

CUT TO:

CUT TO:

REACTION ON SHERIFF

2. EXT.

NOTTINGHAM TOWN

DAY 2.

The chanting is still distant, but now we see where it is coming from. A group of FLAGELLANTS is making its way through the bustling town, chanting and rhythmically whipping each other and themselves. They are dressed in grey cowls and hoods. The two at the front carry a model of a church.

The effect must be comical rather than painful. They are, of course, the OUTLAWS. MARION is at the very front - and therefore the only one who is not whipped - carrying the model church with ROBIN right behind her. The whips are small and flimsy. The blows are light - the pain exaggerated. And the improvised chant, to a vaguely Gregorian tune, is completely nonsensical.

FLAGELLANTS

(Singing)

Dominus, domine, dominum (whip)

Dominorum, dominis, dominis (whip)

Mea culpa (whip)

Mea domine (whip)

Amen (whip, whip)

3. EXT.

NOTTINGHAM GATES

DAY 3.

At the gate, the SHERIFF - still convinced that he has trapped the OUTLAWS - continues to interrogate the lumpish DRIVER. The crowd has grown, and is enjoying the scene.

SHERIFF

It seems strange to me, Carter,
that you should be carrying straw
out of Nottingham. Why haven't
you sold it?

DRIVER

Because nobody would buy it.

CUT TO:

ANOTHER ANGLE

The CROWD laughs. The SHERIFF and GISBURNE exchange glances. GISBURNE takes this as his cue.

GISBURNE

(To the SOLDIERS)

Three men...forward.

But the SHERIFF holds up his hand.

SHERIFF

No, Gisburne. I'll see to this
...personally.

The SHERIFF dismounts.

CUT TO:

ANOTHER ANGLE

The group of FLAGELLANTS has reached the gate and is making its way past the hold-up, the SOLDIERS, respectfully parting to allow them to pass. The SHERIFF barely notices

them. He has drawn his sword and is moving towards the straw, relishing the moment. The chant of the flagellants - along with their pace and their whipping - is getting faster. The OUTLAWS want to make good their escape, but they're not going to lose the rhythm.

SHERIFF

Straw you say?

DRIVER

I do that.

A moment of hushed expectancy from the CROWD. The SHERIFF lifts his sword, then plunges it, along with most of his arm, into the straw. His triumphant expression changes as the blade meets no resistance. Rather more desperately, he repeats the operation. The CROWD begins to smile. Then comes the dreadful awareness. He turns his head.

CUT TO:

SHERIFF'S P.O.V.

The FLAGELLANTS are chanting, whipping and moving at a great pace, rapidly putting distance between themselves and Nottingham. And now the SHERIFF knows they're not flagellants at all.

SHERIFF

(Shouting)

There! Gisburne! Stop them!

Hearing the cry, the OUTLAWS forget the pretence and hot-foot it for the forest, now near enough to them to make good their escape.

CUT TO:

ANOTHER ANGLE

The CROWD is delighted. GISBURNE and the SOLDIERS are completely wrong-footed. The horses collide into one another. A SOLDIER is thrown, crashing into a market stall. The OUTLAWS are well away.

CUT TO:

CLOSE SHOT ON SHERIFF

The SHERIFF knows he's been beaten once again. In anger and frustration he plunges his sword for a third time into the tottering bale of straw. The top rolls off and crashes down on him. To roars of laughter from the CROWD, he disappears in a deluge of straw.

FADE IN

TITLE SEQUENCE

FADE OUT

FADE IN

4. EXT.

WICKHAM VILLAGE

DAY 4.

ESTABLISHING SHOT

We hear the sound of laughter and music.

CUT TO:

CLOSER ANGLE

Wickham is in a festive mood with a luncheon being served and the OUTLAWS - now in their own clothes - welcomed. We join MUCH, SCARLET, LITTLE JOHN & NASIR at one table. MUCH is tugging at his shirt, peering over his shoulder, searching for wholly imaginary whip-marks.

MUCH

(To SCARLET)

You hurt me!

SCARLET

I didn't touch you!

MUCH

You didn't need to do it so hard. I'm on fire.

LITTLE JOHN

Let me see, lad.

CUT TO:

ANOTHER ANGLE

MUCH turns so that LITTLE JOHN can see his back. The back is untouched. But LITTLE JOHN gasps in horror. NASIR draws his breath.

LITTLE JOHN

It's bad.

MUCH

Is it?

LITTLE JOHN

It's horrible. Great red weals. How could you do it, Will?

SCARLET

Much...I'm sorry.

LITTLE JOHN

He'll need a physician.

NASIR

It may be too late.

MUCH

Too late!

MUCH turns round to face the others. They hold their serious faces for a moment, then break into laughter. MUCH realizes they've been having him on.

MUCH

You...

With a roar of laughter, LITTLE JOHN claps MUCH heartily on the back. MUCH yells.

CUT TO:

ANOTHER ANGLE

ROBIN, MARION, FRIAR TUCK & EDWARD are at another table. The model church, carried by the Flagellants, is before them. ROBIN opens the hinged roof and takes out two sacks of coins.

ROBIN

There you are, Edward. A
year's taxes - with the
compliments of the Sheriff.

The VILLAGERS applaud as EDWARD takes it.

FRIAR TUCK

You see...? Some
good can come out of the
church.

EDWARD

Robin, if it wasn't for you...

ROBIN

You've often helped us. We're
glad to help you.

MARION

Poor Sheriff.

A stunned silence.

MARION

Well, he never seems to have
any luck. I almost feel sorry
for him.

ROBIN

You're not serious!

MARION

Would you like to be in his
shoes right now?

CUT TO:

CLOSE SHOT ON ROBIN

He smiles.

5. INT. NOTTINGHAM CASTLE - GREAT HALL DAY 5.

CLOSE SHOT ON SHERIFF

He is drinking from a goblet, seated at a table. And he's drunk a great deal. In fact, he's as close to being drunk as we'll ever see him.

SHERIFF

Two hundred marks. Two hundred
marks!

CUT TO:

WIDER ANGLE

The camera pulls back to reveal a nervous GISBURNE. He's unsure of the SHERIFF's mood - he's never seen him like this before.

GISBURNE

My informant...

SHERIFF

Your informant, Gisburne? And how much did you pay for your information?

GISBURNE

My lord...

SHERIFF

You've made me the laughing stock of Nottingham, Gisburne. And two hundred marks!

The SHERIFF pours himself another goblet of wine and drinks heavily. There's a short pause.

GISBURNE

Why can't you forget Robin Hood, my lord?

SHERIFF

Forget him? Are you mad?

GISBURNE

It's always Robin Hood. Robin Hood. Anyone would think he was the only wolfshead in Sherwood.

SHERIFF

But he is, Gisburne. The only one that matters.

GISBURNE, emboldened, pours himself another goblet of wine. He's stepped right out of line, but the SHERIFF seems too drunk to notice.

GISBURNE

You've made him what he is. Robin Hood and the Sheriff of Nottingham. You're two sides of the same coin.

SHERIFF

(Dangerously)

You forget who you're speaking to.

GISBURNE

But it's true, my lord. He's an obsession. A disease. You'll never defeat him. Because he's

part of you.

SHERIFF

Get out of here, Gisburne.

GISBURNE

My lord?

And the storm breaks. The SHERIFF dashes the goblet out of GISBURNE'S and yells at him.

SHERIFF

Out! Out!

DE GISCARD

More trouble, de Reynaud?

CUT TO:

ANOTHER ANGLE

The SHERIFF'S rage disintegrates. He turns to see HUBERT DE GISCARD who has entered the Great Hall with four of the king's SOLDIERS as escort. He's been caught drunk and raging. Quickly, he has to compose himself.

SHERIFF

Hubert de Giscard. This is...
a surprise.

DE GISCARD

(Coldly)

Is it, de Reynaud? Why?

DE GISCARD moves further into the room, approaching the SHERIFF.

DE GISCARD

Does it surprise you that the king should take a certain interest in the shire of Nottingham? Or that he should question the seemingly endless incompetence of his sheriff? Is it so surprising that with a gang of cut-throats still running riot in the forest after two years, he should send his envoy to visit Nottingham and root out that sheriff?

CUT TO:

THREE-SHOT ON GISBURNE, SHERIFF & DE GISCARD

The speech has brought DE GISCARD close to the SHERIFF. He stands accusingly.

SHERIFF

Robin Hood...

DE GISCARD

Yes. Robin Hood...

SHERIFF

Today I came within an inch...

DE GISCARD

I heard. They're still laughing
about it in the street.

DE GISCARD moves forward again. He stops facing the SHERIFF, only inches away from him.

CUT TO:

CLOSE TWO-SHOT ON SHERIFF & DE GISCARD

DE GISCARD holds up an official document in front of the SHERIFF'S face. He looks almost sadly at him.

DE GISCARD

I bring your new orders, de
Reynaud. From the king.

6. EXT.

THE OUTLAWS' CAMP

DAY 6.

MEDIUM SHOT ON ROBIN

ROBIN

Dismissed?

The camera pulls back to show the OUTLAWS, grouped around FRIAR TUCK, who has just got back from Nottingham. It is mid-morning...and all activity has been suspended by the arrival.

FRIAR TUCK

Aye - it's the talk of Notting-
ham. The Sheriff is finished.
Orders of the king.

There's a pause while the news sinks in. Then SCARLET, LITTLE JOHN & MUCH burst into excited laughter.

LITTLE JOHN

So we've beaten him.

SCARLET

I'd have liked to see his face.

MUCH

Aye!

CUT TO:

ANOTHER ANGLE FAVOURING ROBIN

ROBIN isn't so pleased - and MARION senses his mood.

ROBIN

Who brought the news?

MUCH

What's wrong, Robin?

SCARLET

It's the best news we've had all year.

ROBIN

Is it?

MARION

There'll be another Sheriff.

SCARLET

So what if there is? He can't be worse than the last one.

ROBIN

What makes you so sure, Will?

SCARLET

Well...

CUT TO:

ANOTHER ANGLE FAVOURING FRIAR TUCK

FRIAR TUCK

There is another Sheriff - and he's already on his way.

FRIAR TUCK is rather pleased to be the centre of attention and pauses smugly.

LITTLE JOHN

Well tell us then, you lump.

FRIAR TUCK

His name is Philip Mark. He used to be Chief Forester of Lincolnshire.

ROBIN

I've heard that name.

FRIAR TUCK

He's got others. Up there, they called him 'The Butcher'. The Butcher of Lincolnshire.

SCARLET

So? I like meat too...

FRIAR TUCK shakes his head.

FRIAR TUCK

They say that wherever he goes, a Saracen goes with him.

NASIR reacts.

FRIAR TUCK

Aye - one of your lot. A personal
bodyguard, torturer and execution-
er. Wears some sort of mask...

CUT TO:

B.C.U. ON NASIR

NASIR is more than startled by the news. He's actually afraid.

NASIR

Sarak!

CUT TO:

REACTION ON ROBIN

He looks round at NASIR, puzzled.

7. EXT. THE ROAD TO NOTTINGHAM DAY 7.

The new sheriff's procession approaches Nottingham. PHILIP MARK is at the front: blond-haired and blue-eyed, with something of the Richard III about him. He is garbed in black leather - one arm, possibly withered, wrapped in it. Next comes SARAK, bearded and about the same build as NASIR. His face is concealed by a cloth mask, tied tight around the forehead but hanging loose to his mouth. The rest of the procession is made up by SOLDIERS and by PAGES - extremely good-looking, willowy young men. There are no women.

PHILIP

Sarak!

SARAK rides forward.

PHILIP

Our new home, Sarak. And our
new hunting ground. The land
supposedly ruled by this...
Robin Hood.

CUT TO:

TWO-SHOT ON PHILIP & SARAK

PHILIP

One week from now, Robin Hood
will be dead. You will kill
him for me, Sarak. But not too
quickly this time. He deserves
a...an artistic death.

SARAK

And Nasir?

PHILIP

Nasir is your own affair.
Really, you Saracens are so
vengeful. What is Nasir to
you anyway?

SARAK

He was an assassen - one of the
guardians of the secrets.

PHILIP

And you betrayed them.

SARAK

I was well paid. But then they
sent Nasir to find me. Nasir!
We had been brothers. I taught
him to fight.

PHILIP

So he fought you.

MIX TO:

8. INT.

AN EASTERN PAVILLION

DAY 8.

Everything in the pavillion is white: the ornamental wood-work, the marble floor... and the silk curtains that blow in the wind on all sides. As the sequence starts, the camera is close on them. A figure appears, silhouetted through the material. The curtains blow apart and NASIR is revealed, now dressed in the white and red costume of the Assasseen cult. He has both his swords drawn. He is ready for danger.

SARAK

(Voice-over)

He came, when I was smoking. The
hasheesh. It made me slow. And he
knew...

CUT TO:

NASIR'S P.O.V.

All is silent apart from the wind. The whole scene could be filmed in slow motion. A younger, handsome SARAK is lying on a bed, smoking a hookah and attended to by a SLAVE-GIRL. She looks up in fear. SARAK'S eyes narrow in puzzlement.

CUT TO:

SARAK'S P.O.V.

NASIR speaks - deliberately, imposing sentence. But we hear no words.

CUT TO:

ANOTHER ANGLE

The girl runs. With a confidence that is also arrogant, SARAK swings himself off the bed and picks up his swords.

CUT TO:

ANOTHER ANGLE

SARAK speaks - again without any sound. But his words are mocking, defiant. NASIR is almost unwilling to attack. But the two men cross swords.

CUT TO:

MONTAGE

We see only a little of the fight. Brief cuts in slow motion. The white silk blows. NASIR is faster than SARAK - who has been slowed down by the contents of the hook-ah. SARAK is forced back - and becomes entwined in the billowing silk which wraps itself around him. NASIR slashes down with his sword.

SARAK
(Voice-over)
He left me for dead...

DISSOLVE TO:

8b. EXT. THE ROAD TO NOTTINGHAM DAY 8b

The white silk provides a mix back to SARAK riding with PHILIP and the retinue.

CLOSE SHOT ON SARAK

SARAK
...I might as well have died.

SARAK touches his face with one hand.

SARAK
He ruined me.

CUT TO:

ANOTHER ANGLE

PHILIP
It's a sad story. But what makes
you so sure he's here? For all
you know he could be miles away.

SARAK'S eyes seem to search through the surrounding forest. He speaks with deadly confidence.

SARAK
He is here.

PHILIP
(Cheerfully)
Then find him. Kill him too.

9. EXT. SHERWOOD FOREST DUSK 9.

ROBIN and MARION are walking alone - in a beautiful setting.

ROBIN
A new sheriff...

MARION
He may not be as bad as they say.

ROBIN
He may be worse. He'll want to

prove himself to begin with.
To make his mark...

CUT TO:

ANOTHER ANGLE

MARION stops.

MARION

It never stops, does it? Nothing
ever changes.

ROBIN

Marion...

MARION

A new king, a new sheriff. It
doesn't matter to you. You'll
stay out here, in the forest.
Fighting...

ROBIN

I fight for what I believe in.

MARION

And when will you ever stop?
How will it end?

ROBIN

I don't know.

MARION

But I do, Robin. I do...

CUT TO:

ANOTHER ANGLE

MARION is forseeing ROBIN'S death and remembering another. ROBIN puts his arm around her and they walk on together.

10. INT. NOTTINGHAM GREAT HALL DUSK 10.

The SHERIFF is at the high table, brooding. GISBURNE is with him, rather enjoying his discomfiture. For GISBURNE this could be an opportunity for self-advancement. The various ATTENDANTS do their best to avoid their master's eye.

SHERIFF

Dismissed! How could the king
do it to me? What will become
of me?

GISBURNE

(Maliciously)

It is a great pity, my lord.

CUT TO:

ANOTHER ANGLE

The door opens and a STEWARD enters.

STEWARD

My lord, Philip Mark has arrived.

SHERIFF

Already? Very well - bring him in.

But a moment later, PHILIP walks in unbidden, followed by SARAK, two SOLDIERS and his PAGES.

PHILIP

I am in, Sheriff.

He stops and smiles to himself.

PHILIP

No. I shouldn't call you that, should I. What are you? Robert de Reynaud. A failure. Nothing.

CUT TO:

ANOTHER ANGLE FAVOURING THE SHERIFF

The SHERIFF has got to his feet. He is disgusted by this manifestation - and is coldly polite and self-assertive. Even GISBURNE is taken aback.

SHERIFF

I am still Sheriff of Nottingham, my lord. Until I leave.

PHILIP

And when do you leave? Soon, I hope. You've been here too long already.

PHILIP is moving towards the high table as he talks. He looks about him.

PHILIP

What a gloomy place! Still, I expect we'll soon brighten it up.

CUT TO:

CLOSER ANGLE

PHILIP has reached the high table. He brushes past the SHERIFF and, with a chirpy smile, sits himself down in the SHERIFF'S chair.

PHILIP

Well...here I am.

For a moment, the SHERIFF is non-plussed. There's a brief pause. GISBURNE seizes the moment to insinuate himself.

GISBURNE

Welcome to Nottingham, my lord.
If I can be of service...

This gets daggers from the SHERIFF - much to the amusement of PHILIP.

PHILIP

That's very kind of you...

GISBURNE

Gisburne, my lord. Guy de Gisburne.

PHILIP

Guy. I'm sure I can find a use for you.

PHILIP obviously has his own definition of "usefulness". He eyes GISBURNE strangely.

PHILIP

Wine? We should drink to the demise of Robin Hood.

CUT TO:

ANOTHER ANGLE FAVOURING THE SHERIFF

The SHERIFF smiles slyly.

SHERIFF

Do you really think it will be so easy, my lord?

PHILIP

I have my methods.

SHERIFF

And you think they'll work? Here?

PHILIP

Oh yes.

PHILIP thinks for a moment, then smiles again as he comes to a decision.

PHILIP

I take it you have prisoners here?

GISBURNE

Yes, my lord.

CUT TO:

WIDER ANGLE

PHILIP looks up and addresses the STEWARD.

PHILIP

Bring one of them to me. The
fitter the better.

The STEWARD hesitates, caught between two sheriffs - but only for a moment. He knows which side his bread is buttered. He bows and leaves.

PHILIP

Sarak!

SARAK takes a crossbow from one of the SOLDIERS and begins to load it.

CUT TO:

CLOSE SHOT ON PHILIP

An ATTENDANT serves PHILIP wine.

PHILIP

We didn't have "Robin Hoods"
in Lincolnshire, de Reynaud,
and I'll tell you why. Because
to be a so-called peoples'
hero, you have to have the
people on your side - and in
Lincolnshire, the people were
too afraid.

CUT TO:

TWO-SHOT ON PHILIP & SHERIFF

PHILIP sips his wine.

PHILIP

That's been your mistake. You've
allowed the people to laugh at
you, and in that single moment,
you've turned every village in
Nottinghamshire into a potential
haven for these wolfsheds. But
that's going to change.

PHILIP looks round as the STEWARD returns with two SOLDIERS dragging a prisoner between them.

PHILIP

I'll show you.

CUT TO:

ANOTHER ANGLE

The PRISONER stands between two SOLDIERS. SARAK is to one side.

PHILIP

What is this man accused of?

STEWARD

He is a deserter, my lord.

PHILIP

A deserter? Release him.

Uncertainly, the SOLDIERS obey. PHILIP moves forward, still clutching his goblet of wine.

PHILIP

(To the PRISONER)

Desertion is punishable by death.
But I give you your freedom.

He pauses to give the PRISONER false hope.

PHILIP

All you have to do is kill that
man.

He points at SARAK with one languid finger. SARAK stands with his legs apart, his two swords strapped to his back. The loaded crossbow has been set on the table, near to where the PRISONER stands.

PHILIP

Use that crossbow.

A pause. The PRISONER is uncertain.

PHILIP

Kill him before he kills you.

CUT TO:

REACTION ON SHERIFF

CUT TO:

SHERIFF'S P.O.V.

The PRISONER is cautious, wary. SARAK has his swords, but he's otherwise unarmed - and too far away to use them. There's got to be some trick, but... He lunges for the crossbow. At the same moment - with incredible speed - SARAK draws one sword, spins it and throws it. It impales the PRISONER just as he's bringing the crossbow round to aim. The PRISONER dies. SARAK smiles.

CUT TO:

RESUME ON PHILIP

PHILIP

Gisburne!

GISBURNE

(Shaken)

My lord?

PHILIP

You say you want to be of
service to me? Tell me, then,
which village is most closely
associated with Robin Hood?

GISBURNE

Wickham, my lord. Twice, we've found him there.

PHILIP

Then tomorrow you will bring terror to Wickham. Sarak will ride with you.

CUT TO:

ANOTHER ANGLE

PHILIP smiles his chirpy smile.

PHILIP

And now I think I'd like something to eat.

11. EXT.

WICKHAM - EDWARD'S COT

DAY 11.

It is the morning of the following day. EDWARD is digging in the small vegetable garden adjoining his cot when his wife, ALISON, runs towards him.

ALISON

Edward!

EDWARD

Alison? What is it?

ALISON

You've got to come - quickly.

ALISON is clearly in distress. EDWARD throws down the spade and follows her.

12. EXT.

WICKHAM VILLAGE - CENTRE

DAY 12.

GISBURNE, SARAK and a dozen SOLDIERS have just ridden into the village. They dismount, three SOLDIERS standing with crossbows to cover the others. SARAK stands to one side. EDWARD & ALISON arrive on the scene. The VILLAGERS are gathered round, uncertain, afraid.

EDWARD

My lord...? What...why have you come?

GISBURNE turns to EDWARD. He is brimming with new-found confidence and ruthlessness.

GISBURNE

Edward, isn't it? Yes...of course. Edward of Wickham.

EDWARD

The taxes...?

GISBURNE

No. Not the taxes, Edward.

GISBURNE declaims the next words for all to hear.

GISBURNE

The village of Wickham has been found guilty of harbouring certain notorious outlaws...

EDWARD

There are no outlaws here, my lord.

GISBURNE

...and of helping those same outlaws escape the king's justice. The sentence is death. (To the SOLDIERS) Take six villagers. Three men...three women.

CUT TO:

ANOTHER ANGLE FAVOURING EDWARD & GISBURNE

As the SOLDIERS move forward in pairs, EDWARD confronts GISBURNE.

EDWARD

My lord...you can't...

GISBURNE

Can't?

EDWARD

You have no right.

GISBURNE

(Scathing)

Don't speak to me of rights, serf.

His eyes travel past EDWARD and he smiles cruelly.

CUT TO:

GISBURNE'S P.O.V.

ALISON is watching. She is cradling EDWARD'S SON - who stands in front of her. She is a tough and attractive woman.

GISBURNE

That woman...she's your wife?

CUT TO:

RESUME ON GISBURNE & EDWARD

EDWARD

My lord...?

GISBURNE

(To the SOLDIERS)

Take her. She'll be one of them.

CUT TO:

B.C.U. ON EDWARD

It takes a moment for the horror to sink in. Then he reacts.

EDWARD
(Shouting)

No!

CUT TO:

ANOTHER ANGLE

The SOLDIERS have reached ALISON and drag her away from the SON. At the same moment, EDWARD runs towards her.

ALISON
Edward!

SON
Mother!

The SOLDIERS push the SON away. EDWARD is almost there. Then SARAK steps into his path. He lays EDWARD out brutally - an elbow into the throat, then a fist to the head.

ALISON
No!

EDWARD falls.

CUT TO:

MONTAGE

Two SOLDIERS drag a man out of the crowd.
The VILLAGERS scatter in panic.
A WOMAN runs into a house. Two SOLDIERS follow.
Another MAN is knocked to his feet and dragged off.
The WOMAN is dragged struggling out of the house.
GISBURNE smiles.

CUT TO:

CLOSE TWO-SHOT ON EDWARD & SARAK

EDWARD tries to get to his feet - but the strength has drained out of him. SARAK squats beside him. He looks at EDWARD and speaks softly, almost as if to a child. He gives EDWARD a folded square of paper.

SARAK
This is for Nasir. For Nasir.

CUT TO:

ANOTHER ANGLE

EDWARD lies on the ground. Six VILLAGERS have been taken and are being tied up and formed into a line by the horses. EDWARD'S son is being held back by another VILL-

AGER. GISBURNE addresses EDWARD and the VILLAGERS.

GISBURNE

Send Robin Hood to us and your
friends will be spared. Other-
wise, they die. Tomorrow.

CUT TO:

CLOSE SHOT ON GISBURNE

GISBURNE

And we'll be back for more.

CUT TO:

WIDER ANGLE

GISBURNE

Sarak!

SARAK leaves EDWARD and joins the SOLDIERS who are almost ready to leave with the
hostages. GISBURNE walks over to them.

CUT TO:

CLOSE SHOT ON EDWARD

EDWARD

(Whispered)

Alison...

COMMERCIAL BREAK

13. EXT. THE EDGE OF SHERWOOD DUSK 13.

Led by a VILLAGE BOY, ROBIN & the OUTLAWS appear at the edge of the forest and make their way purposefully towards the village.

14. EXT. WICKHAM VILLAGE DUSK 14.

It's shortly after the attack. EDWARD is seated at a table, his bruises being seen to by a VILLAGE WOMAN. He looks up.

CUT TO:

EDWARD'S P.O.V.

ROBIN and the OUTLAWS walk into the VILLAGE.

CUT TO:

ANOTHER ANGLE

EDWARD

Robin...

ROBIN

I know, Edward. How many?

EDWARD

Six. Three men and three women.

ROBIN

Who was it?

EDWARD

Gisburne. And a man...in a mask.

NASIR

Sarak.

The folded square of paper is lying on the table. EDWARD picks it up and holds it out to ROBIN.

CUT TO:

ANOTHER ANGLE

EDWARD

He left this. For Nasir.

ROBIN looks at the paper - which is covered in Arabic writing. He passes it to NASIR who unfolds it and reads it with a sort of dread.

ROBIN

What is it, Nasir?

NASIR

It is nothing.

ROBIN

What does it say?

NASIR

It is his mark...his token.
To show that he was here.

CUT TO:

REACTION ON LITTLE JOHN

He knows that NASIR is lying.

CUT TO:

RESUME ON ROBIN & EDWARD

ROBIN

Are you hurt?

EDWARD shakes his head.

EDWARD

No.

MUCH

(Voice-over)

Robin!

ROBIN looks up.

CUT TO:

ROBIN'S P.O.V.

A group of VILLAGERS has assembled, led by JEFFREY - a burly, bearded man. They are armed with agricultural tools.

JEFFREY

So you got him!

EDWARD

No, Jeffrey.

The OUTLAWS take up defensive positions, naturally loath to turn on the VILLAGERS.

JEFFREY

You heard what he said. Six
will die unless we turn him
in.

EDWARD

Jeffrey...

JEFFREY

He brought it on us - him and
his men. But now we've got him.
We can save the others.

SCARLET draws his sword.

SCARLET

You got us? You want to try and take us?

ROBIN

No, Will...

SCARLET

It was all right yesterday, wasn't it. It was all smiles - when we had the money.

EDWARD

They can't help it, Will. They're afraid.

SCARLET

I'll show them "afraid".

CUT TO:

ANOTHER ANGLE FAVOURING ROBIN

ROBIN

No, Will. We're leaving...now. There's nothing we can do here.

ROBIN addresses JEFFREY and the VILLAGERS

ROBIN

We'll get your friends back. I promise you that.

CUT TO:

TWO-SHOT ON EDWARD & ROBIN

EDWARD

I'm coming with you.

ROBIN shakes his head.

ROBIN

You stay here, Edward. This is our business.

EDWARD

They took Alison.

ROBIN

Alison?

EDWARD

One of the six.

A brief pause. EDWARD gets up, then turns to his SON who is standing next to the WOMAN who held him back during the attack.

EDWARD

Stay with Elizabeth, Matthew.
We'll be back.

The WOMAN puts an arm round the BOY.

ROBIN
We'll all be back.

CUT TO:

ANOTHER ANGLE

Watched by JEFFREY and the other VILLAGERS, the OUTLAWS leave. But SCARLET has to have the last word. He turns to JEFFREY, stabbing at him with a pointed finger.

SCARLET
I'll remember you.

Then SCARLET joins the others as they leave.

15. INT. NOTTINGHAM CASTLE - GREAT HALL EVENING 15.

Supper.....at the castle. PHILIP, HUBERT DE GISCARD & the SHERIFF are seated at the same table. GISBURNE, not eating, stands behind them. SARAK is in attendance. Some courses have already been served - for PHILIP likes to eat well. As we join the assembly, a beautifully dressed roast chicken is presented to PHILIP by a beautifully dressed PAGE. PHILIP relishes both.

PHILIP
Ah yes - and there are six more birds in the cage. You're not eating, de Reynaud.

SHERIFF
I think you may find your "birds" less appetizing than you think.

PHILIP
What do you mean?

CUT TO:

TWO-SHOT ON SHERIFF & PHILIP

SHERIFF
Do you really believe Robin Hood will just walk in here and give himself up?

PHILIP
What else can he do?

SHERIFF
He won't come.

PHILIP
Then the six will die. And six more the next day. And six the day after that. If necessary, I'll go on killing until your "people's hero" has no more people left.

CUT TO:

ANOTHER ANGLE

PHILIP brutally tears a leg off the chicken.

PHILIP

I've been wondering what to do with you, de Reynaud. You can't stay here...unless, of course, you wish to serve as a vassal.

CUT TO:

REACTION ON SHERIFF

CUT TO:

RESUME ON PHILIP

PHILIP

I'm told you have a brother... an abbot. On the other side of Sherwood.

SHERIFF

What of him?

PHILIP

I think you should go to him. Perhaps you can take the holy orders yourself.

CUT TO:

ANOTHER ANGLE FAVOURING THE SHERIFF

The SHERIFF stands up, knocking over a goblet of wine. He is furious - and addresses DE GISCARD.

SHERIFF

My lord, are you...?

DE GISCARD

You brought this on yourself, de Reynaud. I have nothing to add.

SHERIFF

And you think you can trust Nottingham to this...painted prima donna?

CUT TO:

CLOSE SHOT ON PHILIP

Now he is angry in his turn.

PHILIP

Enough! You are banished Nottingham, de Reynaud. Show your face within twenty miles of here and you will die. Do you understand?

CUT TO:

REACTION ON SHERIFF

He is horrified.

CUT TO:

ANOTHER ANGLE

PHILIP

You will leave here - now. My soldiers will escort you to the edge of Sherwood.

SHERIFF

Sherwood...at night? You can't...

PHILIP

Too dangerous for you? Of course, I forgot. Thanks to you, the wood is crawling with cut-throats. Well...

PUSH IN ON PHILIP

PHILIP

...we'll dress you in rags first. It would be better for you if you weren't recognized, wouldn't it.

CUT TO:

WIDER ANGLE

PHILIP addresses his SOLDIERS.

PHILIP

See to it!

SHERIFF

No. You can't...

PHILIP

I just have...

Over this dialogue, SARA and two SOLDIERS have stepped forward. The SHERIFF is escorted - none too gently - away from the table.

SHERIFF

Gisburne...!

CUT TO:

ANOTHER ANGLE

GISBURNE has been watching all this with a certain pleasure. Now, as the door slams shut on the SHERIFF, there's a place left at the table. PHILIP gestures to it.

PHILIP

Forget about him, Gisburne. Come and have some wine. You're mine now.

CUT TO:

REACTION ON GISBURNE

He is not altogether delighted.

16.	EXT.	THE OUTLAWS' CAMP	EVENING	16.
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A conference of the OUTLAWS around the camp-fire - with EDWARD one of them. Only NASIR - the doomed man - is to one side, brooding over SARAK'S letter.

LITTLE JOHN

We can't get into Nottingham
Castle.

ROBIN

We have to.

LITTLE JOHN

We've tried every way there is.

SCARLET

Why take them in the castle? Why not at the execution?

ROBIN

The Sheriff won't try another public execution. Not if he's got any sense.

CUT TO:

ANOTHER ANGLE FAVOURING EDWARD

EDWARD

Then there's nothing you can do...

FRIAR TUCK

We won't let them kill her, Edward.

EDWARD

How can you stop them?

CUT TO:

MEDIUM SHOT ON ROBIN

The fire-light flickers, casting red shadows across his face.

ROBIN

There is one way.

LITTLE JOHN

What?

ROBIN

It's me they want. I can give myself up.

MUCH

You can't, Robin. You couldn't.

ROBIN

You know what Gisburne said. Six today, six tomorrow. How many would have to die before there was no choice?

SCARLET

No way...

ROBIN

Then we have to think of a way, Will. While there's still time.

17. EXT. THE EDGE OF SHERWOOD FOREST EVENING 17.

Four SOLDIERS on horseback look down on the SHERIFF who stands before them, now dressed in rags.

SOLDIER

This is as far as we go, my lord.

SHERIFF

Wait...you can't leave me here.

SOLDIER

(Laughing)

Good night, my lord.

CUT TO:

ANOTHER ANGLE

The SOLDIERS turn their horses and head back for Nottingham.

SHERIFF

(Shouting)

Wait! Come back!

CUT TO:

CLOSE SHOT ON SHERIFF

Shouting could be dangerous. He falls silent. Then, in the knowledge that he is alone and unarmed, right in the middle of enemy territory, the first stirrings of fear arrive.

18. INT. A CELL IN NOTTINGHAM CASTLE NIGHT 18.

The six VILLAGERS are grouped in a subterranean cell - not the cell occupied by

ARTHUR (the rat). The three men stand, silent and gloomy. One of the WOMEN is weeping. ALISON alone is defiant. She kneels to comfort the WOMAN.

ALISON

Don't cry. There's nothing to be afraid of.

VILLAGE MAN

We'll die. All of us...

ALISON snaps round angrily.

ALISON

How can you say that, Thomas?
How can you?

CUT TO:

CLOSE SHOT ON ALISON

She stands up, catching the torchlight from above. She is inspired.

ALISON

Do you think Edward has given up? Or Robin Hood? He's never failed us. Not once. He's Herne's son, and Herne protects us.

CUT TO:

ANOTHER ANGLE

ALISON

They won't kill us. We'll be gone from here before they even know it. You wait and see.

ALISON defies the VILLAGER to argue. Then she turns back to continue comforting the WOMAN.

19. EXT.

SHERWOOD FOREST

NIGHT 19.

LONG SHOT

A nightmare scene for the SHERIFF as he makes his way through the moonlit forest, alone, in rags, unarmed, treading as softly as possible. An owl hoots.

CUT TO:

B.C.U. ON SHERIFF

He spins round. There is sweat on his forehead.

CUT TO:

ANOTHER ANGLE

He presses forward. Another noise...the snapping of a branch. The SHERIFF'S head jerks in the direction of the sound.

CUT TO:

SHERIFF'S P.O.V.

Again nothing...a ghostly glade into which the moonlight pours.

CUT TO:

RESUME ON SHERIFF

He presses forward - just a little bit more quickly.

CUT TO:

RESUME ON GLADE

There is a rustling. A bush moves. Someone or something is concealed behind it.

CUT TO:

ANOTHER ANGLE

The SHERIFF is moving gradually faster and faster. He passes a tree. Once he's passed, a hand appears (LITTLE JOHN) clutching the trunk.

CUT TO:

LONG SHOT

There are more night sounds. A flutter of a bat. The wind in the trees. The SHERIFF'S own foot-steps echo about him. His pace quickens.

CUT TO:

CLOSER SHOT ON THE SHERIFF

There's a bush in the way. The SHERIFF pushes through it. There's a ghastly shriek. But all it is is a nesting bird which he has disturbed. As the bird flies off, the SHERIFF doubles back, shocked...

CUT TO:

REVERSE ANGLE

...and straight through a spider's web, which covers his face. The SHERIFF half-screams, wiping the stuff from his eyes. And sees...

CUT TO:

SHERIFF'S P.O.V.

...a figure (ROBIN), completely black, silhouetted against the moon. It's some distance away. A ghost?

CUT TO:

ANOTHER ANGLE

And now the SHERIFF is running. He doesn't care where. The path ahead is well-lit and a little wider. It's clear. He looks back over his shoulder.

CUT TO:

SHERIFF'S P.O.V.

The path is clear behind him too. Nobody is following him.

CUT TO:

REVERSE ANGLE

LITTLE JOHN, MUCH & SCARLET have appeared out of nowhere. The hapless SHERIFF runs right into them, screams, and falls to his knees.

CUT TO:

ANOTHER ANGLE

SCARLET

The Sheriff of Nottingham!

LITTLE JOHN

The ex Sheriff of Nottingham.

SCARLET

The dead Sheriff of Nottingham.

SCARLET draws his sword.

CUT TO:

WIDER ANGLE

The rest of the OUTLAWS step out of the undergrowth to form a circle round the kneeling figure. There's a pause. The SHERIFF is terrified, out of breath.

CUT TO:

RESUME ON SCARLET

SCARLET lifts his sword.

SCARLET

This is where I finish it.

SHERIFF

No...wait...

SCARLET

Going to beg, Sheriff? I'd like to hear that.

MUCH

Do it!

SCARLET flexes himself.

SHERIFF

No! I can get you into Nottingham Castle!

But SCARLET just smiles.

SCARLET
Nice try, Sheriff.

CUT TO:

ANOTHER ANGLE FAVOURING ROBIN

ROBIN
Wait, Will.

CUT TO:

REACTION ON SCARLET

CUT TO:

RESUME ON SHERIFF

ROBIN moves forward to stand between him and SCARLET.

ROBIN
You have very little time,
Sheriff. How?

SHERIFF
There is a way...

SCARLET
He's lying.

SHERIFF
Do you think I don't have a
way out? A way of escape? It
can get you in.

ROBIN
Go on, Sheriff...

SHERIFF
There's a tunnel. I had it
built. I can take you there.

CUT TO:

ANOTHER ANGLE

ROBIN considers. SCARLET waits with the sword. The SHERIFF sweats.

ROBIN
All right. Will...

SCARLET
Robin...

ROBIN
Just do it.

Furious, SCARLET sheathes his sword.

CUT TO:

CLOSE TWO-SHOT ON ROBIN & SHERIFF

ROBIN crouches down beside the SHERIFF.

ROBIN

But if you're lying, Sheriff,
you'll wish I'd let him have
his way.

20. EXT. A COURTYARD IN NOTTINGHAM CASTLE NIGHT 20.

PHILIP, GISBURNE & HUBERT DE GISCARD take a night stroll across the torch-lit courtyard, watched by SARAK.

PHILIP

The killing ground. This is
where we'll do it. At noon.
You'll enjoy it, Gisburne.
Sarak has a style that's all
of his own.

GISBURNE

I'm sure.

PHILIP

(To HUBERT)

When do you return to London,
my lord?

DE GISCARD

When Robin Hood is dead.

PHILIP

A short stay, then. Come...

CUT TO:

ANOTHER ANGLE

PHILIP motions the others back towards the castle. SARAK watches them go...then sneaks out towards the gate.

21. EXT. THE OUTLAWS' CAMP NIGHT 21.

CLOSE SHOT ON NASIR

NASIR is alone, pouring over the letter that SARAK left. This is the edge of the camp. A large bonfire is enough to illuminate him.

ROBIN

(Voice-over)

The letter. It's a challenge from
Sarak, isn't it.

CUT TO:

CLOSE TWO-SHOT ON ROBIN & NASIR

FRIAR TUCK

No appetite?

SCARLET nods his head towards the SHERIFF.

SCARLET

Not in this company.

LITTLE JOHN grabs SCARLET'S portion.

LITTLE JOHN

I'm not wild about the company
either. But it won't stop me.

LITTLE JOHN begins to eat.

CUT TO:

ANOTHER ANGLE

ROBIN sits down amongst the group.

SCARLET

I hope you know what you're
doing.

EDWARD

You can't trust him, Robin.

ROBIN

I know, Edward. But there's
no other way.

Meanwhile, MUCH has wandered over to confront the SHERIFF.

CUT TO:

ANOTHER ANGLE FAVOURING MUCH

He pauses. He doesn't want to address the SHERIFF, but he has to know...

MUCH

Why do you hate us?

The other OUTLAWS hear this and turn towards him.

LITTLE JOHN

Much...

MUCH

No. I want to know. He's always
after us with this scheme or that.
He wanted to hang me once! Why?
What's so special about us? Why
us?

Suddenly all eyes are on the SHERIFF.

CUT TO:

MEDIUM SHOT ON SHERIFF

SHERIFF

I'll tell you if you really want to know.

MUCH

Yes.

SHERIFF

I hate you for what you are and what you stand for. There's a difference, isn't there. You're outlaws. Thieves. Murderers. But you stand for "justice", for "freedom", for "the people".

The camera tracks in on the SHERIFF

SHERIFF

I hate you because you think so highly of yourselves. Look at you. Living in this squalor. Dispossessed. Doomed. But you refuse to see it.

The camera tracks in further still. We're now on a big close-up.

SHERIFF

But what I hate most about you is the legend that surrounds you. What are you? An earl's son! Leifert's daughter! Peasants and simpletons. Yet the people look up to you and respect you. Why?

The SHERIFF looks away in disdain.

CUT TO:

ANOTHER ANGLE

SCARLET

I'll kill him. One day. I'll kill him.

ROBIN

Edward - more wine.

EDWARD passes ROBIN a wine-skin. ROBIN raises it to the SHERIFF.

ROBIN

Your health, Sheriff. But you didn't tell us the real reason why you hate us so...intensely.

SHERIFF

Yes?

ROBIN
You're afraid of us.

It's a crushing remark - because it's true. Sensing this, the OUTLAWS break into smiles.

CUT TO:

MEDIUM SHOT ON NASIR

He stands alone, where ROBIN left him. He takes one last look at the OUTLAWS. Then he disappears into the forest.

COMMERCIAL BREAK

22. EXT. NOTTINGHAM CASTLE DAY 22.

ESTABLISHING SHOT

It is dawn of the next day.

23. EXT. A HILLOCK NEAR THE CASTLE DAY 23.

The OUTLAWS - with EDWARD - approach a hill that's covered with shrubbery. They carry torches. There's an old well, delapidated, partially over-grown. The SHERIFF pulls away some of the briars. He's untied now, but SCARLET and LITTLE JOHN are right behind him.

SHERIFF

Here it is. This is the entrance.

ROBIN

Who else knows about this tunnel of yours, Sheriff?

SHERIFF

Nobody.

LITTLE JOHN

No? What about the builders?

SHERIFF

The builders are part of it.
They're in the foundations.

ROBIN pushes the SHERIFF forward, sickened by his amorality.

ROBIN

You go first.

The SHERIFF is reluctant, but he can't argue. He climbs over the rim of the well.

24. EXT. A COURTYARD - NOTTINGHAM CASTLE DAY 24.

GISBURNE is addressing a SOLDIER.

GISBURNE

I want four more guards on the gate and double the patrols around the battlements.

THE SOLDIER bows and leaves.

CUT TO:

ANOTHER ANGLE

PHILIP appears behind GISBURNE. He is dressed in an elaborate night-gown.

PHILIP

You're over-cautious, my dear Gisburne.

GISBURNE

My lord, I know these men. They'll
try something.

PHILIP

You think so? Well - let them. We'll
be ready for them.

He smiles and turns back towards the castle.

25. INT. THE TUNNEL DAY 25.

The tunnel is wet and narrow, covered by cobwebs. Water drips sonorously. The OUT-LAWS (minus NASIR) are forced to walk in ones and twos. First comes the SHERIFF and ROBIN.

ROBIN

So this is your bolt-hole, Sheriff.
In case of siege...

SHERIFF

Keep your voice down, Wolfshead.
We're under the castle.

ROBIN

Where does it come out?

SHERIFF

In a passage near the guard-room.

ROBIN

Handy...

SCARLET follows. He prods at the SHERIFF with his sword.

SCARLET

Come on, you...

Next come LITTLE JOHN & MARION. There's a noise.

MARION

I heard something.

LITTLE JOHN

What?

MARION

I don't know. A rat...

LITTLE JOHN

Aye, lass. The castle's full of
'em.

Next, carrying a torch, is EDWARD. Then FRIAR TUCK. MUCH brings up the rear.

FRIAR TUCK

If this tunnel gets much narrower,
I'm going to get stuck.

MUCH

Aye - trust me to be the one behind
you.

FRIAR TUCK
You'll just have to push...

ROBIN
(Voice-over)
Ssssh!

CUT TO:

ANOTHER ANGLE

ROBIN has reached the end of the tunnel. A series of metal steps lead up a stone wall.

ROBIN
We're here. (To the SHERIFF)
And once we're inside, Sheriff, you don't make a sound.

26. INT. A CELL IN NOTTINGHAM CASTLE DAY 26.

ALISON wakes up with a start. The VILLAGER (Thomas), squatting in the corner, looks at her.

VILLAGER
What is it?

ALISON
They're here.

VILLAGER
Who?

ALISON
Edward...Robin...They're coming for us.

VILLAGER
How do you know?

ALISON
I just know, Thomas. I can feel it. The hooded man is here. He's coming...

27. INT. A CORRIDOR IN NOTTINGHAM CASTLE DAY 27.

CLOSE SHOT ON PAVING STONE

It lifts up as ROBIN pushes from underneath.

CUT TO:

ROBIN'S P.O.V.

There's the sound of approaching feet. Then ROBIN sees them - feet and legs only. He lowers the stone.

CUT TO:

ANOTHER ANGLE

Two GUARDS march right over the entrance to the tunnel. There's a pause. Then ROBIN slides the top off again and climbs out.

CUT TO:

ANOTHER ANGLE

ROBIN turns round, drawing his sword. The SHERIFF is the next to climb out. ROBIN warns him to keep silent - threatening him with the sword.

28. INT. A STAIRCASE IN NOTTINGHAM CASTLE DAY 28.

GISBURNE is patrolling. He is worried. Partly instinct, partly his knowledge of the OUTLAWS. He walks slowly through the castle, carrying a torch.

29. INT. A CORRIDOR IN NOTTINGHAM CASTLE DAY 29.

All the OUTLAWS - and the SHERIFF and EDWARD - are out of the tunnel. There's the sound of foot-steps as the two SOLDIERS return. The OUTLAWS freeze, pressing themselves against the wall. ROBIN has to keep his guard on the SHERIFF. The entrance to the tunnel is still open.

CUT TO:

ANOTHER ANGLE

The GUARDS turn a corner. MUCH has drawn his knife. FRIAR TUCK has his quarter-staff. As the GUARDS see the tunnel entrance and make for it, MUCH steps forward and stabs one. FRIAR TUCK whacks the other one who sails through the air and down the entrance of the tunnel. The OUTLAWS press forward. MUCH slides his body along and pushes it down the entrance. Then he slides the lid back on.

CUT TO:

MEDIUM SHOT OF TUNNEL ENTRANCE

But MUCH is in a hurry to catch up with the others. He leaves the tunnel entrance slightly exposed, the square paving stone askew...

30. INT. NOTTINGHAM CASTLE - THE GUARDROOM DAY 30.

Three GUARDS are seated at a table. There's a door opposite - and a series of pillars. The GUARDS are drinking mead. One is pouring. There's a sound. They look up.

CUT TO:

GUARD'S P.O.V.

The doorway is empty. There's nobody in sight.

CUT TO:

RESUME ON GUARDS

The third GUARD sits down. He takes a biscuit out of his pocket and dunks it in the mead.

31. INT. A CORRIDOR IN NOTTINGHAM CASTLE DAY 31.

GISBURNE is still patrolling. He walks down the corridor where the tunnel comes out

It looks for a moment as if he's not going to see the gap left by MUCH. He pauses beside the misplaced paving stone, but his eyes are far away.

CUT TO:

ANOTHER ANGLE

But then an updraft from the tunnel makes his torch flicker. He's puzzled. He looks at the flame....then down. He sees the misplaced stone. Excitedly, he kneels beside it.

32. INT. NOTTINGHAM CASTLE - THE GUARDROOM DAY 32.

The third GUARD is about to eat his mead-sodden biscuit when there's a sound from the doorway. He looks up again. And this time he sees MARION, standing there, swaying on her feet.

MARION

Help me...

CUT TO:

ANOTHER ANGLE

MARION is about to faint. The GUARDS look at each other - then hurry to be the first to "help" her. They get about half-way to the door. LITTLE JOHN, MUCH & FRIAR TUCK step out from behind the pillars. They all have quarter-staffs. The three GUARDS don't know what hits them.

CUT TO:

ANOTHER ANGLE

ROBIN & EDWARD hurry past MARION to a grill set in the floor and open it.

33. INT. A CELL IN NOTTINGHAM CASTLE DAY 33.

The top of the cell opens and light streams in from above.

EDWARD

(Voice-over)

Alison?

ALISON

Edward!

EDWARD

(Voice-over)

Wait...

The VILLAGERS gather round excitedly as a ladder is lowered from above.

34. INT. NOTTINGHAM CASTLE - THE GUARDROOM DAY 34.

ALISON is the first to climb out of the cell...followed by the other five. The OUTLAWS help them out...a slow business. ALISON & EDWARD embrace.

ALISON

I knew you'd come.

EDWARD
Are you all right?

ALISON
I'm all right.

She turns appreciatively to ROBIN.

ALISON
Robin...

ROBIN
Later...

PHILIP
(Voice-over)
I don't think so.

CUT TO:

ANOTHER ANGLE

Everyone turns round. There is PHILIP MARK - in his elaborate night-gown. With him are GISBURNE and eight SOLDIERS, four of them armed with crossbows. The OUTLAWS reach for their weapons. But it's hopeless. They'd be cut down before they could move.

CUT TO:

CLOSE SHOT ON PHILIP

He gives them a charming smile.

PHILIP
You must be Robin Hood.

35. EXT. A LAKE ON THE EDGE OF SHERWOOD DAY 35.

First light. The water sparkles red and silver. There is a strip of sandy coastline beside the lake - the arena for a fight. SARAK is standing, still and impassive, as NASIR approaches along the edge of the lake. NASIR stops, facing his opponent.

CUT TO:

CLOSE SHOT ON NASIR

His face is grim. This is his greatest challenge. He greets SARAK with an old Assassin recognition signal.

NASIR
Ali bhai Salam.

CUT TO:

CLOSE SHOT ON SARAK

SARAK
Nasir.

Slowly, deliberately, he tears off the mask, dropping it on the sand. It reveals a terrible scar from forehead to mouth where NASIR'S sword once cut him.

CUT TO:

TWO-SHOT ON NASIR & SARAK

NASIR throws down the challenge.

NASIR

(In Arabic)

You sent for me. I have come.

SARAK

(In Arabic)

I sent for you. You will not leave.

Both men draw swords.

36. INT. NOTTINGHAM CASTLE - THE GUARDROOM DAY 36.

ROBIN, EDWARD & the OUTLAWS have been tied up. PHILIP is sitting at the table, very much in command. GISBURNE & the SOLDIERS are guarding both the OUTLAWS and the terrified VILLAGERS who form a second group on one side. Once again, GISBURNE has ROBIN'S sword. The SHERIFF stands to one side, uncertain about his future.

PHILIP

You've done well, Gisburne. I'm very pleased with you. You must show me this tunnel of yours.

SCARLET

Much...!

PHILIP

As for you, de Reynaud...

SHERIFF

I led them in here, my lord...

PHILIP

I was aware of that.

CUT TO:

ANOTHER ANGLE

The SHERIFF knows he's in a precarious situation. But he can still claim credit for the capture.

SHERIFF

...and together we captured Robin Hood.

PHILIP

Together?

SHERIFF

Without me...

PHILIP

You led them in here! You were

banished, and you led them in here! I am amazed, de Reynaud, that you should have compounded incompetence with treason.

SHERIFF

Wait...

PHILIP

(To the GUARDS)

Lock him up! I'll deal with him later.

CUT TO:

ANOTHER ANGLE FAVOURING THE SHERIFF

He is seized by two GUARDS and dragged away.

SHERIFF

No...I was forced to. They made me! I helped you...!

Still shouting, the SHERIFF is taken from the guard-room, much to GIBBONS'S delight.

CUT TO:

RESUME ON PHILIP

He stands up.

PHILIP

The peasants can go free. I have no further use for them.

He moves towards the OUTLAWS and stops in front of ROBIN.

PHILIP

As for you, Wolfshead, you disappoint me. I really thought you'd put up more of a fight.

PHILIP smiles.

PHILIP

Still you will have your chance. I must wash and change. But then you will face Sarak.

CUT TO:

ANOTHER ANGLE

PHILIP turns his back on ROBIN and walks out of the room.

37. EXT.

A LAKE ON THE EDGE OF SHERWOOD

DAY 37.

NASIR & SARAK are fighting. Both have already drawn blood - but if anything, NASIR is getting the worst of it. SARAK is faster and stronger than him - and incredibly, NASIR is being forced back.

CUT TO:

LONG SHOT

The two figures fight, silhouetted against the lake. From this distance it is impossible to say which is which. One moment they're at close quarters. They twist round. This adds to the confusion. Then...a break. One figure thrusts forward in a perfect lunge, impaling the other. The other figure falls. A pause.

CUT TO:

B.C.U. ON SARAK'S MASK

A hand (whose hand?) reaches down and picks up the mask.

38. INT. ANOTHER CELL IN NOTTINGHAM CASTLE DAY 38.

The SHERIFF has just been flung into a second cell. He shouts up at the GUARDS.

SHERIFF

You can't do this to me. We
planned it! Let me out!

But the GUARDS just close the trapdoor. At the same moment, a familiar figure moves out of the shadows.

PRISONER

They'll never let you out. Will
they, Arthur?

SHERIFF

(Disgusted)

Who are you?

PRISONER

Feet first. That's the only way
for the Sheriff of Nottingham.

SHERIFF

I am the Sheriff of Nottingham.

CUT TO:

ANOTHER ANGLE FAVOURING THE PRISONER

PRISONER

You...?

SHERIFF

Yes!

The PRISONER toddles off and sets ARTHUR down on a stone.

PRISONER

You wait here, Arthur.

He turns back to the SHERIFF. This is his big moment.

CUT TO:

TWO-SHOT ON PRISONER & SHERIFF

PRISONER

Twenty-seven years I've been here. Twenty-seven years! And I want to say this.

SHERIFF

Yes?

PRISONER

Isn't it time you changed the straw?

CUT TO:

REACTION ON SHERIFF

39. EXT. A COURTYARD IN NOTTINGHAM CASTLE DAY 39.

The courtyard has been festooned with flags, giving it a festive air. There are chairs for PHILIP, DE GISCARD and other OFFICIALS. A table stands nearby with a loaded crossbow. All the PAGES are in attendance. The OUTLAWS and EDWARD are tied together in a group - but ROBIN HOOD stands alone. There are SOLDIERS everywhere.

GISBURNE & PHILIP walks towards DE GISCARD. PHILIP is holding Albion.

PHILIP

So this is Robin Hood's magic sword, Gisburne?

GISBURNE

It has power, my lord.

PHILIP

Unlike its owner. Come...

PHILIP sticks Albion in the grass, near his seat.

CUT TO:

ANOTHER ANGLE

PHILIP sits down while GISBURNE takes up his place behind him.

PHILIP

(To DE GISCARD)

You'll enjoy this, my lord. It really is quite spectacular.

DE GISCARD

You have excelled yourself, my lord.

PHILIP

I hope the king agrees.

DE GISCARD

I will report to the king personally.

PHILIP
Ah! Here's Sarak...

CUT TO:

ANOTHER ANGLE

A figure dressed in SARAK'S clothes and mask appears at the far end of the courtyard and walks towards the table. PHILIP nods and a SOLDIER cuts ROBIN free. ROBIN rubs his wrists.

CUT TO:

MEDIUM SHOT ON PHILIP

He stands up, speaking loudly - for all to hear.

PHILIP
Robin Hood - you have been sentenced to die. But I give you one chance. There is a crossbow. Use it to kill my man and you and your men go free. Do you understand?

ROBIN nods. PHILIP smiles courteously and sits down.

PHILIP
When you're ready...

CUT TO:

ANOTHER ANGLE

ROBIN and the MASKED MAN face one another. It's a moment of real tension. ROBIN thinks that it's NASIR. But he can't be sure. And if he's wrong...

CUT TO:

REACTION ON OUTLAWS

CUT TO:

REACTION ON PHILIP

CUT TO:

RESUME ON ROBIN & NASIR

ROBIN decides. He makes a fast move for the crossbow. At the same moment, NASIR reaches for his sword. But instead of firing at NASIR, ROBIN twists round, bringing the crossbow to aim on PHILIP.

ROBIN
One move from anyone and you're dead, Sheriff.

CUT TO:

B.C.U. ON PHILIP

PHILIP is horrified. What's gone wrong?

PHILIP

Sarak!

CUT TO:

ANOTHER ANGLE

NASIR whips off his mask. Then he cuts LITTLE JOHN free.

CUT TO:

ANOTHER ANGLE

PHILIP stands up and yells. DE GISCARD is paralyzed with fear. He just can't cope with this. At the same time, the PAGES are fleeing in all directions, getting in the way of the SOLDIERS and adding to the confusion.

PHILIP

Stop them!

CUT TO:

ANOTHER ANGLE

MUCH is being freed. He looks up and shouts out in alarm.

MUCH

Robin!

CUT TO:

ANOTHER ANGLE

ROBIN looks up. A SOLDIER on the battlements is aiming at him. He fires the crossbow. The SOLDIER falls. But now that he's lost his advantage - the crossbow - the SOLDIERS can close in from all sides. GISBURNE is the first to reach him. He belts GISBURNE with the empty crossbow and runs forward to snatch up Albion.

CUT TO:

ANOTHER ANGLE

All the OUTLAWS are free. Two SOLDIERS have run forward to try to stop NASIR releasing them. Both die. SCARLET and MUCH snatch up their swords.

CUT TO:

ANOTHER ANGLE

GISBURNE is unconscious. DE GISCARD is paralyzed. PHILIP draws his sword and takes ROBIN on.

CUT TO:

ANOTHER ANGLE

SCARLET fights a SOLDIER. MUCH fights another.

CUT TO:

ANOTHER ANGLE

LITTLE JOHN has run forward to the table. MARION calls out a warning.

MARION
John! Above you!

There's no clear target for the SOLDIERS on the battlements - what with the PAGES and PHILIP himself being amongst the OUTLAWS. But one has aimed at LITTLE JOHN. Just in the nick of time, he picks up the table like a shield. The bolts fly into the wood.

CUT TO:

ANOTHER ANGLE

EDWARD pulls MARION down as another bolt flashes past. ROBIN & PHILIP are still fighting. FRIAR TUCK uses a PAGE to batter a SOLDIER. NASIR kills another.

CUT TO:

CLOSE TWO-SHOT ON ROBIN & PHILIP

They fight furiously.

PHILIP
Damn you, Wolfshead...

ROBIN kills PHILIP and sprints towards DE GISCARD.

CUT TO:

ANOTHER ANGLE

Two more SOLDIERS charge LITTLE JOHN. He throws the table at them.

CUT TO:

ANOTHER ANGLE

ROBIN reaches DE GISCARD. The OUTLAWS may be winning the fight, but there's only one way out of the castle. His sword is poised at DE GISCARD'S throat.

ROBIN
(Shouting)
All right. That's enough!

CUT TO:

REVERSE ANGLE

Suddenly everything is still - apart from the groans of the PAGE whom FRIAR TUCK has just pummelled. ROBIN forces DE GISCARD to stand up. DE GISCARD is a cringing coward.

ROBIN
Tell them.

DE GISCARD
Yes...yes...(Shouting) Don't fire.
Let them go!

ROBIN

Come on...

DE GISCARD

Don't fire!

CUT TO:

ANOTHER ANGLE

The wretched DE GISCARD is led out as a hostage with ROBIN and the OUTLAWS. Only when they reach the corner of the courtyard and safety, do they throw him back and run.

40. INT. NOTTINGHAM CASTLE - GREAT HALL DAY 40.

The SHERIFF is back in his chair. He is very much in control once again. GISBURNE stands beside him, bruised and nervous. His reckoning will come.

SHERIFF

It's incredible. Single-handed,
I manage to lead Robin Hood and
his gang into Nottingham Castle.
Gisburne and I capture them.
And then you, Philip Mark and
the Saracen let them walk free.

CUT TO:

ANOTHER ANGLE

DE GISCARD is grovelling before the SHERIFF.

SHERIFF

I'm told you even escorted them
to the door....

DE GISCARD

It wasn't like that. Gisburne...

SHERIFF

Let's not bring Gisburne into
this, shall we? Gisburne has
enough to worry about already.

CUT TO:

REACTION ON GISBURNE

He is not a happy man.

CUT TO:

RESUME ON SHERIFF & DE GISCARD

DE GISCARD

The king will destroy me.

SHERIFF

The king need never know. Not,

that is, if you manage to persuade him that he was, perhaps, misinformed about me. Do you understand, de Giscard.

DE GISCARD

Yes.

SHERIFF

Yes...?

DE GISCARD

Yes, my lord Sheriff.

CUT TO:

CLOSE SHOT ON SHERIFF

He smiles triumphantly.

FREEZE IMAGE

END OF EPISODE

THE SHERIFF OF NOTTINGHAM

New scene - 5/12/85

Note: This scene refers back to an earlier scene (9) between ROBIN & MARION. A copy is attached. The two scenes should be played in much the same way so that they will reflect one another.

EXT. SHERWOOD FOREST DAY

ROBIN and MARION are walking alone - through the undergrowth.

MARION
How did you know?

ROBIN
Know?

MARION
That it was Nasir - not Sarak.

The thought stops ROBIN in his tracks. How did he know? The simple truth is, he didn't. The masked man could have been Sarak. He smiles.

ROBIN
I didn't.

And almost with a shrug he pushes through the undergrowth.

ROBIN
I just live in hope...

But that's not a good enough answer for MARION. She pushes through the same piece of undergrowth after him.

MARION
That's a dangerous way to live.

CUT TO:

ANOTHER ANGLE FAVOURING ROBIN

ROBIN stops again as MARION catches up. The thick undergrowth has led them into an open glade - a beautiful setting. Perhaps this is where Scene 9 took place.

ROBIN
What other way is there?

ROBIN remembers their last conversation.

ROBIN
A new sheriff comes. A new sheriff goes. Things do change. But we're still here.

MARION
The new sheriff...

She shudders at the memory.

MARION
I wonder what will happen to
the old one.

CUT TO:

CLOSE SHOT ON ROBIN

ROBIN
I don't know. But I don't think
we've heard the last of him
either.