

NODA PANTOMIMES
PRESENT

Robin Hood

The story of a man with more than one
string to his bow.

By
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Welcome to what is our sixth pantomime in the series. Who would have thought we would have come this far? Not us that's for sure.

Here we have the re-imagined tale of the fabled Robin Hood and how he escapes the evil clutches of the Sheriff of Nottingham and ultimately wins the hand of the fair Maid Marion. It is a colourful story of evil doings and heroic derring do with all the usual characters making an appearance plus some others that really should have been there as well.

When putting this panto script together we always think about our own operatic society and so with a more compact stage in mind we've envisaged the stage settings largely as a manageable open set, just bringing in for instance, tables and chairs to distinguish the sheriff's office from the clearing in Sherwood Forest. However, full sets can also be used if desired and although worked for a smaller stage, we feel, with a bigger budget, that these would scale up quite nicely for the larger stages and venues.

Again, we like the words / names we've used and have made suggestions where music and songs should / could appear. But we appreciate that directors and groups like to put their individual stamp on a show and we're happy with that. So, if you want to alter words or put in your own 'in' jokes then feel free.

As we always say, whatever you do make it fun!

Best of luck

Rob and Leo

Others in the series

Cinderella

A Christmas Carol – the panto

Puss in Boots

Snow White

Jack and the Beanstalk

Cast

Narrator (M/F)

Or Lincoln Green. Straight laced narrator that appears frequently to keep the show moving along and is the foil for Alan-a-Dale's jokes.

Alan-a-Dale (M/F)

The jester. the narrator's sidekick and provides the comedy interplay between the two and the audience.

Robin (M/F)

The hero of the piece. Should be played with plenty of swagger. Should also be able to sing and move. Can be either male or principle boy.

Much the Millers son (M/F)

A smallish part suitable for a younger cast member. Should be played with a bit of spark and has some comedic lines.

Will Scarlett (M/F)

Brave and feisty. He is a swordsman and is willing to take on anyone.

Friar Tuck (M)

The 'plump' cleric. A comedic role more suitable as a male.

Little John (M/F)

This has been written as a smaller persons part rather than being very big. Though with a few line amendments can be played by a larger person as well. Comedic.

Flora Bud (F)

Part for a younger female member of the cast perhaps. Runs the 'ruse' scene and interacts with the audience so should be a confident performer.

Maid Marion (F)

The heroine of the piece and Robin's love interest. Should be able to sing, act and move.

Bow (M/F)

Part of the comedy double act and with many scenes with his/ her partner. Should have good timing, be a confident performer and be able to sing and move.

Nurse Nellie (M/F)

The dame role. Can be either male or female, though if female some lines might need to be adjusted. Works with Marion and has a love interest with Little John.

Arrow (M/F)

Part of the comedy double act and with many scenes with his/ her partner. Should have good timing, be a confident performer and be able to sing and move.

Chorus 1 and 2 (M/F)

Occasional comedy interjections so should be able to deliver a line.

Sir Guy of Gisborne (M)

The sheriff's foil and slimy side kick. Should be able to act, sing and move.

Sheriff of Nottingham (M)

The villain of the piece with some comic lines and interactions with the audience. Should be able to sing or at least carry a song and be able to move. Has a sword fight with Robin! Could double as King Richard if required.

Bishop (M)

Only appears in one scene and has some comic lines. Should have good timing and be able to act. Can double with King Richard if required.

King Richard (M)

Only appears towards the very end of the show. Can double with the Bishop / Sheriff if required.

SCENES

General – We have tried to look at this in a more modern way and envisage where possible that changes take place on an open stage, though the more traditional method of drawing tabs to facilitate the changes will work equally as well.

Act 1

Scene 1 – Set full stage with as much greenery as possible to indicate a forest.

Scene 2 – This can either be in front of tabs set with a desk or a desk can just be brought on to indicate the change in place.

Scene 3 – This is a traditional front of tabs scene and can be such but if its full stage as it comes to an end the chorus should come on and be setting the next scene behind them.

Scene 4 - This is the Villager's chorus and market scene so should be full stage. Props and stalls should indicate the change of place.

Scene 5 – Full stage but in the forest.

Scene 6 – As per Scene 2

Scene 7 – Full stage but with props to indicate Robin's camp

Scene 8 – This is full stage and full company. It is the archery contest. We envisage it can be done with real bows and safe arrows fired into a sheet at the side of the stage. Every care should be taken but if groups do not want to fire arrows on stage

then bows can be used and imaginary arrows will probably work just as well so long as everybody on stage 'believes' it.

Act 2

Scene 1 – Full stage in Robin's camp

Scene 2 – Full stage or front of tabs with Robin in 'jail'

Scene 3 – Front of tabs / full stage Sheriff's office as per Act 1 scene 2

Scene 4 – This is full stage wedding scene and should be set so that the audience can hear and see the Bishop as well as the action between Marion / Sheriff and the Bishop. This is also where the sword fight between Robin and the sheriff takes place.

Scene 5 – Full stage, Robin's camp

Scene 6 – Front of tabs for song sheet

Walkdown – Final rhyme and song

The End

Act I

Scene 1

(Lights come up on an open stage dressed as a forest. All the chorus and Robin Hood's men are there. They sing an opening song. It should be a lively number. At the end of the song they exit laughing and full of fun. The Narrator and Alan-a-Dale who can be part of the opening song pick up the story).

Narrator *(Stiff and starchy)*. Hello my good people and welcome to Sherwood Forest.

Alan *(Excitable and, loud)*. Helloooo boys and girls.

(Narrator gives him a dirty look, shakes his head then continue to address the audience).

Narrator That was fun wasn't it, all that dancing and singing? Well, it doesn't get any better. No seriously it doesn't get any better. I suppose I should introduce myself. My name is Lincoln, Lincoln Green.

Alan I know his sister, Theresa, Theresa Green. Don't you get it? *(Emphasises)*. Trees are green.

(Another dirty look from Narrator).

Narrator I am your narrator.

Alan *(Animatedly)*. And I am Alan-a-Dale the roving minstrel. *(Strums his guitar or stringed instrument – the more out of tune the better)*. Here to entertain you *(to audience)* and generally get on his nerves. He sounds very posh doesn't he, but you know where he comes from don't you? *(Insert name of a local town or village)*.

Narrator *(Interrupting)*. Who are you talking to you crispy covered chocolate?

Alan *(To audience)*. I think he's got the wrong kind of minstrel.

Narrator Please ignore him he's being silly. He's as useless as a blancmange doorstop. *(Alan looks sad and gets a big aaahhh, he starts to cry)*. Oh stop that, here take my hankie. *(Alan blows his nose gives it back to narrator. The hanky now sticks to the narrator's hand)*. As I was saying I am the narrator. *(Tries to shake the hankie off his hands as he speaks but it sticks. He has to peel it off and put it back in his pocket)*. The narrator is the most important person in a pantomime for many reasons, let me spend some time listing them. It is the narrator who creates the suspense.

(Alan now responds to Narrator in an over the top way).

Alan *(Sings scarily)*. Suspense.

Narrator It is the narrator who brings the elements of the plot together.

Alan (*Hugs the narrator*) Together.

Narrator And it is the narrator who.....

Alan (*Interrupts, singing the line*)is the most boring person I have ever met.

Narrator Sorry?

Alan (*Points to a member of the audience*) Him there with the (*describes someone in the audience*), he is the most boring person I've ever met. (*An aside to the audience member*) you're not really he is the most boring, actually you're second.

Narrator Now let me set the scene. This is Sherwood Forest, the biggest and darkest forest in the whole of the known world.

Alan Tell them about Richard the Lionheart. (*He strums his guitar in a rock star fashion*).

Narrator If you don't mind. (*Clears his throat*). Ehemmm. Richard the Lionheart, the King of England has left his little brother John to look after things whilst he's away. That's a little like letting your dog look after your sweets. It's not going to end well. The evil Sheriff of Nottingham has taken advantage of this and he's trying to get all the money for himself by making his subjects very miserable. Robin, our hero, is determined to stop him at any costs. Now, it could be argued that Robin is a criminal even though he steals from the rich and gives to the poor, nevertheless, stealing is a crime and one which you must never do.

Alan What a load of rubbish.

Narrator Pardon?

Alan At the back there, I can see a big bag of rubbish. (*To audience while Narrator is distracted*). Ok kids, so he steals, but he only takes back what the crooked Sheriff is forcing the poor people to pay in huge taxes. That of course would never happen today would it?

Narrator Let's get on with this shall we.

(*Robin and his men can be heard off stage*).

Alan Here comes Robin with his band of merry men, we'd better scarper.

(*Narrator walks off and Alan stamps his feet as if walking off behind him but he stays on the stage*).

Alan (*To audience*). Listen kids, would you like to help Robin? (*Audience respond*). Well, someone keeps putting up wanted posters for Robin so, if you see one like this

(holds up a poster) I want you all to shout out 'take it down, take it down' and hopefully someone will come and remove it. Ok let's give it a go. I'll put this poster up and you shout. *(he pins up the poster and the audience should shout)*. That, was, rubbish. Come on put some effort into it. Let's have another go. *(Audience shout again)*. Ok that was much better *(takes poster down)*. See you later and don't forget about the posters.

(Robin enters with Much).

Robin *(Shouts off stage)*. Come on men catch up. Why are they so slow Much?

Much A late night sire. They were celebrating after capturing all that gold from the Sheriff of Nottingham and I think they had one too many *(he coughs)*, sherbert's.

Robin Sherberts Much? I didn't know we'd got some sweeties off the sheriff. How yummy.

Much Not sweeties Robin *(makes a drink sign and then stresses the word)*, Sheerberts!

Robin Ahh I see what you're saying, sweeties, in a big jar. *(Robin looks proud that he's worked it out. Much shakes his head. Then Robin has a bright idea)*. I know Much, let's play a trick on them, I will hide and you tell them I have been captured by the sheriff's men.

Much *(Unenthusiastically)*. Do we have to?

Robin Yes we do! Why are you so miserable, at your age I was full of life.

Much *(To audience looking miserable)*. I don't know what he means, this is my excited face.

Robin Come Much, give me a smile.

Much I am smiling!

Robin *(Not sure)*. Right! Much, I'll hide here

Much If you must.

(Will Scarlett enters with chorus / outlaws, and Flora Bud).

Will I can't believe I was dancing, on the tables, in my Y fronts. What a night. *(Chorus all cheer)*. *(To Friar Tuck who is off stage)*. Still at least I didn't kiss that donkey, hey Friar Tuck.

Friar *(As he enters he has his habit hood up)*. I hope you are not suggesting that I kissed a donkey, I certainly did not. *(He takes down his hood to reveal giant kisses)*

on his face. Chorus all laugh). What are you laughing at! What's wrong? Much, have you seen Robin?

(Flora Bud takes a big cloth and wipes the kisses of Friar Tucks face).

Much *(Unconvincingly and with some over acting)*. Some guards came and captured him. They've taken him away.

(Robin speaks from his hiding place).

Robin Put your hands up you thieving scoundrels, we have caught Robin and you are next.

(Everybody immediately puts their hands up except Will who draws his sword).

Friar It wasn't me, I didn't do anything. *(As he puts his hands up some knives and forks fall out the bottom of his habit).*

Will *(Looking around)*. Come out and face me you cowards. I will show you who is the best swordsman in Sherwood Forest.

(Little John enters with some more of the men).

LJ What are you doing Will?

Will Stay back Little John. This could be dangerous and you are too, erm, too, well you know?

LJ Sorry, I'm not sure what you mean?

Will You know? *(Makes a sign with his hand to indicate Little John is small).*

LJ What does that mean?

Will *(Not wishing to offend)*. Err, your stature, its err.

LJ What?

Will Well, small.

LJ *(Angry)*. Small? Did you say small? Right that's it. *(Little John goes to fight Will Scarlet but he holds him off comedy style with one hand on Little John's head whilst Little John has his arms flailing. The others eventually pick Little John up and put him down away from Will).*

Robin *(He is still hiding)*. Lay down your weapons and surrender.

(Flora Bud has spotted Robin behind the bush and indicates the others should play along but Much hears another noise coming from off stage, possibly the sound of marching or horses hooves being played quietly).

Much What's that?

Flora Bud *(Still playing along she thinks)*. Oh yes what can that noise be? I think it is the sheriff's guards coming to get us.

Much No, really I can hear something, someone is coming.

Flora Bud *(Still playing along)*. Yes, we must lay down our weapons and surrender.

Will *(Will looks round to where the noise is coming from. The sound is getting louder)*. Actually Flora, I can hear something too.

Flora Bud *(She realises it's the sheriffs men coming)*. Quick, it is the sheriff's men. Everyone hide!

(All on stage exit. Enter Bow and Arrow with Maid Marion and Nurse. They are well dressed and both Nurse and Marion have jewellery. Bow and Arrow are carrying some boxes).

Marion Can we rest here a while?

Bow It's not safe here my lady. I hear tales of a man dressed in green tights who is the scourge of this forest.

Nurse A man in green tights doesn't sound very frightening to me. Why would a man in lady's clothing be scary?

(Bow and Arrow look at Nurse knowingly. If Nurse Nellie is played by a woman then an extra line could be added for Nurse 'I've told you before I'm not a man!' and the following two line for Bow and Arrow omitted.)

Arrow I have no idea.

Bow Me neither.

Marion I am tired and this seems like a beautiful place to rest and besides we have two trusty guards to keep us safe don't we? Come on Nurse Nellie let us ladies rest our tired and delicate feet.

(Nurse Nellie sits on a log / stool and takes off her shoes and wiggles her toes. Bow and Arrow put down their baggage).

Nurse Oh yes, my delicate tootsies are feeling better already.

Marion My, what big feet you have.

Nurse Wrong panto love.

Robin *(He is unaware of the change on stage and jumps out from behind the bush to surprise them). Ahaaaaa! Fooled you.*

(Bow and Arrow immediately point their swords / weapons at him. Nurse and Marion cling to each other in fright).

Bow Fooled who exactly?

Robin Err, men? Merry men? *(He looks around)*. Can you hear me men? Will? Friar? Little John?

Bow Is this the scary fella?

Arrow Well, he is wearing green tights.

Bow The sheriff would be very happy with us if we caught him.

Arrow He would probably give us this reward. *(He takes out a wanted poster from his jerkin and they both look at it).*

Bow Let's have a look. *(He keeps his spear / sword on Robin).*

(They hold the poster beside Robin to see if it looks like him. He meanwhile has spotted Marion who is now looking at him).

Arrow I'm sure it's him. Could you pull this sort of expression and turn a little to the side? What do you think?

(Robin pulls the expression and looking at Marion gives her a look and 'smoulders').

Bow I'm not sure, it could be the light, I mean he has a likeness but...

Robin *(Indicating the poster)*. The problem is it is all creased. Now you hold it with both hands so you can pull it tight and if you stand back over there so that you can get a good look.

(Bow and Arrow put down their weapons to complete the tasks. Robin picks them up whilst they are studying the poster).

Robin Ha hahh! Gotcha! *(He looks around and shouts)*. For goodness sake, Merry Men could you be so kind as to come and help me? *(He has an idea)*. I have some cakes.

(Friar Tuck comes charging back onto the stage. Marion and Nurse jump to their feet in surprise and cling to each other but this time Nurse spots Tuck and gives him a look. Bow and Arrow realise that they have been tricked. Little John and Will Scarlett guard them).

Bow That was completely unfair!

Arrow He took advantage of our kindly nature.

Robin Be quiet you two. Tuck, please call the rest of the men. *(Friar Tuck waves the others and chorus on who enter first a bit nervous until they see it all under control)*. I think I have got us some more gold.

(Robin bows to Marion and then takes off the gold chain around Marion's neck and throws it to Little John).

Marion Get your hands off me you scoundrel. You have no right marching over here with your, your *(she is struggling for words)* manly shoulders, and incredible good looks. It is a travesty.

Robin *(He is full of swagger and charm)*. Forgive me my ladies. I only wanted to make your journey home lighter, by removing some of your excess baggage.

Nurse How dare you suggest I have excess baggage! *(With a sweep of her hands down her body)*. They're just feminine curves that's all. *(Again she gives Tuck and look, Tuck notices and is taken aback a little)*.

Robin Alright empty your pockets, your purses and your personals. *(They begin to empty jewels coins etc. and this is collected by Flora who is putting it all in a sack)*. Tuck open that box over there. I shall open this small box labelled 'good things from *(name of a local town)*'. *(Makes a big thing of opening it)*. Oh it's empty! My lady *(He looks at her almost as if for the first time)* I am so sorry if we have upset you but please let me and my band of merry men escort you through the forest to safety.

Marion If you must.

Robin We must! *(Speaks generally to those on stage)*. Right men!

Chorus 1 And women!

Robin Yes and women.

Chorus 1 That's better *(She nods to the others on stage looking satisfied)*.

Robin Right me.. *(almost says men again and looks at Chorus 1 who is about to correct him again)* everyone, gather up the booty and get the horses saddled and let's get our charges back to where they belong.

(Everyone begins to exit except Marion, Robin is the last to go off. Marion is centre stage and sings a song)

(As the song ends Robin re-enters).

Robin *(He holds out his hand for her)*. Mi lady, we are waiting.

(They exit)

(Bow comes back on with a poster and pins it up. The audience should respond 'take it down, take it down'. Bow exits. As Bow exits and the audience shout Much sneaks on rips the poster down and gives the audience thumbs up and exits).

(Lights to black out)

(End scene)

Scene 2

(The lights come up on the sheriff's office. This can be front of tabs, a small set or even just a table with a large expansive chair for the sheriff to sit in. The sheriff isn't there as Bow and Arrow enter).

Bow Phew! That's lucky, the sheriff's not here.

Arrow How's that lucky?

Bow It means we've got time to get our story straight

Arrow Straight?

Bow Yes! We were out with the Maid Marion and Nurse Nellie with strict instructions to look after them and make sure they got home safely from their shopping trip to ye olde Markus Sparkus and what happened? We got set upon by villains, thugs and thieves.

Arrow Yes, but that's not quite right is it? They actually turned out to be jolly nice in the end. They fed us, let us play with the hoop and stick and gave us a few pennies for our troubles before letting us go.

Bow Right! Do you want to stick with that one and get slung in a dungeon to play catch the whip with some sweaty torturer or do you want to go with my story?

Arrow *(He gets out an arrow from his quiver and sticks it in his hat and taking his sword out puts it under his arm as if he has been run through and staggers a bit).* Agh! Those villains, thugs and thieves got me.

Bow *(Slaps him on the back).* That's my boy!

(Chance for a song here from Bow and Arrow)

(End of song if there is one, Sheriff enters along with Guy of Gisborne. Guy is quite fawning. They are in discussion and don't see Bow and Arrow).

Guy Of course your most excellent Sheriff. I will see to the torching of the village instantly!

Sheriff Good! And bring me those two incompetent guards who were set upon whilst escorting Lady Marion. I want to hear what they have to say. *(He turns from Guy to look at papers on his desk).*

(Bow and Arrow cough. Guy sees them and brings them forward).

Guy *(Fawningly)*. My most glorious Sheriff, they are here.

Sheriff *(Impressed)*. Quick work Gisborne! Now then, you two worthless oafs, what happened and it better be good?

Bow *(Slightly over acting)*. Oh sire, my lord liege, it was terrible. We were set upon by a most terrible band of cutthroats. *(He looks at Arrow to contribute).*

Arrow Oh yes and villains.

Bow And thieves. Look at the poor man sire he was almost run through and speared by an arrow.

Sheriff Pity! If they'd actually got him it would have saved me a job.

(Maid Marion and Nurse enter unlit and unseen).

What do you think I should do with them eh Gisborne? Boil them in oil? *(Guy nods his head and rubs his hands in anticipation)*. Or stretch them out for a day or two on the rack for their incompetence? Perhaps not, we'd have to buy them bigger uniforms.

(Guy seems to relish this thought).

(Maid Marion steps forward to speak with the sheriff).

Marion *(She is very bold and does not hide her dislike of the sheriff)*. My dear Sheriff these two guards were brave and daring and when the outlaws attacked us they risked their very lives to ensure our safety.

Sheriff And what about you Nurse Nellie, is that what you say?

(Nurse Nellie looks at Marion).

Eyes front Nursey!

Nurse *(Nurse Nellie looks forward)*. It's exactly as she said. They roughed up those two and then robbed us leaving us barely with our dignity but I managed to hide that. Unlike yourself, you leave yours lying all over the place.

Sheriff You think you're so clever with your snide remarks.

Nurse (To Marion). It's like he almost knows me. Oh thank you Sheriff I work very hard on them. I spend hours and hours writing them just so I can amaze and mystify you with my witty banter.

Sheriff Witty banter you call it, I call it cheek. Gisborne take her away and those two lumps called guards, make them watch her until I've done with Lady Marion.

(Guy bustles them together to usher them out. Nurse slips round him to speak to the sheriff).

Nurse There's no need your sheriffship. I'm quite happy to wait for her.

Sheriff Are you still here?

Nurse *(She looks around)*. It appears I am.

Sheriff *(Not quite losing his temper)*. Gisborne get her out!

(Guy comes back and takes her by the arm and leads her off protesting. Guy, Bow and Arrow and Nurse Nellie exit leaving Marion with the sheriff).

Sheriff *(He brings a chair round for Marion)*. Lady Marion would you like to sit?

Marion No!

Sheriff Sit! *(Marion sits)*. That's better. Now tell me everything. I know those two buffoons could not possibly put up the fight you suggest. I don't think they know the blunt end from the pointy one! Did you perhaps notice where Robin of the Hood was camped?

Marion No, but I noticed a lot of other things. He was very good looking for one with striking blue eyes and quite manly, for a man.

Sheriff Yes, yes, manly, broad shoulders, blue eyes

Marion That's him. Have you met him?

Sheriff No, but we will meet, very soon. *(Now starts speaking to himself)*. I have a plan forming and that will be his end.

Marion You do know that I can hear you?

Sheriff What?

Marion *(Worried)*. What do you intend to do?

Sheriff *(Simmering anger)*. Never mind what I intend to do, mi lady. When it is done just know it will be final!

(Sheriff storms out leaving Marion looking very worried to either reprise her earlier song or sing another short song about Robin).

(End song). (Blackout).

(End Scene).

Scene 3

(Lights come up front of tabs. Narrator and Alan-a-Dale are on).

Narrator Are you following me?

Alan Of course I am, I'm part of the double act

Narrator Well, just remember it's seventy, thirty.

Alan No it's not, it's *(looks at sundial on his wrist)* half past two.

Narrator You can be so annoying sometimes. *(Alan starts crying and encourages sympathy from the audience). (To audience) Oh stop that he's always crying. (To Alan). Here you go. (Hands Alan a hanky. Alan blows his nose comically and puts the hanky in his pocket).*

Narrator Oy, I will have that back if you don't mind. *(It is a magic hanky and as he hands it back it keeps coming out of Alan's pocket. Narrator gets exasperated).* Oh keep it.

Alan Where are we going anyway?

Narrator To see what Robin and his men are up to. Heaven only knows what they will do with all that gold.

Alan He'll give it to the poor like he always does, which when you think about it is a little odd.

Narrator Odd? Why?

Alan As you know Robin lives with his men in the trees. He has no roof over his head, no running water, no Netflix *(or some such popular software)*. He has nothing, yet he gives all that gold away.

Narrator What would you do with the gold?

Alan First, I'd buy an everlasting bottle of lemonade.

Narrator Typical, and then what?

Alan I'd buy another one.

Narrator You're being daft.

Alan I think I'd buy an X Box as well.

Narrator What on earth is an X Box?

Alan Oh it's brilliant, *(Goes off stage and gets a cardboard box and stands all over it)* There it is, ex box. Then I would give loads to charity because that's what you're supposed to say. And lastly I would buy Maid Marion the biggest diamond ring you've ever seen.

Narrator Alright alright. What do you think I would buy?

Alan Some marbles!

Narrator Marbles, why?

Alan I heard you'd lost yours.

Narrator Very funny! After I had given a large amount to charity, I would buy my wife the finest silk from Sudan, diamonds from Durban and rock from Blackpool *(or some other seaside town)*.

Alan Blackpool? Don't you like your wife then?

Narrator Oh the first two years were OK but I've not spoken to her since. It's rude to interrupt. *(Points to a member of the audience)*. What would you do with all that loot? *(Audience response and general ad lib around discussing riches with the audience)* and what about you etc. etc.

(As they are chatting Friar Tuck and Will Scarlett enter).

Will Look Friar it is Lincoln Green and the minstrel Alan-a-Dale.

Friar Good day to you both. What are doing here?

Alan Just a bit of this and that.

Will That narrows it down then. Are you coming to the camp later to enjoy a spot of feasting?

Alan Oh I do enjoy a spot of feasting. *(To Narrator)*. Can we go?

Narrator I don't see why not. I'm actually in the mood for some food!

Friar *(To Alan)*. Will you be playing us some tuneful songs to delight us?

Alan Oh yes without a doubt.

Friar *(To Will)*. That'll be a change then. Can we not just burn his instrument?

Alan Sorry, what was that?

Friar *(Smiling)*. I said I really must learn an instrument.

Will Come Friar we can't stand around here chatting all day we must be off. Good day to you Lincoln, minstrel.

(Narrator and Alan wave to them as they exit and Narrator shouts after them).

Narrator Good day to you Will, Friar. We'll be along shortly. *(To audience)*. Now here's a quick re-cap. Robin continues to steal from the rich and gives it all to the poor.

Alan Likely story.

Narrator *(Gives Alan a look for interrupting him)*. It seems that Robin and Marion may actually like each other and the sheriff has a dastardly plan for Robin which we don't yet know about.

Alan *(Takes out a script from his pocket)*. I do.

Narrator What?

Alan I'm already up to page forty five. All I am going say is that it involves

(Alan starts whispering into the Narrator's ear, unheard by the audience).

Narrator *(Looks aghast)*. No!

Alan *(Alan continues)*. And then ...

Narrator *(Narrator puts his hand over Alan's mouth)*. Enough I don't want to know anymore! *(Exaggerated)*. What I actually want to do is listen to the poor and simple villagers as they sing through their hardships and dance away their woes.

(End scene). (Lights stay up).

Scene 4

(The curtains open, lights up on the villagers just setting up for the day with their meagre offerings to sell. Opportunity here for a chorus song and dance. Nurse Nellie and Maid Marion can be either on or off depending on numbers in the chorus. If they are off stage they will enter as the chorus finishes. If they are on stage as the music ends they will be surrounded by the children. If there is no opening chorus then as the lights come up Nurse and Maid Marion will enter. Arrow enters and puts up a poster of Robin. Audience should react. Much again sneaks on and takes it down).

You have reached the end of this perusal, to view the entire script please contact NODA on 01733 374790 or email info@noda.org.uk