

Episode E - THE KING'S FOOL

CAST

KING RICHARD

ROBIN

MARION

LITTLE JOHN

NASIR

MUCH

MARTIN

WILL SCARLET

TUCK

~~JAMES~~

MERCADIER (King Richard's Captain of Mercenaries)

SIR GUY OF GISBURNE

HUBERT WALTER (Archbishop of Canterbury)

SHERIFF

ABBOT HUGO

HERNE

HERALD

AILRIC

Non-speaking parts/Extras

Band of outlaws

Mercadier's Men

Earls/Barons/Sheriffs/Justices/Knights - including Earls of Leicester, Arundel, Derby, Chester, Warwick + William Marshall (old warrior), Walter of Coutances, Queen Mother...

Nottingham Castle Guards

Dancers (all male)

2 servants in Council Chamber/servant at banquet/servant preparing

Sheriff

Messenger

4 Gisburne's men

FADE IN

TITLE SEQUENCE

FADE OUT.

FADE IN

E.1 EXT.

FOREST

DAY E.1

A group of OUTLAWS are watching from cover as a KNIGHT approaches on horseback.

CUT TO:

ANOTHER ANGLE

The KNIGHT pauses, as if uncertain which direction to take. He is a big powerful man in his late thirties and has a reddish blond beard. His dress and accoutrements are plain and without ornament. There is nothing to distinguish him from a thousand such except his stature.

CUT TO:

RESUME ON THE OUTLAWS

The OUTLAWS move nearer, crouching low and moving as silently as they can.

CUT TO:

RESUME ON KNIGHT C.U.

We see him clearly for the first time. He has heard the OUTLAWS but gives no sign, deliberately not looking in their direction.

CUT TO:

WIDER ANGLE

The KNIGHT moves off slowly - almost enticing the OUTLAWS to follow.

CUT TO:

THE OUTLAWS

As the KNIGHT moves away, they follow keeping parallel to him and using every tree to cover their advance.

CUT TO:

THE KNIGHT

He smiles to himself grimly and continues to walk his horse slowly forward. Occasionally a slight rustling indicates the OUTLAWS are following.

CUT TO:

CLOSE SHOT OUTLAW LEADER

The leader of the OUTLAWS is a powerful cruel looking man. He watches the KNIGHT with narrowed eyes.

CUT TO:

ANOTHER ANGLE

Again the KNIGHT stops.

CUT TO:

ANOTHER ANGLE

So do the OUTLAWS. They begin moving up on the KNIGHT again. Again he begins moving on.

E.2 EXT. FOREST (a) DAY E.2

The KNIGHT continues on through the forest with his horse at the walk.

CUT TO:

THE OUTLAWS

They creep nearer. The LEADER gives a signal and they charge from their cover.

CUT TO:

ANOTHER ANGLE

The KNIGHT wheels his horse and draws his sword as the OUTLAWS attack. He hacks down at one of the OUTLAWS and the man staggers back and falls. The OUTLAWS fight with bill hooks tied to the end of staves. One of them wields a woodmans axe. The LEADER has a huge sword which he swings with both hands. Several OUTLAWS go down as the KNIGHT cuts at them with his sword. One of them grabs the bridle. Another one leaps onto the KNIGHTS horse from behind and pulls him from the saddle.

CUT TO:

ANOTHER ANGLE

The KNIGHT crashes down and two more OUTLAWS grapple with him. But the KNIGHT struggles to his feet, still holding his sword.

E.3 EXT. FOREST (a) DAY E.3

The KNIGHT is surrounded by the OUTLAWS and is putting up a terrific fight. But he is hopelessly outnumbered and blows rain down on him from all angles and he loses his sword. Finally he is subdued and held both arms and legs by the ragged OUTLAWS. His head is yanked back. The LEADER advances, drawing a wide-bladed knife from his belt. He is going to cut the KNIGHTS throat and an excited howl goes up from his followers.

CUT TO:

SINGLE ON THE LEADER

He raises the knife to cut across the KNIGHTS throat when an arrow thuds into his back and he falls twitching in his death agony.

CUT TO:

GROUP SHOT

The OUTLAWS turn in the direction of the arrow's flight.

CUT TO:

REVERSE ANGLE

ROBIN stands with his bow - the OUTLAWS behind him. Swiftly, he hands the bow to MARION and charges forward, drawing his sword with SCARLET, and LITTLE JOHN and NASIR with him and MUCH and MARTIN close behind.

CUT TO:

GROUP SHOT

The fight becomes general. But ROBIN's followers are deadly and the other outlaws - those that aren't killed or wounded - turn and run.

CUT TO:

ANOTHER ANGLE

ROBIN advances on the KNIGHT who remains where he was dragged by the outlaws watching him curiously.

KNIGHT
So. You fight among yourselves?

ROBIN
They're not my men.

KNIGHT
You're outlaws.

ROBIN
But not cut-throats.

The KNIGHT gets to his feet. He looks with some surprise at MARION. She comes to ROBIN's side, and he nods.

KNIGHT
You saved my life.

ROBIN
I wanted his.

He indicates the dead outlaw leader.

KNIGHT
For what reason?

ROBIN
He's killed and robbed our people.

KNIGHT
Your people?

ROBIN
The people of Sherwood.

The KNIGHT smiles.

KNIGHT
You talk as if they belong to you.

ROBIN shakes his head.

ROBIN
No man belongs to another.

The KNIGHT stares at ROBIN almost in disbelief and then he roars with laughter. He points to his horse.

KNIGHT
I can buy four Saracens in the slave
markets of Narbonne with that horse!
You're talking gibberish, my friend.

ROBIN
(Calling)
Nasir!

NASIR comes forward. The KNIGHT stares at him in astonishment. NASIR stares back proudly.

ROBIN
Here's a Saracen for you. Try buying
him with a thousand horses.

The KNIGHT doesn't answer.

ROBIN
We know the difference between men
and animals.

LITTLE JOHN

Are you going to argue ~~all day~~ for the rest of the day? My belly thinks my throat's cut.

ROBIN

Then let's eat.

LITTLE JOHN

Good. What are we doing about him?

LITTLE JOHN indicates the KNIGHT.

ROBIN

He's coming with us.

E.4 EXT.

OUTLAWS CAMP

DAY E.4

The OUTLAWS sit in their circle. ROBIN raises the chalice.

ROBIN

Herne protect us.

OUTLAWS

Herne protect us.

CUT TO:

C.U. KNIGHT

He watches curiously.

CUT TO:

RESUME ON GROUP

The Chalice goes round the group. The KNIGHT sits next to ROBIN so he is the last to drink. As he takes the cup he looks round the group and raises it. It is almost a challenge.

KNIGHT

King Richard.

He drinks and then hands the cup to ROBIN awaiting his reaction. ROBIN echoes him.

ROBIN

King Richard.

As the OUTLAWS begin eating, NASIR who has been standing apart, now takes his place with the others.

ROBIN
What's your name, Sir Knight?

KNIGHT
I'm the Chevalier deguisé.

SCARLET
Another fancy Frenchman.

The KNIGHT is angry.

KNIGHT
You're wrong. I'm English.

SCARLET
With a name like that.

KNIGHT
Names tell you nothing.

SCARLET
They tell me who my masters are. If they're English, why don't they speak it?

KNIGHT
Whatever they speak - they've made this country.

LITTLE JOHN
Yes. Made it their money box.

SCARLET
Tax us to the hilt.

ROBIN
And fight among themselves while we watch the cornfields burn.

KNIGHT
When King Richard returns -

SCARLET
Pigs'll fly.

KNIGHT
(very angry)
His ransom's been paid!

SCARLET
How do we know?

LITTLE JOHN
Half the nobles don't want him back. His brother doesn't. Just another way to rob the poor.

KNIGHT
I tell you -

SCARLET
You'll tell us nothing! Frenchman!

The KNIGHT Jumps to his feet. He is furious and goes to draw his sword. SCARLET is ready in a moment and draws his sword, anxious to have a go.

SCARLET
Come on then - come on!

ROBIN
Will!

SCARLET stares at ROBIN for a long moment but eventually sheathes his sword and sits reluctantly. The KNIGHT remains standing for a moment before slowly sitting down again. He controls his temper. There is an awkward pause.

TUCK (To KNIGHT)
More meat?

After a moment, the KNIGHT nods. TUCK puts more venison in front of the KNIGHT who begins eating again.

MARION
Why were you in the forest?

KNIGHT
I was hunting.

MARION
Alone?

KNIGHT
With others from Nottingham.

ROBIN
The Sherrif?

TUCK
He only hunts people

KNGIHT
(eating and talking)
No - not the Sherrif. ~~Comrades in arms~~
~~back from the Holy Land.~~ Somehow I
lost 'em. This venisons good.

ROBIN
Try the ale.

TUCK
It was meant for the castle guard but -er
- the waggoner lost his way.

ROBIN
Much! Ale for the guest.

KNIGHT
The guest? Or the prisoner?

ROBIN
The guest.

CUT TO:

ANOTHER ANGLE

Everyone has finished eating and are sitting listening to MUCH who is playing his home-made flute. The tune is pastoral, a slow folk melody. We see the OUTLAWS listening. ROBIN is with MARION, they turn towards each other and kiss gently. The KNIGHT too, is caught up in the music.

E.5 EXT. FOREST DAY E.5

MERCADIER - KING RICHARD's Captain of Mercenaries -with his sword drawn and backed up by his men carrying cross-bows come across the scene of battle. They look at the dead outlaws. MERCADIER is worried.

E.6 EXT. CAMP DAY E.6

SCARLET and TUCK are playing the blindfold game. Each has a cudgel and bells on their ankles. They stalk each other causing much hilarity among the watchers. Finally they connect and rain blows at each other amid cheers and cat-calls. ROBIN and LITTLE JOHN part the two men and their blindfolds are pulled off them.

E.7 EXT. FOREST DAY E.7

MERCADIER looks around and finds clues as to the direction taken by the OUTLAWS and his master. He marshals his men and they set off cautiously.

E.8 EXT. CAMP DAY E.8

ROBIN approaches the KNIGHT who is now watching MUCH and ~~JAMES~~ ^{MARTIN} playing the blindfold game.

KNIGHT
The tournaments of Sherwood - eh?

ROBIN
To listen. To move without a sound

KNIGHT
More than a game.

ROBIN nods. The game ends as MUCH belabours ~~JAMES~~ ^{MARTIN} with his cudgel.

ROBIN
Time to pay us, Sir Knight.

KNIGHT
Pay you?

ROBIN
For the meal.

KNIGHT
You said I was your guest.

ROBIN
So you are. One of many. And they've
all had to pay.

KNIGHT
So much for your hospitality.

TUCK
No. So much for the venison. And so
much for the ale.

He shows the KNIGHT a slate with the reckoning on it.

KNIGHT
D'you think I carry money bags when I go
hunting?

This is a stopper. SCARLET comes up.

SCARLET
What about his horse?

KNIGHT
For a piece of venison?

ROBIN
That venison could hang the lot of us. So
if your horse is worth four men - the
meat's worth twice as much!

The KNIGHT just looks at them.

TUCK
It's not far to Nottingham.

LITTLE JOHN
You'll be there before night-fall.

SCARLET
It'll give you an appetite.

KNIGHT
Then, I'll make a bargain with you.
Single combat. And the winner keeps
the horse.

SCARLET advances on the KNIGHT. The light of battle in his eyes. He begins to draw his sword.

SCARLET
You're on!

The KNIGHT smiles and shakes his head.

KNIGHT
No bloodshed. A wrestling match.

SCARLET decides against it. The KNIGHT looks at LITTLE JOHN.

KNIGHT
Well?

LITTLE JOHN
Why not? I need a horse.

A cheer goes up from the OUTLAWS. All of them are certain that LITTLE JOHN is going to win. The KNIGHT begins to prepare for the contest.

E.9 EXT. FOREST DAY E.9

MERCADIER and his MEN continue to move through the forest towards the outlaws camp.

E.10 EXT. CAMP DAY E.10

The KNIGHT is ready for the wrestling match. LITTLE JOHN is also. TUCK calls them together.

TUCK
Best of three falls. A fair fight. And none of this.

TUCK grabs LITTLE JOHN's beard and gives it a tug. LITTLE JOHN glares at TUCK who ducks out of range as he tries to cuff him. The KNIGHT and LITTLE JOHN begin circling each other. The OUTLAWS watch eagerly.

SCARLET
Go on John, flatten him!

Everyone gathers round intent on seeing LITTLE JOHN beat one of the Establishment. LITTLE JOHN grapples with the KNIGHT and the two men are locked together. LITTLE JOHN tries to lift the KNIGHT off the ground but suddenly finds himself in real trouble when his opponent gets him in a lock and begins to apply the pressure. LITTLE JOHN falls back, freeing himself and throwing the KNIGHT over his own body. The KNIGHT rolls and is on his feet again in a second. Again the two men crash together.

E.11 EXT. FOREST DAY E.11

MERCADIER and his MEN are getting warmer. As they move nearer the outlaws encampment, they hear the distant sound of the wrestling match. MERCADIER moves in the direction of the sounds. He sees JAMES, who has been posted as guard; they creep up and silently overpower him before he has a chance to cry out.

E.12 EXT. CAMP DAY E.12

LITTLE JOHN and the KNIGHT strain to get the upper hand. After a series of moves THE KNIGHT suddenly succeeds in throwing LITTLE JOHN and pinning him to the ground. TUCK indicates a successful fall and the OUTLAWS are stunned. they cannot believe that LITTLE JOHN has been beaten.

CUT TO:

ANOTHER ANGLE

The KNIGHT waits for LITTLE JOHN to get to his feet with a grin and then shapes up to him again. They become locked together and for a moment it looks as if LITTLE JOHN is going to throw him easily. Then the KNIGHT twists round and throws him comparatively easily but as the KNIGHT dives onto LITTLE JOHN, he rolls out of the way and grabs him.

CUT TO:

MONTAGE

A series of shots with the two men locked together in increasingly complicated holds.

E.13 EXT. VICINITY OF OUTLAWS CAMP DAY E.13

MERCADIER and his men can now see the outlaws camp. Slowly they creep nearer, until through the trees they can actually see a distant view of the wrestling match. The MEN load their cross-bows.

E.14 EXT. CAMP DAY E.14

The KNIGHT is steadily getting the better of LITTLE JOHN. He seems to anticipate and frustrate his every move. He also seems stronger. However, LITTLE JOHN continues to struggle - grimly determined that the KNIGHT should not win the contest. He breaks from the KNIGHTS grasp and hurls himself at him. The KNIGHT uses LITTLE JOHN's strength against him and sends him crashing down. Again LITTLE JOHN gets to his feet and charges at the KNIGHT. Again the KNIGHT throws him and waits for LITTLE JOHN to come at him again. He is deliberately tiring him. LITTLE JOHN stands breathing hard, preparing himself. The OUTLAWS are silent, sensing the defeat of their champion. LITTLE JOHN comes in again and this time anticipates the KNIGHT, catches him off balance and throws him to the ground and pins him down.

CUT TO:

ANOTHER ANGLE

ROBIN and the others cheer. MUCH is wildly excited.

MUCH
Little John! Little John!

TUCK
One fall apiece!

CUT TO:

ANOTHER ANGLE

The two wrestlers circle each other looking for an opening. As LITTLE JOHN comes in, the KNIGHT grabs him, lifts him in the air with seemingly super-human strength and hurls him to the ground, knocking him senseless. The KNIGHT stands breathing hard and looking round the OUTLAWS who are stunned by his awesome power.

KNIGHT
I ride to Nottingham.

ROBIN steps forward. He stares at the KNIGHT.

ROBIN
(quietly)
Who are you?

The KNIGHT drives his fist into ROBIN's chin knocking him to the ground.

CUT TO:

B.C.U. KNIGHT

KNIGHT
Lion-heart.

ROBIN still dazed scrambles up onto one knee, feeling his jaw.

CUT TO:

ANOTHER ANGLE

MERCADIER and his MEN burst from the trees. The MEN level their crossbows at the OUTLAWS who are still too stunned by the dramatic turn of events to do anything but gape.

RICHARD
I want them alive Mercadier.

MERCADIER nods and signals to his MEN. They lower their cross-bows.

RICHARD
So. Still in prison am I? Still in
Germany. The nobles kept the ransom
did they? Pigs will fly before I return.
Where are they? Nesting?

ROBIN
Lord King -

RICHARD
Be silent in our presence!

This is delivered with full regal authority and everyone freezes. All the outlaws including MARION and NASIR are now kneeling. RICHARD is imperious and ironic.

RICHARD
What's the punishment for outlaws who
kill the King's deer - and then demand
payment for serving it to him?

Nobody moves. RICHARD turns to his General.

RICHARD
Have you ever heard of such a thing,
Mercadier? Would anyone believe it?

RICHARD turns to MARION who is kneeling near ROBIN. His tone softens slightly when he addresses her.

RICHARD
Yes. I was hunting. Hunting a young
wolfshead they call Robin Hood.

RICHARD turns to include the rest of the outlaws.

RICHARD

In Normandy - in Aquitaine and Anjou - even in Germany - I heard the stories. D'you think I don't know of your war with the Sherrif -and how you've made this forest - my forest - your battleground? Oh, I've heard all about you. Your tricks - your ambushes - your robberies. I heard enough to hang each one of you a dozen times!

RICHARD pauses. We see the faces of the OUTLAWS watching him. His mood suddenly changes. He is amused by the effect he has created. He shakes with laughter.

RICHARD

God's legs - you're a wild lad, Robin. But you saved the life of your king - and that wipes the slate clean.

RICHARD holds out his hand and ROBIN kisses it. (N.B. He does not take hold of the kings hand, only his lips touch the hand.) The act of fealty over, RICHARD crosses to where he has left his clothing he removed for the wrestling match. LITTLE JOHN gets up and helps him on with it. RICHARD looks towards NASIR during this.

RICHARD

(in English)

Lord Saladin is dead. I made peace with him.

(in Arabic)

Lord Saladin is dead. I made peace with him.

NASIR bows his head.

NASIR

(in Arabic)

Peace be upon you, lord King.

RICHARD goes to his horse in silence and mounts. He looks at the outlaws.

RICHARD

You dine with me tonight in Nottingham!

There is an amazed reaction from the OUTLAWS. RICHARD moves off. MERCADIER and his MEN look at the outlaws and then march away. There is a pause.

LITTLE JOHN

I wrestled with the King of England!

MUCH

Did you know he was the King, Robin?
Where's his crown? Has he lost it?

ROBIN holds the boy affectionately round the shoulders. He laughs, shaking his head.

ROBIN

No, Much.

MUCH

Should've worn it then, shouldn't he?
Then we'd've known who he was.

SCARLET

Are you going to Nottingham?

ROBIN

The slate's wiped clean. He said so.

SCARLET

I know what he said. What if he changes
his mind?

ROBIN

He's pardoned you, Will.

SCARLET looks at them. He speaks quietly. Almost sadly.

SCARLET

There's very few people I trust and I'm
looking at all of 'em. I'd die for each one
of you. But I'm not going to Nottingham.

E.15 EXT. NOTTINGHAM CASTLE SUNSET E.15

ESTABLISHING SHOT

E.16 EXT. VICINITY OF NOTTINGHAM CASTLE SUNSET E.16

ROBIN, MARION, LITTLE JOHN, MUCH, TUCK, NASIR, ~~JAMES~~ and MARTIN. They are
looking towards the castle. they begin to move forward.

E.17 INT. GATEWAY TO NOTTINGHAM CASTLE SUNSET E.17

HIGH ANGLE GISBURNE'S P.O.V.

GISBURNE in foreground looking towards the group approaching the gate-house.

E.18 EXT. GATEWAY TO NOTTINGHAM CASTLE SUNSET E.18

ROBIN and the rest of the outlaws (minus WILL SCARLET) approach the gate-house.
Suddenly the castle guard pours out of the gateway with crossbows and spears at the ready.
GISBURNE comes through the gateway.

GISBURNE

Throw down your arms!

END OF PART ONE

E.19 INT. NOTTINGHAM CASTLE STEPS TO GREAT HALL NIGHT E.19

GISBURNE leads the way. ROBIN, MARION and the rest of the OUTLAWS (minus SCARLET) and surrounded by the Castle Guard, are hurried up the steps leading to the Great Hall of Nottingham Castle.

E.20 INT. NOTTINGHAM CASTLE GREAT HALL NIGHT E.20

Everything in the Great Hall leads the eye to one man - RICHARD. The whole thing has been beautifully stage-managed. He sits in the centre of the high table which is on a dais approached by steps. There is a canopy over the King and his immediate circle and the wall behind is covered with banners. The hall blazes with colour and the bold and simple heraldry of the period. It is all rather over-done; a somewhat tasteless display of pomp. King Richard's circus has come to town. In the middle of the hall, a group of dancers are performing. The dance is a round running dance and the dancers are in home-made fancy dress. They are all men and among the characters there is a comic nun, a bishop, a devil, the figure of Death and a King and Queen.

CUT TO:

GROUP AT THE HIGH TABLE

RICHARD is richly dressed. On one side sits the QUEEN MOTHER, a formidable lady in her seventies, whose eyes are hard and watchful. On the other side of the King sits HUBERT WALTER - Archbishop of Canterbury and Richard's Chief Minister. Next to him are the Earls of Leicester and Arundel, Ranulf Earl of Chester and the old warrior William Marshal. At the far end of the table - very much out of favour and ill at ease, sit the SHERRIF and his brother ABBOT HUGO. RICHARD is talking to HUBERT WALTER.

CUT TO:

TWO SHOT RICHARD AND HUBERT WALTER

RICHARD
All Normany east of the Seine?

HUBERT
Except for Rouen.

RICHARD
What else has my little brother John,
given away?

CUT TO:

LONG SHOT

The dance comes to an end and the dancers run off after bowing to the high table. GISBURNE comes down the middle of the Great Hall. This is his big moment and he intends making the most of it. He bows to the King.

GISBURNE
Pardon me, my liege!

The hubbub of conversation dies away; the King looks down the hall to the strutting figure of GISBURNE.

RICHARD
What is it, man?

GISBURNE
I bring a gift, my lord King.

RICHARD
A gift, eh? Let's see it!

GISBURNE gestures and ROBIN, MARION and the OUTLAWS are brought in. Their hands are tied. Their appearance causes a sensation.

CUT TO:

TWO SHOT THE SHERRIF and HUGO.

They rise, almost involuntarily.

CUT TO:

RESUME ON GISBURNE and the OUTLAWS

GISBURNE
This is the infamous wolfshead Robin Hood, my liege. And these are some of his followers. The woman was the Lord Abbot Hugo's ward until this villain dishonoured her.

MARION
That's a lie!

GISBURNE
This renegade monk was once the Sherrif's chaplain. They were creeping towards the castle when I ambushed them.

RICHARD
An ambush? Excellent. Were they about to scale the walls and put us to the sword?

There is quiet laughter. Except from the SHERRIF and HUGO.

RICHARD
Or merely surround the castle and lay seige to us?

More laughter. GISBURNE realises that the king is joking, so he joins in the laughter - but with some embarrassment.

GISBURNE
Hardly, my lord king -

RICHARD
"Hardly". Then what did they intend?

GISBURNE
Sire - I -

RICHARD
Suppose I told you that I sent for them.

Stunned silence. We see MERCADIER smile. SHERRIF and HUGO look at each other.

GISBURNE
(weakly)
S-sent - sent for them, Sire?

RICHARD
Yes, Gisburne - sent for them.
Demanded their presence here.

GISBURNE
But - but - why should they come, my
liege?

RICHARD gets to his feet and his voice thunders through the hall.

RICHARD
Because I am the King of England!

CUT TO:

The SHERRIF reacts: GISBURNE'S done it again.

CUT TO:

RESUME ON RICHARD

Well aware and satisfied with the effect he has created, RICHARD sits again.

RICHARD
Untie them, boy.

CUT TO:

GISBURNE and the OUTLAWS

GISBURNE glares at him but can do nothing. He gestures to his men who cut the OUTLAWS bonds.

LITTLE JOHN
Thank you, boy.

CUT TO:

CLOSE SHOT ON RICHARD

RICHARD

CUT TO:

ANOTHER ANGLE

ROBIN with MARION beside him leads the OUTLAWS towards the dais. They all kneel.

CUT TO:

ANOTHER ANGLE

RICHARD leans back in his chair.

RICHARD

My lords - unknown to you - I hunted today in Sherwood.

There are murmurs of surprise.

RICHARD

Not as the King - but as the Chevalier Deguisé - (he looks at ROBIN) the knight disguised. (To the EARLS and BARONS). This man was my quarry. But when my life was threatened he proved himself my champion.

There are murmurs from the listeners.

CUT TO:

REACTIONS ON GISBURNE, SHERRIF and ABBOT HUGO.

CUT TO:

RESUME ON RICHARD

RICHARD

I tell you - with two hundred men like these - I could have taken Jerusalem!

Laughter. RICHARD gestures to ROBIN.

RICHARD

Speak.

CUT TO:

ANOTHER ANGLE

ROBIN

We thank you for your mercy, lord king...It's - it's true we hunt the deer. But we can't live on grass.

The KING leads the laughter

ROBIN

Those we robbed had money by the sackful. The poor have nothing - not even their freedom. They have become -

RICHARD

(interrupting)

Weil said - well said. A man of the people my lords. Not afraid to speak out against injustice and treachery.

The last part of this is directed straight at the SHERRIF and HUGO who sit motionless

CUT TO:

ANOTHER ANGLE

A SERVANT approaches a table which has been placed below the steps leading to the high table, in the body of the hall. Along this table sit ROBIN and the OUTLAWS. RICHARD and his lords can thus look down on them as they did on the dancers earlier. In a sense the OUTLAWS have become the entertainment - the chimps tea-party - a collection of oddities under the amused protection of King Richard. They are eating food they've never seen before - except MARION of course - and she is aware that she is being eyed by the KNIGHTS and BARONS but ignores the stares. There is a constant buzz of conversation.

LITTLE JOHN

I'll never get over this.

ROBIN

Nor will the Sherrif, by the look of him.

TUCK

He's on shaky ground.

ROBIN

Why's that?

MARION leans towards him and whispers in his ear..

MARION

Because he supported Count John.

TUCK

So did the Abbot.

ROBIN

Run with the hare and hunt with the hounds - eh?

TUCK

Ay - They're all for Richard now. You'll see. They'll buy their way back into favour.

MARION

How can he let them?

TUCK
Oh, he'll let them.

TUCK makes a 'money' gesture. ROBIN reacts and then looks up to the KING who smiles down at him.

CUT TO:

CLOSE TWO SHOT SHERRIF AND HUGO

SHERRIF
Look at the animals! Feeding at my
table - at my expense!

HUGO
You're lucky to be alive.

SHERRIF
This was a deliberate humiliation!

HUGO
Yes.

SHERRIF
If you'd told me a month ago that -

HUGO
A month ago Richard was still prisoner
in Germany - and you were still Sherrif -

CUT TO:

THE OUTLAWS

Some fairly heavy drinking is going on.

CUT TO:

CLOSE SHOT RICHARD AND HUBERT WALTER

HUBERT
The wild men of the woods!

RICHARD
They may look odd but what fighters.
Hubert - what fighters!

HUBERT
I know the stories, Sire. And so do the
people of England.

RICHARD
I've pardoned them Hubert. That makes
them mine.

HUBERT
No wolf has ever served a lion my liege.

RICHARD
This one will.

CUT TO:

MONTAGE

ROBIN drinking as he toasts the King. He eyes are bright with the effect of the wine.

LITTLE JOHN drinking deeply.

A SERVANT filling TUCK's goblet to the brim.

MUCH drinking and spilling wine down him and laughing. He is rapidly becoming drunk.

LITTLE JOHN Holding out his goblet.

TUCK drinking.

ROBIN drinking.

~~MARTIN~~
JAMES drinking

ROBIN drinking.

~~MARTIN~~ drinking

LITTLE JOHN drinking.

ROBIN toasting MARION.

ROBIN's P.O.V. MARION out of focus.

TUCK drinking. The SERVANT fills his goblet again.

MUCH, with a broad grin sliding under the table. His goblet spills onto the table. PUSH IN on the spilt wine.

E.21 EXT OUTLAWS CAMP EARLY MORNING E.21

Birdsong. PAN round the deserted encampment slowly, finishing on the lonely figure of SCARLET. He lies at the base of a tree. PUSH in to B.C.U. SCARLET is awake and deep in thought.

E.22 INT. HAY STORE. NOTTINGHAM CASTLE EARLY MORNING E.22

PAN round the hay-store. NASIR is awake, crossed-legged and watchful. The rest of the OUTLAWS lie in various attitudes and are deeply asleep. TUCK lies on a bale of hay face up and snoring loudly - his mouth open. LITTLE JOHN is sprawled face down. FINISH on ROBIN in C.U. Suddenly water hits his face and he wakes and looks up.

CUT TO:

ANOTHER ANGLE

MARION stands with a bucket. In the back of shot NASIR watches with a smile.

MARION
The King's asking for you.

ROBIN
The King?

He sits up remembering where he is and groans as the hangover hits him. MARION laughs. ROBIN becomes aware of the noise of TUCK's snoring. He gets to his feet.

ROBIN
How did we get here?

MARION
They carried you.

ROBIN
Who did?

MARION
The soldiers

TUCK'S snoring is even louder. ROBIN looks at him.

ROBIN
Any water left in that bucket?

MARION nods mischievously and hands it to him. ROBIN goes to TUCK and pours it over him. Some of it goes in TUCK's open mouth and he splutters as he wakes.

E.23 INT. COUNCIL CHAMBER DAY E.23

KING RICHARD breaks the seal on a parchment and reads it. In front of him stands a MESSENGER. He is covered in sweat and his boots are splashed with mud. RICHARD turns to HUBERT WALTER.

RICHARD
The French have taken Neubourg.

He crosses to a map of Normandy spread out on a table.

RICHARD
Probably Conches and Breteuil.

HUBERT
What about Vermeuil?

RICHARD
No news.

HUBERT
It'll hold.

RICHARD
But can it hold for a month?

HUBERT
You'll need longer than that.

RICHARD
Perhaps.

ROBIN enters. The king greets him affably.

RICHARD
Ah. Robin of Sherwood! Will you fight
at my side in Normandy?

E.24 INT. STORE NOTTINGHAM CASTLE DAY E.24

ROBIN is back with the OUTLAWS. He is excited. The others less so. Except MUCH.

MARION
Normandy?

ROBIN
He's making the Abbot give you back
your lands! And when the war's won
we're to be wardens in Sherwood!

TUCK
But what about me? I'm not going back
to the Abbey.

ROBIN
Then be a friar and live in the forest
with us!

LITTLE JOHN
Fighting in Normandy...

But ROBIN is carried away by the whole idea. To him everything seems cut and dried.

ROBIN
Much. You must go to Will and fetch
him to Nottingham.

MUCH
(excited)
Yes. Fetch him to Nottingham!

MUCH has caught ROBIN's enthusiasm. He runs to the door. Then he stops.

MUCH
What shall I tell him, Robin?

ROBIN
Tell him we're free. Tell him we're
fighting for the King!

Finish on MARION. Uncertain. Worried.

E.25

OUTLAW'S ENCAMPMENT

DAY E.25

SCARLET sits under a tree, sharpening his sword with a whet-stone. Suddenly an arrow hums through the air and thuds into the tree. SCARLET grabs his bow and dives to one side. He pulls an arrow from his quiver and sets it to his bowstring. His eyes search the trees ahead. There is no movement - no sound. From his crouched position he looks up at the arrow. The feathers and shaft are white. Carefully, SCARLET gets to his feet. He listens. No sound except the birds. He pulls the arrow from the tree. Looks again towards the trees. In the distance HERNE can be seen standing motionless - a longbow in his hand. Slowly he turns and is swallowed up in the darkness of the trees. SCARLET begins to relax. He examines the arrow.

CUT TO:

INSERT:

The arrows shaft has strange symbols in black.

CUT TO:

CLOSE UP SCARLET

He looks at the arrow in bewilderment.

HERNE (O.V.)
Beware the Lion spawned of the Devil's
Brood.

SCARLET 'hears' the voice as if inside his head. He is afraid.

E.26 INT.

NOTTINGHAM CASTLE. THE GREAT HALL

DAY E.26

OPEN on a lion embroidered on RICHARD'S costume. PULL OUT to see him sitting in state -his hands are being kissed by the kneeling figure of the Earl of Derby - William de Ferrers. RANULF EARL of CHESTER is walking towards the dais.

CUT TO:

KING RICHARD'S HERALD

HERALD
Ranulf, Earl of Chester -

CUT TO:

THE EARL OF CHESTER

The EARL OF CHESTER walks towards RICHARD kneels and kisses hands. The EARL of WARWICK is already moving forward.

CUT TO:

KING RICHARD'S HERALD

HERALD
Wateran Earl of Warwick

CUT TO:

THE EARL OF WARWICK

The EARL OF WARWICK reaches RICHARD and makes his obeisance.

CUT TO:

ANOTHER ANGLE

HERALD
Walter of Coutances. Archbishop of
Rouen.

WALTER OF COUTANCES reaches RICHARD and kneels to kiss hands.

CUT TO:

ROBIN and the OUTLAWS

They watch as the barons assemble.

LITTLE JOHN
Look at 'em. I wouldn't trust one of 'em
further than I could spit.

MARION
(quietly)
Who'd be a King?

ROBIN
Where's the Sherrif?

TUCK
He won't be here yet. He's well down in
the pecking order.

HERALD
William de Albini, Earl of Arundel.

E.27 INT. PASSAGE. NOTTINGHAM CASTLE. DAY E.27

The SHERRIF is hurrying to the council with RICHARD. HUGO is with him. GISBURNE is also in attendance on the two brothers.

SHERRIF
Now we're not going to panic, Hugo.

HUGO
(belching)
I'm not panicking.

SHERRIF
Pardoning Robin Hood! The sooner Richards
out of England again - the better!

E.28 INT. GREAT HALL NOTTINGHAM CASTLE. DAY E.28

Everyone is now assembled in the Great Hall of the castle. RICHARD sits on his throne flanked by HUBERT WALTER, WILLIAM MARSHAL and his most trusted Earls.

RICHARD

Know that we have called you here to sit in judgement on our most perfidious brother John Count of Mortain. Through his treachery Philip of France ravages Normandy.

E.29 EXT

FOREST

DAY E.29

LONG SHOT

MUCH runs into the clearing and up to SCARLET and delivers ROBIN's message.

RICHARD (O.V.)

Vaudreuil is lost. Vendome is lost. The castles of the Tourainne. As far south as Sens, our vassals now give homage to France.

E.30 INT.

GREAT HALL NOTTINGHAM CASTLE.

DAY E.30

RICHARD

Yet, in England we have spared all who have opposed us - even here in Nottingham.

KING RICHARD pauses. Everyone is silent. Hanging on his words.

RICHARD

But mercy must be paid for.

CUT TO:

Uneasy laughter.

ROBIN, MARION, LITTLE JOHN, NASIR, ~~JAMES~~ AND MARTIN

CUT TO:

RESUME ON RICHARD.

RICHARD

So indeed must privilege. So must power.

CUT TO:

THE SHERRIF and HUGO.

SHERRIF (TO HUGO)

(Under his breath)

Here we go!

CUT TO:

RESUME ON RICHARD.

RICHARD

At our crowning we bestowed many appointments, many positions of authority.

RICHARD pauses again, knowing his audience is waiting. He continues slowly and deliberately.

RICHARD

They were on lease my lords! Their term is up!

CUT TO:

THE SHERRIF and HUGO.

A background buzz of apprehension.

SHERRIF (TO HUGO)

This isn't a council - it's an auction.

E.31 INT. GREAT HALL NOTTINGHAM CASTLE. DAY E.31

The first of the council meetings is over and the EARLS, BARONS, SHERRIFS, JUSTICES and KNIGHTS are watching a display of LITTLE JOHN's skill with the quarter staff. ~~JAMES~~ ^{TUCK} and MARTIN are attacking him simultaneously. LITTLE JOHN suddenly attacks and drives them down the hall as cheering and clapping begins. Finally he trips ~~JAMES~~ ^{TUCK} and knocks over MARTIN within seconds and a roar goes up from the crowd. All three bow to RICHARD.

RICHARD

My lords - these men follow me to Normandy!

CUT TO:

LITTLE JOHN, MARTIN and ~~JAMES~~ ^{TUCK}

They exchange glances. LITTLE JOHN feels trapped.

More cheering.

CUT TO:

TWO SHOT

RICHARD and HUBERT

HUBERT

They're all eating out of your hand.

RICHARD

And the other one's in their pockets!

CUT TO:

ANOTHER ANGLE

A target has been set up at one end of the Great Hall and there is silence as ROBIN draws back the arrow, aims and shoots.

CUT TO:

THE TARGET

The arrow hits very near the centre. Just clipping one side of the black spot.

CUT TO:

WIDE ANGLE

The EARLS, BARONS, KNIGHTS, etc. clap and cheer.

CUT TO:

SINGLE ON ROBIN (PROFILE)

He fits a second arrow to his bow-string and again drawing it back takes careful aim and shoots.

CUT TO:

THE TARGET

This arrow is also near the centre clipping the black spot on the other side..

CUT TO:

ANOTHER ANGLE

RICHARD leans forward as ROBIN takes a third arrow. Again a cheer from the watchers.

CUT TO:

LITTLE JOHN and the OTHERS

LITTLE JOHN is fed up with the whole business.

CUT TO:

SINGLE ON ROBIN (PROFILE)

An even closer shot - ROBIN brings up the bow and begins to draw it but before he is at full tension, the bow-string snaps.

CUT TO:

LONG SHOT

ROBIN stands motionless. After several seconds, the silence breaks and the watchers relax into a murmur sprinkled with some laughter.

CUT TO:

MARION

She takes MARTIN's bow from him, runs to ROBIN - and exchanges the bows. Friendly applause. MARION looks at ROBIN as if to say - 'Go on - show them.'. ROBIN recovers, and then sets his arrow to MARTIN's bow aims and shoots.

CUT TO:

THE TARGET

The third arrow hits the middle of the black spot. All three arrows are touching.

CUT TO:

ANOTHER ANGLE

Applause. ROBIN looks at MARION and laughs. Then he turns and bows to RICHARD and with the applause continuing, he joins MARION and they go back to LITTLE JOHN, TUCK, NASIR, ~~JAMES~~ and MARTIN. ROBIN pleased with his shooting begins to take the snapped bowstring from his bow.

MARION
That was an omen.

CUT TO:

C.U. LITTLE JOHN

He is watching ROBIN.

CUT TO:

ROBIN and MARION

ROBIN
An omen? My bow-string snapped!

CUT TO:

LITTLE JOHN

He reacts.

END OF PART TWO.

FADE OUT.

COMMERCIAL BREAK.

PART THREE

FADE IN

E.32 EXT. GATEHOUSE NOTTINGHAM CASTLE. DAY E.32

NASIR gallops out of the gate-house. The GUARDS watch him go.

CUT TO:

ANOTHER ANGLE

LITTLE JOHN also watches as NASIR rides away from the castle towards the distant forest. He turns towards CAMERA. He is now deeply troubled.

E.33 INT. COUNCIL CHAMBER. NOTTINGHAM CASTLE. DAY E.33

This is the room where all the real wheeling and dealing is going on. RICHARD, THE QUEEN MOTHER, HUBERT WALTER and the two generals WILLIAM MARSHAL and MERCADIER watch as two SERVANTS of the SHERRIF put a small chest at the king's feet and open it. The SHERRIF and HUGO stand waiting anxiously. RICHARD leans forward and looks at the chest which is full of English silver. He nods his approval and looks up at the SHERRIF.

RICHARD
And how many soldiers?

The SHERRIF steps forward.

SHERRIF
A hundred, Sire -

RICHARD
Two hundred.

SHERRIF
But, Sire -

RICHARD
William de Bracy wants the Sherrifship.
(he looks at the chest of silver) It seems
a lucrative position.

The SHERRIF is sweating.

SHERRIF
Two hundred.

RICHARD smiles and holds out his hand. The SHERRIF kneels and kisses it without taking it in his.

E.34 INT. HAY STORE. NOTTINGHAM CASTLE. DAY E.34

ROBIN re-strings his bow. MARION stands a little way from him. She is deep in thought. ROBIN looks up at her. Then he crosses to her. He puts his hands on her shoulders.

CUT TO:

CLOSE TWO SHOT

ROBIN
(quietly)
What are you thinking?

MARION
I - I don't know. Everything's changing.
(She turns suddenly to face him)

CUT TO:

C.U. MARION

MARION
Don't go to Normandy!

CUT TO:

C.U. ROBIN

ROBIN
(gently)
I've given my word. We'll be Wardens in
Sherwood. You'll have your lands.

CUT TO:

C.U. MARION

MARION
Do you think I care?

ROBIN
I'll come back.

CUT TO:

C.U. ROBIN

He kisses her.

CUT TO:

ANOTHER ANGLE

They break as LITTLE JOHN followed by ~~JAMES and~~ MARTIN comes into the hay store. ROBIN turns to him. ~~JAMES and~~ MARTIN hang back as LITTLE JOHN comes up to ROBIN.

LITTLE JOHN
Nasir's gone.

ROBIN
Gone?

LITTLE JOHN

Taken a horse. I saw him. Heading for Sherwood.

ROBIN

He'll be back.

LITTLE JOHN shakes his head.

LITTLE JOHN

He's gone for good. We'll never see him again.

A PAUSE

ROBIN

Why?

A PAUSE

LITTLE JOHN

Maybe he sees things clearer than you do.

ROBIN

What's that mean?

LITTLE JOHN

You've played right into Richard's hands haven't you?

ROBIN

What are you talking about? He's pardoned us!

LITTLE JOHN

Yes - and 'mercy has to be paid for.' You heard him.

ROBIN

Listen to me -

LITTLE JOHN

I'm tired of listening to you. He's used you - used all of us - to humble the Sherrif - by parading us in front of him.

ROBIN

(Cutting in)

What's wrong with that?

LITTLE JOHN

You can't see it, can you?

He moves impatiently and turns back to ROBIN.

LITTLE JOHN
We're his pets. The wolves clever King
Richard trapped and tamed.

ROBIN
You've said enough, John!

LITTLE JOHN
You're dazzled by him! He's only to snap
his fingers and you're running round him.

ROBIN hurls himself at LITTLE JOHN who grabs both his arms and holds him off.

LITTLE JOHN
(savagely)
'Say something funny, Robin! Show us
some sword-play! Let's see your skill
with the long-bow! Tell us how to run
the country!'

LITTLE JOHN pushes ROBIN away.

LITTLE JOHN
D'you think he listens?

Both men are now furious with each other.

ROBIN
I know he does!

LITTLE JOHN
He's laughing at you! They all are! What
does he care about England? How long's
he ever spent here? Can't be more than
a few months. And he's off again isn't he
- when he's drained the country of
money!

ROBIN (To ~~SAMES~~ and MARTIN)
You were serfs! He gave you your
freedom.

LITTLE JOHN
Yes - to die for him in Normandy.

ROBIN
We could've died in Sherwood!

LITTLE JOHN
Then I'll choose Sherwood! Come on lad.

LITTLE JOHN starts to go.

ROBIN
John!

LITTLE JOHN turns in the doorway. His anger is spent. He speaks quietly.

LITTLE JOHN
I loved you, Robin. You were the
Hooded Man - Herne's Son - the people's
hope. Now you're the King's fool!

He goes. ROBIN and MARION stand silent looking towards the doorway as LITTLE JOHN's footsteps die away.

E.35 EXT GATE HOUSE. NOTTINGHAM CASTLE. DAY E.35

MUCH comes running up to the gate-house as LITTLE JOHN, ^{and} MARTIN ~~and JAMES~~ pass under the archway. MUCH runs past them and then realises who it was and stops and turns.

MUCH
Little John? ~~James?~~ Martin?

But the ^{two} ~~three~~ OUTLAWS continue on their way ignoring the boy.

CUT TO:

SINGLE ON MUCH

He watches them go. He is bewildered.

CUT TO:

RESUME FORMER ANGLE

He turns and runs through the arch and into the castle.

CUT TO:

ANOTHER ANGLE

GISBURNE has been watching the scene.

E.36 INT. PASSAGE. NOTTINGHAM CASTLE. DAY E.36

MUCH hurries along the passage and is forced to stand aside as the SHERRIF and HUGO come towards him. MUCH is scared of the SHERRIF - but he nods benignly at the boy as he passes. MUCH runs on down the passage.

E.37 INT. HAY STORE. NOTTINGHAM CASTLE. DAY E.37

MUCH runs into the hay store.

MUCH
Robin?

MARION
Where's Will?

MUCH
He - he told me to say - to say Goodbye.

CUT TO:

C.U. ROBIN

CUT TO:

MUCH *Martin*
I saw Little John and ~~the others~~. Where
are they going?

A PAUSE

MUCH *Little John*
Why was ~~he~~ crying, ROBIN?

As ROBIN sits slowly, TUCK comes into the hay store and watches the little group.

CUT TO:

ANOTHER ANGLE

MUCH remembers and takes the white arrow from under his cloak.

MUCH
Will gave me this.

ROBIN takes it slowly from the boy.

ROBIN
(a whisper)
It's from Herne.

He reads the inscription on the shaft.

ROBIN
(slowly)
Beware the lion, spawned of the Devil's
Brood...

TUCK comes forward.

ROBIN
Are you deserting me too?

TUCK
No Robin. (To MARION)
And I'd never leave you, little flower.
The King's put the Sherrif back. I said
he would, didn't I? And that's not all.
Not by a long chalk. The Great Council's
going to wring every last penny out of
the people. I tell you -they'll finish up
with nothing.

ROBIN gets to his feet.

ROBIN
I'm going to the King.

TUCK
What - walk into the lion's den? D'you think you're Daniel?

MARION
Tuck's right.

TUCK
Why should he listen to you!

ROBIN
I'll make him!

ROBIN goes. MARION tries to stop him but he brushes her aside.

E.38 INT. GREAT HALL DAY E.38

The scene is similar to E.28. The QUEEN MOTHER sits next to RICHARD with HUBERT WALTER a couple of steps below. The EARLS, BARONS, SHERRIFS, KNIGHTS and CAPTAINS including MERCADIER. HUBERT WALTER is making a speech. DURING the speech we see ROBIN enter the Great Hall and move towards the steps leading to the King's chair.

HUBERT WALTER
- and that if John, Count of Mortain, does not appear to answer the King's Summons within forty days - it is the judgement of this Council that he be disinherited - not only from all lands possessed by him at present but from all honours he might hope to have. How say you my lords?

There is a single united shout of affirmation. In the silence immediately following this shout, ROBIN runs to the steps in front of the King.

ROBIN
Lord King!

RICHARD looks down at ROBIN. HUBERT WALTER looks furious.

RICHARD
(coldly)
Did we send for you?

ROBIN
No, my lord King, but I -

RICHARD
Then leave us.

ROBIN

HUBERT WALTER
(appalled)
You heard His Majesty!

ROBIN
You said it pleased you that I wasn't afraid to speak honestly. The poor gave willingly to set you free. How can you ask more of them?

Everyone waits for the King's rage. But instead RICHARD laughs indulgently.

RICHARD
So you rebuke your king like any licensed fool. Shall I take away your sword and give you a pig's bladder to hit me with?

Laughter.

RICHARD
(expansively)
No, Robin. Save your words. Give us your strength and your courage! Eh, my lords?

More laughter. ROBIN stands for a moment, undecided, as the laughter continues. Even HUBERT WALTER is laughing. Finally, he turns and runs from the Great Hall still being laughed at by the assembled courtiers. As they begin to talk among themselves about the incident, RICHARD beckons HUBERT WALTER.

CUT TO:

CLOSE TWO SHOT

HUBERT WALTER goes close to RICHARD. For a moment the mask drops and his fury shows itself. His voice becomes a vicious whisper.

RICHARD
Send the Sherrif to me tonight!

HUBERT WALTER nods.

E.39 INT. STORE ROOM. NOTTINGHAM CASTLE EVENING E.39

The light is slanting through the window as the sun begins to set. ROBIN comes slowly through the door. MUCH, MARION and TUCK look at him.

ROBIN
I was wrong from the beginning. He's a warrior. Nothing else matters to him.....

MARION goes to him.

TUCK
And he'll leave England to the mercy of people like the Sherrif.

ROBIN goes to where the white arrow is lying. He picks it up.

ROBIN
Beward the lion spawned of the Devil's
Brood.

E.40 INT. THE KING'S CHAMBER. NOTTINGHAM CASTLE EVENING E.40

KING RICHARD and HUBERT WALTER are huddled together over the map of Normandy.
The SHERRIF enters.

SHERRIF
You sent for me my liege.

RICHARD turns. The SHERRIF comes and kneels at his feet. RICHARD gives him his hand
to kiss.

RICHARD
Are you loyal, De Rainault? Can we
trust you?

SHERRIF
With your life, Sire.

HUBERT WALTER
That won't be necessary.

RICHARD gestures for the SHERRIF to rise and then crosses to his chair and sits.

RICHARD
You know us to be merciful.

SHERRIF
Indeed, Sire.

RICHARD
Perhaps too merciful.

The SHERRIF is wary.

SHERRIF
Sire?

RICHARD
The wolfshead - Robin Hood. You heard
him today. His arrogance. He could
cause trouble, de Rainault. Stir up
discontent.

SHERRIF
He could my liege. And will.

RICHARD
I want him dead. I want all of them
dead.

SHERRIF
They've left him, Sire. All but the girl,
the monk and the half-wit boy.

RICHARD

That makes it easier for you doesn't it?

SHERRIF

Yes, my liege.

RICHARD

But no one must know. Remember, I pardoned them.

HUBERT WALTER

It's important to preserve that memory in the minds of the people.

SHERRIF

Of course.

HUBERT WALTER

The bodies must be taken from the castle -and buried secretly.

SHERRIF

Suppose I have them put in Sherwood near one of the villages. Then - if we shoot outlaws arrows into them it will look as if they've been killed by the very men who deserted them. Then we can hunt them down as murderers.

HUBERT WALTER

How very inventive.

RICHARD

Who's going to do it?

SHERRIF

Sir Guy of Gisburne.

HUBERT WALTER

Can he keep his mouth shut?

SHERRIF

Yes, my lord.

RICHARD

There'll be some land to reward his loyalty.

SHERRIF

Most generous, my liege.

RICHARD

Not that generous. It's in Wales.

He gets to his feet. The interview is over. He crosses back to the map. HUBERT WALTER takes the SHERRIF to the door.

SHERRIF
(bowing)
Thank you, my lord.

The SHERRIF exits.

E.41 INT. CORRIDOR OUTSIDE KING RICHARDS CHAMBER. NIGHT E.41

The SHERRIF comes out of the chamber and the door closes. He is clearly very pleased with the way things are developing. He sets off down the corridor.

CUT TO:

ANOTHER ANGLE

TUCK - some way from the door - watches him go.

E.42 INT. STORE ROOM. NOTTINGHAM CASTLE. NIGHT E.42

PAN round the sleeping figures. We see TUCK lying under some sacking and the little nest that MUCH has made for himself.

CUT TO:

ANOTHER ANGLE

The CAMERA shows us the wooden steps leading to the higher level of the store room and then reveals the figures of ROBIN and MARION sleeping beneath a covering of animal skins. ROBIN's shirt and arm can be clearly seen.

E.43 INT. STORE ROOM. NOTTINGHAM CASTLE. NIGHT E.43

GISBURNE - with four of his MEN - all with drawn swords - is moving silently towards the door of the store-room. One of the men carries a lantern in which a candle burns. There is no other light in the passage.

CUT TO:

ANOTHER ANGLE

GISBURNE and his men reach the store-room door. GISBURNE nods and one of the men opens it silently. GISBURNE leads the way inside.

E.44 INT. STORE ROOM. NOTTINGHAM CASTLE. NIGHT E.44

GISBURNE comes silently into the store room. His men follow him. He turns to the door and gestures for it to be shut. Then he moves forward again. He reaches the mound that is TUCK and then moves on to where MUCH is sleeping. Then he takes the lantern from his MEN and slowly mounts the ladder to the upper part of the room.

CUT TO:

UPPER LEVEL OF STORE-ROOM.

GISBURNE slowly approaches the two sleeping figures half-covered by the skins. He raises his sword above his head.

GISBURNE
Now!

The sword flashes down.

CUT TO:

CLOSE SHOT ROBIN'S BACK

GISBURNE'S sword slices through ROBIN's back revealing that the shirt has been stuffed with straw.

CUT TO:

CLOSE SHOT TUCK

As GISBURNE's MEN pull off the sack-cloth, we see that 'TUCK' is made of sacks stuffed with straw.

CUT TO:

CLOSE SHOT 'MUCH'

GISBURNE'S MEN pull the covering from 'MUCH' revealing that he too is only a straw dummy.

CUT TO:

GISBURNE

He turns from the bed.

CUT TO:

GISBURNES P.O.V.

ROBIN and MARION both with swords.

CUT TO:

ANOTHER ANGLE

GISBURNE charges at ROBIN and they begin to fight. GISBURNE throws the lantern away.

CUT TO:

INSERT. THE LANTERN

It falls among some loose straw which catches alight.

CUT TO:

THE LOWER LEVEL

MUCH and TUCK, rush from hiding and attack the FOUR MEN before they have time to recover from their surprise. MUCH sweeps the legs from under one of them and he crashes to the floor, hitting his head on the flag-stones.

TUCK smashes the SECOND MAN over the head with a large earthenware jug. As the THIRD MAN thrusts TUCK with his sword, TUCK swings the SECOND MAN in front of him as his legs begin to buckle. THE THIRD MAN runs his comrade through.

CUT TO:

ANOTHER ANGLE

Above TUCK and MUCH, ROBIN and GISBURNE are fighting furiously. ROBIN drives GISBURNE to the top of the wooden steps.

CUT TO:

INSERT. THE LANTERN

The straw is now burning fiercely.

CUT TO:

CLOSE TWO SHOT: ROBIN and GISBURNE

Their swords lock. Their faces are within inches of each other.

ROBIN
The king or the Sherrif, Gisburne?

GISBURNE doesn't answer. ROBIN pushes hard and the two of them topple over and crash down the wooden steps and land in a heap on the floor below. In back of shot, TUCK can be seen fighting the THIRD MAN.

CUT TO:

ANOTHER ANGLE

MUCH defends himself against the FOURTH MAN who slices through his staff. MARION leaps from the upper level and the FOURTH MAN turns to face her. MUCH realises that he now has two long batons uses them in quick succession on the FOURTH MAN's head and he crashes down. Now only GISBURNE is left. The fire is spreading rapidly.

CUT TO:

GISBURNE AND ROBIN

They fight seemingly oblivious to the danger from the fire.

CUT TO:

ANOTHER ANGLE

TUCK picks up one of the sacks his straw dummy lay under and beats at the flames with it but it only seems to make matters worse. ROBIN and GISBURNE cross SHOT, ROBIN driving GISBURNE before him.

CUT TO:

GISBURNE

He retreats to the door and prevents MUCH who tries to open it.

ROBIN leaps to the attack again, thrusting at GISBURNE who defends himself with his back against the door. By now the whole store-room is on fire. ROBIN attacks again and suddenly gets through GISBURNE'S guard and runs him through. GISBURNE drops his sword and grabs at his side in agony. ROBIN pulls him from the door and GISBURNE pitches forward. ROBIN pulls the door open.

E. 45 INT. PASSAGE WAY TO STORE ROOM. NIGHT E. 45

Smoke and flames billow into the passage way as ROBIN, MUCH, TUCK and MARION race out of the store-room.

E. 46 INT. STORE ROOM. NOTTINGHAM CASTLE NIGHT E. 46

GISBURNE, staggers to his feet looking desperately for his sword. He picks it up and staggers from the store-room.

CUT TO:

INSERT THE WHITE ARROW

The fire covers it.

E. 47 INT. PASSAGE WAY NOTTINGHAM CASTLE NIGHT E. 47

ROBIN and the others run down the passageway.

ROBIN
The stables!

E. 48 INT. PASSAGE WAY TO STORE ROOM. NIGHT E. 48

GISBURNE clutching his side forces himself to run after the OUTLAWS.

E. 49 EXT. VICINITY OF STABLES NIGHT E. 49

TRACK: ROBIN AND THE OTHERS race across to the stables.

CUT TO:

E. 50 INT. PASSAGE WAY NOTTINGHAM CASTLE NIGHT E. 50

GISBURNE staggers down the passage way. Grimly determined not to let ROBIN escape him.

E. 51 EXT. STABLES. NOTTINGHAM CASTLE NIGHT E. 51

ROBIN and MUCH lead two horses from the stables. MARION and TUCK wait, anxiously looking round.

E. 52 EXT. VICINITY OF STABLES STABLES. NIGHT E. 52

GISBURNE continues to force himself to keep going.

E.53 EXT. STABLES. NOTTINGHAM CASTLE NIGHT E.53

TUCK and MUCH are on one horse, MARION behind ROBIN on the other TWO CASTLE GUARDS run up, but dive out of the way as the horses come charging at them. In back of shot GISBURNE appears and runs towards the GUARDS. He snatches up a cross-bow.

E.54 EXT. GATE HOUSE NOTTINGHAM CASTLE NIGHT E.54

GISBURNE'S P.O.V.

ROBIN and the others cantering towards the gatehouse.

E.55 EXT. STABLES. NOTTINGHAM CASTLE NIGHT E.55

GISBURNE aims the cross-bow. Blood is trickling from his mouth. He shoots.

E.56 EXT. GATE HOUSE NOTTINGHAM CASTLE NIGHT E.56

CLOSE SHOT ROBIN and MARION

MARION gets the arrow from the cross-bow in the back. She shudders but hangs on.

E.57 EXT. STABLES. NOTTINGHAM CASTLE NIGHT E.57

GISBURNE pitches forward to the ground.

E.58 EXT. GATE HOUSE NOTTINGHAM CASTLE NIGHT E.58

ROBIN and MARION, MUCH and TUCK ride out through the gate-house.

E.59 EXT. MOORLAND NIGHT E.59

LONG SHOT: The riders against the growing light. They are moving slowly. TUCK and MUCH are ahead.

CUT TO:

ROBIN and MARION

She leans, half fainting against ROBIN's back.

E.60 EXT. THE STONE CIRCLE DAWN E.60

MUCH and TUCK ride into the stone circle followed by ROBIN and MARION.

ROBIN
We're safe now -

CUT TO:

CLOSE SHOT MARION

MARION
(a whisper)
Safe....

MARION's arms have no strength left in them. They slide down and hang limply. She is only half conscious.

CUT TO:

CLOSE SHOT ROBIN

He becomes aware that something is very wrong.

ROBIN
Marion?

There is no reply. ROBIN dismounts quickly and MARION cannot support herself. She falls forward until she is lying along the horse's neck. ROBIN sees the arrow in her back.

CUT TO:

ANOTHER ANGLE

MUCH and TUCK have dismounted and are coming towards ROBIN and MARION when she pitches forward. They too, see the arrow.

ROBIN
Help me!

Together they lift MARION from the horse and lower her gently to the ground. They crouch down forming a protective group round the stricken girl at the very centre of the circle. They are all in tears.

ROBIN
Marion! Marion!

TUCK
Little flower!

MARION Opens her eyes. Her voice is barely a whisper and she is very pale.

MARION
I love you...Robin...

ROBIN
Keep still my love -

MARION
I'm cold.....

TUCK turns away. Tears are streaming down MUCH's face.

MARION
Where are we? What is this place?

ROBIN
Riannon's Wheel.

MARION
Riannon's Wheel
Pull out the arrow, Robin...

ROBIN
No!

MARION
Please...If you love me!

ROBIN
You know I love you.

MARION
(barely audible)
I'm not afraid. Promise me you'll fight
on in Sherwood.

ROBIN
(hardly able to speak)
Oh my love...

MARION
Pull out the arrow.

CUT TO:

B.C.U. ROBIN

He closes his eyes.

ROBIN
(in a whisper)
Herne. Lord of the trees. I call on you!

Thunder rolls round the stones

CUT TO:

ANOTHER ANGLE

Slowly ROBIN opens his eyes and looks up. MUCH and TUCK are looking in fear. ROBIN follows their look.

CUT TO:

ANOTHER ANGLE (ROBIN's P.O.V.)

The figure of HERNE stands between two of the menhirs. Around him the mists swirl, turning him into a ghostly silhouette.

ROBIN
Save her!

HERNE
The powers of light and darkness are
with you. Take out the arrow.

ROBIN cradles MARION in his arm. She puts her arm round his neck. MARION faints. He reaches behind her and pulls out the arrow. ROBIN clasps her close to him and once more looks up at HERNE.

CUT TO:

HERNE (ROBIN'S P.O.V.)

HERNE
The Wheel turns!

Slowly at first and then gradually moving faster - the circle of stones seems to spin round until it becomes a blur.

CUT TO:

B.C.U.
ROBIN'S eyes.

CUT TO:

ROBIN'S P.O.V.

Instead of HERNE the figure of the SHERRIF stands between the stones and walks forward. He is in helmet and chainmail as in A.8.

SHERRIF
I've been expecting you Ailric. You've lost. The rebellion's over.

CUT TO:

B.C.U. ROBIN

ROBIN
Father!

CUT TO:

ROBIN'S P.O.V.

AILRIC rushes the-SHERRIF but arrows hit him as the SOLDIERS shoot from their hiding places among the stones. The SHERRIF kneels beside AILRIC as he dies.

AILRIC
He is coming.....the Hooded Man...is coming

CUT TO:

B.C.U. ROBIN

He stares in amazement.

CUT TO:

ANOTHER ANGLE

ROBIN continues to hold MARION in his arms. The sun is coming up and the circle is filled with light. HERNE has gone. ROBIN looks down at MARION. She lies still.

CUT TO:

LONG SHOT

Figures are approaching the circle from different angles.

CUT TO:

MID SHOT

LITTLE JOHN - followed by MARTIN and ~~JAMES~~ approaching the circle.

CUT TO:

MID SHOT

NASIR approaching the circle.

CUT TO:

MID SHOT

SCARLET approaching the circle.

CUT TO:

ANOTHER ANGLE

TUCK and MUCH seeing the outlaws approaching.

ROBIN gets to his feet, gently releasing MARION's body.

CUT TO:

ANOTHER ANGLE

The OUTLAWS enter the circle and stare at each other and at ROBIN in amazement. None of them knows what has led them to the circle. Silently, his face wet with tears. ROBIN embraces his friends. As they stand together MUCH's eyes widen as he looks behind ROBIN towards MARION. -

MUCH
Robin!

The OUTLAWS follow MUCH's glance and ROBIN turns into CAMERA.

CUT TO:

ROBIN'S P.O.V.

MARION is standing. ROBIN stares at her unable to believe the miracle. She runs towards ROBIN and throws herself into his arms. There is no sign of any wound.

The OUTLAWS crowd round them. We PULL BACK until the stone circle appears quite small amid the surrounding moorland.



INTERNAL MEMO

FROM Julie Baines
TO Ian Sharp
John Rhys Davies
COPIES TO Mark Ryan ✓
Elaine Matthews
Mike Davey
Paul Knight

DATE 30 June 1983

ROBIN OF SHERWOOD

Episode 5 - 'THE KING'S FOOL'

Scene E.14 (page 13)

In case you hadn't realised, one of my many talents is that I am fluent in Arabic - so here is my translation. It's written phonetically, should you not be able to decipher Arabian hieroglyphics...

RICHARD

Lord Saladin is dead. I made peace with him.
al sayid Saladin maiyet. ana
amalt salam mehah.

NASIR

al salam alikum ya hadret
el malek.

Best of luck.

Julie