

Robin And The Sherwood Hoodies

Junior Script

by

Craig Hawes

Published by

Musicline Publications

P.O. Box 15632

Tamworth

Staffordshire

B78 2DP

01827 281 431

www.musiclinedirect.com

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CONTENTS

| | |
|--|-----------|
| Cast List | 3 |
| Speaking Roles by Number of Lines | 4 |
| Cast List in Alphabetical Order (With Line Count) | 6 |
| Characters In Each Scene | 8 |
| List Of Properties | 9 |
| Production Notes..... | 11 |
| Scene One..... | 14 |
| Track 1: Overture..... | 14 |
| Track 2: Sherwood Forest (Song)..... | 14 |
| Track 3: Sherwood Play Off..... | 15 |
| Track 4: Hunting Horns #1..... | 17 |
| Track 5: Sheriff Play On #1..... | 17 |
| Track 6: Sheriff Play Off #1..... | 19 |
| Track 7: Skunk Play On #1..... | 20 |
| Track 8: Helping Hand (Song)..... | 21 |
| Track 9: The M-Team | 22 |
| Scene Two..... | 22 |
| Track 10: Skunk Play On #2..... | 24 |
| Track 11: Men In Tights (Song)..... | 25 |
| Track 12: Nottingham Castle #1..... | 26 |
| Scene Three..... | 27 |
| Track 13: SFX Egg Chop..... | 27 |
| Track 14: SFX Arrow Post..... | 28 |
| Track 15: SFX Gong #1..... | 29 |
| Track 16: SFX Gong #2..... | 30 |
| Track 17: To Sherwood | 32 |
| Scene Four..... | 32 |
| Track 18: Merry Men Play On..... | 32 |
| Track 19: SFX Will's Arrow #1..... | 33 |
| Track 20: Hunting Horns #2..... | 34 |
| Track 21: Sheriff Play On #2..... | 34 |
| Track 22: SFX Guards Play Off..... | 35 |
| Track 23: SFX Grabbit & Bolt Play Off..... | 35 |
| Track 24: SFX Will's Arrow #2..... | 36 |
| Track 25: SFX Sheriff Play Off #2..... | 36 |
| Track 26: He Will Be A Hero (Song)..... | 38 |

| | | |
|-----------------------------------|--|-----------|
| Track 27: | Nottingham Castle #2 | 38 |
| Scene Five..... | | 39 |
| Track 28: | SFX Marching Drums | 41 |
| Track 29: | SFX Ting..... | 41 |
| Track 30: | Back To Sherwood | 42 |
| Scene Six | | 42 |
| Track 31: | Skunk Play On #3 | 44 |
| Track 32: | Secret Spies #1 | 45 |
| Track 33: | Robbery | 46 |
| Track 34: | Secret Spies #2 | 47 |
| Track 35: | SFX Blanket..... | 48 |
| Track 36: | Kidnap..... | 49 |
| Track 37: | If We All Work Together (Song)..... | 50 |
| Track 38: | Nottingham Castle #3 | 51 |
| Scene Seven | | 52 |
| Track 39: | Intruders #1..... | 53 |
| Track 40: | Intruders #2..... | 53 |
| Track 41: | SFX Squeak #1..... | 54 |
| Track 42: | SFX Squeak #2..... | 54 |
| Track 43: | SFX Squeak #3..... | 54 |
| Track 44: | SFX Walk Squeaks..... | 54 |
| Track 45: | Dungeon | 54 |
| Scene Eight..... | | 55 |
| Track 46: | Singing All Over The World (Song)..... | 56 |
| Track 47: | Sheriff Play On #3..... | 57 |
| Track 48: | SFX Bonk Squish..... | 58 |
| Track 49: | SFX Squish..... | 58 |
| Track 50: | King John Play On | 58 |
| Track 51: | SFX Will's Arrow #3 | 59 |
| Track 52: | SFX Rip | 60 |
| Track 53: | King Richard Play On | 60 |
| Track 54: | SFX Drum Roll..... | 61 |
| Track 55: | Men In Tights (Song Reprise)..... | 62 |
| Track 56: | Bows & Company Play Out | 63 |
| Photocopiable Lyrics | | 65 |

CAST LIST

N.B. In the following list, the bracketed number shows the number of spoken lines each role has.

An asterisk (*) before the character's name indicates that this character also has solo or featured sung lines.

The Narrator

Billy Wigglestick (55)

The Sherwood Hoodies (Merry Men)

*Robin Hood (97)

Will Scarlet (44)

Alan A-Dale (20)

Friar Tuck (19)

Big John/Little John (35)

Much Muscles (15)

Dancing Dave (24)

The Castle Crew

King John (86)

Sheriff of Nottingham (97)

Grabbit (52)

Bolt (44)

Gavin Gutwrencher (29)

Genghis (19)

Nigel the Norman (Guard) (4)

Norbert the Norman (Guard) (4)

Nesbit the Norman (Guard) (4)

Norton the Norman (Guard) (3)

Newt the Norman (Guard) (3)

King Richard (12)

Wealthy Travellers

Guy of Gisbourne (4)

Gladys of Gisbourne (5)

The Sherwood Villagers

*Maid Marion (85)

Nursie Gerty Gusset (70)

Bodkin of Budbury (4)

Inkhorn of Idle (4)

Kettlehat of Kirklington (3)

Napsack of Normanton (4)

Jugmuffin of Jacksdale (3)

Pokewhistle of Pleasley (3)

Scragbucket of Southwell (3)

Manglebutt of Mansfield (3)

Beautiful Betsy (2)

Bubbly Bertha (2)

Beaudacious Babs (2)

The Skunk Scouts

Skunk Lumpy (3)

Skunk Logger (3)

Skunk Stumpy (3)

Skunk Sprout (3)

Skunk Lopper (4)

Skunk Cropper (3)

Skunk Pulpy (2)

Skunk Prune (1)

N.B. There is also an option to have a cast member act as a voice over at the beginning of Track 9. A voice recording is available on the vocal CD if preferred.

SPEAKING ROLES BY NUMBER OF LINES

NB. In the following list, the number shows how many spoken lines each role has. An asterisk (*) before the character's name indicates that this character ALSO has solo or featured sung lines.

| | |
|--------------------------------|----|
| *Robin Hood | 97 |
| Sheriff of Nottingham | 97 |
| King John..... | 86 |
| *Maid Marion | 85 |
| Nursie Gerty Gusset | 70 |
| Billy Wigglestick..... | 55 |
| Grabbit..... | 52 |
| Bolt | 44 |
| Will Scarlet..... | 44 |
| Big John/Little John | 35 |
| Gavin Gutwrencher..... | 29 |
| Dancing Dave | 24 |
| Alan A-Dale | 20 |
| Genghis | 19 |
| Friar Tuck | 19 |
| Much Muscles..... | 15 |
| King Richard | 12 |
| Gladys of Gisbourne | 5 |
| Nigel the Norman..... | 4 |
| Norbert the Norman..... | 4 |
| Nesbit the Norman..... | 4 |
| Guy of Gisbourne | 4 |
| Bodkin of Budbury | 4 |
| Inkhorn of Idle..... | 4 |
| Napsack of Normanton | 4 |
| Skunk Lopper | 4 |
| Norton the Norman | 3 |
| Newt the Norman..... | 3 |
| Kettlehat of Kirklington..... | 3 |
| Jugmuffin of Jacksdale | 3 |
| Pokewhistle of Pleasley..... | 3 |
| Scragbucket of Southwell | 3 |
| Manglebutt of Mansfield | 3 |

| | |
|-----------------------|---|
| Skunk Lumpy | 3 |
| Skunk Logger | 3 |
| Skunk Stumpy | 3 |
| Skunk Sprout | 3 |
| Skunk Cropper..... | 3 |
| Beautiful Betsy..... | 2 |
| Bubbly Bertha | 2 |
| Beaudacious Babs..... | 2 |
| Skunk Pulpy..... | 2 |
| Skunk Prune | 1 |

CAST LIST IN ALPHABETICAL ORDER (WITH LINE COUNT)

N.B. In the following list, the number shows how many spoken lines each role has. An asterisk (*) before the character's name indicates that this character ALSO has solo or featured sung lines.

| | |
|-------------------------------|----|
| Alan A-Dale | 20 |
| Beaudacious Babs..... | 2 |
| Beautiful Betsy..... | 2 |
| Big John/Little John | 35 |
| Billy Wigglestick..... | 55 |
| Bodkin of Budbury | 4 |
| Bolt | 44 |
| Bubbly Bertha..... | 2 |
| Dancing Dave..... | 24 |
| Friar Tuck | 19 |
| Gavin Gutwrencher..... | 29 |
| Genghis | 19 |
| Gladys of Gisbourne..... | 5 |
| Grabbit..... | 52 |
| Guy of Gisbourne | 4 |
| Inkhorn of Idle..... | 4 |
| Jugmuffin of Jacksdale..... | 3 |
| Kettlehat of Kirklington..... | 3 |
| King John..... | 86 |
| King Richard | 12 |
| *Maid Marion | 85 |
| Manglebutt of Mansfield | 3 |
| Much Muscles..... | 15 |
| Napsack of Normanton..... | 4 |
| Nesbit the Norman..... | 4 |
| Newt the Norman..... | 3 |
| Nigel the Norman..... | 4 |
| Norbert the Norman..... | 4 |
| Norton the Norman | 3 |
| Nursie Gerty Gusset..... | 70 |
| Pokewhistle of Pleasley..... | 3 |
| *Robin Hood | 97 |
| Scragbucket of Southwell..... | 3 |

| | |
|-----------------------------|----|
| Sheriff of Nottingham | 97 |
| Skunk Cropper..... | 3 |
| Skunk Logger | 3 |
| Skunk Lopper | 4 |
| Skunk Lumpy..... | 3 |
| Skunk Prune | 1 |
| Skunk Pulpy..... | 2 |
| Skunk Sprout | 3 |
| Skunk Stumpy | 3 |
| Will Scarlet..... | 44 |

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.

SCENE ONE**TRACK 1: OVERTURE**

(As the house lights dim, the Overture music begins. At the end of the Overture, the curtain rises to reveal a forest scene. It is morning in the village of Sherwood. Maid Marion is stood frozen, carrying a basket of flowers. As the sun rises and the birds begin to sing, Billy Wigglestick, our playwright, enters with quill and parchment and addresses the audience in dramatic, Shakespearian fashion.)

TRACK 2: SHERWOOD FOREST (SONG)

BILLY: In fair old merry England, eleven ninety two,
We raise the curtain on a play I've written just for you
Our scene is set in Sherwood, beside the Major Oak
Where lives a maid called Marion, with kind and simple folk.
(Louder) Cue opening number!

(Billy exits as the music becomes faster and Villagers enter, greeting each other and Marion happily. Marion begins to sing as the Chorus take their positions.)

MARION: FOLLOW IN MY FOOTSTEPS, CROSS THE FOREST FLOOR
THERE'S A WILDERNESS OF WONDER TO EXPLORE!
EVERYBODY LIVES HAND IN HAND WITH NATURE,
IN A LAND OF BIRDS AND BEES,
UNDERNEATH THE SHADE OF ANCIENT TREES!

ALL: WHEN YOU'RE LIVING IN SHERWOOD FOREST,
EVERY DAY IS NEW!
WHEN YOU'RE LIVING IN SHERWOOD FOREST,
SKIES ARE ALWAYS BLUE!
THERE'S NO DOUBT WE'RE CARVING OUT
A LIFE FOR ME AND YOU,
RIGHT HERE IN SHERWOOD—WHERE DREAMS COME TRUE!

IN OUR LAND OF PLENTY, LIVING LIFE FOR FREE,
AN ADVENTURE LIES IN WAIT FOR YOU AND ME!
WE ARE SOWING THE SEEDS OF MOTHER NATURE,
HEAR HER LAUGHTER IN THE LEAVES,
COME AND FEEL THE MAGIC THAT SHE WEAVES!

WHEN YOU'RE LIVING IN SHERWOOD FOREST,
EVERY DAY IS NEW!
WHEN YOU'RE LIVING IN SHERWOOD FOREST,
SKIES ARE ALWAYS BLUE!

THERE'S NO DOUBT WE'RE CARVING OUT
A LIFE FOR ME AND YOU,
RIGHT HERE IN SHERWOOD...

(The Chorus split into two groups for the final part of the song.)

GROUP 1: WHERE DREAMS COME TRUE!

GROUP 2: SHERWOOD FOREST,
WHERE YOUR DREAMS WILL ALL COME TRUE!

GROUP 1: WHERE DREAMS COME TRUE!

GROUP 2: SHERWOOD FOREST

ALL: WHERE YOUR DREAMS WILL ALL COME TRUE!

TRACK 3: **SHERWOOD PLAY OFF**

(The Chorus exit, leaving the Villagers stood around chatting to each other whilst getting on with their everyday chores. Nursie enters calling for Marion, looking worried and flustered.)

NURSIE: Maid Marion! Maid Marion! Oh where is the girl? Maid Marion!

(Will Scarlet enters.)

NURSIE: Ah, Will Scarlet! Thank goodness you're here.

WILL: Morning, Aunt Gerty. What's the matter?

NURSIE: Maid Marion's gone missing, Will! One minute she was here singing a song, and the next... she's completely disappeared!

WILL: Don't panic, Aunt Gerty. She's probably just gone for a walk in the forest.

(Maid Marion enters from the other side, unseen by the others, and slowly walks behind Nursie.)

NURSIE: *(Over reacting)* What? Sherwood Forest is no place for a young maid to wander alone! Oh, my poor little dumpling! *(She grabs Will by the shoulders in panic)* She's probably been attacked! Or ambushed! Or... or...

MARION: Kidnapped?

- NURSIE:** *(Turning to Marion)* That's right, Marion. *(Turning back to Will)* Kidnapped! *(Realising who it is and turning back to Marion)* Marion! Where have you been, you naughty thing? I've been worried sick! I need to sit down and decompose myself!
- MARION:** Nursie, I'm old enough to take care of myself.
- NURSIE:** You're my ward, remember? I promised your father I'd look after you whilst he was away at the crusades.
- MARION:** That was ten years ago, Nursie. I'm all grown up now!
- NURSIE:** You are still my ward. And you will remain my ward until your father returns.
- MARION:** But I'll be a wrinkly old woman by then.
- WILL:** Then you'd be a geriatric ward!
- NURSIE:** I know you're not my real daughter, but you and Will are all the family I've got.
- MARION:** Why didn't you ever get married, Nursie?
- NURSIE:** I did once. Oh, it was a very emotional wedding. Even the cake was in tiers! But it was doomed from the start.
- MARION:** Why?
- NURSIE:** Well, he was a tennis player. Love meant nothing to him. *(She pauses and looks at the audience.)* Then I got engaged to a man with a wooden leg.
- MARION:** What happened?
- WILL:** She broke it off!

(Nursie puts a motherly arm around Marion and Will and squeezes them close, a little too tightly for their comfort.)

- NURSIE:** So you see, you're all I've got - and I have to protect you from all the nasty things lurking in the forest. The outlaws, the robbers, King John's guards...

(Marion and Will break away from Nursie's grip as the other Villagers gather around to listen.)

- MARION:** *(Cross)* King John? He's just an impostor! Richard the Lionheart's our true King.
- NURSIE:** Well when King Richard returns, he'll soon put matters right. Until then...
- WILL:** ... we all have to live here in Sherwood Forest, paying taxes to that nasty Sheriff of Nottingham!
- MARION:** That's right! We won't be pushed around by King John. We demand justice, don't we?
- VILLAGERS:** *(Punching the air)* Yes!

MARION: We demand freedom, don't we?
VILLAGERS: *(Punching the air)* Yes!
MARION: And when his men come, will we run and hide?
VILLAGERS: *(Punching the air)* Yes!

(Marion looks a little fed up at her fellow Villagers' lack of fighting spirit.)

MARION: Will, you'd help fight that horrible Sheriff and his guards, wouldn't you?
WILL: Absolutely, Marion! It's like my dad always said. "You've got to fight fire with fire!"
MARION: Well, that was good advice!
WILL: Not really - he was a fireman. But you're right, we need to stand up for ourselves. And you can rely on me - *(posing heroically)* I'm not scared of the Sheriff!

TRACK 4: HUNTING HORNS #1

WILL: *(Instantly changing to a petrified pose)* Agh! It's the Sheriff!

(The Guards enter, marching with spears and looking menacing.)

NIGEL: Citizens of Sherwood, pray silence and take heed!
NORBERT: Gather round and prepare to grovel.
NESBIT: As we proudly present King John's right hand man...
NORTON: The Sheriff Of Nottingham!

TRACK 5: SHERIFF PLAY ON #1

(The Sheriff Of Nottingham enters dramatically and stands in a self-satisfied pose.)

NEWT: Three cheers for the Sheriff! Hip, hip...
VILLAGERS: Boo!
SHERIFF: Silence, peasants of Sherwood, and show some respect! I am the Sheriff!
BODKIN: Where's your cowboy hat, then?
SHERIFF: The Sheriff of Nottingham, you fool! *(Producing a scroll of parchment to read)* I have the proclamations!
INKHORN: Can't you get ointment for that?
SHERIFF: Silence! *(Reading from his scroll)* His Royal Highness King John needs more money.

VILLAGERS: More money?
SHERIFF: So from now on all taxes are doubled!
VILLAGERS: Doubled?
SHERIFF: *(Looking around above him)* Is there an echo round here?
(Resuming his announcement) He has also decided to tax everyone with blocked up noses.
KETTLEHAT: Blocked up noses?
SHERIFF: Yes - it's called the congestion charge!
NAPSACK: Not more taxes!
JUGMUFFIN: We pay more than enough already!
POKEWHISTLE: Window tax, door tax, chimney tax...
SHERIFF: No, no! You don't have to pay for your chimney.
SCRAGBUCKET: Why not?
SHERIFF: It's on the house! *(He laughs rhythmically at his joke)* A-ha, ha, ha, ha, ha!

(The Sheriff clicks his fingers in the air and the Guards instantly echo his rhythmic laugh.)

GUARDS: A-ha, ha, ha, ha, ha!
SHERIFF: Just the Sheriff's little joke. Now, pay up - or my guards will throw you out and burn your houses to the ground!
WILL: *(Stepping forward)* Look here, we've got tenants' rights and we're all revolting!
SHERIFF: *(Waving a hand in front of his nose)* Yes, I'd noticed.
MANGLEBUTT: How can you charge us tax for living in these hovels?
SHERIFF: What are you talking about? You live in five star residences.
WILL: Yes, that's how many stars we can see through the hole in the roof!
SHERIFF: And you have running water.
BETSY: Yes, down the walls every time it rains!
BERTHA: The kitchen's so small, we have to use condensed milk!
BABS: And the walls are so thin, when I peel an onion the neighbours start crying!

(Marion bravely walks forwards to confront the Sheriff face to face.)

MARION: So why don't you just go away, before things turn ugly... big nose!

(Everyone gasps and the Sheriff looks angry, clutching his offended nose. Nursie quickly steps forward and pushes her reckless ward behind her, trying to disarm the situation.)

NURSIE: No, underneath that.

MARION: *(Ignoring Will and talking to herself)* These troubles are getting us down.

WILL: *(Continuing to read)* “Troubles getting you down?”

MARION: *(Still talking to herself)* We need an answer to our problems.

WILL: *(Continuing to read)* “Need an answer to your problems?”

MARION: *(Suddenly having an idea and turning to the others)* I know what we need!

WILL: *(Continuing to read)* “You need a team of highly trained professionals.”

MARION: We need a team of highly trained prof... how did you know?

NURSIE: *(Reading)* “Available anytime, any place, anywhere!” Look!

MARION: *(Taking the paper and reading it quickly)* This is the answer! If we could hire these soldiers of fortune, we could fight off those guards and save our homes! I’ll write a letter straight away. *(She exits, running.)*

WILL: Wow - our own army of soldiers! But how will we ever track them down?

NURSIE: My little troupe of Skunk Scouts! They can track anyone. I’ll give them a whistle.

TRACK 7: **SKUNK PLAY ON #1**

(Nursie puts two fingers in her mouth and whistles. The Skunk Scouts march on, form an orderly line, then stand to attention. They are a troupe of traditionally dressed scouts, of which Nursie is the leader.)

NURSIE: *(Saluting)* Scratch, scratch, scratch!

SKUNKS: *(Saluting)* Sniff, sniff, sniff!

LUMPY: Do you need a helping hand, Brown Owl?

LOGGER: We’re ready, aren’t we Skunks?

SKUNKS: Yes!

(Marion enters with a letter and hands it to Nursie.)

MARION: Here’s the letter. Let’s hope we can find them in time.

WILL: Let’s hope they agree to help us!

NURSIE: Well, now, my little twiglets, it’s time to give a helping hand. Track down these heroes and give them Marion’s letter. And with a little luck, they’ll agree to give us a helping hand too! *(She hands the letter to Lopper and salutes)* Good luck, Skunks!

SKUNKS: *(Saluting)* Skunks of the forest, united we stand! Ready to give a helping hand!

TRACK 8: **HELPING HAND (SONG)**

(The Chorus enter and all march into song positions during the introduction.)

ALL: SOMETIMES THE WORLD CAN BE A WORRY,
SOMETIMES IT'S HARD TO UNDERSTAND.
WHEN LIFE IS A MESS, WHO WILL COME TO THE RESCUE,
AND LEND YOU A HELPING HAND?

SO WHEN THE WORLD ALL AROUND
IS FALLING DEEP IN DESPAIR,
JUST SAY THE WORD AND A HELPING HAND
IS SURE TO BE THERE!
FOR WE WILL FLY TO YOUR SIDE
UPON A WING AND A PRAYER-
THAT'S WHEN YOU NEED A HELPING HAND!

WHEN YOU'RE DESERTED IN THE DESERT,
THINKING YOU'LL SINK IN SINKING SAND,
WHENEVER YOU'RE STUCK,
OR YOU'RE DOWN ON YOUR LUCK,
ALL YOU NEED IS A HELPING HAND!

SO WHEN THE WORLD ALL AROUND
IS FALLING DEEP IN DESPAIR,
JUST SAY THE WORD AND A HELPING HAND
IS SURE TO BE THERE!
FOR WE WILL FLY TO YOUR SIDE
UPON A WING AND A PRAYER-
THAT'S WHEN YOU NEED A HELPING HAND!

SO WHEN THE WORLD ALL AROUND
IS FALLING DEEP IN DESPAIR,
JUST SAY THE WORD AND A HELPING HAND
IS SURE TO BE THERE!
FOR WE WILL FLY TO YOUR SIDE
UPON A WING AND A PRAYER-
THAT'S WHEN YOU NEED A HELPING,
THAT'S WHEN YOU NEED A HELPING,
THAT'S WHEN YOU NEED... A HELPING HAND!
GING GANG GOOLY-GOOLY-GOOLY-GOOLY
WHAT YOU NEED'S A HELPING HAND!

(Blackout.)

TRACK 9:**THE M-TEAM****SCENE TWO**

(Robin's Camp. The music changes to a familiar drum beat and an American voice over introduces the Merry Men. Dim lights reveal the Merry Men frozen in silhouette. They are positioned in pairs with swords in the middle of a fight. Big John holds and works Little John - a puppet dressed identically to himself.)

VOICE: In 1172 a crack performance unit was outlawed by the Royal Court for a crime they didn't commit. These men promptly escaped from a maximum security stockade to the Nottingham underground. Today, they survive as men of fortune. If you have a problem, if no one else can help, and if you can find them, maybe you can hire... the Merry Men!

(We hear the twang of an arrow as the lights come up and the music continues. The Merry Men come to life with energetic fight moves. The music stops and Robin, as if a stage director, instantly calls a halt to the action. As Robin speaks, the Merry Men discard their weapons and collect their other props - Alan collects a lute and Friar Tuck collects a giant bottle of ketchup and a copy of "The Sherwood Arrow" newspaper.)

ROBIN: Cut! Hold it there, everyone. Great rehearsal! That was marvellous, darlings! Just a few notes. Well done, Little John, you were fabulous as always.

LITTLE JOHN: *(In a slightly higher, squeakier voice than Big John)* Thanks, Robin, I try my best!

BIG JOHN: Hey, what about me?

ROBIN: Yes, Big John, you were fabulous too!

TUCK: *(Holding up the ketchup bottle)* What about the fake blood, Robin? Too much ketchup?

ROBIN: Friar Tuck, you can never have too much ketchup. And Dave...

(Dave shimmies across to Robin in an exaggerated dancey way with very jazzy movements.)

DAVE: Shimmy, shimmy, shimmy, shimmy... jazz hands!

(Dave strikes a dancing pose next to Robin, grinning and shaking his hands jazzily.)

ROBIN: Yes, about those jazz hands, Dave.

DAVE: Not jazzy enough? *(He gives his jazz hands another jazzy shake.)*

- ROBIN:** Not really appropriate in a fight scene. Save it for your solo spot.
- DAVE:** Absolutely, Robin! Shimmy, shimmy, shimmy, shimmy... jazz hands!
(He dances away in a similarly eccentric manner)
- ROBIN:** Alan-a-Dale, loved the lute playing. But why did you run off half way through?
- ALAN:** *(Holding up his lute)* Sorry, Robin - my G-string snapped.
- MUCH:** *(In a deep, Neanderthal voice)* Much Muscles did good?
- ROBIN:** Yes, Much, my big strong hairy brute, you were super! Well, that's the finale sorted. So, let's go through the new running order. We open with our spectacular song and dance number.
- DAVE:** Then it's my solo spot, where I recreate the Battle of Hastings through the medium of... *(he dances some unusual moves)* contemporary dance!
- ALAN:** Followed by my classic folk song, "She was only a whiskey maker's daughter, but he loved her still!"
- LITTLE JOHN:** Then it's Little John!
- BIG JOHN:** And Big John!
- LITTLE JOHN:** With our comedy double act, before Much Muscles and his strongman routine.
- MUCH:** *(Displaying his muscles)* Much chop tree trunks in half with bare hands. Aghhh! *(He demonstrates with a fierce cry.)*
- TUCK:** *(Moving his hands mysteriously)* Then it's Friar Tuck, the mystical monk, with my mix of mind reading and magic!
- ROBIN:** What a show! No wonder The Merry Men are England's finest troupe of wandering entertainers! We sing, we dance, we act! *(Rubbing his leg proudly)* We wear smashing tights!
- TUCK:** But Robin, we haven't had a paying audience in months.
- DAVE:** Not since King John closed all the theatres.
- ALAN:** All our bookings have dried up.
- BIG JOHN:** You know what our audience was last night?
- LITTLE JOHN:** Six squirrels, two moles and a badger called Derek.
- TUCK:** We miss it, Robin.
- BIG JOHN:** The roar of the greasepaint!
- LITTLE JOHN:** The smell of the crowd!
- DAVE:** Adoring fans!
- ALAN:** Rapturous applause!
- MUCH:** Sausages!
- ROBIN:** Which is why I put an advert in the paper. *(Pointing at Tuck's newspaper)* Look!
- TUCK:** *(Reading the advert out loud)* "For sale - left sock – slightly smelly"?
- ROBIN:** No, underneath that. Our luck's going to change really soon, I can feel it in my tights! Why, our big break could be just around the corner!

(He points dramatically to the side of stage and the Merry Men all look intently.)

TRACK 10:

SKUNK PLAY ON #2

(The Skunks enter, marching, then form a line and stand to attention.)

STUMPY: Robin Hood?
ROBIN: The very same! Have you come for an autograph, my small, strange smelling admirers?
SPROUT: Not really.
LOPPER: *(Handing the letter to Robin)* We have to give you this letter.
CROPPER: It's from Maid Marion of Sherwood.
DAVE: Fan mail? How charming!
TUCK: What does it say, Robin?

(Robin opens the letter and reads it out loud as the Merry Men listen and react excitedly.)

ROBIN: "Saw your advert - just what we're looking for! We're in need of your talents! Important visitors coming at noon - give them a welcome they'll never forget!"
BIG JOHN: We're just what they're looking for!
LITTLE JOHN: They're in need of our talents!
ALAN: We have a booking, boys!

(Robin hands the letter back to the Skunks, addressing them in an overly Shakespearian fashion.)

ROBIN: Well, my fragrant friends, return forthwith to thy mistress Maid Marion and tell her that Robin Hood and his Merry Men will not forsake her. For at noon, it will be show time in Sherwood!

(In the quiet section of the music, the Chorus step stylishly in time with the music clicking their fingers, then whispering the lyrics in a loud, jazzy stage whisper.)

(Whispered) See the greatest show tonight,
We will try to satisfy your appetite!
Cue the music, light the lights,
Time to raise the curtain on the men in tights!

SEE THE GREATEST SHOW TONIGHT,
WE WILL TRY TO SATISFY YOUR APPETITE!
CUE THE MUSIC, LIGHT THE LIGHTS,
TIME TO RAISE THE CURTAIN ON THE
MEN... IN... TIGHTS!

(Spoken) Time to raise the curtain on the men in tights!

(Blackout.)

TRACK 12:

NOTTINGHAM CASTLE #1

SCENE THREE

(Nottingham Castle. King John is sat frozen centre stage sat worried on his throne - a newspaper and eggcup placed next to him. Billy enters at one side and theatrically addresses the audience once again.)

BILLY: You've met our fair Maid Marion
You've met our Robin Hood
But now it's time to meet some folk
Who aren't so kind and good.

King John, he sits on England's throne
While Richard is away
And with the Sheriff, brings to life
The evil in our play!

Cue royal shouting...

(Billy exits as King John comes to life and begins shouting for the Sheriff.)

KING JOHN: Nottingham! Nottingham!

(The Sheriff enters, running, followed by the Guards.)

SHERIFF: Coming, your majesty!

KING JOHN: Hurry up! It's an emergency!

SHERIFF: I'm here your majesty. What is it?

KING JOHN: It's a disaster, Nottingham! A catastrophe!

SHERIFF: Is it war, Sire? An invasion? Are we under attack?

KING JOHN: Worse! ***(Upset, holding up his eggcup up)*** I can't get the top off my boiled egg!

SHERIFF: But your majesty...

KING JOHN: No buts! Now sort it out before I starve to death.

SHERIFF: ***(Taking the egg despairingly)*** Guards!

(The Sheriff passes the egg to the Guards who in turn pass it down to the line. The last Guard swings his spear to chop the top off.)

TRACK 13:

SFX EGG CHOP

(The Guards pass the egg back to the Sheriff, who hands it to King John.)

SHERIFF: Panic over, your majesty.
KING JOHN: Well just remember in future - I must have my boiled egg served with soldiers! Now, where have you been, Nottingham? I've been calling you for hours!
SHERIFF: We've been collecting taxes in Sherwood Forest.
KING JOHN: Sherwood, eh? Nasty bunch of peasants out there. Rough, tough villains, I hear.
NIGEL: Oh yes Sire!
NORBERT: Nasty!
NESBIT: Rough!
NORTON: Tough!
SHERIFF: All those bulging muscles, tattoos and hairy chests. Sherwood women are certainly unique!

TRACK 14: **SFX ARROW POST**

(We hear an arrow fly and land and all look offstage. Newt quickly exits and returns immediately with a postcard stuck on the end of an arrow. He passes it to King John.)

NEWT: Post's arrived, your majesty
SHERIFF: A postcard! That'll cheer you up, Sire. Who's it from?
KING JOHN: *(Reading)* "Dear John, having a lovely crusade here in Jerusalem. Weather's nice, wish you were here, love Dickie."
GUARDS: *(Shocked)* King Richard?
SHERIFF: He's still alive?
KING JOHN: Unfortunately, the irritating goody-goody. *(Whining childishly)* Everybody loves him!
ALL: They don't!
KING JOHN: They do! They like him better than me!
ALL: They don't!
KING JOHN: They do! *(Holding up a newspaper)* Look, here in the paper.

(The Sheriff takes the newspaper to read it.)

SHERIFF: *(Reading the advert out loud)* "For sale - left sock – slightly smelly"?

KING JOHN: No, on the other side. *(He points to the words on the newspaper as he reads them out)* “Why is King John like a tape measure with no numbers?”

SHERIFF: *(Reading the answer)* “Because he’s a useless ruler!”

(The Sheriff and Guards all laugh hysterically. King John gets to his feet and loses his temper.)

KING JOHN: It’s not funny! I’m running out of money! People think I’m useless! And I’m homesick!

SHERIFF: But Sire, you are home.

KING JOHN: I know - and I’m sick of it! *(He sits back down and sulks.)*

SHERIFF: Well, I know what will cheer you up, Sire - a little bit of torture! *(With a grand flourish of arms towards the side)* Summon the dungeon master!

TRACK 15: **SFX GONG #1**

(We hear a gong. After a brief pause, Gavin pops his head round one side and greets everyone in an overly friendly and enthusiastic manner, waving his feather duster.)

GAVIN: Hiya, guys! *(He enters and walks towards the King)* My name’s Gavin and I’m your head dungeon master and torture consultant. And may I introduce my glamorous assistant, Genghis!

(Gavin puts his arm out to welcome Genghis, a strange creature reminiscent of something left over from a horror movie. Genghis shuffles on carrying a feather duster and gives a little wave.)

GENGHIS: Hello!

(Genghis shuffles over to King John and starts stroking his arm, gazing into his eyes with a glazed but happy expression. King John pulls an uncomfortable face.)

GAVIN: Together, we like to think of ourselves as “The team that make ‘em scream!” *(Noticing Genghis stroking King John)* Genghis, what did we say about personal space? Now stop stroking the King and come here.

GENGHIS: *(Shuffling back to Gavin)* Sorry, master!

KING JOHN: And where are the torture victims?

GAVIN: Not victims, Sire. We like to call them our “special guests” - gives the place a friendly, family feel, doesn’t it Genghis?

GENGHIS: Yes, master!

KING JOHN: A family feel?
GAVIN: Oh yes, Sire. Torture runs in the family. Genghis, your father loved working in the dungeon, didn't he?
GENGHIS: Yes, master! It gave him a warm, glowing feeling inside.
KING JOHN: Job satisfaction?
GENGHIS: No, he fell and sat on a red hot poker.
SHERIFF: Just get on with it!
GAVIN: Alright, grumpy knickers! Genghis, be a love and bring in our guests, please.
GENGHIS: Yes, master!

TRACK 16: **SFX GONG #2**

(A gong sounds as Genghis brings in Grabbit and Bolt who are in shackles.)

KING JOHN: I think I'll have a little chat with our guests before we begin.
SHERIFF: But your majesty...
KING JOHN: No buts! **(To Grabbit and Bolt)** Good morning, gentlemen.
GRABBIT: Morning, governor! I'm Grabbit!
BOLT: And I'm Bolt.
GRABBIT: We're robbers. We nick things.
KING JOHN: What, both of you?
BOLT: Yes - we're a pair of knickers! **(They both laugh.)**
KING JOHN: And what exactly were you arrested for?
GRABBIT: We stole a calendar.
KING JOHN: A calendar?
BOLT: Yes - we got six months each! **(They both laugh.)**
KING JOHN: **(Cross)** Do you know who I am?
GRABBIT: Why - have you forgotten?
BOLT: It's probably written on the label in your pants. Have a look.
SHERIFF: What a numbskull! He doesn't even recognise King John, the idiot.
GRABBIT: That's it! You're King John, the idiot!
KING JOHN: I beg your pardon?
BOLT: We've seen you on all the stamps.
GRABBIT: And, may I say, much better looking than that Lion Heart bloke.
KING JOHN: **(Instantly flattered)** Oh, really? Do you think so?
BOLT: Yes - you're more sort of ... regal as an eagle.
KING JOHN: You're right! I am regal as an eagle! **(Getting carried away)** Strong as an Ox! Sly as a fox!

SHERIFF: *(To himself)* Daft as a brush! *(To King John)* Don't worry, after they've been tortured I'll flog them in the market square.

GRABBIT: You can't flog us.

BOLT: No one would buy us.

SHERIFF: Begin the torture!

(Gavin and Genghis begin to tickle Grabbit and Bolt with their feather dusters, who scream in a mixture of laughter and agony.)

KING JOHN: Stop! *(They stop.)* Cancel the torture!

SHERIFF: What?

GUARDS: What?

GAVIN&GENGHIS: What?

KING JOHN: I like these two. They said I was "Regal as an Eagle". They obviously have taste and intelligence!

GRABBIT: *(Confused)* We do?

BOLT: *(Delighted)* We do!

SHERIFF: But, your majesty...

KING JOHN: No buts! Release them at once - I am issuing a royal pardon!

GRABBIT: A royal pardon?

BOLT: I didn't even hear him do a royal burp!

(Gavin and Genghis help Grabbit and Bolt out of their shackles and set them free. Genghis begins to stroke the King again.)

KING JOHN: Nottingham, these two can be your new henchmen.

SHERIFF: But your majesty...

KING JOHN: No buts! For once I've found subjects who actually like me!

GRABBIT: It's true! I like you!

BOLT: And me!

GENGHIS: *(Happily stroking King John)* And me!

GAVIN: Genghis!

GENGHIS: *(Moving away)* Sorry, Master.

SHERIFF: Very well, Sire. Come along, you two, it's nearly noon. We have a date with destiny. It's time to ride... *(dramatically pointing)* to Sherwood!

ALL: *(Also pointing dramatically)* To Sherwood!

(Blackout.)

