

FADE IN

PRE TITLE SEQUENCE

1 EXT GRIMSTON ABBEY NIGHT 1

The SONS OF FENRIS rise into FRAME with a wild cry. Closest to CAMERA is their leader GRENDAL. His hair is long and matted, his face and those of his follows, savage and barbaric. PULL BACK to show that they are carrying burning brands in one hand and battle axes or swords in the other. Wolf skins hang down their backs and they wear little more than loin cloths and leather thonging on their arms and legs. Their bodies are oiled and glistening. GRENDAL brings his torch forward in a signal to charge and the whole gang comes screaming towards CAMERA.

2 EXT GATE HOUSE GRIMSTON ABBEY NIGHT 2

The ABBEY GUARDS meet the full shock of the assault but are swiftly overwhelmed as they go down under the axes and swords of the SONS OF FENRIS who swarm into the abbey howling.

CUT TO:

ANOTHER ANGLE

Under the Gate House a MONK runs to ring the alarm bell. He grabs the bell rope but in the background the last of the ABBEY GUARDS falls under the savage attack as the SONS OF FENRIS surge forward. GRENDAL cuts down the MONK and continues on into the Abbey.

3 INT GRIMSTON ABBEY NIGHT 3

The doors burst open and GRENDAL leads the SONS OF FENRIS into the Abbey. A group of monks are cut down as the SONS OF FENRIS continue to pour forward.

CUT TO:

ANOTHER ANGLE

The rest of the monks turn to flee. As they scatter they are pursued by the SONS OF FENRIS and killed.

CUT TO:

ANOTHER ANGLE

The ABBOT stands his ground. GRENDAL leaps towards him.

CUT TO:

SINGLE ON GRENDEL

He swings his battle-axe.

CUT TO:

CLOSE UP GRENDEL

GRENDEL
Fenris!

He strikes.

CUT TO:

ANOTHER ANGLE

OPEN ON the huge carved head of a wolf with wide open jaws. It is crude and barbaric. It is being carried into the Abbey by four of the SONS OF FENRIS.

CUT TO:

LONG SHOT

GRENDEL and his WARRIORS stand holding their flaming torches aloft as the four SONS OF FENRIS process into the Abbey carrying the head of FENRIS. After a pause they are followed by a figure in black riding on a horse attended by TWO WITCHES.

THE SONS OF FENRIS
(A shout)
Hail Gulnar!

CLOSE SHOT GULNAR

He reins his horse and looks at the wild-eyed men surrounding him. GRENDEL is leading them. GULNAR gestures for silence. His eyes glitter frenetically.

GULNAR
The time of the wolf draws near. The sheep will be slaughtered and the world drowned in fire!

THE SONS OF FENRIS howl and roar their approval as GULNAR

CUT TO:

EDWARD'S SON MATTHEW is with SCARLET who is teaching him to shoot. He has a smaller long bow. MUCH runs to the target and begins pulling out the arrows.

SCARLET
That's a good shot Matthew.

SCARLET turns.

SCARLET
He'll have to join us - won't
he?

We see ROBIN and MARION with NASIR sitting relaxed against a tree.

CUT TO:

SCARLET and MATTHEW, who leaves him and runs across to ROBIN and the others.

MATTHEW
Can I? Can I join you?

ROBIN and the OTHERS are amused by MATTHEW's eagerness.

MARION
When you're older maybe.

ROBIN
Then we'll see.

MARION
You'd better get back to the village. Or your mother will start to worry.

MATTHEW
Can I keep the bow?

ROBIN shakes his head.

ROBIN
If the foresters caught you with it there'd be trouble.

MATTHEW
Would they chop my hand off?

ROBIN
They might. It's not worth
the risk.

MATTHEW looks longingly at the bow in his hand.

MATTHEW
No....I s'pose not.

MUCH
You can come and shoot with us
again can't he?

SCARLET
Course he can. Anytime. It's
your bow. We'll look after
it.

MATTHEW
Thank you for making it for
me.

SCARLET
(slightly embarrassed)
Build up your strength and one
day you'll be able to pull one
of these.

SCARLET indicates his own bow.

5 EXT WICKHAM DAY 5

OPEN on a wolfs tail being dropped into a shallow hole.

CUT TO:

ANOTHER ANGLE

A group of VILLAGERS stand round the hole and one of them starts
shovelling earth over the wolfs tail. LITTLE JOHN and TUCK stand
watching nearby with EDWARD.

EDWARD
Its supposed to keep wolves
away from the village. We've
lost animals three nights in a
row.

LITTLE JOHN
There's a lot more wolves in
Sherwood. Isn't there Tuck?

TUCK
Never seen so many.

LITTLE JOHN
I'd keep fires burning if I
were you, Edward.

EDWARD
We try to but it makes no
difference. They're getting
holder every day. We lost six
more goats at dawn.

CUT TO:

ANOTHER ANGLE

ALISON, EDWARD's wife, comes across to them. She is in a bad
mood. The following scene is driven by her.

ALISON
Have you seen Matthew?

TUCK
He's with Robin and the rest
of us.

ALISON
(To EDWARD)
Did you know? Did you know he
was there?

EDWARD
Well there ain't no harm in
it.

ALISON
No harm? First thing you know
he'll be hunting the deer.

EDWARD
Don't talk daft of course he
won't.

ALISON
I won't have Matthew's head
filled with a lot of wild ideas.

She turns towards LITTLE JOHN and TUCK.

ALISON

You make far too much fuss of him as it is. (To EDWARD)
What if they were caught and he was with them?

EDWARD

Look wife he's safer with them than he is in Wickham.

ALISON

Sometimes Edward you talk the most

EDWARD

(interrupting her)

Talk! You're the one that talks! Never stop!

LITTLE JOHN

Well, I think we'd better be going.

ALISON

(really irritated)

You send him back to the village d'you here. I want him home!

LITTLE JOHN

Come on Tuck.

EDWARD

Thanks for the venison.

EDWARD moves a few paces from ALISON with the OUTLAWS.

EDWARD

It's the poor harvest. Got everyone worried. That and the wolves.

CUT TO:

VILLAGER sawing wood. He looks up.

CUT TO:

The VILLAGERS P.O.V.

The SHERIFF, GISBURNE and FOOT SOLDIERS in the distance.

CUT TO:

CLOSE UP VILLAGER

He turns to face into the village.

VILLAGER
The Sherrif!

CUT TO:

ANOTHER ANGLE

LITTLE JOHN and TUCK make for a hiding place. EDWARD and another villager drop the deer that JOHN and MUCH have brought them. (It is tied to a pole.) They hurry it into a hut. Some of the villagers stand waiting.

EDWARD
More wolves!

WOMEN grab their CHILDREN and hurry into their huts.

6 EXT APPROACH TO WICKHAM DAY 6

The SHERIFF and GISBURNE ride towards the village.

SHERIFF
And if I have any trouble from
friend Edward I'll cut his
tongue out.

They continue their advance into the village.

7 EXT WICKHAM DAY 7

CLOSE ON LITTLE JOHN and TUCK in their hiding place. They watch
as the SHERIFF, GISBURNE and SOLDIERS ride into the village.

TUCK
What's he want?

LITTLE JOHN
Us I should think.

CUT TO:

ANOTHER ANGLE

EDWARD walks towards the SHERIFF and GISBURNE with some of the VILLAGERS behind him.

SHERIFF
I've come for your grain.

EDWARD is taken aback. So are the others.

EDWARD
How much of it my lord?

SHERIFF
All of it.

There is a pause. EDWARD can't believe what he's hearing.

EDWARD
But my lord it's been a poor

SHERIFF
(cutting in swiftly)
I don't want a speech Edward.
Where is it?

A pause. EDWARD looks at his friends.

EDWARD
In the mill, my lord.

The SHERIFF nods to GISBURNE who leads the SOLDIERS over towards the mill. More of the VILLAGERS group themselves round EDWARD. The SHERIFF addresses them.

SHERIFF
King John's at Newark with an army. He's marching against the Welsh and soldiers must be fed. That's simple enough even for you people to grasp isn't it?

CUT TO:

LITTLE JOHN and TUCK in their hiding place

LITTLE JOHN and TUCK look grimly at one another.

CUT TO:

RESUME ON GROUP ROUND SHERIFF

ALISON
We'll starve!

SHERIFF
Possibly. But England's
freedom has to be defended -
whatever the cost. Do you
want to be slaves of the
Welsh?

EDWARD
We'll all be dead my lord. It
won't matter who'se slaves we
are then, will it?

MIX TO:

ANOTHER ANGLE

One of the VILLAGERS is sitting disconsolately on a cart which is
being loaded with the last of the grain. GISBURNE and the
SHERIFF are watching. They are by the mill. Behind them the
VILLAGERS watch helplessly.

GISBURNE
That's it my lord. Every last
sack of it.

SHERIFF
Then let's be on our way,
Gisburne. To the next
village.

CUT TO:

TUCK and LITTLE JOHN's hiding place

LITTLE JOHN and TUCK watch as the SHERIFF's party begins to leave
the village with the cart being driven by the VILLAGER and
surrounded by the FOOT SOLDIERS.

TUCK
What'll they do without bread?

LITTLE JOHN
I don't know. They'll never
live through the winter.

TUCK
It's murder.

8 INT GRIMSTON ABBEY DAY 8

A big tressle table has been set in the middle of the Abbey and the SONS OF FENRIS are stuffing themselves with food. They're also drinking heavily. GULNAR sits at the top of the table with GRENDEL on his right. They are also very drunk. Behind them on a suitable podium is the giant head of Fenris.

GULNAR
A good choice Grendel. The storerooms are crammed.

GRENDEL
Should keep the wolf from the door!

GULNAR enjoys the joke.

GRENDEL
These monks lived well master.

GULNAR
And died quickly!

This time was GRENDEL's turn to enjoy the joke. He raises his goblet.

GRENDEL
To Fenris.

The SONS OF FENRIS thump the table with their hands, daggers and goblets.

SONS OF FENRIS
Fenris!

They all turn to the giant head and raise their goblets.

9 EXT SHERWOOD DAY 9

MARION and ROBIN are walking to the edge of Sherwood with MATTHEW. The feeling is lyrical, calm and untroubled. They stand watching as MATTHEW runs off and disappears through the trees.

MARION
That boy can run.

ROBIN
His mother will box his ears
and be glad to see him back.

There is a pause. ROBIN looks at MARION. She turns slightly away from him to hide her feelings.

MARION
You like him don't you?

ROBIN
He's Edward's son. He has the
same spirit. He wants to be
free.

MARION turns back and looks at him. The unspoken message is passed between them. Again MARION drops her eyes.

MARION
I wanted that. When I was
locked up in Nottingham with
the Sheriff trying to sell me
to the highest bidder.

ROBIN moves closer to her.

CUT TO:

B.C.U. ROBIN

ROBIN
(gently)
And now you're really free.
Aren't you? (From the past)

ROBIN means that MARION is now free from the past which has haunted her for so long.

CUT TO:

B.C.U. MARION

MARION
Am I?

CUT TO:

B.C.U. ROBIN

ROBIN
It's in your eyes.

CUT TO:

TWO SHOT

ROBIN moves closer. It is obvious he is about to kiss her.

MARION
No.

ROBIN takes her hand.

ROBIN
Yes.....

MARION
(breathless)
But.... I....

ROBIN
No words. Not any more....

Slowly ROBIN takes her in his arms and kisses her. MARION doesn't resist. Then ROBIN holds her against him.

CUT TO:

B.C.U. MARION

MARION
(a whisper)
I've been afraid to love
you.... That if I did - I'd
lose you too...

They kiss again.

CUT TO:

LONG SHOT MARION and ROBIN in each others arms standing under the trees.

10 EXT GRAIN STORE DAY 10

The grain store is a high walled courtyard with wooden doors or gates. At one end of it is a large building. Part of the wall of this building is thatched. OPEN on three grain carts coming into the courtyard. We see the VILLAGER from WICKHAM riding the

first cart. The SHERIFF and GISBURNE with the SOLDIERS stand in the courtyard as the grain carts come to a halt.

GISBURNE
Wickham, Albury and Leaford.

SHERIFF
It's a miserable amount. They must have hidden some.

GISBURNE
Impossible. The searches were thorough.

SHERIFF
And a little heavy handed.

GISBURNE
That man in Leaford would have died anyway, my lord - when winter comes.

GISBURNE strides across to the wagons.

GISBURNE
Unload them.

SHERIFF
No. Leave it on the wagons. They're going to Newark in the morning.

GISBURNE
(to the three drivers)
Get back to your villages!

VILLAGER FROM WICKHAM
But our wagons and horses my lord!

SHERIFF
Your wagons. Your horses! You own nothing. Get out of my sight before I have you whipped.

11 EXT SHERWOOD DAY 11

LONG SHOT ROBIN and MARION walking slowly through the trees with their arms round each other The light shafts down through the leaves. The feeling is tender and romantic.

MIX TO:

ANOTHER ANGLE

ROBIN and MARION lying side by side in the grass. ROBIN leans over her.

MARION

What will happen to us?

ROBIN

Who knows? We might even live to see old age.

MARION

Or die tomorrow.

ROBIN

Yes. Or die tomorrow.

MARION

I've never been afraid of death. Only of losing you. Promise me we'll never be parted. That whatever happens whatever the danger we'll face it together.

ROBIN

I promise.

They kiss.

CUT TO:

12 INT THE CRYPT GRIMSTON ABBEY DAY 12

The Rune stones face down are being shuffled like dominoes by GULNARS bony hands on a flat piece of slate which forms part of an altar. On one piece of slate a runic circle has been painted in white. GULNAR's hands pick up nine of the Rune stones and encloses them, shaking gently.

GULNAR (O.V.)

Under Rognirs chariot.

On Sliepnir's jawteeth

And the Great Wolf's claws.

CUT TO:

CLOSE SHOT GULNAR (SLOW MOTION)

He opens his hands and the Rune stones fall from them slowly onto the circle.

GULNAR
Show!

CUT TO:

B.C.U. GULNAR

He stares down at the pattern formed by the stones. He mutters swiftly.

GULNAR
Thorn outside and hidden.
Hagal in Air. Odal and Birca
hidden in Fire. Dag and Lagu
in Earth.

GULNAR mutters over the last two Rune stones. He is satisfied.

GULNAR
He will come! Herne's Son
will come!

13 EXT OUTLAWS CAMP SHERWOOD DAY 13

OPEN CLOSE ON ROBIN and PULL OUT to see him listening with MARION SCARLET MUCH and NASIR to LITTLE JOHN and TUCK who have returned to camp from Wickham.

LITTLE JOHN
And not just Wickham other
villages.

TUCK
He's copped the lot.

A pause.

MARION
How will they live?

CLOSE ON ROBIN. He is thinking.

LITTLE JOHN
(to MARION)
The Sheriff's not bothered, is he?

SCARLET
Where did they take it to?

TUCK shrugs. He has no idea.

SCARLET
Then we've got to find out -
ain't we?

MUCH
Why?

SCARLET
'Cause we're going to get it
back!

SCARLET looks at ROBIN.

There is no sign from him. He is deep in thought.

SCARLET
Well? Ain't we?

ROBIN
(quietly)
We're going into Wickham. All
of us.

SCARLET
What for?

14 INT MOOT HALL WICKHAM NIGHT 14

ROBIN and the OUTLAWS are facing all the VILLAGERS who have
assembled in the Moot Hall. It is like a council of war.

OPEN CLOSE on ROBIN.

ROBIN
Because this isn't something
we can do alone. It's your
grain and it's your lives.
Yours and the lives of the
people of Albury and Leaford.
(to the VILLAGER who took the
cart) How many soldiers did
you see?

VILLAGER
Hard to say. There was a
dozen or so in the courtyard.
But there could be more.

EDWARD
Why don't we attack the
wagons?

ROBIN
Not in open country. Not with
a guard of mounted men. King
John'll send an escort. We
have to get the grain before

it leaves for Newark.

ROBIN looks at the VILLAGERS.

ROBIN
Well then. Who'll join us?

There is a pause. Then EDWARD steps forward. He is followed by MATTHEW who is pulled back by ALISON who boxes his ears. EDWARD turns and looks at the MEN of the village.

EDWARD
I thought you were men.

The VILLAGERS look ashamed. Then three men push their way forward the others begin joining them. Eventually every man in the village comes forward and ALISON and several of the WOMEN.

ROBIN
No women. Who can use a
longbow?

SIX of the VILLAGERS hold up their hand including EDWARD. SCARLET looks doubtful about the whole business throughout this scene.

ROBIN
Good.

SCARLET
We're going to need ladders.

EDWARD
We can make all you need.

LITTLE JOHN
How many horses have you got?

EDWARD
Four. Slow old things though.

ROBIN
That won't matter not if it
goes as planned.

ROBIN turns to the VILLAGER who drove the cart.

ROBIN
What else can you tell us?

15 INT THE CRYPT GRIMSTON ABBEY NIGHT 15

GULNAR has set up his alchemical equipment (as in Herne's Son). Evil looking liquids are bubbling. GULNAR pours a potion into one of his cauldrons. With him are the TWO YUNG WITCHES who act as his assistants.

16 EXT STEPS LEADING TO THE CRYPT NIGHT 16

GRENDDEL comes down the steps and opens the heavy wooden door.

17 INT THE CRYPT GRIMSTON ABBEY NIGHT 17

GULNAR and the witches turn from their work as GRENDDEL enters. GRENDDEL comes to GULNAR.

GRENDDEL
Master?

GULNAR
Bring me clay Grendel. Red
clay for my alchemy.

CUT TO:

B.C.U. GULNAR

GULNAR
(very softly)
The Stone is the One which is
the All.

CUT TO:

RESUME TWO SHOT

GRENDDEL does not understand.

GULNAR
(savagely)
Fetch me the clay!

18 EXT COURTYARD OF GRAIN STORE DAWN 18

The SHERIFF and GISBURNE move from the building at the back of the courtyard. It is still only half light. The sound of a cock

crowing can be heard.

CUT TO:

ANOTHER ANGLE

About a DOZEN FOOT SOLDIERS are lined up in front of the wagons. GISBURNE's horse and the SHERIFF's are nearby. The main doors are closed.

SHERIFF

He's foul tempered with
considerable power and
absolutely no sense of humour.

19 EXT COUNTRYSIDE DAY 19

A party of soldiers on foot led by WILLIAM BREWER. (WILLIAM BREWER was one of the few administrators that KING JOHN really trusted. He was universally disliked. At one time he was Sheriff of six counties including that of Nottinghamshire.) BREWER is big tough man with a hard and discontented expression.

SHERIFF (O.V.)

Not a man to cross is William
Brewer. I suppose that's why
the King appointed him.

20 EXT COURTYARD OF GRAIN STORE DAWN 20

The SHERIFF continues his speech.

SHERIFF

This grain business is
probably his idea.

GISBURNE

Well it's ready for him.

SHERIFF

And so am I Gisburne. I only
hope its enough to satisfy
him. God's teeth its cold! I
wish the wretched man would
hurry!

21 EXT VISCINITY OF GRAIN STORE DAWN 21

ROBIN and the OUTLAWS together with the villagers are looking

towards the grain store.

ROBIN
Are the others in position?

SCARLET nods. ROBIN turns to MUCH who is carrying a flaming torch. He lights a fire arrow from the torch and putting it to his bow takes careful aim and shoots.

22 EXT ROOF OF GRAIN STORE DAWN 22

The fire arrow hits the roof and the thatch begins to burn.

23 EXT GRAIN STORE DAWN 23

One of the SOLDIERS sees the smoke and comes running up to the SHERIFF and GISBURNE who stand facing away from the main building.

SOLDIER
Fire! Fire my lords!

SHERIFF
What? Where?

The SOLDIER points to where smoke is rising from the building.

SHERIFF
Put it out! Put it out you
fools! Gisburne!

The SOLDIERS break ranks as GISBURNE leads them.

CUT TO:

CLOSE SHOT Hand grabbing wooden buckets.

CUT TO:

CLOSE SHOT

TWO SOLDIERS running with a ladder. In the background GISBURNE and other SOLDIERS are running towards the scene of the fire.

GISBURNE
A chain! Form a chain!

CUT TO:

CLOSE SHOT CATLE TROUGH

A SOLDIER runs up with a bucket and fills it. As he turns away

he cannons into another SOLDIER running up with another bucket they both fall.

CUT TO:

CLOSE UP THE SHERIFF

SHERIFF
You stupid oaf!

CUT TO:

HIGH ANGLE

Flames in foreground. The ladder is put against the building and the SOLDIER climbs towards the flames to investigate. Smoke is drifting down from the burning roof.

CUT TO:

ANOTHER ANGLE

A chain has been formed. A bucket splashes into the cattle trough and is pushed back along the line of SOLDIER to the bottom of the ladder.

GISBURNE
Quickly. Quickly!

CUT TO;

ANOTHER ANGLE

About eight or nine clay pots come sailing over the walls and burst in the courtyard. Black smoke pours from them.

CUT TO:

ANOTHER ANGLE

Outside the grain store ladders are flung against the exterior walls of the courtyard. ROBIN, NASIR, LITTLE JOHN, SCARLET, MUCH and EDWARD shin up them. They wear kerchiefs over the lower part of their faces. Six VILLAGERS wait at the base of each ladder.

CUT TO:

ANOTHER ANGLE

The SHERIFF sees the OUTLAWS as they appear over the wall.

SHERIFF
Gisburne!

CUT TO:

SINGLE ON ROBIN

From the ladder he shoots an arrow. WHIP PAN to a SOLDIER in the courtyard. The arrow takes him in the shoulder knocking him backwards to the ground.

CUT TO:

ANOTHER ANGLE

LITTLE JOHN, NASIR, SCARLET, MUCH and EDWARD shoot from their ladders. SOLDIERS fall in courtyard.

CUT TO:

ANOTHER ANGLE (Outside the grain store)

THE OUTLAWS drop their bows to the men at the base of the ladders who catch them.

CUT TO:

ANOTHER ANGLE

ROBIN leaps from the wall. He draws his sword. GISBURNE comes for him. Behind ROBIN, SCARLET and the others drop into the courtyard. The smoke from the smokepots is beginning to fill the courtyard.

CUT TO:

ANOTHER ANGLE

NASIR drawing his swords attacks TWO SOLDIERS as they run towards him.

CUT TO:

SINGLE ON SHERIFF

The SHERIFF draws his sword and leaps towards the OUTLAWS.

CUT TO:

ANOTHER ANGLE (Outside the grain store)

The VILLAGERS mount the ladders and begin shooting into the courtyard.

CUT TO:

ANOTHER ANGLE

ROBIN slashes at GISBURNE and leaps towards the doors of the grain store with SCARLET at his side. They raise the beam and push the doors open. (N.B. It is essential that the doors open outwards). Masked VILLAGERS come charging into the courtyard. They have spears and meat hooks and clubs. The SHERRIF is knocked to the ground. The SOLDIERS fight vainly as the VILLAGERS grab the shafts of the carts and while others get behind to push begin moving them towards the open doors.

CUT TO:

A GUARD runs at SCARLET with a spear. SCARLET sidesteps and lets the GUARD impale himself on his sword.

SCARLET
Missed.

CUT TO:

ANOTHER ANGLE

The OUTLAWS drive the SOLDIERS and GISBURNE away from the carts.

CUT TO:

ANOTHER ANGLE

The carts on the move.

24 EXT. OUTSIDE THE DOORS OF THE GRAIN STORE DAWN 24

TWO MEN and TUCK back a horse into the shafts of the first wagon. The second wagon was towed out through the gates to the waiting horses. Smoke billows from the courtyard.

25 EXT. COURTYARD OF THE GRAIN STORE DAWN 25

ROBIN drives GISBURNE backwards across the courtyard through the tick smoke. In the background the SOLDIERS continue to battle it out with SCARLET, NASIR, MUCH and LITTLE JOHN.

PAN TO:

The VILLAGERS who begin to move the third wagon. It gains speed and rumbles across the courtyard.

CUT TO:

LOW ANGLE

The SHERRIF dives out of the way as it comes towards him and rumbles past out of the courtyard.

CUT TO:

ANOTHER ANGLE

ROBIN sees it go through the smoke.

26 EXT. OUTSIDE THE DOORS OF THE GRAIN STORE DAWN 26

Third wagon comes out. Already the first two are moving away from the grain store. One is being driven by MARION. TUCK is with the third horse as the VILLAGERS bring the wagon to it. Immediately it clears the doors other VILLAGERS begin pushing them closed behind it.

27 EXT. COURTYARD OF THE GRAIN STORE DAWN 27

The OUTLAWS and VILLAGERS retreat to the gates still fighting the SOLDIERS and begin making their way through. Finally ROBIN and SCARLET are the only ones left as the SOLDIERS and GISBURNE close in they slip back through the now narrow opening between the closing gates.

28 EXT. OUTSIDE THE GRAIN STORE GATES DAWN 28

As ROBIN and SCARLET slip through, the gates are finally pushed closed.

29 EXT. COURTYARD OF GRAIN STORE GATES DAWN 29

GISBURNE and the SOLDIERS half choked by the acrid black smoke throw themselves at the gates and attempt to force them open. The SHERIFF is on his feet again and screaming with rage.

SHERRIF

Get after them. Get after
them Gisburne!

30 EXT. OUTSIDE OF GRAIN STORE GATES DAWN 30

The third wagon leaves as the OUTLAWS and VILLAGERS bring wooden props which they lean against the doors thus preventing them from being opened.

ROBIN
That'll hold them up for a
bit! Let's go.

The VILLAGERS and OUTLAWS head away from the grain store.

31 EXT. COURTYARD OF GRAIN STORE GATES DAWN 31

GISBURNE and the SOLDIERS battering vainly at the doors.

SHERIFF
Get them open Gisburne! Break
them down! Curse this filthy
smoke!

32 EXT. COUNTRYSIDE DAY 32

The three grain wagons are caught up by the OUTLAWS and other VILLAGERS. TRACK. ROBIN jumps up beside MARION he is exhilarated by the success of the operation.

ROBIN
We'll store the grain deep in
Sherwood.

SCARLET
Hobs cave.

ROBIN
Hobs cave. (to MARION) And
tonight Tuck's going to marry
us in Wickham.

The OUTLAWS react suprised. This is the first they've heard of it.

TUCK
Marry you indeed? It's the
first I've heard of it! I've
not even called the banns!

MARION
Then call them now. (She
kisses ROBIN.)

TUCK
Now!

LITTLE JOHN
Are you really getting wed?

SCARLET
He said so didn't he?

ROBIN
Call the banns Tuck!

CUT TO:

LONG SHOT

The three wagons with ROBIN and MARION in the leading one surrounded by SCARLET, LITTLE JOHN, MUCH, NASIR and TUCK and the VILLAGERS led by EDWARD.

TUCK
(at the top of his voice)
Be it known that Robin of
Sherwood and Marion of Leaford
are to be married tonight in
Wickham and if anyone thinks
he's got a reason why they
shouldn't be - I'll thump him!

The OUTLAWS voice their agreement and the procession moves on.

33 EXT. OUTSIDE DOORS OF GRAIN STORE DAY 33

The doors finally give way and swing open. GISBURNE and his SOLDIERS come outside the courtyard with the SHERIFF. They all stop and stare.

CUT TO:

CLOSE SHOT SHERIFF AND GISBURNE

They react to the sight of WILLIAM BREWER and his FOOT SOLDIERS coming towards the door of the grain store.

CUT TO:

SHEFFIFF'S P.O.V.

WILLIAM BREWER is leading his FOOT SOLDIERS towards the grain store. ZOOM IN TO CLOSE UP OF WILLIAM BREWER.

34 EXT. GRAIN STORE DAY 34

MID SHOT

WILLIAM BREWER has dismounted and is standing looking at the dead and wounded soldiers. He says nothing. The SHERIFF and GISBURNE wait anxiously. BREWER turns away from them. Walks a few paces

and then suddenly swings round and points directly at the SHERIFF.

BREWER
You'll die for this De
Rainault! I'm taking your
head to the King.

GISBURNE
(angrily)
Take Robin Hood's head, my
lord. This is his doing.

There is a deathly pause and BREWER comes forward staring at GISBURNE.

BREWER
What did you say?

GISBURNE
I said that Robin Hood -

BREWER
(to the SHERIFF)
Who's this thing?

SHERIFF
My steward my lord - Sir Guy
of Gisburne.

BREWER looks back at GISBURNE.

BREWER
(ominously)
So you're Guy of Gisburne are
you? I've heard of you. And
what I've heard hasn't
impressed me.

SHERIFF
The grain was in his charge.

GISBURNE looks at the SHERIFF with amazement. He has just
defended his master and now he's been stabbed in the back.

GISBURNE
That's a lie!

SHERIFF
(smoothly)
He's entirely responsible for
this disaster. Had the grain
been stored in Nottingham -

GISBURNE
It was your plan to bring the
wagons here.

SHERIFF
My plan! Really Gisburne.
(to WILLIAM BREWER) I had no
idea where they were until
this morning.

GISBURNE
Liar! Liar!

SHERIFF
He'll say anything to save his
skin! It's happened before.
Many times.

GISBURNE
I'll kill you!

GISBURNE draws his sword and rushes the SHERIFF who draws. they
fight.

BREWER (to his SOLDIERS)
Arrest him!

As BREWER'S SOLDIERS come forward, GISBURNE moves towards the
SHERIFF and slashes him across the shoulder. He gets to his horse
mounts it and races across the courtyard knocking WILLIAM BREWER
to the ground. The SHERIFF clutches his shoulder. BREWER is
helped up by his men. He is beside himself with anger. He
shouts at the Sheriff.

BREWER
I'll give you a choice De
Rainault. Gisburne's head or
yours!

CUT TO:

ANOTHER ANGLE

The SHERIFF watches as BREWER walks to his horse and mounts up.
BREWER signals to his FOOTSOLDIERS and moves out of the
courtyard.

CUT TO:

B.C.U. THE SHERIFF

SHERIFF
(Almost to himself)
Well it won't be mine!

35 INT. THE CRYPT GRIMSTON ABBEY DAY 35

GULNAR is moulding a human figure. The body is almost complete, although still in rough state. The head remains very roughly modelled looking rather like a skull. GULNAR mutters under his breath as he works and we slowly PUSH IN to a B.C.U. of a half modelled head.

GULNAR
Doch! Norrach! Esearath!

36 INT. HOBS CAVE DAY 36

ROBIN and the OUTLAWS with the VILLAGERS are finishing piling the grain in the cave.

ROBIN
It'll be safe in here. They
won't come looking in
Sherwood.

EDWARD
Cool and dry. Couldn't be
better.

ROBIN
And not too far from Wickham.

The party began moving out of the cave.

ROBIN
(to the VILLAGERS)
You fought well.

LITTLE JOHN
Aye, you did.

They move out of the cave.

37 EXT. HOBS CAVE DAY 37

ROBIN leads the OUTLAWS and the VILLAGERS out of the cave.

EDWARD
You've saved us Robin.

ROBIN
You saved yourselves. We'll
meet again tonight

EDWARD
Why. For the wedding feast.

The VILLAGERS hurry away in the direction of Wickham. The
OUTLAWS move towards their camp.

SCARLET
I don't know about you lot,
but I'm hungry now.

TUCK
Rabbit stew?

LITTLE JOHN
Isn't there anything else?

TUCK
If you want something else
you're gonna have to cook it.

SCARLET
That settles it. Rabbit stew.

The OUTLAWS disappear among the trees. For a moment or two the
entrance to the cave seems deserted. The camera pans to the
undergrowth to one side of the cave entrance then suddenly TWO of
the SONS OF FENRIS rise up.

38 EXT. WICKHAM VILLAGE DAY 38

EDWARD and the VILLAGERS enter the village. They are relaxed and
happy. But the village is eerily quiet. The VILLAGERS stop.
They look around. There is nobody in sight. They are puzzled.

EDWARD
What's happened?

After a moment the VILLAGERS begin running towards the huts.
EDWARD runs across the village to his hut.

EDWARD
Alison! Matthew!

CUT TO:

ANOTHER ANGLE

EDWARD runs to his hut and looks inside. The hut is empty. He turns back to where the other VILLAGERS are doing the same. Shouting names as they look for their family. "Mary", "Tom", "Henry", "John", "Marjorie", etc. But there is no reply. They find no one. The village is completely deserted.

CUT TO:

ANGLE FAVOURING EDWARD

EDWARD
Where are they?

39 EXT. FOREST DAY 39

LONG SHOT

WOMEN and CHILDREN plus a few OLD MEN who didn't go on the grain store attack, are being herded along like sheep, surrounded by the SONS OF FENRIS, led by GRENDDEL who is on horseback. We see ALISON and MATTHEW.

40 EXT. WICKHAM DAY 40

EDWARD followed by the others moves towards the MOOT HALL where they open the doors.

CUT TO:

THE VILLAGERS P.O.V.

The Moot Hall is empty. ZOOM IN to a wolf's skull on top of a pole that has been set up at the far end of the hall.

CUT TO:

RESUME ON EDWARD AND THE OTHER VILLAGERS

They walk slowly towards it.

A VILLAGER
What's it mean?

EDWARD
I don't know.

Suddenly the spell is broken.

A VILLAGER
(loudly and angrily)
Where are our families!

Everyone starts talking at once. But EDWARD has heard something. He gestures for silence.

EDWARD
Quiet!

The VILLAGERS become silent.

EDWARD
Listen.

In the silence that follows. A child can be heard sobbing softly. EDWARD goes in the direction of the sobbing. It leads him in the direction of a rough wood chest. He throws open the lid.

CUT TO:

EDWARDS P.O.V.

Inside the chest are TWO LITTLE CHILDREN crouching down. They look up at EDWARD with terrified eyes.

CUT TO:

RESUME ON EDWARD

He turns to a villager at the back of the group.

EDWARD
Tom!

TOM pushes his way forward through the VILLAGERS crowding round the children. EDWARD lifts them from the chest and as TOM arrives he crouches down and they fling themselves into his arms. They sob with relief.

TOM
Where's your mother? What's
happened?

The CHILDREN remain silent.

EDWARD
She must have hidden them
before - before she was taken.
Before they were all taken.

TOM
But where? Why?

41 EXT. FOREST DAY DAY 41

The SONS OF FENRIS some riding, some on foot were hurding the prisoners - the OLD MEN, WOMEN and CHILDREN of Wickham - through the forest. An OLD MAN stumbles and is helped to his feet by ALISON and MATTHEW.

CUT TO:

CLOSE SHOT MATTHEW

As he helps the OLD MAN to his feet he picks up a stone.

CUT TO:

RESUME BROAD SHOT

GRENDEL
Keep moving!

GRENDEL cracks a long whip over their heads.

ALISON
Where are you taking us!

GRENDEL
Grimston. To Gulnar and to
Fenris!

SONS OF FENRIS
Fenris!

CUT TO:

CLOSE TWO SHOT

ALISON and MATTHEW trundle on. The whip cracks over their heads.

CUT TO:

ANOTHER ANGLE LONG SHOT

The SONS OF FENRIS drive their prisoners onward.

CUT TO:

CLOSE SHOT

MATTHEW glances round at the SONS OF FENRIS. He's waiting for the possibility to escape. Suddenly he hurls the stone at one of the SONS OF FENRIS who staggers back as MATTHEW darts off the path and into the undergrowth.

ALISON
(A scream)
Matthew!

GRENDL
After him!

CUT TO:

ANOTHER ANGLE

MATTHEW running flat out down a steep incline between the trees. He slides the last few feet but is up again in a moment at an angle and disappears through a screen of bushes.

CUT TO:

ANOTHER ANGLE

TWO of the SONS OF FENRIS come down the incline. They're heavier and slower than MATTHEW. They reach the bottom and look around. There is no sign of him. They split up. One goes in the direction taken by MATTHEW the other in the opposite direction.

CUT TO:

ANOTHER ANGLE

MATTHEW runs on. He glances back and then dives into the bushes flattening himself against the ground.

CUT TO:

ANOTHER ANGLE

The SON OF FENRIS runs up and looks around. He has stopped within feet of MATTHEW. Then he runs on past him.

CUT TO:

CLOSE UP MATTHEW

He watches the SON of FENRIS vanishing through the trees.

42 INT. MOOT HALL DAY 42

ROBIN and the OUTLAWS have returned to Wickham. ROBIN is looking at the wolfs skull. He takes it in his hands. PUSH IN TO B.C.U. ROBIN.

CUT TO:

B.C.U. GULNAR

The shot is very brief.

CUT TO:

RESUME ON ROBIN

ROBIN
(almost to himself)
Gulnar.

CUT TO:

ANOTHER ANGLE

MARION looks at ROBIN.

MARION
But he's dead!

The sound of a howling wind goes through the Moot Hall and without warning the doors fly open. Everyone turns to the open doorway. Silhouetted against the light stands HERNE. The VILLAGERS back in fear.

HERNE
It is the time of the wolf.
The time of famine when the
Sons of Fenris howl for blood.
Drive them out. Destroy them.

ROBIN
Where shall we find them?

HERNE
The child is coming.

ROBIN
The child. What child?

HERNE
We shall meet at the Ring of
the Nine Maidens.

ROBIN
When? When shall we meet?

HERNE
When the sky cries out.

A moment later HERNE has gone. ROBIN leads the others outside into the deserted village.

MARION
Look!

Everyone looks to the horizon. Behind the trees smoke is rising into the air.

EDWARD
A fire in Sherwood!

ROBIN
Hobs cave. They're burning
the grain!

43 EXT. HOBS CAVE DAY 43

An orange glow comes from the cave mouth and smoke billows up into the sky. The two SONS OF FENRIS stand exultantly holding flaming torches. They howl like wolves.

44 EXT. COUNTRYSIDE DAY 44

MATTHEW is running across country. He is covered in sweat and very tired but he keeps doggedly on. Suddenly he sees GISBURNE in the distance and quickly takes cover. He crouches down as GISBURNE rides by at the gallop.

45 EXT. COUNTRYSIDE B DAY 45

The SHERIFF - now in chain mail with MOUNTED SOLDIERS is galloping across the countryside. A SINGLE RIDER is seen heading towards them. The SHERIFF halts his party. The SINGLE RIDER approaches.

SHERIFF
Well?

RIDER
Sir Guy rode through
Maybury.

SHERIFF
To Maybury then.

The SHERIFF and his party ride on with the HORSEMEN joining them.

46 EXT. VISCINITY OF WICKHAM DAY 46

MATTHEW runs down the hillside towards Wickham.

47 EXT. WICKHAM DAY 47

EDWARD turns as he sees MATTHEW running towards the village.

EDWARD
It's Matthew!

The OUTLAWS and VILLAGERS run to meet him.

CUT TO:

CLOSE SHOT

MATTHEW almost falls towards EDWARD. He fights for breath. The rest know their land.

EDWARD
Easy boy - easy.

MATTHEW
They're - they're - they're

ROBIN
Take your time.

MATTHEW is led to a seat. He is in pain and still very out of breath. He's frightened by what he has been through. His speech comes in jerks in between gasps for breath.

MATTHEW
I - got away - two - two of
them - came after me - but I
hid.

MATTHEW gulps in air - still very out of breath.

MATTHEW
Then - Then - I just kept
running.

ROBIN
(urgently)
What about your mother and the
rest of them?

MATTHEW
They're alive. They took
everyone. All except - except

MATTHEW still gasping for breath.

EDWARD
We know. We found 'em. Where
were they taking you?

MATTHEW begins to get his breath.

MATTHEW
Grimston.

TUCK
But there's nothing there but
the abbey.

MATTHEW
That's what they said.
Grimston. They're mad. All
of them. They think they're
wolves.

LITTLE JOHN
By the saints what have they
done to Grimston Abbey?

MATTHEW
They said they were taking us
to Gulnar. And to Fenris.

ROBIN
Then he is alive.

SCARLET
Who's Fenris?

TUCK

One of the death wolves of
Odin. He grew to such size,
the Northern Gods chained him
to the earth with a magical
thread until the stars fell
out of the sky.

SCARLET

What a load of pig swill.

ROBIN

Gulnar isn't. He's real and
he's out for vengeance. That
skull was a challenge.

VILLAGER

Let's get off after them!

The rest of the VILLAGERS echo this. All at once. "Yes what are
we waiting for" "rescue our families" "yes I'll kill the swine"
"Robin will lead us!" "Aye lets get started now".

ROBIN

He wants us to. That's why he
took them. Why he burnt the
grain. He's waiting for us!

There is a chill sound of a howling wolf in the distance. ROBIN
turns to MARION.

ROBIN

Take Matthew and the children
to the Nunnery at Halstead.
They'll be safe there.

MARION looks anxiously at ROBIN. She doesn't want to leave him.

MARION

But I -

ROBIN

John -

LITTLE JOHN comes forward.

ROBIN

Go with Marion. (to MARION
and LITTLE JOHN) Then
tomorrow join up with us at
the stream at Grimston.

MARION
For a moment I thought -

He looks tenderly at her with a smile.

ROBIN
I want you with me.

CUT TO:

ANOTHER ANGLE (Time lag)

MARION and MATTHEW follow LITTLE JOHN who is leading a horse with the TWO CHILDREN purchased on it out of the village. ROBIN watches them go. MARION turns back. Then she runs back to ROBIN and embraces him before returning to MATTHEW.

48 EXT. COUNTRYSIDE DAY 48

GISBURNE is heading for Grimston Abbey.

49 EXT. WICKHAM DAY 49

ROBIN, the OUTLAWS and VILLAGERS are preparing to leave the village. In the foreground SCARLET sits unhappily.

ROBIN
Is everyone ready?

SCARLET
(almost to himself)
As ready as we're ever going
to be.

This remark was heard by EDWARD who was passing close by.

EDWARD
What's wrong, Will?

SCARLET looks up at him.

SCARLET
Your lot make me nervous.

EDWARD
Why's that?

SCARLET
I don't think they're up to
it.

EDWARD
They'll be fighting for their
families.

SCARLET gets to his feet.

SCARLET
That's not enough. Not in my
book.

ROBIN has watched this interchange.

ROBIN
They've proved themselves.

SCARLET
Have they? This is going to be
different. You'll see.

ROBIN
Let's go.

CUT TO:

ANOTHER ANGLE

ROBIN, the OUTLAWS, the VILLAGERS leave the village in another
direction to the one taken by MARION and LITTLE JOHN.

50 EXT. FOREST DAY 50

MARION with MATTHEW and LITTLE JOHN with the TWO LITTLE CHILDREN
on the horse are walking through the forest. It is beginning to
get dark.

CUT TO:

MID-SHOT

LITTLE JOHN thinks he hears something and stops the horse.
Looking round uneasily.

MARION
What's wrong.

LITTLE JOHN listens. Finally he is reassured but the silence is

becoming oppressive.

LITTLE JOHN
Nothing....

LITTLE JOHN moves forward slowly. MATTHEW glances behind him.
There is the howl of a distant wolf.

MIX TO:

ANOTHER ANGLE

LITTLE JOHN with the CHILDREN on the horse with MATTHEW and
MARION slightly behind are moving silently through the trees.
There is another wolf's howl. This time it is nearer.

CUT TO:

CLOSE UP LITTLE JOHN

He looks around as he moves onwards.

CUT TO:

RESUME FORMER ANGLE

MATTHEW and MARION looking around nervously. The tension builds
up. Another wolf howl. This time much nearer. MARION and
MATTHEW stop. LITTLE JOHN glances back at them.

LITTLE JOHN
Keep moving!

MARION moves forward again with MATTHEW to catch up with LITTLE
JOHN.

CUT TO:

ANOTHER ANGLE

LITTLE JOHN'S P.O.V. of the path ahead. There is a low growl
from the bushes.

CUT TO:

B.C.U.'s MARION. LITTLE JOHN. MATTHEW. THE CHILDREN.

CUT TO:

ANOTHER ANGLE

LITTLE JOHN stops the horse.

CUT TO:

RESUME ON LITTLE JOHN's P.O.V.

Without any warning TWO of the SONS OF FENRIS leap forward. They are wildeyed and savage. Their appearance should make us jump.

CUT TO:

ANOTHER ANGLE

LITTLE JOHN lashes out at them with a staff. One of the SONS OF FENRIS grabs hold of it while the other hurls himself at LITTLE JOHN knocking him to the ground. The SONS OF FENRIS snarl and yelp like wolves.

CUT TO:

ANOTHER ANGLE

The CHILDREN scream in terror.

CUT TO:

ANOTHER ANGLE

MARION rushes forward drawing her sword and cuts at the SON OF FENRIS pulling at the staff.

CUT TO:

ANOTHER ANGLE

The staff drops to the ground.

CUT TO:

ANOTHER ANGLE

LITTLE JOHN wrestles with the creature on top of him.

CUT TO:

The other one snarls at MARION as she cuts at him again with the sword.

CUT TO:

MATTHEW snatches up the staff.

CUT TO:

LITTLE JOHN kicks his opponent backwards and struggles to his

feet.

CUT TO:

MARION's opponent howls as he is wounded but gets inside her guard and rips her sword arm open with his "claws".

CUT TO:

MATTHEW swings the staff and hits the man on the side of the head.

CUT TO:

MARION drops her sword.

CUT TO:

The man staggers, collapses to his knees and then falls forward on his face.

CUT TO:

ANOTHER ANGLE

For a moment the remaining SON OF FENRIS snarls at LITTLE JOHN and then suddenly turns and runs off into the undergrowth.

CUT TO:

ANOTHER ANGLE

MARION stands clutching her arm from which blood is dripping. MATTHEW pulls his kerchief from his neck as LITTLE JOHN comforts the CHILDREN and steadies the horse.

LITTLE JOHN
It's all over. It's all over.
You're safe. Don't cry.
You're safe.

LITTLE JOHN turns to MARION.

LITTLE JOHN
Marion?

MARION
I'm all right. The nuns can
look at it.

MATTHEW
Is he dead?

LITTLE JOHN
No. But he'll sleep for a
while. You're a brave lad
Matthew.

MARION sways as if about to faint. LITTLE JOHN holds her.

LITTLE JOHN
Bear up lass. We've not far
to go now.

51 EXT. GRIMSTON ABBEY EVE 51

LONG SHOT

GISBURNE gallops up to the Abbey and dismounts.

CUT TO:

CLOSE SHOT GISBURNE

He goes to the door and lifts the heavy knocker banging it hard.

GISBURNE stands back. The door opens. It is GRENDEL standing in
the doorway flanked by TWO of the SONS OF FENRIS.

GRENDEL
Gisburne!

GISBURNE backs away in alarm. But he is seized by the SONS OF
FENRIS. GRENDEL is amused.

GRENDEL
Guy of Gisburne!

52 EXT. COUNTRYSIDE DAY 52

A SERF is hurled at the feet of the SHERIFF.

SOLDIER
He says he saw him my lord.

SHERIFF
Where? Where did you see Sir Guy?

SERF
Heading for Grimston my lord.

GO IN CLOSE ON THE SHERIFF

SHERIFF
Grimston? Why would he go to
Grimston? (a Pause)
Sanctuary! The miserable
coward! He's seeking the
protection of the church!
Hiding behind a lot of monks.

53 INT. GRIMSTON ABBEY DAY 53

CLOSE UP GRENDEL

GRENDEL
They're dead. All of them.

CUT TO:

ANOTHER ANGLE

GISBURNE is standing in the Abbey. GRENDEL is seated, surrounded
by the SONS OF FENRIS.

GISBURNE
Dead?

GRENDEL
There was no place for them
among the Sons Of Fenris.

GISBURNE
What's happened here? Who are
you?

GRENDEL
Once I was Captain to the Lord
of Clun. But he was murdered
by Robin Hood. Now Gulnar of
the Dark Path is my Master.

GISBURNE
Grendel!

GRENDEL nods. He leans forward looking up at Gisburne.

GRENDEL
You're running from someone
aren't you? That's why you're
here. Seeking sanctuary.

GISBURNE
De Rainault's hunting me.

GRENDEL
Then join us.

GISBURNE looks at the SONS OF FENRIS. He is repelled by their
appearance.

GISBURNE
Join you?

GRENDEL
It is the time of the wolf.
Nothing can stand against us.
Nothing. Join us or die.

54. . EXT. FOREST DUSK 54

ROBIN and the OUTLAWS leading EDWARD and the VILLAGERS. Several
of the VILLAGERS are talking quietly as they move through the
forest. Although it is little more than muttering it infuriates
SCARLET who stops suddenly and waits until the VILLAGERS who are
talking draw level with him. Then he turns on them.

SCARLET
You! Keep you mouths shut!

The VILLAGERS stare at SCARLET fearfully. SCARLET backs away
slowly and warningly and then turns from them and hurries back to
ROBIN and the others. The party moves forward again.

SCARLET
(To ROBIN)
Brainless yokels!

The whole party moves on by revealing that NASIR - who is acting as rear-guard - is highly amused by SCARLET's outburst.

55. EXT. HALSTEAD PRIORY DUSK 55

LONG SHOT

LITTLE JOHN, MARION, MATTHEW and the TWO CHILDREN arrive outside the Priory.

56. INT. HALSTEAD PRIORY DUSK 56

MARION is having her arm bandaged by the NUNS. LITTLE JOHN stands by her watching. MATTHEW and the TWO CHILDREN are also watching. A NUN approaches them.

NUN
Children -

The NUN takes the children with her. MATTHEW turns briefly to look at LITTLE JOHN and then goes with the other CHILDREN. The NUNS have finished bandaging MARION'S arm. They look at MARION and LITTLE JOHN and then exit. There is a pause.

MARION
I can't come with you can I?

LITTLE JOHN
No lass - I don't think you can.

MARION
(quietly)
I want to be with him.
(PAUSE) D'you understand why?

ANOTHER PAUSE.

LITTLE JOHN
Ay. But he'll be safe.

MARION
If anything happened -

LITTLE JOHN
It's not going to -

MARION
You can't say that -

LITTLE JOHN
We've survived up to now -
haven't we?

MARION
(quietly)
Up to now. But for how much
longer? (Pause) If he was
If he -

LITTLE JOHN comes close to her and tries to comfort her.

LITTLE JOHN
You've more courage than any
of us. You fought with us -
suffered. And grieved with
us. We knew why you couldn't
let yourself love him. But
he'll come through this - I
know he will. So wait for
him. And don't lose heart.
You're going to be his wife.

57. EXT. COUNTRYSIDE DUSK 57

The SHERIFF decided to stop for the night. And his SOLDIERS are busy erecting his tent in the background. The SHERIFF is drinking and a SERVANT and his CUP BEARER stands at his shoulder. The CAPTAIN is standing in front of him.

SHERIFF
We know where he is. (He
drinks) No point in rushing
things is there? Tomorrow
I'll pay my respects to Abbot
Michael. He's a friend. He'll
give me Gisburne. For a
suitable donation of course.

58. INT. THE CRYPT OF GRIMSTON ABBEY NIGHT 58

HIGH ANGLE CLOSE UP GULNAR GULNAR is peering down at his handiwork. He is very pleased. His eyes glitter.

GULNAR
It is done! It is done!

CUT TO:

HIGH ANGLE REVERSE

GULNAR straightens up and reveals the head of his figure. It is of ROBIN - an exact copy. The mouth was slightly open and it has holes where the eyeballs should be. MUSIC STING.

59. EXT. FOREST NIGHT 59

OPEN ON CLOSE UP OF ROBIN (Framed as in the previous scene)

He is awake. PULL BACK and PAN past TUCK AND NASIR lying silent but also awake to where SCARLET is lying.

CUT TO:

ANOTHER ANGLE

MUCH approaches and crouches down beside him. The scene is played in a whisper. MUCH indicates ROBIN.

MUCH
How can he sleep?

SCARLET
He ain't asleep. None of us is.

MUCH
D'you think Marion and Little John 'll find us?

SCARLET
Course they will.

There is a PAUSE.

MUCH
It's always as bad isn't it?

SCARLET
What is?

MUCH
The waiting.

A PAUSE. But MUCH can't stop talking.

MUCH
How many men have you killed?

SCARLET
Not enough.

MUCH
Yea but you must have -

SCARLET
Much.

MUCH
Yes, Will?

SCARLET
Shut up.

He turns his back on him.

60. INT. GRIMSTON ABBEY NIGHT 60

LONG SHOT

GULNAR stands with his back to the giant head of Fenris on the steps behind him. His two witches stand at either side of him. The SONS OF FENRIS are assembled before him and the whole scene is lit with torches. GRENDDEL moves GISBURNE swiftly through the SONS OF FENRIS towards GULNAR. As this is shot from the rear we don't see that the man is GISBURNE. Because he is now dressed in the barbaric garb of the SONS OF FENRIS.

SONS OF FENRIS
Hail Gulnar - Gulnar hail!
Master of the Dark Path.
Lord of the mighty wolf!

CUT TO:

MID-SHOT

GRENDDEL and GISBURNE reach GULNAR and stand before him. We see that it is GISBURNE for the first time.

GRENDDEL
This man will join us.

GISBURNE doesn't look too sure about this but he hasn't much option.

GULNAR
You must forswear all
allegiances - save to Fenris.

GRENDDEL looks hard at GISBURNE. GISBURNE knows he will be killed instantly if he refuses.

GISBURNE
I do.

GULNAR
Unlease the beast within you.
Be savage as the mighty wolf
you are to serve.

GULNAR comes forward to GISBURNE and raises the wolf's claw he carries.

GULNAR
Bone to bone
Flesh to flesh
Blood to blood.

GULNAR suddenly rakes the wolf's claw across GISBURNE's breast. GISBURNE bears the pain without flinching.

GULNAR
Halegmonath! Now you belong
to Fenris.

61. EXT. CAMP BY THE STREAM NEAR GRIMSTON DAY 61

Sparks fall on to a piece of timber which is blown into flame. Hands throw the flaming tinder onto some twigs which begin to burn. The fire has barely started when SCARLET's boot comes into shot and stamps it out.

CUT TO:

MID-SHOT

SCARLET stands glaring down at the villager.

SCARLET
No fires!

SCARLET moves away to where the OUTLAWS are standing separated slightly from the VILLAGERS led by EDWARD. ROBIN turns to his companions. Everyone speaks very quietly. They are in "enemy territory" now.

ROBIN
All right. We're going to take
a closer look at the Abbey.
Edward and the rest of you
stay here.

SCARLET (to EDWARD)
Yes - and keep em quiet. It's
getting like Nottingham cattle-
market.

The OUTLAWS begin to move away silently in the direction of the
Abbey. TRACK.

MUCH
What's happened to Marion and
Little John?

TUCK
Aye, They should have been here
by now.

ROBIN
They'll be here.

The OUTLAWS continue on through the trees.

62. EXT. GRIMSTON ABBEY DAWN 62

LONG SHOT

In the early morning mists the OUTLAWS creep up towards a vantage
point from where they can see the main gate of the Abbey.

CUT TO:

ANOTHER ANGLE

The OUTLAWS look towards the main gate.

SCARLET
Grimston Abbey eh?

ROBIN
Geoffrey of Mandeville seized
it during King Stephen's time.
Turned it into a fortress.

TUCK
Gulnar's chosen well.

SCARLET
If he's in there.

TUCK
He's in there.

SCARLET
Yeah? Can you see him?

TUCK
I don't have to. My ears tell me.

SCARLET
I can't hear nothing.

TUCK
That's what's wrong. Monks get up to pray at three and again at five. The bell hasn't rung.

SCARLET
I'm learning a lot today. Right - now I'll tell you something. We can't attack that place. We need trained soldiers. Not a bunch of village idiots.

TUCK
And if we did. They'd murder the women and children.

All through this interchange ROBIN has been watching the Abbey closely.

ROBIN
We're not going to attack. We're going to make them attack us.

63. EXT. THE STREAM NEAR GRIMSTON DAY 63

The OUTLAWS and VILLAGERS are gathered in a circle crouched down with ROBIN. It is the typical guerilla band situation.

ROBIN
We have to tempt them out then get them to think they've broken us. On open ground - with horses - they'll cut us down - but if we can make them pursue us to the forest - we can beat them.

MUCH
What about John and Marion?

VILLAGER WHO LIT THE FIRE
We've waited long enough!

There is a murmur from the other VILLAGERS. SCARLET glares at the man who has spoken.

SCARLET
You're the one that lit that
fire ain't you? Watch it!

ROBIN
Will -

ROBIN gets up and WILL follows him a little way from the others.

ROBIN
We'll have to go without them.

SCARLET
Without John? But that's -

ROBIN
They're getting jumpy. If
they lose their edge they'll
be no use to us.

SCARLET
They're no use to us now.

ROBIN ignores him and returning to the group, he crouches down.

ROBIN
Now listen carefully. All of
you. When they come after us
keep running. Get to the
trees - find cover - and pick
off the leaders. Then go
deeper into the forest - draw
them on. Hide again - ambush
- then move away - silently.
Let them make the noise. Is
it clear?

There is a low murmur from the VILLAGERS.

ROBIN
We've proved it works - it's
kept us alive in Sherwood.

65. EXT.

VICINITY OF ABBEY

DAY 65

THE SONS OF FENRIS ride out of the Abbey. They see the OUTLAWS and VILLAGERS in the moat. The attackers shoot again.

CUT TO:

GRENDAL WITH GISBURNE AND FLOOR MOUNTED SONS OF FENRIS

One of the MOUNTED SONS OF FENRIS gets an arrow in his shoulder.

CUT TO:

GRENDAL AND GISBURNE'S P.O.V.

The OUTLAWS and VILLAGERS in the moat begin to waiver. ROBIN appears to be trying to rally them.

CUT TO:

CLOSE SHOT SON OF FENRIS

He roars with anger and wrenches the arrow from his body.

CUT TO:

ROBIN, THE OUTLAWS AND VILLAGERS

ROBIN
Come on!

But the VILLAGERS start to run.

CUT TO:

B.C.U. GRENDAL

GRENDAL
After them!

CUT TO:

GRENDAL'S P.O.V.

The OUTLAWS look back at the VILLAGERS and also waiver indecisively. Finally they take to their heels following the VILLAGERS along the moat.

CUT TO:

ANOTHER ANGLE

GRENDAL, GISBURNE and the OTHER RIDERS charge after the OUTLAWS

along the path.

CUT TO:

ANOTHER ANGLE

VILLAGERS and OUTLAWS running.

CUT TO:

ANOTHER ANGLE

GRENDDEL, GISBURNE and the RIDERS followed by the rest of the SONS OF FENRIS charge after the OUTLAWS and VILLAGERS.

CUT TO:

SINGLES ON SCARLET, ROBIN EDWARD AND MUCH RUNNING

CUT TO:

EDWARD AND SEVERAL VILLAGERS RUNNING

EDWARD glances back as he runs.

CUT TO:

EDWARD'S P.O.V.

The SONS OF FENRIS led by GRENDDEL and GISBURNE somewhere behind ROBIN and the OUTLAWS.

CUT TO:

ANOTHER ANGLE

The OUTLAWS and VILLAGERS running towards the trees. The OUTLAWS are passing the VILLAGERS who are beginning to tire as they make for the trees.

SCARLET
Run. Come on!

CUT TO:

CLOSE SHOT GRENDDEL and GISBURNE riding

GRENDDEL
(A battle cry)
Fenris!

CUT TO:

GRENDDEL'S P.O.V.

The VILLAGERS and OUTLAWS are racing for the trees.

66. EXT. EDGE OF FOREST DAY 66

The OUTLAWS reach the trees and panting for breath turn and put arrows to their bows. Half the VILLAGERS led by EDWARD arrive. The others are still coming but it is impossible for the OUTLAWS to get a clear shot of the pursuers until the final VILLAGERS reach the trees. They crash into the undergrowth completely done in. Immediately all the VILLAGERS reach safety - the OUTLAWS and EDWARD and TWO VILLAGERS loose their arrows at the oncoming SONS OF FENRIS who are still some hundred yards or so behind them.

ZOOM TO:

THE SONS OF FENRIS

One of the HORSEMEN gets two arrows in him and crashes from his horse to the ground. THREE RUNNING SONS OF FENRIS are killed and TWO MORE hit but they scramble up and keep coming with the rest.

CUT TO:

ANOTHER ANGLE

GRENDDEL and GISBURNE and the SONS OF FENRIS charging forward.

CUT TO:

ROBIN and the OUTLAWS and the VILLAGERS

They shoot again. The SONS OF FENRIS check, crouching low and the arrows whistle over their heads.

ROBIN
Fall back!

CUT TO:

ANOTHER ANGLE

A VILLAGER has seen the SONS OF FENRIS have stopped, charge out of the trees towards them. The rest follow him.

EDWARD
No you fools!

But the VILLAGERS take no notice and continue to charge at the SONS OF FENRIS who meet them head on.

CUT TO:

ANOTHER ANGLE

The battle becomes a ragged mass of single combats.

CUT TO:

ANOTHER ANGLE

The SONS OF FENRIS begin cutting down the VILLAGERS. GRENDEL slashes downwards with his two headed axe. GISBURNE savagely with his spear.

CUT TO:

ROBIN AND THE OUTLAWS

They watch for a moment then ROBIN draws his sword and leads them into the middle of the fray. The SONS OF FENRIS are winning. MUCH leaps up and pulls GRENDEL from his saddle. They crash to the ground. But GRENDEL is on his feet in a moment.

CUT TO:

ANOTHER ANGLE

More HORSEMEN are riding up from the Abbey with long spears. Hopelessly outnumbered the VILLAGERS throw down their weapons. ROBIN can see that the situation is hopeless. To avoid further bloodshed the OUTLAWS surrender.

GRENDEL
Robin Hood!

But ROBIN is staring at GISBURNE. He is astonished to see him dressed as one of the SONS OF FENRIS.

ROBIN
Gisburne!

CUT TO:

CLOSE SHOT GISBURNE

GISBURNE looks murderously at him.

GISBURNE
Kill him!

GRENDEL
Gulnar wants him alive. Bring
them to the Abbey!

67. INT. GRIMSTON ABBEY DAY 67

GISBURNE and the SONS OF FENRIS herd the OUTLAWS and VILLAGERS into the Abbey. GRENDEL stands on the steps in front of the Head of Fenris.

GRENDEL
(fanatically)
It is the time of the wolf.
The Sons of Fenris will lay
waste to this land and kill
all who stand against them.
Give yourself to the Great
Wolf. Live - and your
families will live.

CUT TO:

OUTLAWS AND VILLAGERS

PAN along the grim and defeated faces. They remain silent.

CUT TO:

CLOSE SHOT GRENDEL

GRENDEL
Join us!

CUT TO:

OUTLAWS AND VILLAGERS

There is no response from anyone.

CUT TO:

MID-SHOT

GRENDEL
Take them away!

The SONS OF FENRIS heard the OUTLAWS and VILLAGERS away. All that is except ROBIN who is left standing with GISBURNE and ONE OF THE SONS OF FENRIS guarding him at either side. ROBIN's hands are tied behind his back. GRENDEL comes towards ROBIN.

GRENDEL

They'll change their tune when
their wives and children are
starving. They'll join us
then. We'll shall become an
army.

ROBIN

The king has an army.

GRENDEL

And marches against the Welsh!
Then we'll strike! Set fire
to the forests. Everything.
Village by village. Town by
town.

GRENDEL signals to GISBURNE.

GRENDEL

Bring him!

GRENDEL moves off and GISBURNE and the SON OF FENRIS follow with
ROBIN.

68. INT. STEPS TO THE CRYPT GRIMSTON DAY 68

GRENDEL leads the way down the steps followed by GISBURNE and the
SON OF FENRIS with ROBIN. GRENDEL stops outside the door and
waits for them to arrive with his prisoner. Then he opens the
door and goes inside followed by GISBURNE, ROBIN and the SON OF
FENRIS.

69. INT. CRYPT GRIMSTON ABBEY DAY 69

GULNAR and the YOUNG WITCHES come towards GRENDEL as he enters
with ROBIN and his escort. The alter and the clay figure in its
cage are in shadow. GULNAR comes close to ROBIN.

GULNAR

So - Herne's Son at last.
Chain him!

GISBURNE, GRENDEL and the SON OF FENRIS chain ROBIN to the wall.
He struggles but they are too many for him. When he is chained
GRENDEL turns to GISBURNE and the SON OF FENRIS.

GRENDEL

Leave us!

GISBURNE and the SON OF FENRIS go out of the crypt. GULNAR comes

to ROBIN. He taunts him.

GULNAR
Fool! Fool! Did you think you
could oppose me! No power on
earth can thwart my purpose!

ROBIN
(calmly)
Herne will.

GULNAR
Not even Herne. "The Hunter
shall become the Hunted" It
is written.

GULNAR takes a torch from the wall and moves towards the altar.
The light from the torch reveals it.

CUT TO:

SINGLE ON ROBIN

He stares uncomprehendingly.

CUT TO:

ROBIN'S P.O.V.

GULNAR and his TWO WITCHES stand mockingly before the clay figure
in the cage.

GULNAR
A man of clay. But who? Who
is he?

GULNAR hands his torch to ONE OF THE WITCHES and draws a curved
knife from his robes. He begins advancing towards ROBIN. We
think he is about to kill him but instead he hands the knife to
GRENDAL.

MIX TO:

CLOSE UP PARCHMENT

A quill pen held in GULNAR's fingers writes a series of runic
characters along a strip of parchment about an inch wide and
eight inches long. The runes are blood red.

CUT TO:

CLOSE SHOT GULNAR

GULNAR finishes writing on the parchment and dries it. Moving it

backwards and forwards near a candle flame.

GULNAR
(muttering in a whisper)
On the eagle's beak.
On the owl's talons
And on the turning wheel of
time.

CUT TO:

ANOTHER ANGLE

ROBIN watches as GULNAR goes to the figure in its "cage". He rolls up the parchment into a tiny scroll. He leans over the cage and puts his hand through the bars.

CUT TO:

CLOSE UP "ROBINS" HEAD

GULNAR's hand carefully puts the little scrawl into the figure's open mouth.

CUT TO:

RESUME PREVIOUS ANGLE

GULNAR
"Thus by the runes shall the
locked limbs loosen. The life
- breath quicken!"

GULNAR moves back from the altar. During this the TWO WITCHES light torches to illuminate the crypt further. A low rumble of thunder is heard.

CUT TO:

CLOSE UP ROBIN

He watches.

CUT TO:

ANOTHER ANGLE

GULNAR motions to GRENDAL who goes to the WINCH and begins cranking the figure in its cage up into the air. As he does so the cage pivots so that the figure is suspended upright above the altar. This slowly opens to reveal a bubbling well beneath. Smoke and flames rise from its surface. GULNAR picks up an earthenware vessel and pours an evil-looking liquid into the bubbling well.

The light from its surface illuminates his face, giving him a demonic look. His eyes stare - he is possessed - insane.

GULNAR
(a scream)
Fenris - aid my purpose!

The liquid GULNAR has poured into the well serves to intensify the volatile activity from its surface. It seethes and hisses.

CUT TO:

THE TWO WITCHES

They watch wild eyed and savage.

CUT TO:

GRENDEL

Who waits by the winch.

CUT TO:

HIGH ANGLE

The figure in its "cage" hangs over the boiling well. GULNAR looks up at it. So do the witches GRENDEL and ROBIN.

GULNAR
Primematum! (pronounced
Pri-mem-mar-tum)

CUT TO:

GULNAR

GULNAR
(commandingly)
Now Grendel, Now!

CUT TO:

ANOTHER ANGLE

GRENDEL begins to lower the figure into the well. There is a sudden tremendous crash of thunder.

CUT TO:

CLOSE SHOT ROBIN

He struggles in his chains.

CUT TO:

ANOTHER ANGLE

The cage containing the clay figure slowly lowers towards the surface of the well. GULNAR and his WITCHES watch with fascinated anticipation.

CUT TO:

CLOSE SHOT THE FIGURE

The bottom of the cage reaches the surface of the well and then slowly the entire figure submerges. The entry of the figure into the well causes a violent reaction on the surface. More smoke and steam pour from it. There is a hissing sound as if a red hot iron has been plunged into water. The figure in its cage sinks slowly below the surface which gradually begins to grow calmer. There is silence. Everyone stands watching. After a long moment there is a single pulse beat. Then after a pause another, then another. Then two. Another pause and then four more. Then after a further pause a steady pulse begins like a slow heart beat. (N.B. These pulse beats are MUSIC STINGS rather than FX). During this GULNAR stands with his arms outspread staring straight ahead. He turns slowly to GRENDEL and gestures with his arms for him to raise the figure from the well.

CUT TO;

GRENDEL BEGINS TURNING THE WINCH

CUT TO:

CLOSE SHOT THE WELL

The chains begin moving upward from the surface of the well. The MUSIC builds to a climax. The cage and the figure rise up through the steam and smoke but the figure is no longer of clay. It is now a living being.

CUT TO:

CLOSE UP "ROBIN"

It's eyes are closed. They flicker and then open as the cage moves upwards. The eyes are yellow - cruel. The eyes of a wolf.

CUT TO:L

ANOTHER ANGLE

The real ROBIN watches in horror. His eyes follow as his "double" is cranked upwards.

CUT TO:

ANOTHER ANGLE

GULNAR is triumphant.

GULNAR
Behold the destroyer! The man
beast!

CUT TO:

CLOSE SHOT

The "ROBIN" grips the bars of its cage. An animal growl - low and guttural - comes from its throat.

70. EXT. SHERIFF'S CAMP DAY DAY 70

The SHERIFF mounts his horse. His MEN are behind him. Already mounted.

SHERIFF
To Grimston!

The SHERIFF moves forward followed by his men.

71. EXT. THE STREAM NEAR GRIMSTON DAY 71

LITTLE JOHN appears through the trees and comes cautiously down to where the OUTLAWS made their camp. He looks round puzzled and then moves off in the direction taken by the OUTLAWS and VILLAGES when they left for Grimston Abbey.

72. INT. THE CRYPT GRIMSTON ABBEY DAY 72

The figure of "ROBIN" is now dressed in ROBIN's clothes. GULNAR crosses to the real ROBIN. He carries a skull.

GULNAR
(slowly)
Where is Herne?

ROBIN stares back at him defiantly.

GULNAR
Where shall I find him?

Again ROBIN makes no reply. GULNAR holds the skull up in front

of ROBIN. He moves it slowly from side to side.

CUT TO:

CLOSE UP THE SCULL ROBIN'S P.O.V.

The skull in GULNAR's hands moves closer.

CUT TO:

B.C.U. ROBIN

ROBIN tries hard to resist as GULNAR begins hypnotising him.
PUSH IN UNTIL ROBIN's eyes fill the screen.

CUT TO:

CLOSE UP THE SCULL ROBIN'S P.O.V.

The skull is held closer and ROBIN's vision begins to blur.

MIX TO:

73. EXT. VICINITY OF STONE CIRCLE DAY 73

Waves crash against rocks. Tilt up to the headland on which the nine tall stones stand in a circle.

MIX TO:

74. INT. THE CRYPT. GRIMSTON ABBEY DAY 74

B.C.U. ROBIN

ROBIN is now under GULNAR's spell. His eyes stare but see nothing.

ROBIN
(as if in his sleep)
The Nine Maidens.... when the
sky cries out...

His head slumps forward. He is only half conscious.

CUT TO:

ANGLE FAVOURING GULNAR

GULNAR's eyes gleam in triumph. He lowers the skull and hands it to ONE of the WITCHES.

CUT TO:

REVERSE ANGLE

ROBIN lifts his head slowly and his eyes open. He comes to full consciousness again. With a sudden surge of anger he struggles against his chains. GULNAR is amused.

CUT TO:

ANOTHER ANGLE

GULNAR turns towards his creation. He gestures it forward. The "ROBIN" walks forward. It stops the instant GULNAR raises his hand.

GULNAR (to ROBIN)
He will destroy Herne the Hunter. Then like a lone wolf roam through Sherwood. The villages will become his hunting grounds - the people his prey. The name of Robin Hood will be cursed. The legend will be wiped from the memory. No longer the defender of the weak and helpless. Instead a killer, cruel and savage.

GULNAR pauses to see the effect of his words.

GULNAR
Then I shall set you free.

ROBIN
What about the others?

GULNAR
(dismissively)
They are to die. All of them.
ROBIN stares at GULNAR's creation.

75. EXT. EDGE OF-FOREST DAY 75

The scene of the battle. LITTLE JOHN comes across the bodies of the VILLAGERS and the dead SONS OF FENRIS. He sees abandoned long bows. He realises that ROBIN and the OUTLAWS have been captured. One of the VILLAGERS is still just alive.

CUT TO:

CLOSE SHOT LITTLE JOHN and the VILLAGER
LITTLE JOHN bends over the VILLAGER. The MAN is dying.

VILLAGER
(faintly)
Little John.

LITTLE JOHN
Ay lad.

VILLAGER
They were all around us. They
were ... too - too many.

The VILLAGER dies. LITTLE JOHN looks down at him for a moment then something makes him look up suddenly for a moment.

CUT TO:

LITTLE JOHN's P.O.V.

A figure is standing some way away under the trees.

CUT TO:

ANGLE FAVOURING LITTLE JOHN

LITTLE JOHN
Robin!

The 'ROBIN' remains standing motionless. LITTLE JOHN runs across to him.

CUT TO:

TWO SHOT

LITTLE JOHN reaches the "ROBIN".

LITTLE JOHN
I -

The 'ROBIN' opens his eyes and stares at LITTLE JOHN. For a moment LITTLE JOHN is paralysed. Then the "ROBIN" snarles and attacks. He hurls LITTLE JOHN to the ground and leaps on him. LITTLE JOHN struggles vainly but is dragged to his feet and lifted into the air and thrown. He lands heavily and staggers to his feet dazed and shaken as the "ROBIN" rushes him again and smashes him to the ground with a tremendous backhanded blow. LITTLE JOHN spins round and crashes down motionless. The "ROBIN" moves on without even so much as a backward glance and disappears into the forest.

76 INT. THE CELL GRIMSTON ABBEY DAY 76

The PRISONERS - WOMEN, CHILDREN - VILLAGERS and OUTLAWS are all crowded together in one cell. The VILLAGERS have been reunited with their families but sit disconsolately all the fight having

gone out of them.

TRACK to EDWARD with ALISON.

ALISON
Halstead Priory

EDWARD
Ay. Little John and Marion
took them there. They'll be
safe.

TRACK PAST THEM SCARLET, MUCH, TUCK and NASIR SITING AGAINST A WALL

SCARLET
(quietly)
What are they doing to Robin?

TUCK
There's no telling with that
madman Gulnar.

MUCH
Why has Gisburne joined them?

TUCK
Maybe the Sheriff finally got
got rid of him.

SCARLET
Took him long enough didn't
it?

There is a pause. Each of them lost in his own thoughts.

SCARLET
Why are they keeping us alive?

MUCH
Maybe they've got something -
something special for us.

SCARLET
You're a real comfort you are.
"Something special". Remind
me to cheer you up sometime.

MUCH
Nasir? What do you think?

NASIR
We must escape.

SCARLET reacts to this sarcastically.

SCARLET
Don't waste a word does he?
Straight to the point. (to
NASIR) How?

77 INT. THE CRYPT GRIMSTON ABBEY DAY 77

OPEN CLOSE TO THE RUNE STONES IN THE CIRCLE

CUT TO:

CLOSE SHOT GULNAR

He looks at them then lifts his head and looks across to where
GRENDEL stands near ROBIN.

GULNAR
Armed men and horses. Coming
this way.

GULNAR looks down at the stones again.

GULNAR
A man of power.

78 EXT. EDGE OF FOREST (SCENE OF BATTLE) DAY 78

OPEN ON the SHERIFF where TWO OF HIS SOLDIERS who have already
dismounted stand over the body of LITTLE JOHN who is lying face
downward. The SHERIFF nods the the SOLDIERS roll LITTLE JOHN
over.

SHERIFF
John Little. Better known as
Little John.

The SHERIFF looks around. He is puzzled. One of the SOLDIERS
kneels down beside LITTLE JOHN.

SHERIFF
(half to himself)
What happened here?

SOLDIER
He's alive my lord!

SHERIFF
Get him on his feet!

The SOLDIERS do this but LITTLE JOHN is barely conscious. The

SHERIFF lifts LITTLE JOHN's head but he is still too dazed to talk. The SHERIFF drops LITTLE JOHN's head.

SHERIFF
Bring him to the Abbey. I'll
question him there. When I've
got Gisburne.

The SHERIFF mounts up. As he does so, the SONS OF FENRIS charge.
The fight is swift and bloody. Several of the SHERIFF's MEN ride
away in an attempt to escape. They are pursued. The rest are
killed. The SHERIFF defends himself, killing ONE of the SONS OF
FENRIS.

CUT TO:

CLOSE SHOT GISBURNE

GISBURNE turns his horse and comes at the SHERIFF with his sword.
He cuts at him.

CUT TO:

B.C.U. SHERIFF

He recognises Gisburne.

CUT TO:

B.C.U. GISBURNE

Again he cuts at the SHERIFF.

CUT TO:

B.C.U. SHERIFF.

He parries.

SHERIFF
Gisburne!

79 INT. GRIMSTON ABBEY DAY 79

The SHERIFF - now a prisoner between the SONS OF FENRIS watches
as the assembled SONS raise their weapons in salute as GULNAR
makes a dramatic entrance flanked by his TWO WITCHES.

SONS OF FENRIS
Hail Gulnar! Gulnar Hail!

GISBURNE who is standing a little way away from the SHERIFF joins
in the cry with great enthusiasm, raising his sword high above

his head. The SHERIFF reacts to this.

80 EXT. CELLS GRIMSTON ABBEY DAY 80

FOUR of the SONS OF FENRIS struggle with LITTLE JOHN and then hurl him into the cell. Everyone in the cell reacts to the sight of LITTLE JOHN. The OUTLAWS who have been joined by EDWARD and ALISON come to LITTLE JOHN. The scene is tense and urgent.

MUCH
Where's Marion?

LITTLE JOHN
She's safe in Halstead Priory.
So are the children.

SCARLET
What hapened?

LITTLE JOHN
We met up with a couple of those lunatics. She was wounded.

ALISON
What about Matthew?

LITTLE JOHN
He's fine. A real fighter. But listen, Robin attacked me.

TUCK
He's here.

LITTLE JOHN
Not any more he's not. He was like a madman, like one of them. He meant to kill me.

TUCK
Then he's been bewitched by Gulnar.

81 INT. GRIMSTON ABBEY DAY 81

The SHERIFF is brought before GULNAR.

GULNAR
Who's this?

GISBURNE
Robert de Rainault - High Sheriff of Nottingham.

GULNAR looks at the SHERIFF for a long moment.

GULNAR

So!

The SHERIFF is determined to show no fear.

SHERIFF

Where is Abbot Michael?.

GULNAR

In hell. Do you wish to see him?

GISBURNE draws his sword.

GISBURNE

I can arrange it.

The SHERIFF looks at GISBURNE. He is icily calm and his eyes show nothing but contempt for his former steward.

SHERIFF

What exactly are you as, Gisburne? You look absurd.

GISBURNE is furious and about to run the SHERIFF through when he is gripped hard by GRENDAL.

GRENDAL

Not yet. (to the SHERIFF)
Join us. Join us or die.

SHERIFF

You don't give me any choice in the matter do you? Because I've no intention of capering about in a wolf's skin with a gang of demented savages.

The SONS OF FENRIS howl and roar savagely. Only GULNAR remains calm and faintly amused.

GULNAR

Bind him to the door!

GISBURNE and TWO of the SONS OF FENRIS grab the SHERIFF and drag him over to a heavy door that has been taken off its hinges and is lying on the floor.

GULNAR

You shall be sacrificed to Fenris!

A roar of approval goes up from the SONS OF FENRIS.

CUT TO:

CLOSE SHOT GISBURNE AND THE SHERIFF

The scene is played with anger and urgency. GISBURNE is excitable at the prospect of seeing the SHERIFF die.

SHERIFF

You're a fool Gisburne. Do you really think you can survive in this madhouse?

GISBURNE

Oh yes, my lord Sheriff. I shall survive. You're the one that's going to die. And die with Robin Hood and his men.

The SHERIFF reacts to this news.

GISBURNE

Yes all of them. We have all of them. Irony isn't it?

SHERIFF

Come to your senses Guy. We could use their deaths to get a pardon from the King.

GISBURNE

I'd rather watch you suffer.

SHERIFF

And then be killed by the rest of this rabble.

GISBURNE

It's the time of the wolf Sheriff! Your time is over.

GISBURNE and the SONS have finished bonding him to the door. GISBURNE returns to the main party. The SHERIFF watches him go.

CUT TO:

ANOTHER ANGLE

The SONS OF FENRIS are watching TWO of their number competing in a trial of strength. (T.B.A.)
GULNAR sits with GRENDAL drinking. Everyone is drinking. GULNAR turns to TWO OF THE SONS OF FENRIS closest to him.

GULNAR
Fetch Robin Hood.

TWO SONS OF FENRIS leave the gathering. The trial of strength ends and there is a drunken roar of approval from the sons of FENRIS.

82 INT. STEPS LEADING TO THE CRYPT DAY 82

The TWO SONS OF FENRIS go down the steps and go into the crypt.

83 INT. CRYPT GRIMSON ABBEY DAY 83

ROBIN hangs on his chains. The TWO SONS OF FENRIS cross to him and begin unchaining him. ROBIN pretends that he is barely conscious. As they unchain one arm it drops limply. The other arm is unchained. Immediately, ROBIN springs into action and lashes out at one of the SONS and sends him staggering back as he kicks the other one away from him. The first comes at him again and ROBIN wrestles with him. Their encounter sends GALNAR's alchemical apparatus flying in all directions. A fierce brawl develops with ROBIN fighting both men. (Fight T.B.A.) He leaves both SONS OF FENRIS either dead or unconscious. ROBIN has taken a tremendous battering but he is on his way to freedom. He arms himself with a sword which he takes from one of the SONS and goes out of the crypt.

84 INT. STEPS TO THE CRYPT DAY 84

ROBIN silently goes up the steps.

85 INT. GRIMSTON ABBEY DAY 85

The SHERIFF still tied to the door is being carried by several of the SONS OF FENRIS. They are taking it across to a pillar and the door is propped upright against it. The SHERIFF looks like and indeed is about to become - the knife throwers assistant.

CUT TO:

ANOTHER ANGLE

The SONS OF FENRIS seem to be 30 or 40 feet from the SHERIFF. A huge SON OF FENRIS takes a swig of wine from a drinking horn and then pulls an axe from his belt and staggers up to a "line" which is a piece of rope one of the SONS OF FENRIS has placed on the floor. The HUGE MAN takes aim at the SHERIFF and nearly overbalances several times and finally he hurls his axe.

CUT TO:

CLOSE SHOT THE SHERIFF

The axe thuds into the door. The SHERIFF winces but doesn't

lose control.

CUT TO:

A PREVIOUS ANGLE

Another SON OF FENRIS pushes the previous one out of the way and hurls his axe.

CUT TO:

CLOSE SHOT THE SHERIF

The second axe thuds into the door but is nearer than the first.

CUT TO:

CLOSE SHOT GISBURNE

He is watching the SHERIFF closely and despite his loathing of the man he is impressed by his fortitude.

86 INT. PASSAGE GRIMSTON ABBEY DAY 86

ROBIN with drawn sword moves along the passage and down steps.

87 INT. AREA OUTSIDE CELL DAY 87

ROBIN appears. The GUARD sees him and rushes at him with his sword. The fight is brief and savage, but ROBIN kills the GUARD watched through the bars of the cell by the PRISONERS. ROBIN bends down and gets the huge keys from the GUARDS belt. He unlocks the cell. LITTLE JOHN is first out.

ROBIN
Marion?

LITTLE JOHN
Safe in Halstead Priory. You
tried to kill me!

ROBIN
When?

LITTLE JOHN
A couple of hours ago. You'd
the strength of ten!

ROBIN
So he's on his way....

TUCK
What do you mean?

ROBIN
Gulnar's made a man of clay.
It looks just like me and he's
let it loose.

The OUTLAWS react with amazement.

88 INT. GRIMSTON ABBEY DAY 88

An argument has broken out between the TWO SONS OF FENRIS who were throwing axes at the SHERIFF. "Mines closest." "No! No! Mine! My axe!" etc. During this squabble the SONS OF FENRIS take no notice of the SHERIFF who looks towards GISBURNE as if to say, 'these are the people you have decided to follow'.

CUT TO:

ANOTHER ANGLE

GISBURNE is beginning to wonder what he has got himself into.

89 INT. AREA OUTSIDE CELL GRIMSTON ABBEY DAY 89

Everyone is now out of the cell and ROBIN is with the OUTLAWS and EDWARD. Surrounded by the villagers they move stealthily away from the cells led by the OUTLAWS.

90 INT. GRIMSTON ABBEY DAY 90

The SHERIFF is dragged before the image of Fenris and forced to his knees. GULNAR, the WITCHES and GRENDEL are looking. GULNAR hands GRENDEL his sacrificial knife.

CUT TO:

ANGLE FAVOURING GISBURNE

GISBURNE watches the shouting SONS OF FENRIS. He is no longer joining in. His enthusiasm is beginning to wane. GRENDEL comes over to him.

GRENDEL
Gulnar grants you the
privilege.

He now hands GISBURNE the small knife. GISBURNE hesitates.

GRENDEL
Take it!

GISBURNE takes the knife. GRENDEL mimes holding the SHERIFFs

head by the hair from behind and cutting his throat.

GRENDEL
Like so.

GISBURNE hesitates. GRENDEL slaps his face and backhands him quickly.

GRENDEL
Now! Or you'll be next!

GISBURNE
I can't. Not like this.

GRENDEL
Then you are no longer one of us.

GRENDEL motions to TWO OF THE SONS OF FENRIS who grab hold of GISBURNE.

CUT TO:

ANOTHER ANGLE

ROBIN and the OUTLAWS and VILLAGERS.

With the WOMEN and CHILDREN behind them ROBIN the rest of his men are emerging from a passageway leading from the main hall. The SONS OF FENRIS are concentrating on the sacrifice. ROBIN can see GISBURNE being help by the SONS OF FENRIS and the SHERIFF who is held in a kneeling position in front of the head of Fenris. GRENDEL is moving towards the SHERIFF.

ROBIN
Now!

ROBIN leaps forward followed by SCARLET, NASIR and LITTLE JOHN. TUCK, EDWARD and MUCH lead the VILLAGERS.

CUT TO:

ANOTHER ANGLE

The SONS OF FENRIS turn from the sacrifice as ROBIN and SCARLET spearhead the attack.

CUT TO:

ANOTHER ANGLE

The SHERIFF is released and GRENDEL drops the knife drawing ALBION from his scabbard. He leaps towards ROBIN.

CUT TO:

ANOTHER ANGLE

ROBIN disarms a SON OF FENRIS. NASIR snatches up the man's sword. GRENDAL cuts at ROBIN who parries and counter attacks.

CUT TO:

ANOTHER ANGLE

LITTLE JOHN ducks under a battleaxe as it scythes through the air to decapitate him and grapples with one of the SONS OF FENRIS who drops the axe.

CUT TO:

ANOTHER ANGLE

The fight becomes general. The SONS OF FENRIS are befuddled with drink. The OUTLAWS and VILLAGERS are desperate.

CUT TO:

ANOTHER ANGLE

GULNAR cringes back into the shadows screaming with anger. He makes his escape.

CUT TO:

ANOTHER ANGLE

GISBURNE has his sword and now fights his way to the SHERIFF who struggles to his feet and looking at the combats all around him. He can hardly believe that he is still alive. GISBURNE kills ONE OF THE SONS OF FENRIS on his way to the SHERIFF. As the man drops his sword EDWARD grabs it up.

GISBURNE
(to the SHERIFF)
Quickly!

GISBURNE and the SHERIFF work their way through the melee towards the door as EDWARD is attacked by another of the SONS OF FENRIS.

CUT TO:

ANOTHER ANGLE

NASIR fighting. He kills his man and turns to look for another. PAN to SCARLET who is driven back against the wall. He fights his way off it taking on two men at once. NASIR joins him and they each kill their man.

CUT TO:

ANOTHER ANGLE

MUCH hurls a stool at one of the SONS OF FENRIS knocking him out.

CUT TO:

ANOTHER ANGLE

LONG SHOT

The OUTLAWS and VILLAGERS are beginning to overrun the SONS OF FENRIS.

91 EXT. GRIMSTON ABBEY DAY 91

The SHERIFF and GISBURNE ride out of the Abbey.

92 INT. GRIMSTON ABBEY DAY 92

The fight is almost over. ROBIN and GRENDEL set on one another - watched by the OUTLAWS and VILLAGERS.

ROBIN

That sword is mine Grendel.
Albion. One of the Seven
Swords of Wayland. It cannot
kill me.

GRENDEL attacks violently and they lock swords. ROBIN and GRENDEL struggle together. GRENDEL claws at ROBIN's throat as they push against one another.

CUT TO:

CLOSE SHOT

The two swords locked together. Slowly Albion glows red hot.

CUT TO:

RESUME PREVIOUS ANGLE

GRENDEL drops Albion with a loud cry of pain. He looks at it for a moment and then without warning throws himself on ROBIN's sword. ROBIN is horrified. He pulls back.

CUT TO:

ANOTHER ANGLE

Fatally wounded GRENDEL staggers to the head of Fenris. He throws back his head and howls like a wolf.

GRENDEL

Fenris! You have your
sacrifice!

GRENDEL falls dead at the base of the idol. There is a moment's

pause and then ROBIN crosses swiftly to the OUTLAWS.

ROBIN
Where's Gulnar?

LITTLE JOHN
Fled. So's Gisburne and
the Sheriff.

Thunder crashes and rolls overhead. ROBIN looks up.

ROBIN
(remembering Herne's
words)
"When the sky cries out" (to
the OUTLAWS) Get everyone
back to Wickham. I'll join
you there. Herne's in danger.

ROBIN races out of the main door of the abbey.

93 EXT. FOREST DAY 93

CLOSE UP "ROBIN HOOD"

TRACK as it moves silently through the forest.

CUT TO:

The "ROBIN" moves on.

94 EXT. GRIMSTON ABBEY DAY 94

ROBIN gallops out of Grimston Abbey.

95 EXT. HALSTEAD PRIORY DAY 95

ESTABLISHING SHOT

96 INT. HALSTEAD PRIORY DAY 96

The PRIORESS a kindly lady sits listening to MARION who is
anxious and distressed.

MARION
(urgently)
- a terrible dream Reverend
Mother. It's haunted me all
day. I saw - I saw - I saw -
I must go to him. To the of
the Ring of the Nine Maidens.
I must!

97 EXT. FOREST DAY 97

ROBIN is riding flat out down the forest path. The wind howls.

There is a flash of lightning and tremendous crash of thunder.
He rides on.

98 EXT. VISCINITY OF STANDING STONES DAY 98

The "ROBIN" looks towards the Standing Stones his face is impassive - expressionless. He begins walking towards the stones.

99 EXT. FOREST DAY 99

The real ROBIN continues his reckless ride.

100 EXT. VISCINITY OF STANDING STONES DAY 100

The "ROBIN" walks steadily towards the Standing Stones.

CUT TO:

CLOSE UP

His face is grim.

101 EXT. STANDING STONES DAY 101

The "ROBIN" reaches the Standing Stones and enters the circle. Again, thunder rolls round the sky. The wind whines through the stones. It is almost like voices, whispering and sobbing.

CUT TO:

CLOSE SHOT THE "ROBIN"

It stands slowly looking round the circle.

THE "ROBIN"
Herne!

The "ROBIN" waits. It moves to the centre of the circle. It turns slowly round looking at each of the tall stones.

CUT TO:

B.C.U. "ROBIN"

"ROBIN"
Herne!

CUT TO:

CLOSE SHOT

The "ROBIN" is turned away. Its back to CAMERA.

HERNE (O.V.)
I am here!

The "ROBIN" spins round.

CUT TO:

The "ROBIN'S" P.O.V.

HERNE - without his headdress stands facing the "ROBIN". He leans on a sword.

HERNE
(calmly)
So you've come as you were
hidden. Is Gulnar dead.

The "ROBIN" begins to advance on HERNE who waits impassively. It stops about 6 feet away from him. HERNE knows - as he has known all along - that this isn't ROBIN.

HERNE
You see I am armed.

HERNE looks hard at the "ROBIN".

HERNE
Who are you?

"ROBIN"
Herne's son.

HERNE (almost amused)
No - you are
Gulnar's creature. Gulnar's
son.

The "ROBIN" draws his sword and leaps into the attack. HERNE parries. The "ROBIN" strikes at HERNE with bewildering speed and tremendous force. HERNE defends himself quite skillfully but he is up against a killing machine. The "ROBIN" draws back briefly.

"ROBIN"
(In Gulnar's voice.) You cannot
prevail against me!

The "ROBIN" rushes HERNE and attacks to his head. The power of his blow knocks HERNE to the ground and he is wounded.

CUT TO:

ANOTHER ANGLE

ROBIN rides up to the Stones and reins his horse.

CUT TO:

ANOTHER ANGLE

The "ROBIN" - about to finish HERNE turns to face him.

CUT TO:

ANOTHER ANGLE

ROBIN is dismounting. He runs in the circle drawing Albion.

CUT TO:

ANOTHER ANGLE

The "ROBIN" running to clash with ROBIN.

CUT TO:

ANOTHER ANGLE

The TWO ROBIN's clash in the centre of the circle.

CUT TO:

ANOTHER ANGLE

LONG SHOT. HIGH ANGLE

The TWO ROBIN's fighting in the natural arena of the stone circle. HERNE lies wounded at the base of one of the stones.

CUT TO:

CLOSE SHOT THE "ROBIN"

He attacks ferociously.

CUT TO:

CLOSE SHOT ROBIN

He defends and counter attacks.

CUT TO:

CLOSE SHOT THE "ROBIN"

He retreats and then with an animal snarl comes back at ROBIN.

CUT TO:

TWO SHOT

ROBIN backs before a tremendous onslaught of blows. Thunder crashes over the stone circle.

CUT TO:

CLOSE UP THE "ROBIN"

His eyes are yellow like a wolf's.

CUT TO:

ANOTHER ANGLE

HERNE watches from the base of one of the stones.

HERNE
The powers of light and
darkness are with you!

CUT TO:

ANOTHER ANGLE

ROBIN is driven back until he is against one of the tall stones. The "ROBIN" hacks at him fiercely. But ROBIN defends himself skilfully. The swords lock.

CUT TO:

CLOSE UP THE "ROBIN"

CUT TO:

CLOSE UP ROBIN

To MID-SHOT. He pushes the "ROBIN" away from him and fights him back to the centre of the arena where he runs him through. The "ROBIN" stands for a moment. Then collapses. It writhes on the ground like a dying wolf snapping and snarling. Then it lies still.

CUT TO:

LONG SHOT HIGH ANGLE

ROBIN stands looking as the "ROBIN" dies.

CUT TO:

MID-SHOT

The real ROBIN stares down at the dead "ROBIN". Then sheathing

Albion he runs over to HERNE.

CUT TO:

TWO SHOT

ROBIN kneels beside HERNE.

HERNE
Take me to the cave in
Sherwood.

102 EXT. COUNTRYSIDE A DAY 102

GISBURNE and the SHERIFF are riding when GISBURNE suddenly reins his horse. In the distance they can see MARION riding fast across country.

SHERIFF
It's Marion! After her
Gisburne!

They turn their horses and follow her.

103 EXT. COUNTRYSIDE (B) DAY 103

TRACK MARION RIDING

CUT TO:

LONG SHOT MARION RIDING

104 EXT. VICINITY OF THE RING CIRCLE DAY 104

MARION riding. In the distance we can see the stone circle. MARION continues to ride towards it.

CUT TO:

ANOTHER ANGLE

MARION approaching the stone circle.

105 EXT. STONE CIRCLE DAY 105

MARION rides up to the stone circle. She stops her horse. She sees "ROBIN's" body.

CUT TO:

MARION'S P.O.V.

"ROBIN'S" body is lying at the centre of the circle.

CUT TO:

CLOSE SHOT MARION

She is frozen with shock.

CUT TO:

LONG SHOT

MARION dismounts. Then she walks very slowly to where the body is lying. She kneels slowly beside it. Then she collapses across the body.

CUT TO:

CLOSE SHOT MARION

MARION raises her head.

CUT TO:

B.C.U. MARION

She looks down at the body.

MARION
(softly)
It was never meant to be.

There is a pause.

MARION
(in a whisper)
Never.

106 EXT. THE VICINITY OF STONE CIRCLE DAY 106

The SHERIFF and GISBURNE arrive into the distant circle.

107 EXT. STONE CIRCLE DAY 107

The SHERIFF and GISBURNE ride up to the stone circle. They stop when they see the body. MARION looks at them. She gets to her feet.

SHERIFF
Is it - Is it Robin Hood?

MARION nods. GISBURNE and the SHERIFF dismount. MARION walks slowly up to them. She is in shock.

MARION
(quietly)
You have what you've always
wanted. Let me pass.

MARION walks slowly past them. The SHERIFF and GISBURNE run forward to the body. We go with them. The SHERIFF stands looking down at the body.

SHERIFF
(quietly)
If I was a religious man,
Gisburne, I'd get down on my
knees and thank God for this.

GISBURNE glances back.

GISBURNE
But the girl -

The SHERIFF remains looking down at the body.

SHERIFF
Let her go. This has finished
her. And saved us Gisburne.
Both of us.

LONG SHOT (HIGH ANGLE)

The SHERIFF and GISBURNE remain looking down at the body while MARION rides slowly away from the stone circle.

108 EXT. FOREST DAY 108

The OUTLAWS and VILLAGERS are making their way back to Wickham. As well as two carts piled high with sacks of grain, they also carry supplies on litters which they carry on their shoulders. Others have sacks across their backs. Even the children are carrying something. The mood is relaxed and triumphant although they are weary from the journey. NASIR leads the way.

TUCK
How much further?

SCARLET
Your always moaning about
something, aren't you?

TUCK
No I'm not. I simply asked
how far we are from Wickham.

NASIR holds up two fingers.

TUCK
Is that impudence or
information?

MUCH
Nasir's right. Can't be much
more than a couple of miles
now.

They move on. We pick up EDWARD and ALISON who are walking with
LITTLE JOHN.

LITTLE JOHN
I wonder if Robin's caught up with
Gulnar's creature.

EDWARD
Ay. And if he killed it.

LITTLE JOHN
He'll kill it. If it can be
killed.

EDWARD nods. The OUTLAWS and VILLAGERS move on through the
forest.

109 INT. HERNE'S CAVE DAY 109

HERNE is with ROBIN. Their faces are fire-lit.

ROBIN
Gulnar's alive.

HERNE
But alone. The Sons of Fenris
are no more. There will be no
time of the wolf.

ROBIN
Not yet. But one day there
will be.

HERNE
Yes... One day...

As the ANGLE changes the flames from the fire fill the SCREEN.

110 EXT. COUNTRYSIDE (B) DAY 110

A COUNTRYMAN is driving a small cart along a lane. He looks up
as GISBURNE comes riding towards him. As GISBURNE reins his

horse, the COUNTRYMAN looks at him in terror.

111 EXT. COUNTRYSIDE (B) DAY 111

The SHERIFF and GISBURNE are riding in front of the cart. The COUNTRYMAN is still driving. In the back of the cart is the body of the "ROBIN".

CUT TO:

ANOTHER ANGLE

COUNTRYMAN
Where are we going my lords?

SHERIFF AND GISBURNE
(together)
Newark.

COUNTRYMAN
But I live in Pontefract.

GISBURNE
Be silent!

SHERIFF
Think of it Gisburne. To arrive unheralded with such a prize.

CUT TO:

THE BACK OF THE CART

A small piece of parchment flutters down from the cart and lands on the ground.

CUT TO:

INSERT THE PARCHMENT

The piece of parchment is the one from the "ROBIN's" mouth. About an inch wide and 8 inches long. It has become unrolled - all but an inch or so - and as we watch, the runic characters on it slowly fade away, leaving it blank.

CUT TO:

RESUME ON SHERIFF AND GISBURNE

SHERIFF
And then, Gisburne, just when the King is about to have us hauled off to the block, I shall reveal our little secret.

- 75 -
CUT TO:

The BODY on the cart. Slowly PUSH IN on one of its hands. The hand begins to change into a hand of clay. It cracks open and the fingers start to break off and crumble. During this the SHERIFF continues his speech.

SHERIFF (O.V.)
"Lord King", I shall say -
with great dignity Gisburne -
"Before pronouncing sentence
upon my wretched steward and
myself I would deem it a great
favour if you would inspect
the contents of this cart
we've brought to Newark. I am
sure you will find it
interesting my Liege. More
than interesting.

CUT TO:

LONG SHOT

The SHERIFF continues to talk as he and GISBURNE ride over the brow of a hill followed by the cart.

SHERIFF (distant
perspective)
In fact my Liege, I'd go so
far as to say you'll simply be
amazed at what you'll find in
the back of that cart!

The SHERIFF, GISBURNE and the cart disappear over the brow of the hill.

112 EXT. WICKHAM SUNSET 112

ROBIN rides into Wickham. The VILLAGERS crowd round him. He dismounts. Everyone wants to shake his hand and clap him on the back. He walks forward to where the outlaws are standing. He is in high spirits.

LITTLE JOHN
I don't know what to say -
except I'm right glad to see
you.

TUCK
Ay. We all are!

LITTLE JOHN embraces him and all the OUTLAWS do likewise.

MARION
Where's Marion?

MUCH
Still at Halstead with the
children.

ROBIN
And none of you fetched her?

SCARLET
That's for you to do ain't it?

ROBIN
I'll ride there in the morning
and then you can marry us
Tuck!

TUCK
Try and stop me!

113 EXT. FOREST MORNING 113

ROBIN is riding to MARION. The MUSIC mirrors his happiness. Sherwood has never looked more beautiful.

114 EXT. HALSTEAD PRIORY DAY 114

ROBIN rides up to the Priory. He dismounts and goes to the Gatehouse. A nun appears. She looks at him in disbelief, taking a step backwards.

ROBIN
What's wrong? I've come for
Marion and the three Wickham
children.

The NUN becomes calm. She inclines her head and leads the way inside.

115 INT. HALSTEAD PRIORY DAY 115

ROBIN follows the NUN inside. She goes to another NUN who also is staring at ROBIN. The first NUN whispers to her. The second NUN nods and then goes off. ROBIN stands waiting. He is puzzled by the NUN's reaction. In the distance plainsong can be heard. After a long pause. MATTHEW and the TWO CHILDREN appear. They run towards him.

MATTHEW
They said you were dead!

ROBIN laughs.

ROBIN
I'm a long way from being dead
Matthew.

He crouches down to the TWO LITTLE ONES.

ROBIN
I've come to take you home.

The PRIORESS appears and comes towards him.

PRIORESS
Heaven be praised! It's true!

ROBIN
What's all this about me being
dead Reverend Mother? Where's
Marion.

A fractional pause from the PRIORESS.

PRIORESS
She's coming - children -
Matthew -

The PRIORESS leads them away. Again ROBIN waits. The plainsong
can be clearly heard coming from the chapel. There is no other
sound. ROBIN waits. Then he hears footsteps approaching.

CUT TO:

CLOSE UP ROBIN

He is looking at MARION. The footsteps stop.

CUT TO:

ROBIN'S P.O.V.

MARION is standing some way from him. She is dressed as a novice
nun.

CUT TO:

ANOTHER ANGLE

There is a long pause. Then ROBIN goes slowly towards her.

ROBIN
Marion..?

A long pause.

MARION
You were dead. I saw you.

Another pause. ROBIN stares at her.

MARION
It began as a dream. But then
I - I rode there. To the
Nine Maidens. And it was
true.

ROBIN
No. No - it wasn't true.

MARION
You lay there. And I said
goodbye to you.

ROBIN
But that was Gulnar's doing.
The man of clay he brought to
life. A copy of me. Marion -
I'm alive and I love you -

MARION
I know that you love me. But
it's too late.

ROBIN
Marion -

MARION
I want the others to come to
Halstead. I want to say
goodbye to them.

ROBIN
You can't do this.

MARION
I must. I can't marry you.
My heart was broken yesterday.

ROBIN is about to speak but MARION continues.

MARION
Oh yes I know now that it
wasn't you. But I've no
courage left. Can you
understand?

There is a silence.

MARION

You made me so happy - and I'll always love you. But I can't be your wife knowing that each day I might lose you. I haven't that kind of strength. Not any more. So I shall remain in Halstead living at peace. And remembering how we used to laugh together. And how -when it was spring in Sherwood -you took me in your arms....

MARION and ROBIN remain looking at each other for a long moment and then very slowly she turns her back to him and after a moments pause walks slowly away. ROBIN remains standing motionless until she has gone.

116 EXT.

WICKHAM

DAY 116

Wedding festivities are in full swing in Wickham. Suddenly ROBIN appears walking with MATTHEW and leading his horse with the TWO LITTLE CHILDREN sitting on it. Everyone stops and turns to him. The VILLAGERS stare. In silence ROBIN lifts the TWO LITTLE CHILDREN from the horse. They run to their parents. MATTHEW runs to EDWARD and ALLISON. For a moment the OUTLAWS stare at the lonely figure of ROBIN and then they move towards him.

CUT TO:

GROUP SHOT ROBIN AND THE OUTLAWS

LITTLE JOHN

(very quietly)

Where's Marion?

ROBIN

She's staying in Halstead.

I've lost her, John. We've

all lost her.

117 EXT.

HILLSIDE

SUNSET 117

LONG SHOT

Silhouetted against the sky HERNE - wearing his headdress - rides slowly towards ROBIN and the OUTLAWS who are coming up the hill to meet him.

FREEZE FRAME

END TITLES

FADE OUT