

"HERNE'S SON"

by

Richard Carpenter

1. EXT. SHERWOOD. VICINITY OF THE LAKE. EVENING. 1

The OUTLAWS are paying their last tribute to Robin, they have shot the fire arrows into the lake. MARION shoots her arrow.

CUT TO:

REVERSE ANGLE

Watching them from the edge of the trees is the Hooded Man - ROBERT OF HUNTINGDON. He too has a fire arrow which he now shoots over the heads of the outlaws into the lake. Surprised, they turn towards him.

CUT TO:

OUTLAWS P.O.V.

The Hooded Man - reveals his face then he turns away.

CUT TO:

REVERSE ANGLE

The Hooded Man walks away from the OUTLAWS.

SCARLET

Wait! Who are you? Who are you?

LITTLE JOHN

Come back!

The Hooded Man keeps going.

CUT TO:

THE OUTLAWS

They look at each other. MUCH makes to run after the Hooded Man, but MARION stops him.

The rest of them look at her in surprise.

2. EXT. SHERWOOD. EVENING. 2

It is night in Sherwood and the Hooded Man sits against a tree.

We PUSH IN to a B.C.U.

MIX TO:

MONTAGE FROM 'THE GREATEST ENEMY'

Brief shots of the Hooded Man cutting the OUTLAWS bonds in the hut at Wickham. Edward looking up at him.

EDWARD

Leave me! They'd kill my boy.

The Sherrif staring in disbelief.

SHERRIF

Kill that man!

The Sherrif's men backing away.

MIX TO:

B.C.U. ROBERT OF HUNTINGDON.

He slowly becomes aware that he isn't alone.

CUT TO:

ANOTHER ANGLE

HERNE is standing some distance apart. ROBERT gets to his feet.

HERNE

You're Herne's Son. You must lead them.

ROBERT shakes his head.

ROBERT

Herne's Son is dead.

HERNE

Robin of Loxley is dead, He lives again in you.

ROBERT

No. It's finished.

ROBERT comes to HERNE and puts the quiver of arrows at his feet and then the bow. He begins to walk away.

HERNE
You were chosen.

ROBERT stops but does not turn back.

ROBERT
(quietly)
You called and I answered.

He turns to face HERNE.

ROBERT
His followers are safe. It's enough.

ROBERT turns and begins walking away.

HERNE
(strongly)
You are the Hooded Man.

ROBERT turns briefly.

ROBERT
Fare well, Herne.

ROBERT disappears among the trees.

HERNE
(calling)
You will return!

CUT TO:

B.C.U. Herne.

HERNE
(quietly)
You must!

CUT TO:

MAIN TITLES

3. INT.

GREAT HALL. CLUN CASTLE.

NIGHT. 3

We are suddenly the middle of a violent combat between two warriors wearing black hoods over their faces. Only their eyes can be seen. They carry swords and short heavy daggers. They thrust at each other with the swords and parry with the daggers. Around a wooden arena sits a ring of wildly excited spectators. The noise is deafening. The seating is above the arena, turning it into a cock-pit. Money is being laid on the out-come of the gladiatorial contest. Presiding over the barbaric spectacle is a savage and terrifying figure - the LORD OWEN OF CLUN. OWEN is a powerfully built man, unkempt but richly dressed. He looks more like a clan chieftain than a mediaeval baron. By him sit his cronies and GULNAR, his astrologer. GULNAR is old with deep-set eyes in a skull-like face. His hands are like the claws of some bird of prey. LORD OWEN'S champion kills his opponent. The crowd stand and roar. The RIVAL BARON curses and OWEN scoops up the money bags.

4. EXT.

SHERWOOD FOREST.

DAY. 4

LONG SHOT

The SHERRIF, ABBOT HUGO and SIR GUY OF GISBURNE, accompanied by FOUR MEN AT ARMS are making their way down a forest path.

SUPER EPISODE TITLE

'HERNE'S SON'

CUT TO:

MID SHOT

SHERRIF

We wouldn't have been doing this a year ago, would we Gisburne?

GISBURNE

My lord?

SHERRIF

Riding through Sherwood.

GISBURNE

There are still outlaws in Sherwood.

SHERRIF

But no Robin Hood. No leader.

HUGO

Try convincing the people. Robert,

GISBURNE

The Abbot's right my lord.
They simply refuse to believe
he's dead. If you'd brought
the body to Nottingham -

SHERRIF

(very angry)

It was unrecognisable -
Gisburne!

This shuts GISBURNE up. But the SHERRIF is still angry and
cannot resist baiting him.

SHERRIF

I wonder what happened to the
others. Scathlock or Scarlet
or whatever his name was - and
the big man.

HUGO

Little John!

SHERRIF

Yes. And that filthy Saracen.

GISBURNE

(uneasily)

They fled. They're scattered.

HUGO

They should have been killed.

SHERRIF

Yes, Hugo, they should have
been. Shouldn't they,
Gisburne?

GISBURNE

I'm not to blame.

SHERRIF

Did I say you were?

GISBURNE

You implied it.

SHERRIF

Oh we are touchy today, aren't we?

GISBURNE

I'll track them down. However long it takes. And the man who rescued them.

SHERRIF

Ah yes, the Hooded Man.

Of course you will, Gisburne. I've enormous faith in your ability.

HUGO

Hah!

As they ride on we see TUCK watching them from cover. He turns and creeps off through the undergrowth.

5. EXT FOREST DAY 5

6. SCENE DELETED. 6

FOUR CHILDREN are sitting outside TUCK's camp. He appears and hurries up to them.

TUCK

It's the Sherrif and his brother. You'd better get back to Wickham.

The CHILDREN rise.

FIRST CHILD

But you haven't finished the story -

SECOND CHILD

Did Robin listen to you?

TUCK is anxious to get rid of them.

TUCK

Of course he did - he never did
anything without asking me. Now -
go on - off you go.

FIRST CHILD

Where's Robin now?

A fractional pause.

FOURTH CHILD

Me Mam says he's dead.

TUCK

You don't believe that, do you?

The CHILDREN shake their heads solemnly.

TUCK

Off you go.

The CHILDREN run off. TUCK watches them go, suddenly sad.

7. EXT. HUNTINGDON CASTLE EVENING 7.

ESTABLISHING SHOT SUPER CAPTION "Huntingdon Castle"

8. EXT. COURTYARD HUNTINGDON EVENING 8.

LONG SHOT

Continue Page 8

SIR RICHARD OF LEAFORD and MARION ride into the courtyard. GROOMS run up and hold their horses as they dismount.

MID SHOT

MARION and SIR RICHARD cross the courtyard to the keep. MARION is very nervous.

9. INT.

GREAT HALL HUNTINGDON CASTLE

EVENING 9

DAVID, EARL OF HUNTINGDON is passing among his guests, greeting them. There is a buzz of conversation. The LORDS bow, some kneel and kiss his hand, the LADIES curtsy. The EARL OF HUNTINGDON is clean-shaven and in his fifties. He is very conscious that he is one of the foremost magnates of the realm. A man of great ability, he is afraid of no one, not even the king. He believes very strongly in law and order and regards the thousands of people on his vast estates as property. He has very little humour and is loyal to his friends and ruthless towards his enemies. He takes his responsibilities very seriously, is thrifty, cautious and somewhat dour. A man to be respected rather than loved.

HERALD

My lord. Sir Richard of
Leaford and the Lady Marion.

SIR RICHARD and MARION enter. HUNTINGDON moves slowly to meet them. As they come towards him, we see that several of the LADIES eye MARION unkindly. One or two deliberately turn their backs on her. MARION notices this but tries to ignore it.

CUT TO:

ANOTHER ANGLE

We single out TWO LADIES who watch as MARION and SIR RICHARD approach HUNTINGDON.

So, that's Marion of Leaford.

FIRST LADY

She should've been hanged.

SECOND LADY

Then why wasn't she?

FIRST LADY

The king pardoned her.

SECOND LADY
And was she - grateful?

FIRST LADY
Why else would he pardon her?

CUT TO:

HUNTINGDON, SIR RICHARD and MARION.

SIR RICHARD kneels and MARION curtsys to HUNTINGDON.

SIR RICHARD
My daughter Marion, my lord.

HUNTINGDON looks closely at MARION. He has heard about her life with Robin Hood. And he disapproves.

HUNTINGDON
You're like your mother. *Yes very like,*

SIR RICHARD
She is, my lord.

HUNTINGDON
But rather more headstrong.
Eh, Richard?

This provokes a titter of malicious laughter.

SIR RICHARD
Yes, my lord.

HUNTINGDON
However, we mustn't dwell on the past, must we? Some things are better forgotten - hmm?

MARION
(quietly)
Some things, my lord.

HUNTINGDON isn't entirely happy with this reply. Then he turns to a LADY and gestures that she should take charge of MARION, while he moves SIR RICHARD away from the group of guests.

HUNTINGDON

I'm glad you made the journey,
Richard - I've always valued
your loyalty.

SIR RICHARD

My lord - I -

HUNTINGDON

I'm not flattering you - it's
not my nature. That's why it
galls me to ingratiate myself
with a madman like Owen of
Clun - merely because his
castle's on the Welsh border.

SIR RICHARD

These marcher lords! Welsh to
the English - and English to
the Welsh.

HUNTINGDON

Yes - that's Owen. And the
king wants me to get him off
the fence.

SIR RICHARD

No easy task, my lord. He's
devious and quick tempered.

HUNTINGDON

(with irony)

Then we must treat him gently
mustn't we?

10. EXT.

COUNTRYSIDE

EVENING 10

The SHERRIF, ABBOT HUGO and GISBURNE with the FOUR MEN AT ARMS
are proceeding on their way. (N.B. It is important that this
location gives an uninterrupted view ahead.) HUGO reins his
horse and the party comes to a halt.

HUGO

My back's killing me. How
much further?

GISBURNE

We'll be there before
nightfall.

HUGO

I should hope so!

SHERRIF

Don't you ever stop moaning,
Hugo? If it isn't your back,
it's your knees. I've never
known such a palsied prelate.
That awful Abbey wine's
killing you.

HUGO

It's a very good wine.

SHERRIF

The king tasted it once I
remember. When I told him the
monks made it he suggested
they learnt to control their
incontinence instead of
putting it into bottles.

GISBURNE points ahead.

GISBURNE

My lords -

Below and in the distance ahead of them, a mounted figure is
galloping towards them. He draws steadily nearer. ROBERT pulls
up his horse in front of them. He is richly dressed.

ROBERT

My lords. I've come to escort
you to the castle.

HUGO (To the SHERRIF)

Who's this peacock?

CUT TO:

B.C.U. ROBERT

He is fairly amused by HUGO's gaffe.

ROBERT

I'm Huntingdon. Robert of
Huntingdon. (pause) The
Earl's my father.

11. INT.

GREAT HALL. HUNTINGDON CASTLE.

EVENING 11

THE SHERRIF, ABBOT HUGO and GISBURNE enter the Great Hall.

ROBERT follows them.

HERALD
The High Lord Sherrif of
Nottingham. Robert de
Rainault. Lord Abbot Hugo de
Rainault. Sir Guy of
Gisburne.

The SHERRIF, HUGO and SIR GUY make their way to where the EARL OF
HUNTINGDON is sitting. SIR RICHARD is near with MARION by his
side.

HUNTINGDON
Welcome, my lords.

The SHERRIF, HUGO and GISBURNE bow deeply to the EARL then turn
to look coldly at SIR RICHARD and MARION.

HUNTINGDON
You know Sir Richard of
Leaford and his daughter,
Marion.

SHERRIF
(coldly)
We do, my lord. Very well
indeed.

ROBERT is looking at MARION.

HUNTINGDON
My son, Robert.

ROBERT bows to SIR RICHARD and MARION. He is immediately
impressed by her beauty.

ROBERT
Sir Richard. My lady.

MARION on the other hand is not impressed by ROBERT.

SHERRIF
(to SIR RICHARD)
We haven't met since the
pardon have we?

SIR RICHARD
No Sherrif - we haven't.

SHERRIF
(TO HUNTINGDON)
It surprised a great number of
us, my lord.

SIR RICHARD
I'm sure it surprised you.

The SHERRIF ignores SIR RICHARD, pretending not to have heard his
reply.

SHERRIF
(TO HUNTINGDON)
But then King John's inclined
to be somewhat unpredictable,
isn't he?

This is dangerous ground. HUNTINGDON is guarded.

HUNTINGDON
Is he?

SHERRIF
(TO HUNTINGDON)
Almost capricious, one might
say.

SIR RICHARD
One might. Behind his back.

SHERRIF
(to SIR RICHARD)
"Behind his back"? Yes. Many
things were done behind his
back - weren't they Sir
Richard?

SIR RICHARD looks hard at the SHERRIF and keeps very calm.

SIR RICHARD
The king showed me great
mercy.

HUGO's rage boils over.

HUGO

Yes - to a traitor!

HUNTINGDON

That's enough.

THE SHERRIF tries to shut HUGO up.

HUGO

A traitor I say! And she - an
outlaw - wife to that
wolfshhead -

HUNTINGDON

Be silent!

HUGO is shocked into silence by the quiet vehemence of
HUNTINGDON's voice.

HUNTINGDON

I won't have my guests abused.
Nor would the King be pleased
to hear your words, Sherrif.

SHERRIF

(back-pedalling like mad)
My lord, you misunderstand me.
I'm delighted Sir Richard has
Leaford and his lands again.
I wept to hear of Marion's
repentance - didn't we Hugo?
I merely meant to suggest that
sometimes -

HERALD

The most noble Lord Owen of
Clun.

Everyone turns to where LORD OWEN makes his impressive entrance
with his followers. GULNAR, his astrologer is with him. OWEN
and his group form a strong contrast to the assembled guests.
They are heavily armed altogether wilder, more barbaric. OWEN
has already been drinking. His face is flushed and his eyes
glitter as he makes his way to the EARL. He slowly holds out his
hand. He exudes menace.

LORD OWEN
Huntingdon.

12. INT. GREAT HALL. HUNTINGDON CASTLE NIGHT 12

It is night and everyone is now seated and busily devouring the feast the EARL has prepared for them. LORD OWEN sits next to HUNTINGDON on his right while SIR RICHARD sits on his left with MARION next to him. Various LORDS and LADIES sit on either side including the SHERRIF, HUGO and GISBURNE. ROBERT sits next to MARION. The CAMERA goes in on them. ROBERT is finding MARION heavy going and is doing his best to engage her in conversation. MARION is not eating.

ROBERT
You're not eating.

MARION
I'm not hungry.

There is a pause.

ROBERT
(quietly)
It's the Sherrif isn't it?

MARION looks at ROBERT for a moment - surprised at his remark. Then she turns away and speaks very softly but with great intensity.

MARION
I wish he was dead.

PAN TO:

SIR RICHARD, HUNTINGDON and OWEN.
Owen stuffs food into his mouth and then licks his fingers.
HUNTINGDON waits politely.

OWEN
I've been attacking the
Welsh for years. Very
profitable its been too. Taken
their cattle - their women

OWEN pauses and looks at MARION. Then back at HUNTINGDON. He swallows more food.

OWEN
It's King John that's friendly
with Llywelyn - not Owen of
Clun.

He looks at MARION again.

HUNTINGDON
Agreed my lord. But if that
friendship were to end?

OWEN is looking at MARION. He turns back to HUNTINGDON.

HUNTINGDON
And there was war -

OWEN
War?

HUNTINGDON
Where would you stand then?

OWEN looks at him and chuckles.

OWEN
With whoever was likely to win
it.

Again OWEN looks at MARION as he tears at the meat.

HUNTINGDON and SIR RICHARD laugh dutifully at OWEN's joke and
then as he turns away to look at MARION exchange a look.

CUT TO:

THE SHERRIF, HUGO and GISBURNE

They too are eating.

GISBURNE
Flattering that brigand!

SHERRIF
That won't get them very far.

The SHERRIF notices OWEN looking towards MARION.

SHERRIF
Interesting...

HUGO
What is?

SHERRIF
Oh, eat your pork, Hugo.

13. INT.

GREAT HALL. HUNTINGDON CASTLE. NIGHT 13

Three couples are dancing. GISBURNE partners FIRST LADY, ROBERT partners SECOND LADY and the third couple is MARION partnered by a YOUNG LORD. It is a slow pavane-like dance during which the couples frequently change partners.

The meal is over and the guests either watch or talk among themselves. OWEN is with his followers again and still drinking heavily. He never takes his eyes off MARION.

CUT TO:

OWEN'S GROUP

OWEN
(almost a whisper)
By Satan, look how she moves!

GULNAR's thin lips part in a wolfish grin. He drinks.

CUT TO:

HUNTINGDON'S GROUP

HUNTINGDON looks at OWEN. And then at the dancers.

CUT TO:

SIR RICHARD

He drinks, keeping his eyes on OWEN.

CUT TO:

THE SHERRIF

He takes in the mounting tension and looks across at SIR RICHARD. He is beginning to enjoy himself. He turns and whispers to ABBOT HUGO. The brothers snigger.

CUT TO:

THE DANCERS

They weave in and out and GISBURNE finds himself opposite MARION.

ROBERT looks back from his partner towards MARION.

GISBURNE
Did you dance in Sherwood?

MARION doesn't reply.

GISBURNE
Don't you remember - Lady
Wolfshead?

The couples move forward turn and once more interweave. MARION now finds herself opposite ROBERT. Again they move forward. ROBERT speaks very quietly.

ROBERT
Lord Owen's watching you.

MARION nods.

ROBERT
Keep away from him.

MARION
I intend to.

They turn. The next steps of the dance part them and the six dancers interweave to find themselves back with their original partners. The men bow and the ladies curtsy. The dance is over. There is applause from the gathering and MARION is taken back towards her father by her partner. But before she can reach her father LORD OWEN intercepts her.

CUT TO:

CLOSE SHOT favouring OWEN.

He stands swaying slightly looking at MARION intently.

CUT TO:

ANOTHER ANGLE

The onlookers watch. The hubbub dies away to silence. We see OWEN's MEN with GULNAR leering. SIR RICHARD is about to step forward but HUNTINGDON stops him. ROBERT involuntarily puts his hand on his dagger. OWEN holds out his hand very slowly to MARION.

OWEN
Again!

MARION is trapped. She throws a glance at her father but he is powerless. The SHERRIF grins. HUNTINGDON gestures to the FIRST and SECOND LADY, THE YOUNG LORD and A SECOND LORD. MARION takes OWEN'S hand and the other four joint them. The dance begins. All eyes are on OWEN and MARION as they move forward in the first slow steps. The tension builds. Suddenly OWEN pulls MARION to him and tries to kiss her. But she is ready for him and struggles free. As he tries to grab her again, she hits him across the face with all the force she can muster. The slap echoes through the great hall. The onlookers freeze. ROBERT is tense -- ready to jump in if OWEN attacks MARION.

CUT TO:

CLOSE SHOT

OWEN's eyes fill with fury. He puts his hand slowly to his face and for a moment stands silent. Then suddenly he begins to shake with laughter. His laughter builds until he is roaring with mirth.

CUT TO:

ANOTHER ANGLE

As OWEN continues to laugh most of the onlookers including the SHERIF, HUGO and GISBURNE, (but excluding SIR RICHARD and ROBERT) join in. Even the terrifying GULNAR is cackling. MARION, humiliated and furiously angry, walks with as much dignity as she can muster back to SIR RICHARD.

OWEN
(mockingly, at the top of
his voice)
I think I'm in love!
In love!

The majority of the GUESTS roar with laughter and cheer, applauding as they do so. As OWEN walks back to his men, we go in close on ROBERT. Before anyone can stop him, he crosses to OWEN and intercepts him. The laughter dies. Robert places his hand on Owen's chest, halting his progress.

ROBERT
Will you apologise my lord?

There is a stupified pauyse. OWEN's rage returns.

OWEN
What did you say?

HUNTINGDON
Robert!

ROBERT ignores his father.

ROBERT
(quietly)
I think you heard me, didn't
you?

OWEN
You insolent puppy!

OWEN draws in a fury. ROBERT draws swiftly but calmly.

OWEN
I'll cut you into pieces!

ROBERT
How many?

OWEN comes at ROBERT and they begin to fight. There is uproar. ROBERT is quick. OWEN is powerful. During what proves to be a short fight we see that although OWEN is very tough, ROBERT has more skill. We see quick reactions on the GUESTS. On MARION. SIR RICHARD OWEN's MEN, GISBURNE, THE SHERRIF, HUGO and especially on HUNTINGDON who sees any chance of an alliance with OWEN rapidly disappearing.

HUNTINGDON
Robert - have you gone mad?
Stop this, stop it I say!
Part them! Guards! Robert!
I command you!

During this: INTERCUT REACTIONS and the FIGHT.

CUT TO:

SHERRIF, GISBURNE and HUGO

SHERRIF
Huntingdon hospitality!

OWEN and ROBERT continue to fight. As ROBERT drives OWEN back. TWO GUARDS run in and grab him from behind. HUNTINGDON steps between the combatants.

HUNTINGDON
Put up your swords!

OWEN
I want him punished!

HUNTINGDON
I promise you -

OWEN
I want him whipped! Is this
the way you treat your guests?
I am Owen of Clun!

HUNTINGDON (To ROBERT)
On your knees!

ROBERT looks at his father and then turns away shrugging off the two GUARDS as he walks away.

HUNTINGDON
Robert! I command you!

ROBERT ignores him pausing only to bow to MARION.

HUNTINGDON
I command you, boy!

ROBERT goes out.

OWEN
Challenged! Insulted! Made
to look a fool!
I came here in friendship!

HUNTINGDON
He shall beg forgiveness. I
swear it, my lord.

OWEN
Then see it done!
See it done! Or by Thors'
hammer no soldier of the king
shall cross my lands!

14. INT. STAIRCASE NIGHT 14

HUNTINGDON storming his way up the stairs to ROBERT's room.

HUNTINGDON
Robert! Robert!

15. INT. ROBERT'S ROOM NIGHT 15

OPEN CLOSE ON ROBERT. His father is hammering on the door.

HUNTINGDON
Open this door!

ROBERT
It's open!

HUNTINGDON comes in. He is loud and angry.

HUNTINGDON
Have you taken leave of your
senses? I was commanded by
the king to win him over!

ROBERT
So must I crawl to appease
him?

HUNTINGDON
By St. Thomas! What possessed
you?

ROBERT
He insulted her.

HUNTINGDON

The girl's notorious!
Insulted her. What have you
done to me? Where's your
respect? Your sense of duty?
My son! The heir to an
earldom! And look at you! An
empty headed fool who thinks
of nothing but falcons and
horses!

HUNTINGDON goes to the door.

HUNTINGDON

Tomorrow - when he is sober -
you will beg his forgiveness.

HUNTINGDON slams out. End on ROBERT grim-faced.

16. EXT. HUNTINGDON CASTLE DAY 16

Establishing shot. Early morning. A bright day. Larks singing,
cocks crowing.

17. INT. HUNTINGDON CASTLE GREAT HALL DAY 17

The Great Hall is littered with sleeping bodies. People are
slumped against the walls or lying on the floor. OWEN'S MEN are
sprawled round their leader. GULNAR is curled like a dog at his
feet. OWEN sprawls in a chair - his head thrown back - mouth
open - snoring loudly.

18. EXT. HUNTINGDON CASTLE DAY 18

MARION and SIR RICHARD are mounted and leaving the castle. The
EARL of HUNTINGDON is with them.

SIR RICHARD

An early start, my lord. I
thought it best.

HUNTINGDON

You always were a tactful man,
Richard.

SIR RICHARD

Thank you, my lord.

HUNTINGDON
Er...Last night. There was
nothing I could do. You -er -
understand me?

SIR RICHARD
Yes, my lord.

HUNTINGDON
Curse Robert for his
foolishness! However - that's
my concern. God speed.

SIR RICHARD
Good luck, my lord!

SIR RICHARD and MARION ride away from Huntingdon Castle.
HUNTINGDON turns and walks back towards ROBERT - who has been
watching from a distance.

HUNTINGDON
Well? Have you humbled
yourself before Lord Owen?

ROBERT
No father. Not yet.

HUNTINGDON
Then do it now boy!

For a moment ROBERT stares mutinously at his father then he turns
and goes into or towards the castle. HUNTINGDON follows slowly.

HUNTINGDON
Damned wench!

19. INT. GREAT HALL. HUNTINGDON CASTLE. DAY 19

ROBERT comes into the Great Hall. He walks quickly through the
sleeping men and up to OWEN's chair and past it without pausing.
As he does so he tips it backwards and OWEN crashes down to lie
half-stunned. His MEN stir and people all round the hall begin
to wake.

ROBERT
my apology.

CUT TO:

THE SHERRIF, HUGO and GISBURNE

They have appeared above and are watching.

CUT TO:

SHERRIF's P.O.V. L.S. HIGH ANGLE

HUNTINGDON appears just as OWENS chair hits the floor. He stands transfixed. There is a furious interchange between him as OWEN scrambles up and then HUNTINGDON storms off in search of ROBERT. OWEN prepares to leave with him men. Still in LONG SHOT HIGH ANGLE we see the SHERRIF go down to greet OWEN. He talks fast and OWEN listens, nodding grimly. Then he storms out down the Great Hall. Most of the dialogue is distorted by distance and echo. In fact it will be funnier if we cannot hear a word.

OWEN

Who did it? Who did it? It was your idiot son - wasn't it? Wasn't it?

HUNTINGDON

My lord -

OWEN

This place is a mad house!
I'm not staying a moment longer. To horse!
We're leaving!

HUNTINGDON

I beg you my lord - Robert!
Robert!

HUNTINGDON goes after ROBERT.

OWEN

The king shall hear. Oh yes, he'll hear! How I've been baited - baited and mocked and belittled. By Odins beard I wouldn't stay in this accursed pile of dung for half the royal exchequer!

GULNAR

The lord of Clun has spoken!

OWEN

That he has! That he has Gulnar! And if that boy stood before me now I'd tear him to shreds with my bare hands!

The SHERRIF reaches him.

OWEN
Well Sherrif?

SHERRIF
(quietly)
The girl, my lord -

OWEN
(quietly)
Ah yes! Where is she?

SHERRIF
(quietly)
Gone Lord Owen. They took the
Leaford Road.

OWEN
To horse! To horse!

OWEN strides out with his MEN. The SHERRIF looks up at HUGO and
GISBURNE.

20. EXT. COUNTRYSIDE DAY 20

L.S. SIR RICHARD and MARION are riding home.

CUT TO:

ANOTHER ANGLE

As they ride PUSH IN to B..C.V. of MARION. She is thinking of
the insults at the Castle.

HUNTINGDON (O.V.)
Some things are better
forgotten Hmm.?

HUGO (O.V.)
An outlaw! Wife to that
wolfshead!

CUT TO:

RESUME L.S.

They ride on.

21. EXT. HUNTINGDON CASTLE DAY 21.

OWEN comes riding out of the castle with GULNAR and his MEN.

22. INT. HUNTINGDON CASTLE DAY 22.

The SHERIFF is with GISBURNE and ABBOT HUGO. He is looking very smug. A servant hands him a drink.

SHERIFF

I suggested he took the Leaford road.

HUGO and GISBURNE react.

23. EXT. COUNTRYSIDE (B) DAY 23.

SIR RICHARD and MARION making their way down a forest track.

24. EXT. COUNTRYSIDE (A) DAY 24.

OWEN, GULNAR and the MEN galloping fast in contrast to the leisurely progress of SIR RICHARD and MARION.

25. EXT COUNTRYSIDE (C) DAY 25.

A Forest track by a river. SIR RICHARD and MARION are breaking their journey. A ploughman and his son are tilling in a field nearby.

SIR RICHARD

We'll rest a while.

SIR RICHARD and MARION dismount.

26. EXT COUNTRYSIDE (B) DAY 26.

OWEN and GULNAR and the MEN racing nearer.

Continue new page 28

CUT TO:

ANOTHER ANGLE

OWEN reins his horse and GULNAR and his MEN follow suit. From their viewpoint, they can see SIR RICHARD and MARION.

CUT TO:

B.C.U. OWEN

He reacts to seeing MARION. He turns to his MEN.

GULNAR and OWEN watch as OWEN's MEN race towards SIR RICHARD and MARION.

27. EXT.

COUNTRYSIDE (C)

DAY 27.

SIR RICHARD and MARION look round sharply as they hear the approaching horses. OWEN's MEN thunder towards them. SIR RICHARD draws his sword.

SIR RICHARD

(To MARION)

Get to your horse!

MARION

No!

SIR RICHARD

Do as I say!

MARION runs to the horses. But already OWEN's MEN are bearing down. SIR RICHARD tries to defend himself but is cut down. He lies motionless. MARION leaps on her horse and turns. She see SIR RICHARD.

MARION

Father!

She rides towards her father but the MEN surround her and grab the bridle of her horse. They ride out of the village the way they came. The ploughman and his son run over to SIR RICHARD who dazed and bleeding is vainly trying to get to his feet.

Continue Page 29

SIR RICHARD
Marion.....

He loses consciousness.

28. EXT. VICINITY OF THE VILLAGE DAY 28.

OWEN's MEN ride up to him with MARION. OWEN looks at her with hot eyes. He is very satisfied with his prize.

OWEN
If I want something -
I take it!

OWEN and GULNAR lead the way and the MEN follow with MARION.

BREAK

PART TWO

FADE IN

29. EXT.

HILLSIDE

DAY 29.

OPEN CLOSE on MUCH shooting a longbow. He runs and we follow him to where a dead wolf lies with an arrow in it. MUCH turns and calls.

MUCH
Little John!

LITTLE JOHN appears and runs towards MUCH. He too carries a longbow. MUCH is tougher, more self-reliant - more adult.

LITTLE JOHN
You got him! Well shot!
Much. Well shot!

He thumps MUCH on the back. MUCH retrieves his arrow.

LITTLE JOHN
He's eaten his last lamb.
Worth a bit too.

MUCH
Is he?

LITTLE JOHN
Ay. The Lord'll give us six
pennies for his head.

MUCH
Six pennies for a wolf's head?

They look at each other. The words have brought everything back. The mood changes abruptly.

LITTLE JOHN
Ay - a wolf's head. Ours were
worth more. Come on, lad.

LITTLE JOHN slings the dead animal over his shoulders and with MUCH beside him they go down the hillside where the flock of sheep are grazing.

30. EXT. NOTTINGHAM CASTLE. DAY 30.

ESTABLISHING SHOT

31. INT. SHERRIF'S CHAMBERS DAY 31.

THE SHERRIF and GISBURNE and ABBOT HUGO with papers before them on a table. SIR RICHARD stands in front of them. He is pale and in pain. He knows he is among enemies but he has no one else to turn to.

SHERRIF
When was this?

SIR RICHARD
Three days ago. On our way
back to Leaford.

GISBURNE
What makes you certain they
were Owen's men.

SIR RICHARD
D'you think I'm blind? You
saw what happened at
Huntingdon!

ABBOT HUGO
Continue.

SIR RICHARD
I need soldiers.

SHERRIF
Why come to us? Why not your
friend the Earl of Huntingdon?

SIR RICHARD
Because his hands are tied by the King!

SHERRIF
(chuckling)
But so are mine. And for the
same reason. The king wants
Owen's friendship doesn't he?
If he learnt I'd given you
soldiers he'll have my head.

RICHARD stares at them for a moment.

SHERRIF
What would you pay me
for them?

SHERRIF
Five hundred gold marks?

SIR RICHARD
That's extortion!

SHERRIF
Not with the risk involved.

SIR RICHARD
The King took all I had.

HUGO
Ah yes. The price of mercy.

SHERRIF
Then I can't help you.

SIR RICHARD is desperate. Impulsive.

SIR RICHARD
All right - I'll get it for
you. But I need the men at
once.

SHERRIF
When will I have the money?

SIR RICHARD
The last day of this month.

SHERRIF
On what security?

HUGO
His lands and Leaford Grange.

SHERRIF
Well?

SIR RICHARD is desperate.

SIR RICHARD
Agreed.

CUT TO:

ANOTHER ANGLE

SIR RICHARD sits signing the contract he has agreed with the SHERRIF. The SHERRIF stands beside him with HUGO and GISBURNE. A monk takes the contract and dries the signature with sand. Then he hands it to the SHERRIF who looks at it and hands it to HUGO.

SHERRIF
A safeguard. Nothing more.
And to show my good will -
I'll let you have Gisburne for
nothing.

GISBURNE is furious.

GISBURNE
My lord I -

SHERRIF
Don't argue Gisburne, you
could do with the exercise.
And - by the way blank shields
for the men. I don't want
Owen to know where they come
from. Tomorrow then. (to SIR
RICHARD)

SIR RICHARD
Tomorrow.

SIR RICHARD leaves. GISBURNE waits until the door has closed and then comes forward angrily.

GISBURNE
I must protest my lord! -

SHERRIF
You're going Gisburne -

"HERNE'S SON" Part 1

Re-writes 18th March 1985

GISBURNE

But I don't.

SHERIFF

And so is a messenger to Lord
Owen of Clun. Immediately.

GISBURNE looks baffled. HUGO is amused.

HUGO

Very good, brother!

SHERIFF

He must be warned against Sir
Richard's foolishness.

GISBURNE

But we'll be ambushed!

SHERIFF

Yes. You will.

GISBURNE

Massacred!

SHERIFF

No, you idiot. You run. All
of you.

HUGO

And leave Sir Richard alone.

GISBURNE finally gets it.

SHERIFF

(holding up the contract)
After all. He's made his will
hasn't he?

DELETE Sc. 32 (pages 34&35)

Sc. 32 NOW READS

32. INT.

ALEHOUSE

DAY 32.

A group of people are laughing and joking in a disreputable-looking alehouse. It is an animated scene. One man sits apart from the others. It is SCARLET who stares moodily ahead taking no notice of the people around him. He is dangerously drunk. A VILLAGER crosses the alehouse and stumbles, just as SCARLET drinks, causing him to spill his ale. The VILLAGER looks in fear and SCARLET gets to his feet and with a back-hander, knocks the hapless VILLAGER to the floor. The alehouse goes quiet and everyone looks at SCARLET who ignores them and resumes his seat, once again staring into space.

Continue Page 35 Sc. 33

~~Brabancan mercenaries mingled with the sobbing of a young woman.~~

CUT TO:

MONTAGE

A horse rears neighing wildly. A young woman lying on the ground vainly tries to ward off the descending hoofs. The hoofs crash down. And again. And again. During a long drawn out scream.

CUT TO:

RESUME SCARLET'S B.C.U.

~~The scream cuts off abruptly. SCARLET is drenched with sweat.~~

33. EXT. VICINITY OF CLUN CASTLE. DAY 33.

A bleak landscape with threatening clouds. Almost monochrome. the wind moans through the rocks. There is no other sound as SIR RICHARD, GISBURNE and the SOLDIERS advance slowly up the pass. (SIR RICHARD and GISBURNE are mounted.) In the distance Clun Castle is silhouetted against the darkening sky.

CUT TO:

HIGH ANGLE

Suddenly. OWEN's SOLDIERS begin appearing ahead of SIR RICHARD.

CUT TO:

MID SHOT

SIR RICHARD and GISBURNE. GISBURNE reins his horse. SIR RICHARD does likewise. He draws his sword. And gallops forward. For a few yards GISBURNE goes with him and the SOLDIERS run forward. Then suddenly GISBURNE wheels his horse and leaves SIR RICHARD.

CUT TO:

ANOTHER ANGLE

SIR RICHARD glances back.

CUT TO:

ANOTHER ANGLE

OWEN's SOLDIERS come charging forward.

CUT TO:

HIGH ANGLE

OWEN's MEN charging down the pass. GISBURNE and his SOLDIERS fleeing SIR RICHARD left alone. As OWENS men draw near, SIR RICHARD spurs his horse off at an angle.

CUT TO:

OWEN'S SOLDIERS

OWEN's CAPTAIN watches SIR RICHARD veering off into the trees. He sends THREE HORSEMEN after him.

CAPTAIN
After him! Lord Owen wants
his head.

CUT TO:

GISBURNE'S P.O.V.

He turns his horse in time to see OWEN'S CAPTAIN and the other horsemen chasing after SIR RICHARD. He is pleased. The SHERRIF'S plan seems to have worked.

34. EXT. WOODLAND DAY 34.

SIR RICHARD galloping flat out through the trees.

CUT TO:

ANOTHER ANGLE

THE CAPTAIN and his HORSEMEN galloping after him. Gradually they close on him.

CUT TO:

MID SHOT

SIR RICHARD looks back. Escape is impossible. He reins his horse and turns to face the four riders bearing down on him. Battle is joined. SIR RICHARD cuts down one of the men. It looks as if he is about to be killed when another rider appears. It is NASIR. He joins the fray. The two sides separate. NASIR and SIR RICHARD glance at each other. SIR RICHARD's sword arm is bleeding profusely.

SIR RICHARD
Nasir!

NASIR
Go!

SIR RICHARD hesitates.

NASIR

Go!

SIR RICHARD realises NASIR is right. He turns away and NASIR charges at the three HORSEMEN.

CUT TO:

ANOTHER ANGLE

NASIR kills another of the HORSEMEN, but is unseated. He springs to his feet as the CAPTAIN and the remaining HORSEMAN bear down on him. He draws his second swords and cuts at them, leaping aside as they try to run him down. They turn and come at him again. He pulls the HORSEMAN down and then defends himself from the CAPTAIN. The HORSEMAN gets to his feet and comes at NASIR. The CAPTAIN leaps from his horse and now NASIR is fighting both men. More of the CAPTAIN's men appear through the trees.

CAPTAIN

After Sir Richard!

THREE ride after SIR RICHARD while the rest close in on NASIR.

35. INT.

CLUN CASTLE THE ARENA

NIGHT 35.

OWEN is watching his champion who is masked fighting another MARCHER LORD's champion also masked. MARION under guard is also watching. She is horrified. The watchers roar their encouragement. OWEN glances at MARION.

OWEN

Fine sport eh?

MARION turns away, shutting her eyes. OWEN ignores her and urges his champion on.

OWEN

(a savage roar)

Kill him you miserable animal.

CUT TO:

THE MARCHER LORD

He too urges on his champion.

MARCHER LORD
Watch your guard!

CUT TO:

THE TWO CHAMPIONS

They stand toe to toe blocking with the heavy daggers and cutting at each other with the swords. After a fast sequence OWENS champion is run through and falls twitching in his death agony.

CUT TO:

OWEN

He rises in fury.

CUT TO:

MARION

Covers her face.

CUT TO:

THE MARCHER LORD

He rises in triumph.

MARCHER LORD
Two hundred marks, Lord Owen!

CUT TO:

ANOTHER ANGLE

OWEN nods to a servant who crosses the arena with money bags. OWEN glances at MARION. He is furious at her display of weakness.

OWEN
Take her to her chamber!

MARION is hurried away. OWEN looks to where GULNAR is sitting looking like an old vulture. He gestures to him. GULNAR comes to him.

OWEN
Is she fit to bear my sons
Gulnar?

GULNAR
She is my lord.

OWEN
Then where's her spirit? Even
the Blood Game can't excite
her. What kind of woman's
that?

GULNAR
The fire is there. It must be
kindled.

OWEN
When Gulnar?

GULNAR
(almost mockingly)
Handfast to the Lord of Clun?
At the rising of the next
Moon. On the feast of
Arrianrhod. Then and only then.

OWEN is angry but he accepts the soothsayers ruling and turns
away as the CAPTAIN comes in with TWO SOLDIERS with NASIR between
them - bound. OWEN crosses to them.

OWEN
Where is he? Where's Richard
of Leaford?

CAPTAIN
He escaped My lord -

OWEN knocks him to the ground.

OWEN
(pointing at the body of
his champion)
You take his place at the
Blood Game! (looks at NASIR)
Who's this?

CAPTAIN sees his chance.

CAPTAIN
A savage wolf my lord. He
saved Sir Richard from us. A
killer my lord. Swift -
deadly.

OWEN looks NASIR up and down like a boxing promoter assessing a
novice. Then he glances contemptuously at the CAPTAIN.

OWEN
Get up!

The CAPTAIN gets up as OWEN looks at NASIR again.

OWEN
What do they call you?

NASIR
Nasir.

OWEN
You serve Leaford?

NASIR
I serve no man.

OWEN
Then how many have you killed?

NASIR doesn't answer. OWEN turns back to the CAPTAIN.

OWEN
You can breath again Grendal.

OWEN turns back to NASIR.

OWEN
I've found my next champion.

36. EXT. HUNTINGDON CASTLE DAY 36.

Establishing shot.

37. INT. ROBERT'S CHAMBER DAY 37.

OPEN CLOSE ON ROBERT reading a letter. PAN to HUNTINGDON who
rises from his chair.

HUNTINGDON
How could he do such a thing?

He moves past ROBERT who is still reading.

HUNTINGDON
Why didn't he come to me?

HUNTINGDON keeps moving. ROBERT catches him up. TRACK.

ROBERT
Would you have helped him?

HUNTINGDON
Not by giving him men at arms.

ROBERT
What would you have given him.
Pity?

HUNTINGDON stops. He looks hard at ROBERT.

HUNTINGDON
(coldly)
You enraged Owen. This was
his revenge.

HUNTINGDON continues on. ROBERT stands looking after him. He begins to read the letter again.

CUT TO:

B.C.U. ROBERT

His eyes scan the letter.

SIR RICHARD
I returned to Leaford, sick in
both body and spirit and I
care little whether I live or
die. Marion is lost to me -
and nothing will be done to
save her.

CUT TO:

SHOT OF HERNE

CUT TO:

RESUME ON ROBERT

He is making a decision. Around him SERVANTS hurry about various tasks. As one passes him, he stops them.

ROBERT
Dickon - saddle Jupiter!

38. EXT. HUNTINGDON CASTLE DAY 38.

ROBERT galloping away from the castle.

39. EXT. COUNTRYSIDE DAY 39.

ROBERT galloping across country

CUT TO:

ANOTHER ANGLE

ROBERT continuing his gallop.

40. INT. HERNE'S CAVE NIGHT 40.

HERNE - minus the head-dress - is staring into the sacred fire.

HERNE
(a whisper)
And the Hooded Man shall come
to the forest - there to meet
with Herne the Hunter to be
his son and do his bidding!

41. EXT. EDGE OF SHERWOOD. SUNSET 41.

The very edge of Sherwood. ROBERT approaches the trees - dark against the red sky and disappears into the darkness. It is almost as if he is absorbed into the forest. There is the sound

of an arrow whistling through the air.

42. EXT. SHERWOOD SUNSET 42.

The sun setting through the trees.

43. EXT. A FOREST PATH SUNSET 43.

ROBERT rides slowly down a narrow forest path. It is getting dark.

44. EXT. SHERWOOD NIGHT 44.

ROBERT dismounts. He leads his horse forward cautiously. The mists are rising.

CUT TO:

ANOTHER ANGLE

ROBERT continues on. An owl hoots. ROBERT checks and then HERNE appears. He is carrying a fiery torch.

HERNE looks at ROBERT.

HERNE
Why have you come?

ROBERT
I need your help.

HERNE
Why should I give it?

ROBERT
Because I am Herne's Son.

HERNE
Are you? You told me he was
dead - denied your destiny -
deserted those who would have
followed you.

ROBERT
All this is true.

HERNE

But Marion is in danger - and ~~so~~
you return.

ROBERT

What must I do?

HERNE

Bring hope to those who have
none - freedom to those in
chains - justice to those who
have been wronged.

ROBERT

So be it.

HERNE hands ROBERT the bow.

HERNE

Find them. Bring them
together. Lead them.

ROBERT

Where shall I find them?

HERNE

The powers of light and
darkness will lead you. Go to
the village of Wickham. In
the past lies what is to come.

HERNE slowly melts away into the trees.

45. INT. CLUN CASTLE. THE ARENA DAY 45.

NASIR is brought into the arena from one of the cells built underneath the fighting area. The CAPTAIN gives him the unfamiliar weapons of the Blood Game.

OWEN is standing watching. NASIR waits crouched and ready. The CAPTAIN comes at him and they fight. NASIR defends himself well and then attacks. The CAPTAIN tricks NASIR unfairly and finishes with his sword at NASIR's throat.

OWEN
You'll have to do better than
that.

46. EXT.

WICKHAM

DAY

46.

EDWARD is chopping wood when he sees ROBERT riding into the village. The villagers look at the young nobleman with sullen anger. EDWARD goes to him. ROBERT dismounts.

EDWARD
Good morning my lord.

ROBERT
This is the village of
Wickham?

EDWARD
Ay my lord. Not much of a
place as you can see. What
can I do for you my lord?

ROBERT comes close to him.

ROBERT
We have to talk.

EDWARD is puzzled.

EDWARD
My lord?

ROBERT
I've come from Herne.

EDWARD stares at ROBERT. Certain that this is a trick.

EDWARD
Herne is a spirit my lord.

ROBERT acknowledges EDWARD's caution.

ROBERT
And his son?

EDWARD
His son?

ROBERT
The Hooded Man. Is he a
spirit?

EDWARD is stunned but says nothing.

EDWARD decides to make a joke of it.

EDWARD
Now see here my lord. I'll
share a joke with anyone but
all this talk of Herne and
hooded men - why its beyond me
my lord and thats the truth.

ROBERT
Is it?

ROBERT looks round the village, then he heads for EDWARDS's hut.
EDWARD follows him.

CUT TO:

ANOTHER ANGLE

They reach EDWARDS hut.

ROBERT
Inside.

EDWARD goes in. ROBERT follows him.

47. INT.

EDWARDS HUT

DAY

47.

EDWARD is getting very bewildered.

ROBERT
Sit. A year ago remember?
Scarlet was there and Little
John beside him. Nasir by the
door. Tuck over there -
"They have my son" you said.

EDWARD stares at ROBERT in amazement.

EDWARD
You! The Hooded Man!

ROBERT nods. There is a silence. EDWARD can hardly take it in.

ROBERT
Where are they now?

EDWARD
Gone. They lost heart. Some
say there was a quarrel. Only
Tuck remains deep in Sherwood now.

ROBERT
Could I find him?

EDWARD
The children know where he is.

EDWARD gets up and turns to the hut entrance. He freezes.

CUT TO:

EDWARDS P.O.V.

GISBURNE stands looking at ROBERT's horse.

CUT TO:

ANOTHER ANGLE

EDWARD turns to ROBERT.

EDWARD
Gisburne!

ROBERT
Get rid of him!

EDWARD goes out of the hut.

48. EXT.

VILLAGE

DAY

48.

EDWARD comes out of the hut and goes to GISBURNE. GISBURNE is

intrigued by the horse.

GISBURNE
Who's horse is this?

EDWARD
We don't know my lord. Reckon
it threw its rider. We've men
out looking for him.

GISBURNE
(nodding)
A splendid beast. The mount
of a nobleman.

EDWARD
Must be.

GISBURNE
A nobleman with a long bow.

EDWARD
Yes my lord. I thought that
was odd myself. Not a
knights weapon is it, my lord?

GISBURNE
I've seen this horse before.
But where?

EDWARD
We'll solve that for you my
lord, when we find the owner.

GISBURNE mounts up.

GISBURNE
Then find him soon or bring the horse to
Nottingham.

GISBURNE collects his TWO FORESTERS and they all ride out of the
village.

CUT TO:

49. INT.

HUT

DAY

49.

ROBERT watches GISBURNE riding away from the village as EDWARD
turns and begins coming back to the hut.

50. EXT.

FOREST NEAR RIVERBANK

DAY 50.

TWO CHILDREN are leading ROBERT through the forest, taking him to TUCK. There is no sign of him. ROBERT sends the children home and continues forward slowly.

ANOTHER ANGLE

CUT TO:

ROBERT continues to creep through the undergrowth. There is still no sign of TUCK. ROBERT calls out.

ROBERT

Tuck!

There is no reply. ROBERT straightens up and looks around. From his point of view a primitive fishing rod can be seen sticking out from some bushes. ROBERT is amused and begins to move carefully through the undergrowth by the side of the stream.

CUT TO:

ANOTHER ANGLE

ROBERT reaches the fishing rod. But it has been propped and TUCK is nowhere to be seen. Several fish lie on a piece of sack-cloth. ROBERT looks at them. He hears a slight sound and looks round. TUCK is aiming a blow at him with a heavy club. ROBERT ducks away from the blow and TUCK loses his balance and falls into the stream with an almighty splash. He surfaces spluttering. He looks at up ROBERT.

CUT TO:

TUCK

Forgive me. Forgive me, my
Lord. I mistook you for an
enemy. I thought you were
someone else.

TUCK holds out his hand to ROBERT.

TUCK .

Help me!

ROBERT takes his hand and TUCK heaves him into the stream and attempts to drown him. First one has the upper hand and then the other. During this ROBERT tries to tell TUCK that he means him no harm, but TUCK is out to kill him.

Continue new page 50

"HERNE'S SON" Part I

Re-write 20th March 1985

Finally ROBERT makes him listen.

ROBERT

(to be broken up during the action)
Tuck. Listen to me! Listen
to me! I'm from Edward. Edward
of Wickham Edward. Tuck! Will you
listen! I'm a friend. A friend!
Edward of Wickham sent me! The
children brought me here. I need
your help!

TUCK finally starts to listen.

TUCK

Who are you?

ROBERT

Robert of Huntingdon.

TUCK

Robin of Huntingdon?

ROBERT

Robert. I'm the Hooded Man.

TUCK

And I'm the Archbishop of
Canterbury!

TUCK grabs ROBERT again, attempting once again to drown him.

ROBERT

Listen to me! Marion's in
danger.

TUCK reacts.

51. EXT.

FOREST

DAY 51.

Both TUCK and ROBERT wrapped in skins in front of a blazing fire.

Continue as scripted

TUCK's face is serious

TUCK
Hathersage. That's where John
went. I'm sure of it. And
Much went with him. But where
the others are -

ROBERT
Hathersage. Will you come?
Brother Tuck?

TUCK
I've no option have I?

TUCK looks at him for
a long moment.

ROBERT
No.

52. EXT.

WICKHAM

NIGHT

52.

TUCK is on a horse waiting. EDWARD comes out of the hut with
ROBERT who is now dressed in the clothes of a peasant. His
quiver on his back. He wears his hood up. There is a gasp from
the crowd as he appears. He reminds them all of Robin Hood. He
swings himself up lightly into the saddle.

EDWARD
Good luck to you Robert of
Huntingdon.

ROBERT
No. Not of Huntingdon. That
life is over.

EDWARD
Of Sherwood then.

ROBERT looks at the villagers.

ROBERT
May Herne protect us.

EVERYONE
Herne protect us..

ROBERT and TUCK ride slowly out of WICKHAM.

FADE OUT

END TITLES

"HERNE'S SON"

PART II

by

Richard Carpenter

FADE IN

53. EXT. SHERWOOD. A PATH THROUGH THE FOREST NIGHT 53.

A Ragged POACHER is hurrying home with a couple of dead hares in his hand. Suddenly he hears two horses approaching. He draws into cover by the side of the path and watches as the horse men appear. It is TUCK and ROBERT. ROBERT has his hood up. He has his bow slung across his shoulders.

CUT TO:

CLOSE UP THE POACHER

His eyes widen in disbelief.

CUT TO:

RESUME ON PREVIOUS ANGLE

ROBERT and TUCK draw level with the POACHER's hiding place. "

ROBERT

There's an hour to sunrise
Tuck. We'll sleep when we
reach the moors.

They ride on past the POACHER. He watches them go. He still can't believe it.

ESTABLISHING SHOT NOTTINGHAM CASTLE

It is day.

54. INT. NOTTINGHAM CASTLE DAY 54.

The SHERIFF and GISBURNE in the Great Hall. a POACHER is kneeling on the floor in front of SHERIFF.

POACHER

I saw - I saw Robin Hood last night.

GISBURNE

Then you saw his ghost.

POACHER

It was Robin Hood I tell you.

GISBURNE

He's dead.

POACHER

Supposed to be.

SHERRIF

With Tuck, he says.

This is a stopper. GISBURNE looks more interested.

GISBURNE

Go on.

POACHER

They all came to our village. Over a year ago. Giving out grain.

SHERRIF

He says they beat him.

GISBURNE

Why was that?

POACHER

Well, I knew there was a reward see. So I tried to warn the foresters. But they caught me. I remember every one of 'em.

GISBURNE

Last night. Did you see his face?

POACHER

He wore his hood. But he was talking. 'Tuck,' he says 'we'll sleep when we get to the moors.'

GISBURNE and the SHERRIF exchange a look.

GISBURNE
Anything else?

POACHER
No. They rode on. He was on
a grey and Tuck was on
a big bay. Heading north they
were. It was Robin Hood I tell you!

REACTION on GISBURNE

GISBURNE
A grey

The POACHER nods. The SHERRIF throws him a silver penny.

SHERRIF
Keep your eyes and ears open
and there might be more silver
pennies.

The POACHER gets up and scuttles out well pleased.

SHERRIF
So who was the man with Tuck,
Gisburne?

GISBURNE
You'll find this hard to
believe my lord.

SHERRIF
Very likely.

GISBURNE
There was a grey horse in
Wickham yesterday. A horse of
quality. They were looking in
Sherwood for its owner -
believing he'd been thrown.
At least that was the story.
This morning I remembered
where I'd seen the animal
before. I never forget a
horse.

SHERRIF

(bored)

I'm sure you don't.

GISBURNE

It was on our visit to Huntingdon. It belonged to the Earl's son. Today the villagers confirmed it. They'd found young Robert - he'd spent the night with them - leaving at dawn for Huntingdon, at least that's what they told me.

SHERRIF

So?

GISBURNE

Your question was who was the man with Tuck?

SHERRIF

Hmm. Then tell me this. Why should Robert of Huntingdon - heir to vast estates and several castles - concern himself with a gang of outlaws?

GISBURNE

Marion of Leaford?

Reaction SHERRIF

55. INT.

CLUN CASTLE. MARION'S ROOM DAY

OPEN on CLOSE SHOT of MARION and during OWEN's speech PULL OUT t

reveal him. OWEN is in a rage.

OWEN

Why won't you speak? You're
to be my wife! My wife! Wife
to Owen of the House of Clun.
You're going to bear my children -
give me sons! And yet you crouch
there like a trapped hind! Look
at me!

MARION remains sitting, turned away from her furious captor. OWEN strides to her and pulls her up, forcing his mouth against hers. MARION offers no resistance - and no response. OWEN hurls her down in disgust and she crouches away hiding her face and sobbing quietly. OWEN turns away and strides out of the room pulling the door to with a bang. We see GULNAR watching as OWEN strides off.

56. EXT. NOTTINGHAM CASTLE DAY 56.

GISBURNE gallops out. in disguise.

57. INT. SHERIFF'S CHAMBER DAY 57.

The SHERIFF stands watching GISBURNE riding away from the castle. He laughs to himself, dismissing Gisburne's ridiculous idea.

SHERIFF

Robert of Huntingdon! Really
Gisburne!

57A. EXT. SCENE DELETED. DAY 57A.

58. EXT. SCENE DELETED. DAY 58.

MIX TO:

59. EXT. FORD. HATHERSAGE DAY 59.

ROBERT and TUCK cross a ford. There are some ragged CHILDREN.

watching the strangers with interest. There are a couple of huts.

ROBERT
Is this Hathersage?

The CHILDREN nod.

TUCK
We're looking for John Little.
Little John. D'you know him?
He's a big man. Very big.

The CHILDREN whisper among themselves. Then, having decided their story, shake their heads.

ROBERT
Look. We're his friends. And
we've come a long way to see
him. Here -

ROBERT produces a silver penny. The eldest CHILD takes it.

CHILD
Is your name Tuck?

TUCK
Aye. It is.

CHILD (to ROBERT)
Then you're Robin Hood.

ROBERT looks at TUCK. TUCK nods.

TUCK
You're a clever lad, aren't
you?

The CHILD points up the valley.

CHILD
He's up there. Wl' 'is
sheep.

ROBERT and TUCK ride on. The CHILDREN start fighting among themselves for the silver penny. 'It's mine!' 'It's all of us!' Get off! 'I'll smash you!' etc etc. One CHILD is left as the other two run off in triumph. Slowly, he picks himself up. He glares after them angrily.

60. EXT.

LITTLE JOHN'S HUT

DAY

60.

LITTLE JOHN's hut nestles in the valley against a group of trees, behind the hut the ground rises sharply to a rocky escarpment where we saw MUCH kill the wolf in Part One. At the side of the hut is a large sheep pen. MUCH and LITTLE JOHN are busy driving the sheep into the pen. As they finish this and shut in the sheep, they see TUCK and ROBERT approaching in the distance.

MUCH
It's Tuck!

LITTLE JOHN
Ay it is. But who's with him?

MUCH
For a moment I thought -

The thought remains unspoken as LITTLE JOHN looks at MUCH.

LITTLE JOHN
It means trouble, this does.
I can smell it.

CUT TO:

ANOTHER ANGLE

ROBERT and TUCK ride up. LITTLE JOHN is guarded, suspicious.

MUCH
You said you'd never leave
Sherwood.

TUCK
Well, I changed me mind,
didn't I?

TUCK dismounts and gives MUCH a great bear hug, lifting him from

the ground.

TUCK
How are you eh? Good to see
you, John!

JOHN is still guarded, sensing danger. He looks at ROBERT who is
also dismounting.

LITTLE JOHN
Who's this?

TUCK
Robert of Huntingdon.

LITTLE JOHN
What's he want with us?

ROBERT comes forward. He is calm, quiet, and determined.

ROBERT
Your help.

LITTLE JOHN looks at MUCH.

LITTLE JOHN
(bitterly)
Didn't I say?

LITTLE JOHN makes a half move away. TUCK stops him. He speaks
very quietly.

TUCK
It's Marion. She's been
captured by Lord Owen of Clun.

LITTLE JOHN
Has she?

TUCK is shocked by LITTLE JOHN's indifference.

TUCK
John, you must -

LITTLE JOHN
(cutting in sharply)
You're wasting your time.
We're shepherds.

MUCH nods. ROBERT comes to LITTLE JOHN.

ROBERT
I saved you from the Sherrif.

LITTLE JOHN looks hard at ROBERT.

TUCK
It's true, John.

LITTLE JOHN
So you were the hooded man
were you?

ROBERT
I was. I am.

LITTLE JOHN
(hard)
Then why didn't you join us?

A moments pause.

TUCK
He's the son of the Earl of
Huntingdon.

For a moment LITTLE JOHN looks at ROBERT. Then he laughs.

LITTLE JOHN
Is he? Then he'd better get
his dad to rescue Marion.

ROBERT
(keeping his temper)
Listen -

LITTLE JOHN

You're all the same, aren't you?
We saved her father once. Did
he join us? No. He bought
his way back into favour with
King John, and Marion was
pardoned. Were we pardoned?
Did Sir Richard lift a finger
to help us? Not likely.
We're still looking over our
shoulders aren't we, eh?
Still outlaws - still on the
run. And you come here -

ROBERT

Wait!

LITTLE JOHN is silenced.

ROBERT

You believed in Robin - didn't
you?

LITTLE JOHN

Ay, that I did.

ROBERT

Why?

LITTLE JOHN

Because the fire burned bright
in him. And for a time it
warmed us all. But he's gone
and the fire went with him.
It's all over.

ROBERT

No!

LITTLE JOHN

How could you understand?
You! Ever starved? Every
been whipped because you
forgot to lower your eyes when
your masters rode by? Not
you. Because you're one of
them!

ROBERT is furious. He speaks with quiet intensity.

"HERNE'S SON" Part II

Re-writes 18th March 1985

ROBERT

Little John! Little brain more like.

LITTLE JOHN looks at ROBERT with hatred.

LITTLE JOHN

You'll pay for that!

LITTLE JOHN grips his quarter staff.

TUCK

No, John!

MUCH

Go on! Teach him a lesson!

ROBERT grabs MUCH's quarter staff from him before he has a chance to stop him.

ROBERT

You heard him. Teach me. If you can.

JOHN comes at ROBERT and there is a fast exchange of blows both men striking and blocking. LITTLE JOHN steps back somewhat surprised. TUCK and MUCH can't believe it. ROBERT stands ready, knowing he has impressed LITTLE JOHN with his still. LITTLE JOHN comes in again and does his best to brain ROBERT. ROBERT retreats under the attack, ducking and twisting out of range. LITTLE JOHN begins to lose his temper.

CUT TO:

ANGLE FAVOURING TUCK and MUCH

TUCK

By heck - he's good!

CUT TO:

ANOTHER ANGLE

JOHN attacks again. ROBERT holds his ground. Then he counter attacks. LITTLE JOHN comes in again and succeeds in knocking ROBERT's staff from his hands. For a moment he stands looking at ROBERT and then swings his staff up to bring it down to knock him out. ROBERT rolls out of the way and reclaims his staff. TUCK comes between them. He speaks sharply.

"HERNE'S SON" Part II

Re-write 18th March 1985

TUCK
That's enough!

LITTLE JOHN goes into the hut. There is silence. The three look at each other and then finally MUCH shrugs apologetically and goes into the hut. ROBERT looks at TUCK and makes to go into the hut. TUCK tries to stop him but ROBERT brushes him on one side and goes in. TUCK follows slowly.

61. Int. LITTLE JOHN'S HUT DAY 61.

ROBERT comes into the hut and sits. MUCH looks round but LITTLE JOHN remains sitting looking away from ROBERT.

LITTLE JOHN
Leave us in peace!

A pause.

ROBERT
(very quietly)
Ever since I can remember, my
father's told me that one day
I'd become the Earl of Huntingdon.
That that was my destiny. My
duty. (he pauses) Can you
understand?

LITTLE JOHN doesn't answer.

ROBERT
When Robin died - Herne - chose
me to take his place.

LITTLE JOHN
No one can take his place.

ROBERT

That's what I believed. And why I couldn't do it. Even though I saw injustice everywhere. I lacked the courage.

Slowly, LITTLE JOHN looks up at ROBERT.

ROBERT

Then Marion came to Huntingdon. She was pale and lost - and her heart was broken. Whatever you think - she's still one of you.

For a moment LITTLE JOHN looks at ROBERT and then he turns slightly away.

LITTLE JOHN

You're not the only one who lacked courage. I reckon we all did. (To the others) I've tried to go back to what I was. But you can't go back. Not in your heart.

Still seated he holds out his hand to ROBERT.

LITTLE JOHN

I'm with you.

62. EXT. SCENE DELETED DAY 62.

63. EXT. LITTLE JOHNS HUT DAY 63.

A fire is going and meat is roasting over it. The OUTLAWS are eating. TUCK is the cook.

ROBERT
What about Scarlet?

MUCH
He'll take a bit of finding.

TUCK
So will Nasir -

LITTLE JOHN
He told me once he had a brother.

TUCK
Nasir?

LITTLE JOHN
No, you fool - Scarlet. Had an alehouse somewhere he said.

MUCH
Could've gone there.

LITTLE JOHN
Aye, He could have. No telling is there? Anyway, I've forgotten where it was.

ROBERT
London?

LITTLE JOHN
No. Not London.

LITTLE JOHN thinks hard.

LITTLE JOHN
Began with L though!

TUCK
You're sure?

LITTLE JOHN
No I'm not, sure. I think it did!

ROBERT
Lincoln? Leicester?

LITTLE JOHN
No - it weren't either of them.
(pause) Could've been York.

TUCK
That's not an L.

LITTLE JOHN
I know it isn't.

TUCK
But you said -

LITTLE JOHN
I know what I said. Stop
going on about it. Anyway I
doubt he'd join us after the
quarrel we had.

TUCK
You're right. It won't be
easy...

They eat.

LITTLE JOHN
Where did you learn to use a
quarter staff?

ROBERT
One of the castle guards taught
me.

LITTLE JOHN
Taught you well. (He
remembers suddenly)
Litchfield!

TUCK
Eh?

LITTLE JOHN
Litchfield! Where Scarlet's
brother lives. I said it
began with L!

TUCK
Ay and it'll end with 'ell, if
I know Scarlet!

64. EXT. FORD AT HATHERSAGE DAY 64.

The CHILD left at the ford sees GISBURNE riding towards him.

65. EXT. LITTLE JOHN'S HUT DAY 65.

MUCH leads LITTLE JOHNS horse up to him. ROBERT and TUCK in BACK

of SHOT preparing to leave. LITTLE JOHN slings a blanket on the horse and then the saddle. MUCH stands watching him.

LITTLE JOHN
Stand still!

He tightens the girth strap.

LITTLE JOHN
There! That's it.

He speaks to MUCH without turning from the horse.

LITTLE JOHN
Look. If - er - if we don't
come back - you'll find twenty
seven pennies buried beneath
the threshold.

MUCH
Keep 'em. I'm coming with
you.

LITTLE JOHN turns round.

LITTLE JOHN
No lad, you're not.

MUCH
Don't call me lad. I'm
coming.

MUCH turns away and goes to fetch his horse. LITTLE JOHN looks in astonishment. TUCK looks at ROBERT and then back at LITTLE JOHN.

TUCK
He's a man now, John.

LITTLE JOHN
He's staying here!

MUCH hears this. He turns.

"HERNE'S SON" Part II

Re-write 20th March, 1985

MUCH

I'm coming. Don't try to stop
me John. I've as much right to
be part of this as any of you. more,
Robin died for Marion and me.

TUCK

He's right.

LITTLE JOHN looks at him and finally nods. He gets a woodman's axe and
gathers it together with the rest of the stuff they are taking with them,
which includes a coil of rope.

ROBERT (with a smile, to MUCH)

Get your horse.

66. EXT. VICINITY OF LITTLE JOHN'S HUT. DAY 66.

GISBURNE rides into foreground and looks towards, where, in the distance,
ROBERT, TUCK, MUCH and LITTLE JOHN are riding away from the hut. (n.b. It is
too far for Gisburne to be able to recognise Robert who wears his hood up when
travelling).

67. EXT. CLUN CASTLE DAY 67.

ESTABLISHING SHOT. The grim outline to Clun Castle against the dying sun.

68. INT. CLUN CASTLE ARENA DAY 68.

The claw-like hand of GULNAR sprinkles herbs into an evil-looking liquid
in a small container bubbling over a fire burning on a rough hewn stone altar.
The altar is decorated with evergreen branches, and the horns and skulls of
animals. PULL BACK to see OWEN watching with superstitious awe. Incense
burns on each side of the altar fire. GULNAR mutters over the bubbling
container. Then he hears at OWEN.

GULNAR

(softly)

The Feast of Arrianrhod is in three
days. Then you will wed the girl
and this will make her.....more than
willing.

Continue as scripted

OWEN is pleased. As he turns into the light coming from a grill high up on the wall of GULNAR'S room - the shadow of the grill falls across him. GULNAR sees this and draws in his breath. It is an omen of OWEN's future death under the portcullis.

OWEN

What is it?

GULNAR

Nothing.

69. EXT.

A NARROW STREET IN LITCHFIELD

DAY 69.

ROBERT, TUCK, MUCH and LITTLE JOHN ride slowly down the street. Several WHORES stand in doorways watching them. Beggars sit against the walls. Two DRUNKS reel out of the alehouse and stagger off down the street.

ROBERT

Is this Scathlock's place.

The DRUNKS nod.

The OUTLAWS dismount and tether their horses to a rail at the side of the alehouse. (N.B. It is important for the action that there is an alley leading to a yard at the rear of the alehouse). ROBERT leads the way into the alehouse. As they go in we see GISBURNE riding down the street.

70. INT.

ALEHOUSE

DAY 70.

The Alehouse has about two dozen people in it - mainly men. It is a noisy place full of smoke from the fire. The smoke finds its way out through a hole in the roof. As the OUTLAWS make their entrance lead by ROBERT - everyone turns to look at them and a silence falls on the place. It is being made very clear that they are not welcome. The scene parallels the 'Western'. AMOS SCATHLOCK separates himself from a group of his cronies and wiping his hands on his apron, comes slowly over to where the OUTLAWS stand. The atmosphere is tense.

ROBERT

Scathlock?

AMOS ignores the question.

Continue Page 19

AMOS
What do you want?

LITTLE JOHN
Where's Will?

Again AMOS ignores the question.

AMOS
Who are you?

LITTLE JOHN
Friends of his.

AMOS
So?

ROBERT
D'you know where he is?

AMOS
Should I?

LITTLE JOHN
You're his brother.

AMOS
What if I am?

LITTLE JOHN is beginning to lose his temper.

LITTLE JOHN
Now, look friend -

AMOS
No. You look - 'friend'. Go
on - look all you want.

AMOS gestures round the room. LITTLE JOHN and the others look at the hostile faces around them.

AMOS
Can you see him?

LITTLE JOHN
No, but -

AMOS

Then he ain't here, is he? On
your way. 'Friend'.

ROBERT steps forward. He comes close to AMOS. He speaks very
quietly but with menace.

ROBERT

He's here.

AMOS wilts a bit under the steely gaze and begins to bluster.

AMOS

Are you calling me a liar?

ROBERT

Not yet. Fetch him!

AMOS

I wont stand for -

ROBERT

Fetch him!

There is a sound of a door banging to. ROBERT looks round as
does everyone in the alehouse.

CUT TO:

SINGLE ON SCARLET

SCARLET has come in from the yard at the back of the alehouse and
stands in front of the door he has just slammed behind him. He
has a half finished mug of ale in his hand. He leans against the
door taking in the situation and then calmly finishes the ale.
Then he slowly walks across the alehouse to where AMOS and ROBERT
stand confronting one another. AMOS moves slightly to one side
so that SCARLET can stand directly in front of ROBERT. He looks
at ROBERT with menace. The silence in the alehouse is absolute.
No one even breathes.

SCARLET

I'm here.

There is a pause. ROBERT looks steadily at SCARLET.

SCARLET
And who might you be?

ROBERT
Herne's son.

71. EXT. ALEHOUSE DAY 71.

GISBURNE watching the scene through the doorway. (His P.O.V. gives him a rear view of ROBERT who is still wearing his hood).

72. INT. ALEHOUSE DAY 72.

SCARLET stands looking at ROBERT. Then he looks briefly at the other OUTLAWS and then at everyone in the alehouse. All are motionless. Then he slowly hands his empty mug to AMOS without taking his eyes off ROBERT for a second.

SCARLET
I'll have another.

Suddenly, without any warning, SCARLET hits ROBERT very hard.

CUT TO:

ROBERT goes crashing backwards, staggering and finally collapsing to the floor. His hood slides back. SCARLET turns to AMOS.

SCARLET
Where's the ale?

The tension explodes into laughter. But ROBERT isn't finished - or even deterred. He struggles to his feet and starts across the alehouse to SCARLET who is turned away from him. LITTLE JOHN tries to stop him but ROBERT shrugs him off. He reaches SCARLET who is having his mug filled from a jug. The laughter dies and SCARLET turns to face ROBERT who then hits him in the face with a left and right causing SCARLET to stagger back and drop his ale. He stands for a moment - a trickle of blood coming from his nose. He shakes his head to clear it.

SCARLET
I'll kill you!

SCARLET rushes ROBERT and they exchange blows. A roar goes up from the onlookers and the fight is on. It is a crude brawling fist fight with occasional grappling, throwing and kicking. Both men are out to do as much damage to the other. Both are incensed.

73. EXT. ALEHOUSE DAY 73.

The noise begins to attract on-lookers from among the WHORES, BEGGARS and PASSERS BY. GISBURNE turns from the door and pushes his way through them. He runs down the street.

74. INT. ALEHOUSE DAY 74.

ROBERT is taking a lot of punishment. Much to the distress of the OUTLAWS who wince as SCARLET'S punches land and the delight of the LOCALS and AMOS. ROBERT is driven across the alehouse. AMOS very obligingly opens the back door and ROBERT is knocked through it by SCARLET who follows him outside into the yard.

75. EXT. YARD OF THE ALEHOUSE DAY 75.

SCARLET and ROBERT continue to slug it out as the LOCALS surge out of the alehouse to watch. LITTLE JOHN, TUCK and MUCH are among them. AMOS and his cronies yell encouragement to SCARLET. The two antagonists break and circle each other. Again SCARLET hits ROBERT. LITTLE JOHN hides his eyes, shaking his head.

76. INT. SHERRIF'S SERGEANTS ROOM DAY 76.

GISBURNE comes rushing in through the open door leading to the street.

CUT TO:

ANOTHER ANGLE

Behind a table covered with scrolls, parchments, bribes, and the remains of half-eaten meals, sits WILLIAM SPARROW - the SHERRIF'S SERGEANT. He is a lazy, totally corrupt and incompetent official, who runs Litchfield as a profitable source of income for himself and his numerous relations. His eyes open as GISBURNE comes in, but nothing else moves.

GISBURNE

Summon your men and follow me!
I'm Sir Guy of Gisburne.

SPARROW

I don't care who you are. You
can't just burst in on a
Sherrif's sergeant. That
isn't how we do things in
Litchfield.

77. EXT. YARD OF THE ALEHOUSE DAY 77.

ROBERT and SCARLET fighting among the ducks and chickens in the
yard.

78. INT. SHERRIF'S SERGEANT'S ROOM DAY 78.

GISBURNE

There are five wanted men in
Litchfield!

SPARROW

Five. I'd have nothing to
worry about if there was only
five. Or even fifty five.

GISBURNE

These men are dangerous
outlaws with a price on their
heads.

The word 'price' is the first from Gisburne to interest SPARROW.
He takes his feet off the desk.

SPARROW

Ambrose!

A very tall gawky individual appears in a doorway.

AMBROSE

Yes - cousin Sparrow?

SPARROW
This is Sir Guy of
Ginsborough.

GISBURNE
Gisburne!

SPARROW
Yes, well there's no need to
shout is there. Where are
these villains?

GISBURNE
In the Alehouse .

AMBROSE
That's Scathlocks place,
cousin Sparrow.

SPARROW
I know it is. (To GISBURNE)
Makes the best ale in
Litchfield.

79. EXT. YARD OF THE ALEHOUSE DAY 79.

ROBERT is punching SCARLET. The LOCALS part and the two fighters
go back into the alehouse, still fighting. The LOCALS surge back
after them.

80. EXT. SHERRIF'S SERGEANTS ROOM DAY 80.

GISBURNE is almost exploding with frustration.

GISBURNE
Arrest them!

SPARROW
Arrest them? I don't even
know them!

GISBURNE
You heard of Robin Hood, I
suppose? And Little John and
Will Scarlet?

SPARROW
Of course I have.

GISBURNE
They're in Litchfield.

SPARROW
It's still daylight. They've
every right to be.

GISBURNE
They're wolfsheads!

SPARROW
In Nottingham. Not in
Litchfield.

81. INT. ALEHOUSE DAY 81.

ROBERT and SCARLET are slowing down. The LOCALS urge them on.

82. INT SHERIFF'S SERGEANTS ROOM DAY 82.

GISBURNE controls himself with great difficulty and decides to appeal to
the SERGEANT's greed.

GISBURNE
Listen. They're worth thirty silver
marks.

SPARROW
Thirty!

GISBURNE
Each.

SPARROW's eyes widen.

SPARROW
Each!

GISBURNE
A hundred and fifty marks. Think
of it.

SPARROW has done.

SPARROW
Ambrose.

AMBROSE
Yes, cousin Sparrow.

Continue as scripted

SPARROW
Get the others.

83. INT. ALEHOUSE DAY 83.

ROBERT and SCARLET are exhausted and hardly bothering to defend themselves. they are dazed and bleeding but neither will give in. Each of them is willing himself to stay upright. They grapple each other attempting to floor their opponent. The LOCALS cheer on. Finally they both crumple to the floor. Pandemonium.

84. EXT. STREET OUTSIDE ALEHOUSE DAY 84.

GISBURNE comes running down the street followed by SPARROW and AMBROSE leading half a dozen YOKELS with ancient weapons and assorted ill-fitting helmets. One of the WHORES see them coming and pushes her way into the alehouse to warn AMOS.

85. INT. ALEHOUSE DAY 85.

Buckets of water are being splashed over ROBERT and SCARLET as the WHORE rushes in and is seen talking to AMBROSE in the background.

AMOS
The watch!

LITTLE JOHN heaves SCARLET to his feet. SCARLET still doesn't know where he is. AMOS ushers them out of the back door again. Meanwhile TUCK and MUCH get ROBERT to his feet and drag him out of the alehouse after LITTLE JOHN and SCARLET.

86. EXT. ALEHOUSE DAY 86.

GISBURNE and SPARROW with AMBROSE and the rest of the WATCH run up to the Black Bull. The on-lookers scatter as GISBURNE draws his sword and rushes into the ale-house closely followed by SPARROW, AMBROSE and the WATCH.

87. INT.

ALEHOUSE

DAY

87.

GISBURNE comes into the alehouse followed by SPARROW, AMBROSE and the rest of the WATCH.

GISBURNE

Where are they?

AMOS

Who?

GISBURNE

The outlaws!

AMOS

What outlaws? (to SPARROW)
Hullo William. What's this
about? Who's this?

SPARROW

Sir Guy of Gainsbone.

GISBURNE

Gisburne!

88. EXT.

YARD OF THE ALEHOUSE

DAY

88.

LITTLE JOHN half carrying SCARLET leads the way down the alley to the side of the ale-house where the horses are tethered.

89. INT.

ALEHOUSE

DAY

89.

GISBURNE

Search the place!

GISBURNE makes for the door to the yard and throws it open. At the same time SPARROW goes to the trap-door in the middle of the room. GISBURNE goes outside.

SPARROW

What's down there?

AMOS
The cellar.

SPARROW
Open it up!

AMBROSE opens the trap-door. Below it a rickety ladder leads down into blackness.

AMOS
There's no one down there.

SPARROW
Ambrose!

AMBROSE peers down nervously.

AMBROSE
He's right cousin Sparrow.

90. EXT. SIDE OF ALEHOUSE DAY 90.

The OUTLAWS get SCARLET onto GISBURNE's horse. And then help ROBERT onto his.

91. EXT. YARD OF ALEHOUSE DAY 91.

GISBURNE looks round the yard.

92. EXT. SIDE OF ALEHOUSE DAY 92.

The OUTLAWS are all mounted up. SCARLET is still dazed.
They gallop off down the street.

93. INT. ALEHOUSE DAY 93.

SPARROW and the WATCH turn to the door as they hear the horses.
SPARROW calls to GISBURNE.

SPARROW
Sir Guy! The Outlaws!

CUT TO:

ANOTHER ANGLE

GISBURNE comes rushing back into the alehouse towards SPARROW and the WATCH. AMOS trips him and GISBURNE goes crashing down into the cellar. Silence. SPARROW looks at AMBROSE. AMBROSE is acutely embarrassed he forgot to close the trap door to the cellar. Then EVERYONE converges on the opening to the cellar and peers down.

14. EXT. WOODED HILLSIDE DAY 94.

The OUTLAWS are sitting overlooking a valley. OPEN CLOSE ON SCARLET.

SCARLET
Who?

ROBERT is amused at SCARLET's surprise.

ROBERT
The Earl of Huntingdon.

SCARLET
Your father?

ROBERT nods. SCARLET is dumfounded. He turns to the others, gesturing towards ROBERT.

SCARLET
And Herne's chosen him?

TUCK
Ay.

SCARLET
An earl's son?

LITTLE JOHN nods.

SCARLET

He must be right round the
maypole.

ROBERT

We need you, Scarlet.

SCARLET shakes his head.

SCARLET

You'll never get into Clun
Castle. And if you did -
you'd never get out again.

ROBERT

We must.

SCARLET

You don't understand, do you?
We ain't sharp anymore. Not
like we were. Look at us.
Look at me. D'you think I
couldn't've floored him if I
hadn't been on the ale? (To
LITTLE JOHN and MUCH) And you
two. A year sitting on your
bums watchin' sheep. (to
TUCK) And you fillin' your
belly with venison an'then
sleepin' most of the day.

SCARLET gets to his feet. He remembers their past adventures.

SCARLET

We was fast as wolves in
Sherwood. They couldn't touch
us. We could do anything -
take on anyone. (pause)
We've lost it.

CUT TO:

CLOSE SHOT ROBERT

ROBERT

No Scarlet. Nothing's
forgotten. Nothing's ever
forgotten.

CUT TO:

* This is a key moment in the episode.

CLOSE SHOT ROBERT

Everyone is looking at ROBERT. SCARLET comes close to him. He

is shaken.

SCARLET
What did you say?

ROBERT
You heard me.

SCARLET
No. It wasn't you I heard.

ROBERT
Does it matter, Will?

SCARLET moves away confused, but stirred by the determination burning in ROBERT.

SCARLET
Take a miracle to bring it off. Five of us.

MUCH
Six - if we had Nasir.

SCARLET
But we haven't, have we?

ROBERT
Where is he?

SCARLET
How should I know? Back with his own people if he's any sense. Or else he's a mercenary. Or dead.

ROBERT
Then we'll find others.

SCARLET
Not like Nasir.

95. INT.

CLUN CASTLE. THE ARENA

DAY

95.

OPEN on NASIR. He is practising hard against the CAPTAIN in the Blood Game arena. He is now completely at home with the weapons and has mastered the technique. He drives the CAPTAIN back

against the barrier.

CUT TO:

ANOTHER ANGLE

OWEN is watching from the upper level. There are GUARDS with cross-bows round the arena.

OWEN
(a roar)
Enough!

NASIR is very tempted to finish the CAPTAIN but he restrains himself. He lowers the weapons.

OWEN
(pleased)
A killer, Grendal! A killer!
(To NASIR) Win the Blood Game
for me! Tomorrow. At my
marriage feast! (To CAPTAIN)
Feed him well, Grendal. Plenty
of red meat!

OWEN leaves. The GUARDS remain. The CAPTAIN sheathes his weapons and takes NASIR from him. He gestures with the sword and NASIR turns and goes into one of the cages in the arena. A GUARD locks him in.

CAPTAIN
Keep on your toes and you'll
win him a fortune!

NASIR
Or die.

CAPTAIN
That's up to you. Isn't it?

The CAPTAIN strides away across the arena. NASIR watches him go. His eyes are bleak.

96. EXT.

WOODED HILLSIDE.

EVENING 96.

SCARLET stands with his back to the OUTLAWS, some distance from them. He is making his decision. They wait. Finally he turns and comes up to them. He nods.

SCENES 97-103 DELETED.

them. He is making his decision. They wait. Finally he turns and comes up to them. He nods.

SCARLET
We'll try it.

~~97. EXT. CLUN CASTLE DAWN 97.~~

~~ESTABLISHING SHOT.~~

~~98. INT. CLUN CASTLE. PASSAGE OUTSIDE MARION'S CHAMBER DAY 98.~~

~~A SERVING WOMAN carries food for MARION down the passage. She is preceded by a GUARD. He unlocks the door and she goes inside.~~

~~99. INT. CLUN CASTLE. MARION'S CHAMBER DAY 99.~~

~~The door is wide open. MARION is behind the door. The SERVANT comes in and stops. MARION isn't on her bed. The GUARD has also seen this and follows the SERVANT into the room. MARION brings a stool crashing against his head and he goes down pole-axed. Before the SERVING WOMAN can cry out MARION slams the door shut. The SERVING WOMAN backs away in fear.~~

MIX TO:

~~100. INT. PASSAGE OUTSIDE MARIONS CHAMBER DAY 100.~~

~~MARION - now in the SERVING WOMAN's clothes comes out, locking the door behind her. She looks left and right and then moves swiftly down the corridor.~~

~~101. INT. STEPS. CLUN CASTLE DAY 101.~~

~~MARION hurrying down the steps. Suddenly the CAPTAIN appears at the bottom. He begins to come up. MARION passes him keeping her head down but the CAPTAIN stops and looks after her curiously. MARION keeps going.~~

CAPTAIN
(sharply)
Girl!

MARION continues on.

CAPTAIN
Girl, I say!

MARION throws caution to the winds and begins to run. The CAPTAIN comes racing down the steps after her.

CUT TO:

102. INT. CLUN CASTLE. PASSAGES FROM STEPS. DAY 102.

MARION racing past TWO GUARDS the CAPTAIN appears in the back of SHOT. More GUARDS ahead force her to turn off down an adjacent passage.

CAPTAIN
Stop her!

At the end of the passage is an archway with steps leading down. MARION has no choice and makes for this as the GUARDS begin to follow.

103. INT. CLUN CASTLE. THE ARENA. DAY 103.

HIGH ANGLE

Like an animal being hunted, MARION runs down the steps into the arena. She reaches the centre and looks wildly round for an escape route. There is none. The GUARDS and the CAPTAIN come down the steps. MARION looks at them in desperation and then suddenly, she looks across the arena and sees NASIR staring at her from behind the bars of his cell!

MARION
(a scream)
Nasir!

The GUARDS and the CAPTAIN advance on her. She is trapped in the arena. MARION goes frantic gripping the bars of his cage and shaking them furiously, but he is powerless. The CAPTAIN and the GUARDS advance and MARION finds herself against the barrier surrounding the area.

CAPTAIN
Take her!

The GUARDS grab MARION who puts up a tremendous struggle before finally being overpowered. OWEN'S laughter is heard.

CUT TO:

OWEN stands looking down at the group in the arena. GULNAR stands beside him.

OWEN
Would you leave me on our
wedding day?

OWEN roars with laughter.

104. EXT. VICINITY OF CLUN CASTLE SUNSET 104.

ROBERT leads his horse along a narrow track between two rocky faces. The rest of the OUTLAWS, TUCK, MUCH, LITTLE JOHN and finally SCARLET - follow him slowly.

CUT TO:

ANOTHER ANGLE

They round the rocky outcrop and come to a halt.

CUT TO:

OUTLAWS P.O.V.

L.S. Clun Castle. It looks grimly forbidding.

CUT TO:

PAN across the faces of the OUTLAWS finishing on ROBERT.

ROBERT
Well....There it is.....

105. INT.

CLUN CASTLE. ARENA

SUNSET 105.

The torches are already burning. OWEN is surrounded by his KNIGHTS and faces his GUESTS. He has been drinking. He stands and raises his goblet.

OWEN

The Lord of Clun drinks to his wedding guests!

OWEN'S KNIGHTS draw their swords and hold them aloft. OWEN drinks.

KNIGHTS

Long life to Lord Owen!

There is a roar of approval from the guests.

OWEN lowers the goblet and puts up a hand for silence.

OWEN

It is the Feast of Arrianrhod. Tonight I become handfast to Marion of Leaford. And you shall bear witness to the marriage!

KNIGHTS

(a shout)

Long life to the House of Clun.

Another roar of approval. During the ensuing hubbub, OWEN turns to GULNAR who stands behind him, eyes glittering with evil. OWEN nods. GULNAR bows and with a gesture, summons the CAPTAIN to follow him with one of his MEN. OWEN watches them go and then holds up his goblet to be refilled.

106. EXT.

SCENE DELETED.

NIGHT 106.

DELETE Sc.107

SCENE NOW READS

107. INT. MARION'S CHAMBER NIGHT 107.

TWO SERVING WOMEN enter to MARION with food. They shut the door behind them. MARION watches them for a moment and then seizing her chance, lashes out with the stool, knocking the SERVING WOMEN to the floor. She makes for the door and flings it open. GULNAR is revealed, his eyes boring into MARION'S hypnotically. She backs away, dropping the stool. GULNAR comes into the room followed by the CAPTAIN with one of his GUARDS. They seize her and hold her while GULNAR continues to stare at her hypnotically. Gradually, MARION begins to come under GULNAR'S influence until she is no longer struggling. GULNAR is muttering under his breath, but his words are unintelligible. Then, satisfied that MARION is in his power, GULNAR takes a phial from his robes and pours its contents into a goblet on the table. Then he advances on her and holds out the goblet.

GULNAR

Drink! Drink and your heart will
burn this night with lovelonging
for the Lord of Clun.

MARION stares at him. She is in a trance.

GULNAR

Drink!

MARION takes the proffered goblet slowly without taking her staring eyes off GULNAR. Then slowly she begins to drink. GULNAR watches with a sinister smile until she has drained the goblet. He takes it from MARION and waits. MARION smiles at him. Its a wanton smile, seductive and abandoned.

GULNAR

Its done. Let the women prepare her.

Continue Page 38 Sc. 108

108. EXT.

HILL IN THE VICINITY OF CLUN CASTLE NIGHT

108.

ROBERT and the OUTLAWS are leading their horses. They stop and look up to where FOUR GUARDS can be seen moving on a hill top. There is a large pile of brushwood for a signal fire to warn the distant castle of approaching enemies. A torch burns on a post near the pile.

ROBERT

(whispering)

If they see us - they'll light
that signal fire -

LITTLE JOHN

(whispering)

And bring half Owen's men down
on us.

ROBERT nods. The OUTLAWS move nearer. ROBERT unslings his bow and the others do likewise. The GUARDS can be seen above them. TWO of them move restlessly, trying to keep warm. The OUTLAWS take aim at the GUARDS.

ROBERT

(to himself)

Stand still.....

ROBERT shoots followed immediately by the others.

CUT TO:

ANOTHER ANGLE (THE GUARDS)

The sound of the arrows and THREE of the GUARDS are hit and fall. The FOURTH is stunned at the sudden attack and grabs for his crossbow, looking around for the attackers.

CUT TO:

RESUME ON OUTLAWS

ROBERT is already putting another arrow to his bow. He shoots swiftly.

CUT TO:

RESUME ON GUARDS

The FOURTH GUARD falls.

CUT TO:

RESUME ON OUTLAWS

SCARLET and the others look at ROBERT - as if to say 'who taught

you to shoot like that?' But ROBERT is already beginning to move off round the hillside. The others follow.

CUT TO:

RESUME ON GUARDS

OPEN CLOSE ON one of the GUARDS. He isn't dead. He gets to his feet. He can see the OUTLAWS passing by below him. He looks over to the torch.

CUT TO:

RESUME ON OUTLAWS

MUCH looks back and sees the GUARD on his feet. He has reached the torch.

MUCH

Look!

Instantly, ROBERT turns and races back up the hill.

RESUME ON GUARDS

The wounded GUARD is staggering back to the pile of brushwood. He reaches it and sways for a moment before tossing the torch on the pile and crumpling in a heap. ROBERT reaches the hill top as the pile begins to catch. He runs up and launches himself onto the pile extinguishing the flames with his chest. WILL and LITTLE JOHN come running up ROBERT rolls off the pile.

ROBERT

Get Tuck. I've an idea!

109. INT.

ARENA. CLUN CASTLE

NIGHT 109.

OPEN ON SINGLE OF MARION

MARION is now attired as OWEN's bride. Her face, neck shoulders and arms have been tinged blue and she wears a heavy gold torque round her neck. Her bare arms are decorated with serpentine lines in white. Round her wrists are wide gold bangles. She wears mistletoe in her hair. Her whole appearance is barbaric and unearthly. As Owen's bride, she personifies Arrianrhod - a form of the Celtic Venus. The love potion has taken effect and her eyes have a sensuous and wanton stare.

CUT TO:

ANOTHER ANGLE

MARION walks slowly forward to where OWEN stands on a dais above

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a couple of steps. His KNIGHTS are ranged behind him each with a torch. GULNAR stands beside OWEN officiating at the ceremony. MARION gazes longingly at OWEN. The ceremony begins.

GULNAR

Hail to thee Arrianrhod -
Earth Goddess - Mother of Man.
Be fruitful in the embrace
of the All-Father. (pause)
Hail to thee, Marion. Kneel
and worship thy Lord.

MARION kneels. Then she leans forward and kisses OWEN's feet cradling each of them lovingly with her hands.

GULNAR

Hail to thee, Owen. Take this
woman as thy wife!

OWEN looks down on MARION and holds out his hands, stepping back as MARION takes his and mounts the two steps. Then OWEN pulls her slowly to him and kisses her. MARION responds with passion. The KNIGHTS raise their torches high into the air.

KNIGHTS

Hail to the Lord of Clun and to
his lady!

110. EXT.

GATEHOUSE CLUN CASTLE

NIGHT 110.

ROBERT rides up to the gatehouse. The Portcullis is down.

ROBERT

(imperiously)

A message from the King!

CUT TO:

ANOTHER ANGLE

MUCH, SCARLET and LITTLE are watching from cover. They have their bows at the ready. They also have a pit-prop, like a piece of a young tree, with them. It is 7' long and 5" in diameter. It is just wide enough to fit into the slot down which the Portcullis comes.

CUT TO:

RESUME ON ROBERT

ROBERT dismounts outside the gatehouse.

Continue new page 41

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ROBERT
Take me to Lord Owen.

He turns to the SECOND GUARD.

ROBERT
You, fellow. Stable my horse.

The SECOND GUARD responds to the imperious tone. He goes towards the horse.

CUT TO:

MUCH, SCARLET and LITTLE JOHN's POV

The GUARD comes out of the gatehouse to the horse. LITTLE JOHN shoots.

CUT TO:

RESUME ON ROBERT and the GUARDS

The SECOND GUARD falls dead. The FIRST GUARD turns and ROBERT swings him round and knocks him out. The OUTLAWS come running up carrying the pit-prop. The TWO GUARDS are dragged into the shadows.

SCARLET
Any others?

ROBERT
Not yet.

Swiftly the pit-prop is put against the groove the Portcullis runs in and is held up by LITTLE JOHN while SCARLET ties a rope around it at the bottom. ROBERT runs up the steps leading to the Portcullis Room carrying the axe which he takes from MUCH.

110A. INT. PORTCULLIS ROOM CLUN CASTLE NIGHT 110A.

ROBERT winches ^{down} ~~up~~ the Portcullis swiftly until it rests on the pit-props. Taking hold of the axe he smashes the winch, making the Portcullis inoperable.

110B. EXT. GATEHOUSE CLUN CASTLE NIGHT 110B.

ROBERT rejoins the others from the Portcullis room.

ROBERT (to TUCK)
Right. Off you go.

TUCK nods and disappears in the direction of the signal fire. MUCH remains standing near the door to the Portcullis room with his bow at the ready.

110C. EXT. CASTLE BAILEY CLUN CASTLE NIGHT 110C.

ROBERT, SCARLET and LITTLE JOHN race across the bailey to the wall of the keep.
Continue as scripted

CUT TO:

ANOTHER ANGLE

ROBERT, LITTLE JOHN and SCARLET crouch against the wall of the keep.

SCARLET
Where's everyone? On holiday?

ROBERT
Come on!

They run along in the shadow of the wall and enter the keep.

111. INT. CLUN CASTLE. THE ARENA. NIGHT 111.

The arena is being cleared for the Blood Game. OWEN sits with MARION who leans towards him and kisses him. OWEN gets to his feet.

OWEN
Who challenges my champion?

One of the GUESTS - THE MARCHER LORD we have seen earlier whose champion won the last Blood Game gets to his feet.

MARCHER LORD
I challenge him, Owen!

The MARCHER LORD signals and his MEN bring his CHAMPION forward. He is masked and carries the traditional weapons of the Blood Game.

CUT TO:

ANOTHER ANGLE

The CAPTAIN brings NASIR into the arena. He is similarly armed

and hooded.

CUT TO:

CLOSE SHOT NASIR

He looks up to where MARION is sitting.

CUT TO:

NASIR'S P.O.V.

His head drops in despair.

CUT TO:

CLOSE SHOT MARCHER LORD

MARCHER LORD

A hundred marks, my man can
kill him!

CUT TO:

OWEN and MARION

OWEN strokes her hair.

OWEN

Two hundred he can't!

CUT TO:

ANOTHER ANGLE

MARCHER LORD

Done!

He gestures to a PAGE who takes money from him and places it
before LORD OWEN who matches it.

112. INT.

PASSAGE CLUN CASTLE

NIGHT 112.

ROBERT with LITTLE JOHN and SCARLET moving quietly along a
passage with steps leading down and round. Light is coming up
from below, also the noise of the combat.

SCENES 113-116 DELETED

ROBERT

Wait!

ROBERT goes down the steps to investigate.

113. INT. HALL AT BASE OF STEPS. NIGHT 113.

ROBERT comes down the steps and is about to turn to call LITTLE JOHN and SCARLET down when the CAPTAIN suddenly appears with THREE GUARDS. ROBERT turns. There are THREE more GUARDS behind him.

114. INT. PASSAGE CLUN CASTLE NIGHT 114.

LITTLE JOHN and SCARLET

They look down on the scene below. LITTLE JOHN is about to attack but SCARLET holds him back.

SCARLET

Not yet!

115. INT. HALL AT BASE OF STEPS. NIGHT 115.

ROBERT with the CAPTAIN and the GUARDS.

CAPTAIN

Who are you?

ROBERT remains silent.

CAPTAIN

Lost your tongue, eh? I think we'll take you to Lord Owen.

The CAPTAIN turns to TWO of the GUARDS.

CAPTAIN

Look to the gate.

116. DELETED

117. INT

CLUN CASTLE THE ARENA

NIGHT 117.

The Blood Game has begun and NASIR is fighting the MARCHER LORD'S CHAMPION. The place is in an uproar. MARION and OWEN watch eagerly.

ANOTHER ANGLE

ROBERT, LITTLE JOHN and SCARLET creep in at the back of the hall. They look in amazement at MARION who is embracing OWEN. They creep nearer and stop again.

CUT TO:

OUTLAW'S P.O.V.

NASIR kills the CHAMPION. Cheers and uproar. Money is brought before OWEN.

CUT TO:

C.S. OWEN

OWEN

Who challenges my Champion now?

The MARCHER LORDS aren't very keen.

OWEN

Come my Lords! I'll lay ten marks to every one of yours! That's a fair wager!

The MARCHER LORDS are tempted.

OWEN

Who'll challenge? Eh!

ROBERT (O.V.)

I will.

Sensation! OWEN and EVERYONE turn to where ROBERT is standing. SCARLET and LITTLE JOHN are in hiding. ROBERT walks forward. OWEN recognises him.

OWEN

Seize him!

ROBERT is grabbed by TWO GUARDS. He doesn't resist.

ROBERT

I'll fight your Champion, Owen. But not for money.

OWEN knows exactly what ROBERT means.

OWEN looks at MARION and pulls her to him. They embrace.

OWEN

You're too late, my young fighting
cock. She's mine!

OWEN kisses her.

ROBERT can see that MARION is under the influence of some drug. ROBERT
turns to the crowd.

ROBERT (mockingly)

Is Owen of Clun fearful he might lose
his bride?

There is some laughter from the MARCHER LORDS. Everyone looks at OWEN
expectantly.

OWEN (furious)

I accept the challenge!

A roar of approval from OWEN's MEN.

OWEN

You fool! Do you think you can walk
into Clun alone and take her from
me?

OWEN laughs scornfully.

ROBERT

I've a thousand men in the valley.

OWEN

A thousand men. You're too stupid
to live. My guards would have lit
the signal fires.

OWEN caresses MARION who looks up at him with half closed eyes.

OWEN (To the Captain)

Get him ready. (soto voce)
Whatever the outcome he's a dead man.

118. DELETED

119. DELETED

120. EXT.

HILLSIDE

NIGHT 120.

TUCK hurrying towards the signal fire.

121. INT.

CLUN CASTLE THE ARENA

NIGHT 121.

ROBERT is now in the arena. There is silence. The CAPTAIN hands him the unfamiliar weapons of the Blood Game. But like NASIR he has been trained in the use of Sword and Dagger. The CAPTAIN is about to put the black hood over his head.

ROBERT
I'll fight as I am.

The CAPTAIN shrugs and leaves the arena. NASIR - who has no idea who ROBERT is - or why he is there - but knows he must kill him to survive - crouches down and advances on him. ROBERT waits adopting a defensive position. There is total silence around the arena.

CUT TO:

PAN SHOT ROUND THE ARENA

Everyone leans forward expectantly. The PAN finishes on OWEN.

OWEN
Kill!

CUT TO:

ANOTHER ANGLE

NASIR charges forward to the attack. The arena erupts with a roar of excitement. ROBERT RETREATS under NASIR'S onslaught until he is driven against the barrier of the arena.

CUT TO:

SCARLET and LITTLE JOHN

LITTLE JOHN looks to where MARION is watching eagerly, her arm

around OWEN. He can't believe what he sees.

CUT TO:

RESUME ON ROBERT and NASIR

ROBERT succeeds in fighting his way off the barrier and manages to turn NASIR. Now NASIR has his back to the barrier. NASIR attacks again. ROBERT slips going back and goes down on one knee but somehow manages to block NASIR's sword cutting down at his head, and manages to get out of trouble.

CUT TO:

LITTLE JOHN and SCARLET

SCARLET
What's happened to Tuck?

122. EXT.

SCENE DELETED

122.

123. EXT.

HILLSIDE

NIGHT

123.

TUCK reaches the signal fire, takes the torch and tosses it onto the signal fire, which leaps into life.

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124. EXT.

GATEHOUSE

NIGHT 124.

THREE GUARDS appear from the Castle Bailey and run towards the Gatehouse. They notice that the Portcullis is up.

CUT TO:

GUARDS P.O.V.

INSERT

The distant signal fire burning on the hill.

CUT TO:

RESUME ON GUARDS

MUCH ducks into the shadows while ONE of the GUARDS runs up to the Portcullis room. The SECOND GUARD tolls the alarm bell (n.b. this is a loud and sonorous clanger and not the one the Sheriff stole from the Nottingham muffin man). The THIRD GUARD runs back towards the keep.

125. INT.

CLUN CASTLE THE ARENA

NIGHT 125.

ROBERT is driven back again by NASIR. He counter attacks and lunges towards NASIR's head. The swords and daggers lock and the two men struggle together at the centre of the arena. As they break ROBERT flicks his dagger upwards ripping NASIR's hood so that it falls away from his face. There is a continuing roar from the crowd.

CUT TO:

SCARLET and LITTLE JOHN

LITTLE JOHN

It's Nasir!

CUT TO:

ROBERT recognises NASIR

Continue as scripted

CUT TO:

NASIR facing ROBERT

A thin line of blood from the graze of ROBERTS dagger.

CUT TO:

ROBERT facing NASIR. NASIR comes in chopping cutting and thrusting and ROBERT is forced to defend. He no longer attacks and NASIR drives him from one side of the arena to the other and is about to kill him when a GUARD races down the steps.

GUARD

The castle's under attack!

Everyone rises in confusion. SCARLET and LITTLE JOHN jump out from their cover and shoot, killing GULNAR and the CAPTAIN. OWEN turns towards the OUTLAWS who shoot again. This time two of OWENS KNIGHTS fall. NASIR looks up to where LITTLE JOHN and SCARLET are shooting and sees his friends. ROBERT vaults the barrier and leaps at OWEN pointing his sword at his throat. A GUARD raises his crossbow to kill ROBERT and NASIR hurls his dagger to hit the GUARD in the chest. All this happens in seconds.

ROBERT

Throw down your swords!

The KNIGHTS hesitate. LITTLE JOHN and SCARLET shoot again. TWO KNIGHTS fall dead.

ROBERT

I'll kill him!

The KNIGHTS drop their swords.

ROBERT
A thousand men, Owen. And you
didn't believe me.

OWEN stands powerless to move. LITTLE JOHN and SCARLET come down menacing the KNIGHTS with their longbows. ROBERT remains with his sword at OWEN'S throat.

ROBERT
Nasir. Get Marion!

MARION remains dazed and helpless. NASIR runs to her. He lifts her gently to her feet. The alarm bell continues to toll in the distance.

ROBERT (to OWEN)
Your coming with us. (To the
KNIGHTS and GUESTS) If anyone
moves - it'll be the end of
the House of Clun. (to OWEN)
You wouldn't want that, would
you Owen?

OWEN
I'll see you in hell.

ROBERT
Maybe. Turn
round!

OWEN turns.

ROBERT
Now move.

OWEN goes slowly up the steps with ROBERT'S sword against his back. NASIR follows with MARION who makes no attempt to resist. It's as if she is walking in her sleep. SCARLET and LITTLE JOHN back up the steps still keeping the crowd covered with their long bows.

126. INT. CLUN CASTLE. PASSAGE NIGHT 126.

ROBERT with his sword in OWEN'S back moving down the passage

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NASIR knocks-out MARION and slings her over her shoulder. SCARLET and LITTLE JOHN bringing up the rear.

127. EXT.

CLUN CASTLE BAILEY

NIGHT 127.

The alarm bell is still ringing. GUARDS are hurrying to their positions. LORD OWEN appears with ROBERT behind him. The alarm bell stops. The GUARDS stare. They move forward.

ROBERT

Keep back! If you value his
life!

The little procession crosses to the gatehouse. The KNIGHTS have followed the OUTLAWS out of the castle but are powerless to attack for fear that ROBERT will kill OWEN.

128. EXT.

GATEHOUSE

NIGHT 128.

SCARLET and LITTLE JOHN menace the KNIGHTS and GUARDS in the castle bailey. ROBERT makes OWEN turn so that he has his back against a wall.

CUT TO:

MUCH comes from his hiding place. The TWO GUARDS throw down their swords.

CUT TO:

OWEN's KNIGHTS and GUARDS being menaced by SCARLET and LITTLE JOHN.

CUT TO:

OWEN sees that there is a torch within reach in a bracket on the wall of the gatehouse. ROBERT turns to NASIR.

Continue new page 53

ROBERT
Take Marion.

NASIR goes under the portcullis and disappears in the darkness. For a moment ROBERT watches them. It is enough for OWEN. He reaches for the torch and lifting it from its bracket throws it straight at ROBERT. ROBERT is forced to jump back and OWEN draws his sword and lunges at him.

ROBERT
Scarlet. John! Go!

SCARLET and LITTLE JOHN shoot and then race out of the gatehouse. The KNIGHTS surge forward as ROBERT locks swords with OWEN and pushes him backwards. As OWEN recovers and prepares to come at him again, ROBERT shouts the order.

ROBERT
Now!

The OUTLAWS pull the pit-prop from under the portcullis using the rope. ROBERT leaps for safety as OWEN lumbers forward after ROBERT.

CUT TO:

OWEN looks up. He screams.

CUT TO:

The PORTCULLIS flashes down.

CUT TO:

The KNIGHTS AND GUARDS swarm into the gatehouse. They stop. OWEN lies dead beneath the portcullis. Outside the Castle the OUTLAWS are running ahead into the distance.

129. EXT.

FOREST POOL

DAY 129.

MARION's reflection in a pool.

MARION (O.O.V.)
Is - is that - that me?

PULL BACK to see MARION kneeling looking at herself in the pool.

Continue as scripted

The OUTLAWS are round her. It is a sunny morning.

ROBERT

No, that's how Owen wanted you to be.

MARION remains looking at her reflection.

MARION

They - they forced me to drink something. And then - everything was like a dream - a nightmare - until - until I woke.

She looks round wonderingly at the faces of her old companions.

MARION

I am awake, aren't I?

TUCK

Ay, Little Flower.

MUCH

You're safe.

SCARLET

And Owen's dead.

LITTLE JOHN

Dead as skewered mutton.

MARION begins to remember.

MARION

Nasir. You were there too....

NASIR smiles and nods.

MARION

You saved me...All of you.
But....

She breaks off unable to grasp it.

LITTLE JOHN
Gently lass....

MARION looks at ROBERT.

MARION
Robert. Robert of Huntingdon.

ROBERT smiles and nods. MARION suddenly becomes aware of the heavy gold torque round her neck. She pulls it off and drops it in disgust. SCARLET picks it up. He feels it's weight.

SCARLET
Can't look a gifthorse in the mouth, can we. Even if he is under a portcullis.

130. EXT. NOTTINGHAM CASTLE DAY 130.

Establishing shot.

131. INT. SHERRIF'S CHAMBER DAY 131.

The SHERRIF and HUGO are seated, waiting. The SHERRIF is once again reading the paper SIR RICHARD signed. GISBURNE comes in. He is on a cruch and limping badly.

GISBURNE
Sir Richard of Leaford.

SIR RICHARD enters. He comes to the table and stands. The SHERRIF keeps him waiting.

SHERRIF
The last day of the month,
Sir Richard.

SIR RICHARD
I know.

HUGO.
Well. Where's the money?

SIR RICHARD

Hugo. You're a man of God. I beg you -

HUGO

Oh, so you're begging again are you?

SIR RICHARD

Show me some mercy. Give me another month -

SHERRIF

And another after that, I suppose?

HUGO

You promised it today.

SIR RICHARD

Another week then. Is - is that too much to hope for?

HUGO takes the paper from the SHERRIF and waves it at SIR RICHARD.

HUGO

You did sign this, didn't you? You are Sir Richard of Leaford?

SIR RICHARD

I was desperate!

SHERRIF

Of course you were. Desperate to save your daughter. Quite understandable, in the circumstances.

HUGO

Unfortunately, you failed. And now you've failed again, haven't you? Failed to discharge your debt.

SHERRIF

Most regrettable. But I'm afraid that, as from today, your lands - Leaford Grange -

HUGO
Belong to us.

SIR RICHARD
No mercy then?

HUGO
None.

SIR RICHARD turns to go and then suddenly turns back. But now he has two money bags in his hands. He thumps them down on the table. The SHERIFF and HUGO look at him in shocked disbelief. SIR RICHARD's whole manner changes.

SIR RICHARD
Five hundred gold marks.

SIR RICHARD snatches the parchment from HUGO's nerveless fingers and during his next speech tears it into little pieces.

SIR RICHARD
Count it you conniving villains!
I'd like to pour every penny
piece down your rapacious throats.
You cheated me - betrayed me to
Lord Owen. Your precious soldiers
deserted me. Oh yes - you saw to
that didn't you Gisburne? Look
out of your window, Sheriff!

The SHERIFF recovers his senses. He goes swiftly to the window followed by HUGO and the limping GISBURNE.

CUT TO:

132. EXT. NOTTINGHAM CASTLE DAY 132.

SHERIFF'S P.O.V. (HIGH ANGLE). MARION on horseback. She looks up at the SHERIFF and inclines her head.

CUT TO:

133. INT. SHERIFF'S CHAMBER DAY 133.

RESUME on SHERIFF.

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SHERRIF
Marion!

All three turn back to SIR RICHARD who is making for the door.
He stops and turns.

SIR RICHARD
Yes, Marion.

SIR RICHARD goes. The three stare after him.

134. EXT.

SHERWOOD

DAY

134.

SIR RICHARD and MARION on horseback. ROBERT on foot. The OUTLAWS
some distance away.

SIR RICHARD
Will you go back to
Huntingdon?

ROBERT
Not yet.

MARION
Will they accept you as their
leader?

ROBERT looks at her.

ROBERT
Would you?

MARION is confused.

MARION
Good fortune, Robert.

ROBERT
Herne protect you, my lady.

ROBERT bows with just the tiniest bit of mockery. MARION turns
away with SIR RICHARD. ROBERT watches her going for a moment and

then turns back to the OUTLAWS.

CUT TO:

ANOTHER ANGLE

HERNE is watching ROBERT as he goes towards the waiting OUTLAWS.

FREEZE FRAME

RUN END TITLES

FADE OUT: