

# **Robin And The Sherwood Hoodies**

Junior Script

by

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**CHARACTERS IN EACH SCENE****Scene One**

Billy Wigglestick  
 Maid Marion  
 Nursie Gerty Gusset  
 Sheriff of Nottingham  
 The Guards  
 The Skunk Scouts  
 The Villagers  
 Will Scarlet

**Scene Two**

Robin Hood  
 The Merry Men  
 The Skunk Scouts  
 Voice over (Optional)

**Scene Three**

Billy Wigglestick  
 Bolt  
 Gavin Gutwrencher  
 Genghis  
 Grabbit  
 King John  
 Sheriff of Nottingham  
 The Guards

**Scene Four**

Billy Wigglestick  
 Maid Marion  
 Nursie Gerty Gusset  
 Robin Hood  
 Sheriff of Nottingham  
 The Guards  
 The Merry Men  
 The Skunk Scouts  
 The Villagers  
 Will Scarlet

**Scene Five**

Billy Wigglestick  
 Bolt  
 Gavin Gutwrencher  
 Genghis  
 Grabbit  
 King John  
 Sheriff of Nottingham  
 The Guards

**Scene Six**

Billy Wigglestick  
 Bolt  
 Gladys of Gisbourne  
 Grabbit  
 Guy of Gisbourne  
 Maid Marion  
 Nursie Gerty Gusset  
 Robin Hood  
 Sheriff of Nottingham  
 The Merry Men  
 The Skunk Scouts  
 The Villagers  
 Will Scarlet

**Scene Seven**

Billy Wigglestick  
 Bolt  
 Gavin Gutwrencher  
 Genghis  
 Grabbit  
 King John  
 Maid Marion  
 Nursie Gerty Gusset  
 Robin Hood  
 Sheriff of Nottingham  
 The Merry Men  
 Will Scarlet

**Scene Eight**

Billy Wigglestick  
 Bolt  
 Gavin Gutwrencher  
 Genghis  
 Grabbit  
 King John  
 King Richard  
 Maid Marion  
 Nursie Gerty Gusset  
 Robin Hood  
 Sheriff of Nottingham  
 Soloist  
 The Guards  
 The Merry Men  
 The Skunk Scouts  
 The Villagers  
 Will Scarlet

**LIST OF PROPERTIES****Scene One**

Basket of flowers .....	Maid Marion
Quill & parchment .....	Billy Wigglestick
Bow.....	Will Scarlet
5 x Spears .....	Guards
Scroll.....	Sheriff of Nottingham
“The Sherwood Arrow” newspaper.....	Nursie Gerty Gusset
Letter .....	Maid Marion

**Scene Two**

6 x Swords.....	The Merry Men
Little John puppet .....	Big John
Giant tomato sauce bottle.....	Friar Tuck
“The Sherwood Arrow” newspaper.....	Friar Tuck
Lute.....	Alan A-Dale
Letter .....	Skunk Lopper

**Scene Three**

Throne .....	King John
5 x Spears .....	Guards
Egg & eggcup.....	King John
Postcard with arrow .....	Scene Prop
“The Sherwood Arrow” newspaper.....	King John
2 x Feather dusters.....	Gavin & Genghis
Shackles .....	Grabbit & Bolt

**Scene Four**

Business card .....	Robin Hood
Little John puppet .....	Big John
Bow.....	Will Scarlet
Rubber chicken.....	Scene Prop
5 x Spears .....	Guards
Arrow through the head headband .....	Villager/Sheriff of Nottingham

**Scene Five**

Throne ..... King John  
 Cardboard pants ..... Genghis  
 5 x Spears ..... Guards  
 Arrow through the head headband ..... Sheriff of Nottingham

**Scene Six**

Drawstring purse ..... Guy of Gisbourne  
 Little John puppet ..... Big John  
 Bow ..... Will Scarlet  
 Gold plated bonker ..... Sheriff of Nottingham  
 Blanket ..... Sheriff of Nottingham

**Scene Seven**

5 x Spears ..... Guards  
 Blanket ..... Maid Marion  
 Little John puppet ..... Big John  
 Bow ..... Will Scarlet

**Scene Eight**

Gold plated bonker ..... Grabbit  
 Bow ..... Will Scarlet  
 Little John puppet ..... Big John  
 Cardboard cut-out of the squished Sheriff ..... Scene Prop  
 False bottom ..... King John  
 5 x Spears ..... Guards  
 Gold envelope ..... King Richard  
 Oswald Statuette ..... King Richard

## **PRODUCTION NOTES**

Welcome to *Robin & The Sherwood Hoodies!* I am sure you will enjoy rehearsing and performing this musical comedy, but to aid you in your production it may be helpful to consider the following notes.

### **CASTING**

The script is written for 43 speaking characters. These range from principal parts to smaller supporting roles. For productions with fewer cast members, condensing and doubling of characters is possible. This can be done in numerous ways, but the following example reduces the cast number to 22 speaking parts:

- Reduce the villagers to just Bodkin and Inkhorn (reallocating lines)
- Reduce the guards to just Nigel and Norbert (reallocating lines)
- Reduce the skunks to just Lumpy and Logger (reallocating lines)
- Double up Guy and Gladys with the two Villagers or two Guards
- Enlist a willing adult to play the cameo role of King Richard

To expand the cast, unlimited chorus parts may be used as additional Villagers, Skunks and Guards, possibly redistributing some lines. An off-stage choir can also be used for chorus backing on songs.

The role of Robin should be portrayed as an egocentric, highly theatrical thespian, always over-excited and over-acting. His Merry Men are entertainers with various performing skills and should be played to highlight this point. Dave is a dancer, Alan is a classical musician, Much is a strongman, Tuck is a magician and Little John is actually a ventriloquist's puppet worked by Big John, who provides a slightly higher voice for Little John's lines. Nursie is an eccentric "pantomime dame" character and may work well played by a suitably adventurous male performer. If working with a wider age range, the troupe of Skunk Scouts (who are not animals but young scouts) are ideal roles for younger, smaller cast members.

### **COSTUMES**

The iconic style of Robin Hood can be used to great effect when costuming this show, with plenty of tunics, tights, feathered hats and chain mail! The Merry Men should sport the traditional "Robin Hood" look with white long-sleeved shirts under a green tunic with a belt, green tights and feathered hat. However, individual touches can be added for different characters. Robin should stand out with perhaps a slightly different coloured tunic, whilst Much can be hairy with muscle outlines drawn on his top. Alan should carry a lute but could also have musical notes to decorate his tunic. The Little John puppet needs to be dressed identically to Big John, possibly using a toddler's dressing up costume. Dave could add leg warmers, wrist and head bands to his costume reminiscent of a 1970s disco dancer! However, the overall look of the troupe should be almost like a uniform, apart from Tuck who should wear the traditional monk's long brown cassock, wig and fat tummy courtesy of a cushion or fat-suit. Will Scarlet should be costumed as the Merry Men, but with red tunic, tights and hat, not forgetting his glasses and his trusty bow over his shoulder.

Mock chain mail is an essential costume element for the Sheriff, Guards and Kings. A comedy element can be added to the Guards costumes by adding striped socks to their

costumes. Gavin's costume can also be comical, dressed as an over enthusiastic holiday camp rep - bright coloured blazer with white shorts, polo shirt, knee length socks and plimsolls. This will contrast well with the unsightly "Quasimodo" look of Genghis – lots of raggedy clothes, unruly hair and a dirty face! Grabbit and Bolt could wear matching bright stripy tights and tunics with a large G or B on the front, whilst Billy Wigglestick could be dressed as a wandering minstrel, court jester or Shakespearian playwright!

The Skunk Scouts need a traditional "scout" look, but with added colour. Try khaki knee-length shorts & t-shirts with stripy knee-length socks and red & white spotty neckerchiefs, topped off with a traditional brown "Baden-Powell" hat. The Villagers should be costumed simply and uniformly, but avoid depressing peasant colours! Girls can wear brightly coloured stripy or spotty skirts topped with a blouse and mob cap whilst boys can wear knee-length trousers, shirts and waistcoats, perhaps with neckerchiefs to match the girls' skirts. Guy and Gladys are wealthy and should be dressed accordingly. Maid Marion could wear a traditional long dress and garland of flowers in her hair, whilst Nursie's eccentric "dame" character can be emphasised by a more outlandish costume, possibly with a comic wig and glasses. Remember, an authentic but colourful look will transport the audience to Sherwood Forest- plenty of tunics, tights and chain mail, but don't forget your stripy socks!

## STAGING

This production can be staged effectively with very simple scenery. A forest backcloth of trees would work for most of the show whilst interior scenes in Nottingham Castle can be achieved with painted flats or screens positioned in front of the backcloth to resemble castle walls, and the King's throne positioned centrally in front. The forest and castle walls can be painted realistically, but as this is a fun comedy, consider a splash of cartoon creativity using unusual shapes and bright colours with black outlines.

Props play an important part in this production. The Sheriff's "arrow through head" prop is widely available from joke shops or easily made with two halves of a toy arrow fixed to a headband. Little John is a puppet with a moveable mouth, held and operated by Big John throughout the show. It is advised to allow Big John plenty of rehearsal time with the puppet to perfect the art of puppet manipulation, remembering to keep the puppet moving and allow it to follow action and dialogue with its head and eyes.

A comical highlight of the show is the Sheriff's demise as he falls through the 'squisher' and re-emerges flattened as a cardboard cut-out. The 'squisher' can be achieved in various ways, the most effective being a specially made wooden "mangle" with two large, soft rollers that allow the Sheriff to roll through head-first safely and comfortably. Alternatively, and easier to achieve, the Sheriff could dive through an opening in a scenery flat or cloth painted to look like a 'squisher'. The cut-out can be made by using software to scale up a photo of your Sheriff (in horrified pose) to life size and tile printing on a colour printer. The tiles can be glued onto a large sheet of card and trimmed to image edge. The cut-out should emerge almost instantly from the same place the Sheriff disappeared. Done well, this is a prop that often receives its own round of applause when revealed. Another comic moment in the final scene is the revealing of King John's false bottom, and these foam props are widely available to purchase. Alternatively (although perhaps not as effective) King John could simply reveal some brightly coloured undergarments through the ripped seat.

## **CHOREOGRAPHY**

Each musical number is designed to have movement, and even simple moves will bring the songs to life. For maximum effect, the whole cast is intended to perform all songs and dances on stage as chorus, whether they are in the preceding drama or not. Of course this is at the discretion of the director and can depend on available space. Choreography of individual musical numbers is left to the creativity of your own director/choreographer. This way, moves can be designed that more accurately match the ability of the individual cast. However, example choreography and useful advice for all the musical numbers in this show can be found on the highly recommended Choreography DVD where available.

## **MUSIC**

All the music required to stage this production, including sound effects, is found on the Backing Track CD.

Play On, Play Off and Scene Change tracks are provided to allow entrances, exits and scene changes to occur smoothly without pauses, resulting in a slick performance. A vocal recording is provided as a guide and to enable the swift learning of songs. The backing tracks without vocals are ideal to use in rehearsals and performances. Directors may, if they wish, allow a choir or separate character to accompany or replace a soloist in a song or section intended for a soloist. This may be necessary if certain cast members are unable to perform the solo themselves or a larger chorus is required to be employed more fully. In "*Singing All Over The World*", the opening solo may be allocated to anyone within the scene, speaking or non-speaking. In "The M-Team", directors are free to use the recorded voice track for performances.

## **AND FINALLY...**

This musical has been entirely written in the heart of Sherwood Forest itself - actually in Robin Hood's village, just an arrow's shot from Robin's oak tree and in the shadow of the church where Robin and Marion wed! This possibly makes the show the most authentic Robin Hood musical ever written, even if its historical accuracy is sometimes a little dubious! Above all, this is a fun show to rehearse and perform, so remember to enjoy yourselves and your audience will, too! My best wishes for a successful and enjoyable production.