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SF PERUSALS

Samuel French Acting Edition

Marian, or The True Tale of Robin Hood

by Adam Szymkowicz

SAMUEL FRENCH

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MARIAN, OR THE TRUE TALE OF ROBIN HOOD was originally commissioned by Flux Theatre Ensemble, with support from the Dramatists Guild Fund. It was developed in the Dorothy Strelsin New American Writer's Group at Primary Stages. It was produced from January 28 through February 11, 2017 at the New Ohio Theatre in New York by Flux Theatre Ensemble. The production was directed by Kelly O'Donnell, with scenic design by Will Lowry, lighting design by Jessica Greenberg, costume design by Izzy Fields, and sound design by Jacob Subotnick. The Production Stage Manager was Jodi M. Witherell. The cast was as follows:

ALANNA DALE..... Jessica Angleskhan
MUCH THE MILLER'S SON..... C. Bain
MARIAN/ROBIN ..... Becky Byers
TOMMY OF NO CONSEQUENCE ..... Alexandra Curran
SIR LENNY THE OBSERVANT / TANNER / GUARD..... Aaron Parker Fouhey
PRINCE JOHN ..... Kevin R. Free
LITTLE JOHN..... Jack Horton Gilbert
SHERIFF OF NOTTINGHAM / FRIAR TUCK ..... Mike Mihm
LADY SHIRLEY..... Nandita Shenoy
LUCY / GUARD ..... Marnie Schulenburg
WILL SCARLETT..... T. Thompson
SIR THEO THE PUNCTUAL / GUARD ..... Matthew Trumbull

Additional crew credits:
Technical Director, John Sochocky; Production Manager, Heather Cohn; Press Rep, August Schulenburg; Photography and graphic design by Isaiah Tanenbaum; Postcard illustration by Kristy Caldwell; Assistant Lighting Designer, Sienna Gonzalez and William Peterson; Fight Assistant, Stephen R. Scheide; Scenic Design Assistant, Lauren Girouard; Interns, Ashley Sohne and Emily Wilke

Special thanks in no particular order: Flux Theatre Ensemble for commissioning me to write this play and to the amazing cast and crew Flux assembled. The Primary Stages writing group, Michelle Bossy, Bennington College and the lovely students there who read it out loud for me the first time, Marsha Norman, David Lindsay-Abaire, Madhuri Shekar, Ted Malawer, Tearrance Arvelle Chisholm, Jonathan Payne, James Tyler, Jessica Moss, Martyna Majok, Krista Knight, Jenny Rachel Weiner, Dan McCabe. Kelly O'Donnell, August Schulenburg, Heather Cohn, The Dramatists Guild Fund, John and Rhoda Szymkowicz, Seth Glewen, Tish Dace, The Juilliard School, Kristen Palmer, and the many Robin Hoods that have come before as well as those who will come after.

CHARACTERS

MARIAN/ROBIN – Female

ALANNA DALE – Female

SHERIFF OF NOTTINGHAM – Male

LITTLE JOHN – Male, large

LADY SHIRLEY – Female

PRINCE JOHN – Male

TANNER – Any gender (can be doubled by actor who plays Theo or Lucy)

WILL SCARLETT – Female (played as male)

MUCH THE MILLER'S SON – Nonbinary (can be played by female, male, transgender, genderqueer, or nonbinary individual)

FRIAR TUCK – Male (in smaller cast, can be played by the same actor who plays the Sheriff)

TOMMY OF NO CONSEQUENCE – Played as male by any gender

SIR THEO THE PUNCTUAL – Played as male by any gender

SIR LENNY THE OBSERVANT – Played as male by any gender

LUCY – Played as female (can be doubled as Sir Lenny or a Guard)

GUARDS – Played as male by any gender (as many or as few as you like – up to fifteen speaking parts). In a smaller cast, Guard 1 and Guard 2 are played by Theo and Lenny. In a larger cast, each time Guard 1 and 2 appear, they can be played by different actors. The actor who plays Tommy can play a Guard toward the end, too. Same for the actor who plays Shirley.

NOTE: All parts are race non-specific. Marian/Robin need not be white. When women are playing men, fake moustaches and beards are probably a good idea. Try very hard to have a diverse cast. Almost forty percent of the U.S. is non-white. Can at least forty percent of your cast be? It would also be very helpful to have transgender, genderqueer, and/or nonbinary people involved in the production. Preferably more than one. The designations of female and male above can be used more as a guideline in the casting of this play. It would be great if Much was cast with a transgender, genderqueer, or nonbinary actor, but there are other parts that might be cast that way, too.

SETTING

England. Nottingham, Sherwood Forest. There is a modern-American bent to the play in terms of the themes and concerns of the characters. To that end, the English accents need not be particularly good. Design-wise, it may want to feel old, however, to make the contrast all the clearer.

Settings can be very simply implied. Keep it spare, flexible. Maybe this play should be done in a park or in the woods or in a castle.

TIME

During the Third Crusade. The 1190s.

For August Schulenburg,
a terrific writer and a wonderful person

1

The Castle Grounds

(At rise, stage right, a row of archers facing the audience. **ALANNA DALE**, *then* **MARIAN/ ROBIN**, *wearing an old man's beard, then the* **SHERIFF**. *More archers are possible. It's probably best if the archers are invisible/ imaginary instead of having the archers shoot arrows into the audience. Behind the archers, the* **MERRY MEN** *in disguise, watching, and maybe a couple of the* **GUARDS**. *Stage left, perhaps on a platform,* **PRINCE JOHN** *is seated, with* **GUARDS** *guarding him.* **LADY SHIRLEY** *is seated nearby. Everyone is cheering on the archers, who are concentrating. It is very loud. All archers pull back in unison. The sounds of arrows going in. A hush, and then cheering. Then silence. All freeze.* **ALANNA** *steps forward, not frozen.)*

ALANNA. Some mornings, like this morning, I practice faces I might make during the day. Surprise. *(She makes a face.)* Concern. *(She makes a face.)* Respectful disagreement. *(She makes a face.)* This face means I'm going to be the first woman ever to win the royal archery tournament. *(She makes a face.)* This face means I'm the only one allowed to speak to the audience. *(She makes a face.)* Hi. I'm Alanna Dale. I'm a lady-in-waiting. And an archer. Welcome to Nottingham. It's very pretty, isn't it? If you don't pay too much attention to the filth. Or the smells. Or the rats. I'm in this story, but I also know things that I don't yet know in the story. Like

for example, the old man beside me is actually Robin Hood. But I don't know that yet.

(All unfreeze. **LITTLE JOHN** *sidles up to* **MARIAN/ ROBIN**, *who is disguised as an old man.)*

LITTLE JOHN. Robin!

ROBIN. Don't say my name, Little John. I'm in disguise.

LITTLE JOHN. Sorry. Sorry. So, all is a go.

ROBIN. Excellent.

LITTLE JOHN. For the heist I mean.

ROBIN. I understand.

LITTLE JOHN. Of the contents of Prince John's vaults in Nottingham Castle.

ROBIN. Got it. Let's be a little more discreet, okay?

LITTLE JOHN. No problem. Discreee-shion is something I am good at.

ROBIN. Good. And don't stand next to me. You kind of stand out. Because of your size.

LITTLE JOHN. I'm trying to hunch over.

ROBIN. And you're doing splendid.

LITTLE JOHN. Okay, I'm going to go back over and work some more on the heisting. I'm very excited we're doing this, Robin.

ROBIN. Me too, old friend.

LITTLE JOHN. Robbing from the rich to give to the poor. It's like exactly what we're about.

ROBIN. That is true.

LITTLE JOHN. Because the poor have it rough.

ROBIN. They do.

LITTLE JOHN. And the taxes are so high! So very high!!

ROBIN. Okay. Let's be a little quieter.

LITTLE JOHN. Not to mention the disappearings. What happens, you think to the people who can't pay their taxes? Jail? Death? We should find out, Robin!

ROBIN. I know. Let's you concentrate on the heist right now and I'll concentrate on the archery. But yes, we will help.

LITTLE JOHN. We're helpful.

ROBIN. We try to be.

LITTLE JOHN. Right. I'm really enjoying being one of your Merry Men, Robin!

ROBIN. Good, good. Just keep your voice down.

LITTLE JOHN. Am I being too merry?

ROBIN. No. No.

LITTLE JOHN. I'm taking it too literally.

ROBIN. You're just the right amount of merry.

LITTLE JOHN. Thanks, Robin. You always know what to say.

*(***LITTLE JOHN** *moves away.* **SHIRLEY** *comes to* **MARIAN/ROBIN***'s other side.)*

SHIRLEY. Marian.

ROBIN. Shirley. Please don't call me that. I'm in disguise.

SHIRLEY. Sorry. Robin Hood.

ROBIN. I'm actually pretending to be an old man.

SHIRLEY. Right. Right. I'll start again.

ALANNA. Now might be a good time to explain. So you know Robin Hood? The real original Robin Hood was actually Maid Marian in disguise. It's true. I was there. I am there now. But I don't know this yet. I'm just barely out of earshot. And I'm concentrating very hard on being a good archer. This is my concentrating face.

*(***ALANNA** *goes back to concentrating.)*

SHIRLEY. Old man!

ROBIN. Yes.

SHIRLEY. Old man, Prince John has been looking around for Lady Marian and he's getting suspicious. It might help if you – she were to put in an appearance. He seems very put out. And when Prince John is put out…well, I don't have to tell you.

ROBIN. Okay.

SHIRLEY. I offered to distract him, but you know how he is.

ROBIN. Yes, Shirley.

SHIRLEY. You know what I mean by distract?

ROBIN. I do.

SHIRLEY. "Surely, yes," I said. He said "Surely no." And then "Stop, Shirley." And then, "Keep your hands to yourself."

ROBIN. Very well. Very well. *(Loudly, as old man.)* I got to go see a horse about peeing somewhere. If you gentlemen…and lady will be so kind as to excuse my old withered bones for at least half of a shake. Maybe a few withered shakes thither.

*(***MARIAN/ROBIN** *transforms quickly into* **LADY MARIAN** *as* **SHIRLEY** *blocks her from view, or offstage as* **ALANNA** *speaks. When she is transformed,* **MARIAN** *goes and sits beside* **PRINCE JOHN**.*)*

ALANNA. I am in the zone. And I am shooting well. I will make it into the next round. Almost certainly. And then, I will be the first woman ever to win and probably Robin Hood himself will ask me if I want to be a Merry Man and then… I'm getting ahead of myself. I concentrate on my concentrating. One arrow at a time. Be in the moment, Alanna. *(She narrates as she fires an arrow.)* I pull back and "thunk." Almost. Almost. But I'm no Robin Hood. *(She sighs.)*

*(***MARIAN** *has arrived at* **PRINCE JOHN**'*s side.)*

PRINCE JOHN. Marian, where have you been? It's been so dreadfully boring. They just shoot at the targets, shoot at the targets over and over. No bleeding, no screaming. And they're all so common in their rags and their dirt all over, and the smells. You know how I hate that.

MARIAN. I know, my liege.

PRINCE JOHN. I've been looking at ugly things. All this ugliness. Why have you been hiding? There was nothing beautiful at all. Now I get to look at you.

MARIAN. Your highness is too kind.

PRINCE JOHN. Yes. It's one of my faults. But answer the question.

MARIAN. What question, my king?

PRINCE JOHN. Where have you been hiding yourself?

MARIAN. I had a woman issue, my liege.

PRINCE JOHN. *(Upset.)* Okay. Okay. That's enough. I didn't ask for details.

MARIAN. *(Pretending to mishear.)* Your highness wants details?

PRINCE JOHN. No details! No details!

MARIAN. Who do you favor, my liege?

PRINCE JOHN. Why you, my lady.

MARIAN. For the contest, your highness.

PRINCE JOHN. Oh right. The archery. I guess the Sheriff of Nottingham. What a boor. As long as Lady Alanna doesn't win. Whysoever did I allow a woman to shoot? Disgusting. Who do you favor?

MARIAN. Why the Sheriff, of course. If he does not win, I shall weep and weep.

PRINCE JOHN. Let's not get carried away. The feminine sex is a ridiculous sex.

MARIAN. Your highness is very wise. Why does his highness not shoot?

PRINCE JOHN. I really don't like to get my hands dirty, as you know. Filth! Anyway, it wouldn't be fair. Because I am the king chosen by God himself, I would of course win. Wherever my arrow struck, well that would be the new bullseye.

MARIAN. I did not know that.

PRINCE JOHN. Indeed. Of course if my brother – Let's not talk about him. Crusades? I said, "That's a wonderful idea." "I'll stay here and be king, but you have fun on your crusading."

MARIAN. Is he having fun?

PRINCE JOHN. Well, he's not dead yet. Once Richard is dead they will say, "The king is dead. Long live the king." And that will be me. I'll be a proper king.

MARIAN. Oh but you are already a proper king.

PRINCE JOHN. A proper king should have a queen.

*(***PRINCE JOHN** *leers. Trumpets sound, signaling the next part.)*

MARIAN. I must off.

PRINCE JOHN. Stay here and watch the rest with me. You can hold the royal hand.

MARIAN. I would like nothing better. It's just that I have to powder –

PRINCE JOHN. Don't tell me any details!!

MARIAN. – my unmentionables.

PRINCE JOHN. I asked you not to tell me! Very well. You are excused for your woman things. Blecht. Blaaach! Ugh! Eeek. *(He spits the bad taste out of his mouth.)*

(Near **PRINCE JOHN**, **GUARD 1**, *and* **SIR LENNY THE OBSERVANT**. *They stand still, guarding, but they chat because they are bored.)*

SIR LENNY. Hey! Do you think Maid Marian looks kinda like Robin Hood?

GUARD 1. No.

(Back at the archery line, **SHIRLEY** *approaches the* **SHERIFF**.*)*

SHIRLEY. *(Flirty.)* Good shootin', Sheriff.

SHERIFF. I know.

SHIRLEY. I love your confidence.

SHERIFF. You love my gifts.

SHIRLEY. You have a bauble for little Shirley?

SHERIFF. Of course. But I'm of a mind not to give it to you at all.

SHIRLEY. *(Pouting.)* Why not?

SHERIFF. I see you lavishing attention on the other archers.

SHIRLEY. What? That old man? It was a pity lavish.

SHERIFF. It better be.

SHIRLEY. You're so jealous. *(She says this like it's a good thing.)* But you have no right to be. There's no ring on this finger. This Shirley is a free agent.

SHERIFF. Don't flirt with old men in front of me. Not unless you want me to jail him.

SHIRLEY. Oooh.

SHERIFF. Or hang him.

SHIRLEY. Ahhh.

SHERIFF. I'm a very powerful man.

SHIRLEY. I know. With a powerful body.

SHERIFF. Don't cross me.

SHIRLEY. I wouldn't ever. Not never. Now where's my bauble?

(The **SHERIFF** *gives her a ring. She squeals and puts it on. She runs off admiring it.)*

SHERIFF. And stay away from that friar!

(The **SHERIFF** *resumes shooting. The other archers have been shooting. [Optional staging if the* **SHERIFF** *and* **FRIAR TUCK** *are not played by the same actor: Behind the* **SHERIFF**, *we see* **SHIRLEY** *run into the arms of* **TUCK**, *recognizable because he's in a brown robe. They run off together, hand in hand.])*

(Meanwhile, **PRINCE JOHN** *talks to one of his men, a knight called* **SIR THEO THE PUNCTUAL**.*)*

PRINCE JOHN. What report have you? Have you seen 'im?

SIR THEO. Who, Robin Hood?

PRINCE JOHN. Of course Robin Hood. Who else?

SIR THEO. No. No. Maybe he's not here. Just decided not to come maybe.

PRINCE JOHN. He's here. Has to show off. He's greedy. He wants all the love of all the people all the time. Love that should more properly be given to their king.

SIR THEO. Oh but the people do love you, sire.

PRINCE JOHN. Do they?

SIR THEO. Sure?

PRINCE JOHN. And Robin Hood?

SIR THEO. I'm not sure *he* loves you.

PRINCE JOHN. No. Where is he?

SIR THEO. Oh. I don't know.

PRINCE JOHN. How about a tall man? Have you seen a tall man?

SIR THEO. A big bloke? Oh yeah there's a big bloke.

PRINCE JOHN. Who was he talking to?

SIR THEO. Well I don't know where he is now, but he was talking to the old man.

PRINCE JOHN. The old man?

SIR THEO. Yes, the big bloke was talking to the old man who happens to be a particularly good archer.

(A beat.)

PRINCE JOHN. Do I need to explain it to you?

SIR THEO. Explain what?

PRINCE JOHN. Robin Hood is the old man in disguise and the very large man? That is Little John.

SIR THEO. Ohhh! I think you wanted me to look out for that very personage. So you want me to what? Arrest 'im?

PRINCE JOHN. Wait until the final shot and then, yes! Seize him.

SIR THEO. Okay but he's really big. It'll take quite a few men.

PRINCE JOHN. Not Little John. I mean yes, Little John too, but primarily, Robin Hood.

SIR THEO. Robin Hood! You think he's here?

PRINCE JOHN. Let me explain it again.

SIR THEO. Good! I'm a great listener.

(Meanwhile, the archers are shooting.)

ALANNA. The finals. I'm shooting to win. It's just me, The Sheriff of Nottingham and the old man. We're all shooting at the same target.

(The **SHERIFF** *shoots. The crowd cheers.)*

It's a good shot. Can I do better? *(She aims and fires. The crowd cheers.)* Bullseye.

(The **SHERIFF** *frowns.)*

I've won! Have I won? The old man still has a turn.

*(***MARIAN/ROBIN** *shoots. Looks away before the arrow hits. Whistles nonchalantly.)*

Then the old man splits my arrow with his own! My arrow falls and the old man's sticks to the middle of the bullseye. I've lost. The crowd goes crazy. No one has ever seen anything like it. The old man is surely the best archer in the country, perhaps the world, perhaps ever, perhaps always.

(Crowd cheers.)

ROBIN. *(As old man.)* Where did it land? My sight isn't what it used to be.

ALANNA. Then all kinds of chaos breaks out.

PRINCE JOHN. Seize him!

ROBIN. *(As old man.)* What's happening?

*(***SIR THEO THE PUNCTUAL** *and* **SIR LENNY THE OBSERVANT** *tear away* **MARIAN/ROBIN***'s old man disguise. Underneath, it appears to be* **ROBIN***, in all green, with her green Robin Hood hat.)*

SHIRLEY. Robin Hood! Who woulda thought?!

ALANNA. It's not so bad to lose an archery contest to Robin Hood.

(They have **ROBIN** *at swordpoint. It looks like she's doomed. The other* **GUARDS** *close in. And*

then the **MERRY MEN** *enter, big sacks of gold in tow, swinging swords. A big sword fight. On one side, the* **MERRY MEN** *like* **LITTLE JOHN**, **WILL SCARLETT**, **MUCH THE MILLER'S SON**, **TOMMY OF NO CONSEQUENCE**, *and* **FRIAR TUCK**, *and on the other side the* **SHERIFF**, **SIR THEO**, **SIR LENNY**, *and other* **GUARDS**. *Everybody is sword fighting.* **ROBIN** *is shooting arrows. The* **GUARDS** *enter, arrows hidden in their hands blocked from audience view. When* **ROBIN** *"shoots," they turn to the audience with the arrows held against them as if the arrows becomes visible in that second. The* **GUARDS** *fall, other* **GUARDS** *drag them offstage, and they re-enter, seemingly as different* **GUARDS**, *who* **ROBIN** *shoots. And the process is repeated. It should seem like an endless supply of* **GUARDS**.*)*

ROBIN. We're outnumbered, Little John. Take the gold and run. I'll cover your escape.

LITTLE JOHN. I can't leave you.

ROBIN. Go. Take the other Merry Men. I'll find a way to escape. I always do.

LITTLE JOHN. But what if this time you can't?

ROBIN. Go. That's an order.

*(***LITTLE JOHN** *and the* **MERRY MEN** *exit. With the bags of gold. The* **GUARDS** *close in on* **ROBIN**.*)*

PRINCE JOHN. Well well well. Guess you're not as clever as they say, Robin Hood.

ROBIN. I suppose not.

PRINCE JOHN. Chain him up in the high tower. Say goodbye to this outlaw. You will never see him again!! Never!! Never again! Never. Never ever. Never ever ever ever ever ever ever ever!! ...Ever!

*(***ROBIN** *is led away.* **PRINCE JOHN** *exits in another direction, triumphant.)*

ALANNA. *(Watching* **ROBIN**.*)* I watched Robin go, a pain in my ribcage I couldn't quite name. I tried to make the face that went with this strange feeling but then I remembered decorum. And that I was always being watched.

2

The Prince's Chamber

*(***PRINCE JOHN** *and the* **SHERIFF** *enter, arguing.)*

PRINCE JOHN. All of the gold? Why wasn't anyone guarding the vault?

SHERIFF. I mean there were a couple – We were concentrating on finding Robin Hood.

PRINCE JOHN. Why does this keep happening?

SHERIFF. I don't know, sire.

PRINCE JOHN. Am I not motivating you properly? Do you need threat of death over your head?

SHERIFF. No. No. I'm good.

PRINCE JOHN. *(Stifling a sob.)* I feel so empty. Exposed. Nude, even. Came in here and just took all the gold. I need that gold.

SHERIFF. I know you do.

PRINCE JOHN. YOU DON'T KNOW!

SHERIFF. I –

PRINCE JOHN. I need security. Just a little gold hidden away. For the hard times. I need it!!

SHERIFF. But surely your highness has vaults in every castle in the country.

PRINCE JOHN. That's not the point! I need it all. I need all of the money. I require it. It keeps me sane. It keeps us afloat. You don't understand. No one understands me.

SHERIFF. I understand.

PRINCE JOHN. Raise the taxes. We'll have that gold back soon.

SHERIFF. But the people. If you raise the taxes again, there could be a rebellion.

PRINCE JOHN. Nonsense. They will pay. And they will love me while they pay. I am their king. It is their duty.

SHERIFF. But –

PRINCE JOHN. Don't talk back!

SHERIFF. I wasn't gonna.

PRINCE JOHN. It looked like you were gonna talk back.

SHERIFF. No, I was just going to say, "Yes, sire." And then I was gonna agree. And then I was gonna say, "Hey you want to go jeer at Robin Hood?"

3

The Tower Prison

(In the hall outside the prison, **GUARD 1** *and* **GUARD 2** *stand guard.)*

GUARD 1. Okay so in this scenario, you're accused of treason, but it's a mistake. You didn't do it but no one believes you. Do you run off to Sherwood Forest to live with the Merry Men or do you hang?

GUARD 2. Can I run off somewhere else?

GUARD 1. No. It's Sherwood Forest or death. Those are the choices.

GUARD 2. Sherwood? Sure wouldn't.

*(***ALANNA** *enters.)*

ALANNA. I'm just going to walk by you now.

(The **GUARDS** *wave her through.)*

GUARD 1. Lots of rubberneckers.

GUARD 2. I'd like to rubber neck her.

GUARD 1. Okay. Kill, Bed, Marry. Shirley, Marian, Alanna.

GUARD 2. Are we really not going to talk about what happened last night?

(In the prison, **MARIAN/ROBIN***'s hands are chained to the wall, above her head.* **ALANNA** *enters, speaks to the audience.)*

ALANNA. Strictly speaking, I'm not supposed to be in the tower prison. I guess I just had to see him. I'm afraid my face is doing all kinds of things I don't want it to. But it goes where I go.

ROBIN. You! Hey!

ALANNA. Hello Mr. Robin Hood.

ROBIN. I know you. That was some good shooting.

ALANNA. Oh! Really? Thank you! Really?

ROBIN. You have the potential to be great.

ALANNA. You think so?

ROBIN. Yes. Say, could you do me a favor? My hat, it's –

ALANNA. You want me to move your hat?

ROBIN. Could you? Maybe just take it off? I thought I'd be able to reach it but I can't quite reach it.

ALANNA. *(Rushes over.)* Sure. Of course.

*(***ALANNA** *removes* **MARIAN/ROBIN***'s hat. A magical sound. A harp? Her hair comes undone.)*

Lady Marian, is that you?

MARIAN. That's not really important. Could you maybe just put that hairpin in my hand?

ALANNA. The what?

MARIAN. Hairpin! Hairpin!

*(***ALANNA** *hands her the hairpin.* **MARIAN** *picks the locks of her shackles with the hairpin and then her hands are free. She removes her other Robin clothing and she is full* **MARIAN** *again. She holds the Robin clothes in her hands. She starts to leave.)*

Thanks! I owe you one.

ALANNA. Wait! Where are you going?

MARIAN. I got some business to finish in Sherwood Forest. Before they try to rescue me. Hey let's keep the whole Marian is Robin Hood thing between the two of us, okay? Great! Thanks!

ALANNA. No!

MARIAN. No?

ALANNA. I mean, take me with you.

MARIAN. To Sherwood? See the thing is –

ALANNA. I want to be one of the Merry Men.

MARIAN. But you're a woman.

ALANNA. So are you.

MARIAN. Well… You'd have to pretend to be a man.

ALANNA. Why's that?

MARIAN. That's how it works.

ALANNA. So I can join then?

MARIAN. Well –

(Enter **PRINCE JOHN** *and the* **SHERIFF**.*)*

PRINCE JOHN. Marian, here you are. Wait, where's Robin Hood?! I said the tower prison.

SHERIFF. But I did put him in the tower…uh-oh.

PRINCE JOHN. Guards!

*(***GUARD 1** *and* **GUARD 2** *rush in.)*

Did you do this, Marian?!

MARIAN. Me? How? Why?

PRINCE JOHN. I hear you're very close.

ALANNA. You have no idea.

MARIAN. He was leaping from the tower window as I came in.

PRINCE JOHN. Are those his clothes?

MARIAN. He was nude.

(They all go to the "window" and look down. Except **GUARD 1**.*)*

ALANNA. It's true. I saw it too.

GUARD 1. Nude? Is it true what they say about his, uh, you know?

ALANNA. Oh. Yes. Robin Hood. Yes, very much.

*(***GUARD 1** *runs to the window too.)*

PRINCE JOHN. He can't have survived. Dredge the moat! Search the grounds! Marian, we'll discuss this later.

(The **GUARDS** *run off.* **PRINCE JOHN** *and the* **SHERIFF** *exit, agitated.)*

4

Sherwood Forest

(Along a road, **MARIAN** *and* **ALANNA** *are changing into men's clothes.* **MARIAN/ROBIN** *already wears the Robin Hood hat.* **TANNER** *enters, sees them.)*

TANNER. Robin! What are you doing?

ROBIN. We were in disguise.

TANNER. You with all your plots and plans. But I guess they work don't they? Little John just gave me a sack of gold coins. Bless your work. Bless you a thousand times. It's so hard to get ahead no matter how hard I work. Gotta keep out of the poor house. Or worse.

ALANNA. What's worse?

TANNER. That is the question, isn't it? *(To* **ROBIN**.*)* How's Marian? You lock that down yet?

ROBIN. Not yet.

TANNER. Marry that girl. A girl like that gots lotsa options. Believe me.

ROBIN. I believe you.

TANNER. Not like us. Lotsa options. And so pretty. Not like us. Why even the Prince has been taking notice. And you know what they say – when the Prince takes notice…

ALANNA. What?

TANNER. You better lock it down.

ROBIN. Indeed. I thank you. I will heed your advice.

TANNER. Be sure you do.

ROBIN. Now we must off to the Merry Men. We are missed.

TANNER. Such nice boys. Be careful. There's outlaws in this forest. *(Laughs.)* Outlaws! Ha!

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