SHERRIF is about to follow GISBURNE when ROBIN leaps in front of him, drawing his sword.

ROBIN  
Don't move!

CUT TO:

ANOTHER ANGLE

MILDRED throws herself into ALAN's arms. They go into an endless kiss.

CUT TO:

CLOSE SHOT ROBIN

ROBIN  
The doors, Will!

CUT TO:

ANOTHER ANGLE

SCARLET races to the doors and begins to push (or pull) them open.

CUT TO:

F.61 INT. PASSAGE WAY. NOTTINGHAM CASTLE DAY F.61

GISBURNE and his MEN AT ARMS race down the passageway.

F.62 INT. HALL. NOTTINGHAM CASTLE DAY F.62

MARION and MUCH drive the cart into the hall turning it so that it can be loaded and face the doors for a getaway. The OUTLAWS leap off the cart and make for the silver chests. NASIR joins them. ALAN remains kissing MILDRED. SCARLET and MUCH take the beehives from the cart and carry them carefully to the entrances at the far end of the hall.

ROBIN

Hurry! Sorry about the wedding Sherrif.  
But you'll have to find another bride!

SHERRIF

You fool! You'll never get out of here  
alive!

ROBIN

We'll see, won't we? Pity Giraldu  
couldn't come wasn't it?

SHERRIF

Murderer!

ROBIN

No. He's in Sherwood. Ready for the  
real wedding!

SHERRIF

Wait till the Baron hears of this! (To  
ALAN and MILDRED) He'll find you!  
He'll have you torn to pieces!

ROBIN pushes the SHERRIF backwards with the point of his sword. The first chest is now on the cart. ALAN goes on kissing MILDRED. MUCH returns to the cart leaving SCARLET on look-out.

F.63 INT. NOTTINGHAM CASTLE DAY F.63

GISBURNE and his MEN at an intersection of steps and passages. MEN AT ARMS are running in all directions. GISBURNE looks wildly round.

GISBURNE  
Where are they?

A MAN AT ARMS runs up.

MAN AT ARMS  
No sign of them, my lord!

PUSH IN ON GISBURNE. He realises he has been tricked in some way.

GISBURNE  
Back to the hall!

GISBURNE dashes off. The MEN AT ARMS follow. By now the alarm bell is beginning to ring.

F.64 INT. HALL. NOTTINGHAM CASTLE DAY F.64

The loading of the cart is still going on. The boxes of silver are very heavy and take four men to lift. LITTLE JOHN, TUCK, MARTIN and NASIR are just finishing getting the second chest on.

F.65 INT. PASSAGE. NOTTINGHAM CASTLE DAY F.65

GISBURNE and his MEN running back down the passage towards the great hall.

F.66 INT. HALL. NOTTINGHAM CASTLE DAY F.66

ALAN is still kissing MILDRED.

ROBIN  
Alan -

ALAN stops kissing MILDRED and takes his sword from his priests robes and takes over guarding the SHERIFF as the OUTLAWS get the third box of silver onto the cart.

CUT TO:

ANOTHER ANGLE

SCARLET  
They're coming back!

SCARLET sprints down the great hall to the OUTLAWS as GISBURNE and his men reappear.

CUT TO:

ANOTHER ANGLE

The SHERRIF watches - powerless to do anything. He is furious.

SHERRIF  
Gisburne !

CUT TO:

ANOTHER ANGLE

ROBIN and MARION shoot at the beehives as the cart moves towards the doors.

CUT TO:

INSERT

The arrows hit the beehives and they fall over. A cloud of bees rises from the hives. The sound of angry buzzing can be heard.

CUT TO:

RESUME ON THE OUTLAWS

As the cart leaves the hall, GISBURNE and his MEN begin to be stung.

CUT TO:

F.68 INT.

HALL

DAY F.68

GISBURNE, The SHERRIF and the MEN beset by bees. The sound of the bees fills the hall.

CUT TO:

CLOSE SHOT

MAN AT ARMS with bees on his face.

CUT TO:

SINGLE ON SHERRIF

He swipes frantically around him.

SHERRIF  
Get 'em off me! Get 'em off!



F.69 EXT.

SHERWOOD

DAY F.69

The cart has reached Sherwood. OPEN on MEG seeing the OUTLAWS coming and running to meet them.

CUT TO:

ANOTHER ANGLE

MEG reaches the OUTLAWS and embraces LITTLE JOHN.

ROBIN  
It worked, Meg!

MEG  
Never been so scared!

ROBIN  
You told him the truth. He can't punish  
you for that!

F.70 EXT.

OUTLAWS ENCAMPMENT

DAY F.70

OPEN on a roaring fire over which a carcass of venison is being roasted. A primitive spit is being turned by MUCH. He is watching the marriage of ALAN and MILDRED which is being conducted by TUCK surrounded by the OUTLAWS.

CUT TO:

ANOTHER ANGLE

MILDRED takes ALAN's hand.

TUCK  
To love and cherish till death us do part.

MILDRED  
To love and to cherish till death us do  
part.

TUCK  
And thereto I plight my troth.

ALAN puts a ring on MILDRED's finger.

TUCK  
Those whom God has joined let no man  
put asunder. In Nomine Patris et Filis et  
Spiriti Sancti.

CUT TO:

ANOTHER ANGLE

LITTLE JOHN smashes the last chest open. The OUTLAWS have crowded round. The lids are thrown back and the chests are seen to be full of nothing but rocks.

F.71 INT.

NOTTINGHAM CASTLE.

DAY F.71

OPEN ON a trail of clothes leading up to the bath tub where we find GISBURNE and the SHERIFF. The ominous sound of bees can be heard.

GISBURNE

Stones, my lord?

SHERIFF

Stones, Gisburne. God there isn't an inch of me that isn't stung.

GISBURNE

But - I - I don't understand.

SHERIFF

You wouldn't would you Gisburne. It's just that I don't have the same belief in your ability to protect the castle that you have. So now I have the dowry without having to marry that awful girl - and the Baron will think Robin Hood has it and can't ask for it back. It's all worked out remarkably well in the end you see. Scratch my back Gisburne. Lower. Ah - the relief!

F.72 EXT.

SHERWOOD

DAY F.72

ROBIN and the others stare at the chests full of stones.

ROBIN

He's done us again!

SCARLET

No dowry!

LITTLE JOHN

Cunning bastard!

MARION looks towards ALAN and MILDRED.

MARION

What'll they do now?

SCARLET

(sarcastically)

They've got each other!

ALAN

We have. Money means nothing to me. I have a treasure beyond riches!

They kiss.

ROBIN  
Love conquers all things.

SCARLET  
For the time being!

ROBIN (To MEG)  
But what about the villagers of  
Wickham?

MILDRED takes off her necklace and gives it to ROBIN.

MILDRED  
It's not much for what you did for us.

ROBIN  
It's more than enough for Wickham! We  
can't take this!

MILDRED  
It was a gift from the Sherrif! I don't  
want it!

ROBIN  
Then long life and happiness to both of  
you! (to ALAN) And keep your head  
out of the clouds!

MUCH comes running up.

MUCH  
The meat - the meat - it'll be spoilt!

Everyone begins running back to the fire. MILDRED and ALAN kiss again.

FADE OUT

END OF EPISODE.