Acting Edition

Robin Hood

by David Wood and Dave and Toni Arthur

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SAMUEL FRENCH

Robin Hood

A Musical Celebration

David Wood
and
Dave and Toni Arthur

Samuel French – London
New York – Sydney – Toronto – Hollywood



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DAVE AND TONI ARTHUR

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ROBIN HOOD

ROBIN HOOD was first produced at the Nottingham Playhouse on 29th May 1981, by the Nottingham Playhouse Company, with the following cast of characters:

Jan, a milkmaid, dressed all in white; plays **"Maid Marian"** in the Robin Hood playlets	Jan Shand
Dorcas, a milkmaid at the beer bower; plays **"Pretty Maid"** (**"Allen-a-Dale"**'s bride)	Dorcas Jones
Tessa, a serving girl at the beer bower; plays **"Sheriff of Nottingham's Wife"**; **"Wedding Attendant"**	Tessa Wojtczak
Elizabeth, the ale wife, an older, buxom hostess of the beer bower; plays **"Abbess"**	Elizabeth Sinclair
Dikran, morris dancer 1, who plays **"Will Scarlet"**; **"Wedding Attendant"**	Dikran Tulaine
George, morris dancer 2, who plays **"Allen-a-Dale"**	George Winter
Philip, morris dancer 3, who plays **"Butcher"**; **"Single-stick Dueller"**; **"Monk"**; **"Old Knight"**	Philip Childs
Alan, morris dancer 4, who plays **"Sheriff of Nottingham"**; **"Single-stick Dueller"**; **"Monk"**	Alan Barker
Ross, morris dancer 5, who plays **"Tradesman"**; **"Wrestler"**; **"Sir Guy of Gisborne"**	Ross Davidson
John, morris dancer 6, who plays **"Tradesman"**; **"Wrestler"**; **"Bishop"**	John Rankin
Peter, the Jack-in-the-Green, who plays **"Robin Hood"**	Peter Woodward
Benedick, the Hobby-horse Rider (wearing hobby horse around him, held up by braces), who plays **"Little John"**	Benedick Blythe

Robin, the Fool (with traditional bladder), a tumbler, who remains as the **Fool**, organizer of the revels throughout — Robin Wright

Michael, the Comic Morris Friar, a traditional attendant of the morris, with funny nose, who plays **"Friar Tuck"** — Michael Remick

Thomas, a serving boy, who plays **"Much"** the miller's son — Thomas Hain

Directed by Crispin Thomas
Musical direction by David Epps
Choreography by Lynn Britt
Designed by Hugh Durrant
Fights arranged by Peter Woodward

The play was subsequently performed by the Young Vic Company at the Young Vic. The first performance was on 9th December, 1982, with the following cast:

John Boswall	Jeffery Kissoon
Nina Botting	Clive Mantle
Amanda Boxer	Robert Morgan
Patch Connolly	Emma Rogers
Liz Crowther	Michael Simkins
Ross Davidson	Howard Southern
David Dodimead	Ian Taylor
Andrew Hawkins	Frank Vincent

The play was directed by David Toguri
Setting by Bernard Culshaw
Costumes designed by John Fraser
Lighting designed by Andy Phillips
Fights arranged by Ian McKay
Music arranged and directed by Peter Fincham

STORIES ACTED OUT DURING THE MAY GAMES

ACT I
Robin Hood and Friar Tuck
Robin Hood and Little John
Robin Hood and the Butcher

ACT II
Robin Hood and Sir Guy of Gisborne
Robin Hood and the Bishop
Robin Hood and Allen-a-Dale

MUSICAL NUMBERS

ACT I

1 I've Been A-Rambling
1a Who's the Jack?
2 Bring Us In Good Ale
3 Circle Dance
4 Allen-a-Dale's Song
5 Join Us In Our Games
6 Summer Sun
7 Allen-a-Dale's Link Song
8 Stick Dance
9 Wild Flowers
10 Allen-a-Dale's Link Song
11 Horn Dance
12 Take the Scorn
12a Hal-an-tow

ACT II

13 Hal-an-tow (Reprise)
14 Allen-a-Dale's Link Song
15 Sword Dance
16 This Ae Night
16a O Heavenly Father
17 Dance, Dance
18 Before the Maid Weds
19 Wedding Hymn
20 Dance, Dance (Reprise)
21 Circle Dance (Reprise)

The music for this play is on hire from Samuel French Ltd

INTRODUCTION

Not so long ago it was traditional in England for May Day to be celebrated with organized May Games. These were organized at local or municipal level and comprised a variety of pastimes, ranging from processional and round *dances*, competitive *sports*, and *pageants*, as well as *plays*. May Day was a public holiday, on which to celebrate the rebirth of the year. It was inevitable that such celebrations should take on the element of ritual and superstition; after all, the livelihood of the majority of the participants would depend on the success of the coming harvest, and everybody would be hoping for good luck.

The May Games took place in an open space, such as a village green, where a maypole would be erected, with fresh greenery from the woods as decoration. This area would be looked upon as hallowed ground with "magical" properties. To satisfy the physical needs of the villagers a beer bower would be erected with ale often supplied by the local corporation.

The May celebrations started on magical May Eve, when folk went into the woods to gather the greenery to decorate the village. These excursions frequently developed into horseplay or drunken orgies, setting the tone of the following May Day activities.

The folk hero, Robin Hood, played a dominant role in the May Games. Stories about him were often played out between the morris dancing and other entertainments. These activities continued throughout the day, until the culmination of the Games, when "Robin Hood" would be ritualistically married to "Maid Marian". This represented the marriage of the King and Queen of the May, and symbolized fertility, which would hopefully lead to a rich harvest.

The stories and characters of the Robin Hood legend are thought to have developed in no small measure from their May Games presentations. In the few remaining ballads of Robin Hood, there is very little mention of Maid Marian and Friar Tuck. It is thought that they may well have been absorbed into the Robin Hood legend from their participation in the May Games; the buffoon friar was an accepted attendant of the morris, along with the Hobby Horse and Jack-in-the-Green (covered in the greenery of Spring), and Marian was perhaps based on the Queen of the May, the local girl chosen to "marry" the Lord of the May in the ritualistic wedding.

This setting provides the framework for our play—a re-creation of the May Games. The fact that May Games village characters act roles in the Robin Hood plays, enables the stories to be narrated and acted out in a spirited, stylized, even exaggerated manner, rather than attempting a naturalistic recreation of Sherwood Forest. In other words, the style and atmosphere of the Robin Hood playlets should be a complete contrast to the

enactments of the May Games. The different styles of acting could well be enhanced by different styles of lighting.

Traditionally the dominant colours of summer were *green and white*; in this play, whoever plays **Robin Hood**, in other words whichever actor is playing the villager who plays **Robin Hood**, will be dressed in a basic green; the actress playing the local milkmaid, who will play **Maid Marian**, and eventually "marry" **Robin Hood**, will be dressed in all white.

All the other characters should be dressed as villagers, perhaps depicting various crafts and trades. The period setting of the play is at the director's discretion, although we feel that the early nineteenth century is probably about right. The basic villagers' costumes should be the everyday clothes of whichever period is selected, except those of the morris dancers—they should be dressed in the decorative ribboned costumes usually associated with them.

In the original production, financial restrictions meant that the cast could not exceed fourteen in number. This meant that the morris dancers had to also play parts in the Robin Hood plays. We would like to make it clear, however, that we envisage many productions of the play in which large numbers of local people take part, not just the local dramatic society! This would mean that the morris dancers would be the real local morris dancers, who would not be asked to do more than dance as indicated. The involvement of the local community could further be extended in terms of folk serving drinks from the beer bower, dressed appropriately. Or a large number of extras could represent other villagers, who play no part in the Robin Hood plays; a complete Mayor and Corporation could be seated in places of honour, and the Mayor could himself declare the Games open. The local Women's Institute could perhaps provide food cooked to old-fashioned recipes, sold by "traders" wandering amongst the audience.

Children could well be used as villagers. They could join in the singing and dancing, as well as provide a useful extra dimension to the "audience". In the first production, it was decided to use a young local amateur actor to play **Much**, the miller's son; as a character in the play his presence was not essential, but as an extra number of the outlaw band, he provided an entertaining contrast in size.

It seems to us that the possibilities for the involvement of a community are endless. Nevertheless, it must be pointed out that the play can be produced, as in the original production, with a basic cast of fourteen talented people.

The "team-playing" required of the cast demands good singers, movers, actors, acrobats, and a clear range of "types", as found in any village. They will remain in their "basic" all the time, adding a cloak and/or hat to "become", say, a bishop or monk. It is suggested that each Robin Hood character has an "emblem", or identification factor, which is a prop or a piece of costume, put on before the commencement of a Robin Hood story, and taken off afterwards. This could be organized by the Fool. We hope that it will help add clarity, in the sense that the audience will be able to distinguish clearly between the May Games sections of the play and the Robin Hood playlets themselves.

Perhaps tents or trestle tables and benches and the beer bower itself can

be used for quick changes; but these should, in the main, be done in full view of the audience, to increase the feeling of improvization—miming out the story "as it happens". Occasional moments will be found where the May Games character is rather uneasy in his Robin Hood role—for example, the **Friar**, who physically may not live up to the description of him; his slight embarrassment can be a source of amusement to his fellow May Games folk.

Because the actors are playing villagers, who then assume Robin Hood roles, we feel that for simplicity's sake, it is advisable for the villagers to be called by the actors' own names. Naturally this is not essential, but it may seem over-complex if an actor called Peter is playing a villager called "Charles" who is playing "Robin Hood" . . . It seems to us much better, as well as more fun for the actors, if Peter is called by his own name throughout the play, except when he is playing Robin Hood.

Audience participation may be encouraged, vocally—particularly in the sung refrains—and, if the staging permits—physically, in some of the dances. At all times, the audience should feel part of the community celebrating.

Needless to say, the play need not be performed in any particular space. Already performances have been seen in a promenade production, with the action taking place amongst the audience, as well as on a proscenium stage. We envisage open-air productions of the play, maybe even taking place on real village greens.

It should rarely be necessary for any actor to leave the acting area. Whenever somebody is not actively involved, he should remain on as audience.

The music probably needs to be played by two or three musicians resident on a band stand, augmented by a strolling musician playing fiddle, guitar or, if possible, tabor and pipe. Nearly all the cast should play percussion instruments to punctuate the narrative of the Robin Hood playlets, as well as keep up the rhythmic excitement of the May Games.

Where **Narrator** is mentioned in the script, it is suggested that the director choose an available character to narrate, or divide the narration between several members of the company.

The actor playing **Allen-a-Dale** should play a lute, or lute-shaped guitar if possible. Props should be simple—ideally existing paraphernalia of the May Games should be used to *suggest* settings and props of the Robin Hood stories. For example, a trestle table can become a bridge; morris dancers' staffs can become trees; the Hobby Horse can "play" the bishop's horse; decorative blue ribbons could be used to represent a stream.

It is *suggested* that above the action a large round screen with back projections could be used to suggest the moon and the sun (to indicate, by its position, the time of day), as well as project images relating to the action. For example, *antlers* or *longbow*.

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Please see the back of this Acting Edition for an Appendix describing the various dances suggested.

David Wood and Dave and Toni Arthur

PROLOGUE*

This introduction to the play is optional. For the original production it was considered a good idea to set up the idea of the May Games of yesteryear, and at the same time to establish the atmosphere and background to the show

Although the prologue is written in such a way that each member of the cast has his or her own line, we believe that the prologue would work equally well spoken by one actor, or indeed by all the cast in unison

It is suggested that before the show starts, the cast are already mingling with the audience. As the House Lights begin to fade, the cast join hands, forming a circle in the centre of the playing area, and when the audience is hushed, the prologue is spoken

Ben Come back with us to yesteryear, to a time when we all lived closer to nature.

Tessa We had a sense of wonder then, and superstition and magic were real in our hearts.

Dickran We crossed our fingers. We carried salt in our pockets for good luck.

Jan From the cradle to the grave we performed our rituals to bring health and prosperity to crops and animals and men.

Philip Tonight is April the thirtieth, so we're off to the woods to gather green boughs, to decorate our village.

Alan For tomorrow's the first of May, the beginning of summer, new life, new hope, rebirth.

Ross It's a holiday. It's a day to celebrate. We'll have May Games on the green.

Robin We'll dance and sing, and drink, and display our skills.

John We'll tell you stories of bold Robin Hood, the Green Man, the Lord of the Wood.

George We'll choose our King and Queen of the May.

Dorcas And marry them under the maypole, the very symbol of life and fertility.

Elizabeth So let traditions and customs be remembered again.

Michael Please. Share them with us. Everyone.

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*N.B. Paragraph 3 on page ii of this Acting Edition regarding photocopying and video-recording should be carefully read.

ACT I

An empty space

The Lights fade to Black-out. Echoing footsteps of a nightwatchman are heard. A church-clock bell chimes 2 o'clock

Voice 1 (*through the darkness*) Two of the clock, may the good lord keep . . .

A handbell rings

Voice 2 The goblins from you whilst you sleep.

The handbell rings. The church-clock bell chimes 3 o'clock. Shafts of moonlight slowly fade up

Voice 3 Three of the clock, and all's well.

The handbell rings

Voice 4 So says the man that rings the bell.

The handbell rings. The church-clock chimes 4 o'clock. The moonlight becomes brighter

Voice 5 Four of the clock, good-day to you.

The handbell rings

Voice 6 Maids go gather the magic dew.

The handbell rings

Three giggling maids—Dorcas, Tessa and Jan—enter excitedly. They mime gathering dew in their hands and washing their faces with it

All I wash my face in the morning dew,
For this is the First of May,
Wash in the dew and wishes come true,
For this is the First of May.

Jan Oh make me pretty, make my skin
As white as driven snow,

Dorcas Make me fair as any rose,

Tessa Make my freckles go.

From her drawstring purse Jan produces "magic" ash-leaves and distributes them. General giggling and then serious concentration for the forthcoming "spell"

Dorcas Magic ash-leaf in my glove,
Lead me to the one I love.

She closes her eyes and covers them with her hands, then wishes out loud

George!

General giggles

Tessa Magic ash-leaf on my palm,
Lead me to the one I'll charm.

She closes her eyes and wishes

Dickran!

General giggles

Jan Magic ash-leaf that I carry,
Lead me to the one I'll marry.

She closes her eyes, but makes her wish silently, not revealing whom she fancies

Dorcas Go on, Jan . . .
Tessa Who do you see?
Jan (*as if in a dream*) Peter is the one for me!

The Lights fade as we hear a solo voice

The three maids slip away

As the singing continues, the Lights fade up. Dawn is rising

The solo singer (*Dickran*) *enters, carrying a large May bough*

Music 1: I've Been A-Rambling

Dickran (*singing*) I've been a-rambling half the night
And the best part of the day;
And now I'm returning home again
And I've brought you a branch of May.

Philip enters from the other side, carrying a large May bough—a leafy branch

Philip (*singing*) Oh arise, arise, you pretty fair maid,
And take your May-bush in;

The Lights continue to rise in the background

For if it is gone before tomorrow morn
You will say we have brought you none.

Dorcas and Jan and (*possibly*) *children enter from another place, carrying decorated hoops—ribbons and greenery with May dolls suspended in the middle of hoops, which are about two feet in diameter*

Dorcas
Jan
Children

Good-morning ladies and gentlemen
It is the first of May
We hope you'll view our garland
It is so small and gay.

I love my little brother
And sister every day,
But I seem to love them better
In the merry month of May.

A drum beats. Instrumental chords

Enter a strolling musician (George), playing a lute or guitar, followed by a decorated cart pulled by Alan and Ross. The cart contains general decorations and greenery; also Peter, hidden inside a large Jack-in-the-Green garland. John pushes the cart

From the opposite side, enter the Comic Morris Friar (Michael), and the Fool (Robin) with his bladder on a stick, bopping the Friar and the audience on the head

From another entrance appears the Hobby Horse, danced by Benedick, attended by a Boy

All sing as they process to the Maypole area

All (*singing*)

Come you young men haste along
With your music and your song
Take your lasses in your hand

Dikran and another Morris Dancer take Dorcas and Jan and dance a hey (such as a country-dancing figure of eight)

For 'tis that which spring commands;
Then to the maypole haste away

The Boy, the Fool and two others fetch the maypole and erect it in the centre of the space

For 'tis now a holiday.

Musical break as the cast dance or watch the maypole going up. Cheers. Then some start decorating the area with greenery from the cart. They make a "beer bower" (or refreshment "tent") and set out tables and benches

'Tis the choice time of the year
For the violets now appear;
Now the rose receives its birth
And pretty primroses deck the earth;
Then to the maypole haste away
For 'tis now a holiday.

The music continues as the Jack-in-the-Green garland in the cart begins to move mysteriously. It stands up, watched intently by the crowd. A green spotlight picks up the green mound, which starts to sway to the music

Dickran Look, the very garland dances.
Philip When was such a wonder seen?
Alan Hey! Let's look a little closer.

They discover Peter "inside" the garland

Ross There's a Jack within the Green!

Dickran, Philip, Alan and Ross get the Jack-in-the-Green off the cart. The rest of the crowd take up a chant, starting quietly and building up to an intense climax. During the chant, they join hands around the Jack-in-the-Green and circle clockwise round it, gradually speeding up

Music 1(a): Who's the Jack?

All (*chanting*)
Who's the Jack?
Who's the Jack?
Who's the Jack-in-the-Green?
Bring him out!
Bring him out!
(*With a shout*) It's time for him to be *seen.*

The chant is repeated several times as required. Finally, all stop and stretch towards the Jack-in-the-Green. Drums echo the tension. The cast freeze. Philip and Alan approach the Jack-in-the-Green in ritualistic manner, almost like priests, and ceremonially remove the garland. Peter steps out with arms outstretched to the crowd. Chord. The crowd is still frozen as Jan moves forward to peer at the revealed figure. Lights pick up Peter and Jan

Jan It's Peter.

Jan's cry breaks the spell. The cast crowd round Peter, and lead him to the maypole

All Welcome, Peter . . . *etc.*

The Comic Friar (*Michael*) *steps forward, as Peter's garland "cloak" is removed*

Comic Friar
Jack-in-the-Green is the Lord of the May;
To the top of the Maypole hoist him away.

Drums beat as Dickran, Philip, Alan and Ross hoist the garland to the top of the maypole, signalling the start of the May Games. The lighting begins to increase

The games begin, the Maypole's crowned,
And Peter's the King till the sun goes down.

Cheers from the crowd. Peter walks to the front, his arms raised. He is lit dramatically from above, below and behind, by shafts of light

Peter
If I am to be the King of the day
Then drinks on me – there's nothing to pay.

All cheer

Peter turns upstage, arm outstretched. Music starts—a drumbeat intro to "Bring Us In Good Ale"

Music 2: Bring Us In Good Ale

(*singing*) Bring us in good ale oh, bring us in good ale
All For our blessed lady's sake, bring us in good ale.

The Lighting becomes more general, as from the beer bower, Tessa and Elizabeth bring in trays of ale to general cheers. Everyone collects a drink. Then the company splits into two halves

Group 1 Bring us in no bacon that is very fat;
Group 2 Bring us in good ale and give us enough of that.

Both groups repeat the first verse as a round

All Bring us in good ale oh, bring us in good ale
Bring us in good ale oh, bring us in good ale
For our blessed lady's sake
Bring us in good ale.

General merriment during the singing develops into a Circle Dance around the maypole, involving all except George

Music 3: Circle Dance

As the dance finishes, everyone sits down for a rest. George is revealed, strumming his lute/guitar

Comic Friar Come on, George, give us a song!

The others call their approval as George comes forward

George Which one do you want to hear?
Jan Give us the one about Robin Hood.

Cheers of agreement

George All right. Who's going to play Robin?
Philip Peter, of course. He's our King of the May!

Cheers as Peter steps forward

George What about Maid Marian?

The girls' hands shoot up

(*Choosing*) Jan.

Cheers. George starts playing the introduction. The Lighting changes

Music 4: Allen-a-Dale's Song

George's lines could be shared with other villagers if required

George (*singing*) There were stories told in the days of old,

Of men of might and main;
But the greatest man was a Nottingham lamb
And Robin was his name.
Robin, Robin,
And he took his name from the bird in the wood,
And they called him Robin Hood.

There's some would make him a fine lord's son,
A belted earl at least,
But the silver spoon that he used at noon,
He stole from a canting priest.

He begins to take in the whole audience, encouraging them to join in the chorus

All Robin, Robin,
And he took his name from the bird in the wood,
And they called him Robin Hood.

As the story progresses, the company mime out the story as required, perhaps in silhouette against a sheet held up by the others, or wearing masks. In the original production, puppets on long poles were carried by the actors, following the action in the song. Peter plays "Robin Hood"

George His mother she came from a castle fine
But a yeoman's love she found,
And she left her home with her love to roam
Through Sherwood the seasons round.

All Robin, Robin
And he took his name from the bird in the wood,
And they called him Robin Hood.

George Robin was born on a bracken couch,
Down on the forest floor,
His mother she wept as the baby slept,
For the home she'd see no more.

All Robin, Robin,
And she took his name from the bird in the wood,
And she called him Robin Hood.

George Robin he grew to a fine young man,
Well-skilled with staff and bow,
And far and near he'd hunt the deer,
That through the woods did go.

All Robin, Robin,
And he took his name from the bird in the wood,
And they called him Robin Hood.

George News has reached the Sheriff's ears
And it's whispered door to door
That young Robin Hood, who lives in the wood
Robs the rich to feed the poor.

All Robin, Robin,
And they took his name from the bird in the wood,
And they called him Robin Hood.

"Robin Hood" steps forward, putting on a waistcoat or other "identification"

"Robin Hood" For the hunting of the king's royal deer,
An outlaw I became,
And I made a vow that I ne'er would bow,
And the rich would fear my name.

All Robin, Robin,

"Robin Hood" And I took my name from the bird in the wood,
And they call me Robin Hood.

I gathered the finest band of men,
That walked on English ground,
With the grey goose feather and the silken string
No better could be found.

The music continues as "Robin Hood" selects his "outlaws"—from the villagers. They react flattered or embarrassed

There was er ... (*choosing his "cast"*) fair Maid Marian and Little John
They came to join the fun
And Allen and Will in scarlet still
And Much the miller's son.

They came to the wood from ev'ry shire
And they ate the doe and buck;
And the hungriest man in the outlaw band
Was the jovial Friar Tuck.

The Comic Friar is pushed forward to play "Friar Tuck" and conducts the final chorus. It is suggested that, if he is wearing a comic nose, he should remove this to signify the change of character

All Robin, Robin,
And he took his name from the bird in the wood
And we called him Robin Hood.

The Comic Friar is left C, *as the lighting changes back to the May Games lighting*

Philip How come a friar became an outlaw?
Dorcas Yes. Hardly the job for a holy man.
Ross Maybe he wasn't wholly holy! Get it? Wholly holy!

Laughter

Dickran No! Friar Tuck joined Robin Hood's band because ... (*He has an idea*) We'll show you.

He indicates the Comic Friar, who is about to put his nose back on

Won't we?
Comic Friar Will we?
Dickran We will.
Comic Friar (*reluctantly; he is nervous of playacting*) Oh.

Dickran (*announcing*) The story of Robin Hood and the Friar.

The villagers applaud, and prepare to hear and act out the story, which introduces the idea of the villagers playing Robin Hood roles

The May Games Comic Friar has to enact the role of "Friar Tuck"—and as the story begins with its exaggerated picture of "Friar Tuck", the May Games Comic Friar should find it difficult to live up to the description. Therefore the story itself only really gets under way once the transition of the embarrassed May Games Comic Friar into his "Friar Tuck" role has been completed. Naturally the villagers, as audience, find their colleague's discomfort funny

Drumbeats punctuate the action, as Dikran begins to tell the story. The lighting changes

Dickran Friar Tuck was the fattest of friars.

"Friar Tuck" puffs himself up, or the villagers could stuff cushions up his costume

The merriest of friars.
"Friar Tuck" Ho, ho, ho!
Dickran And the holiest of friars.

"Friar Tuck" prays

In fact it is said Friar Tuck was holier than his socks. And strong. He was so strong he could pick up any man and carry him like a babe in his arms.

Benedick offers himself to be carried—"Friar Tuck" looks at the huge man, decides against it, and picks up the Boy. Cheers. Laughter

He could eat any man under the table.

"Friar Tuck" takes the Boy under a table and mimes biting him

What are you doing?

"Friar Tuck" Eating a man under the table.

Laughter

Dickran And when it came to drinking . . . he could drink more ale in less time than any man in Nottingham.

Drums as Tessa brings out, say, four tankards of beer (*trick glasses*). *"Friar Tuck" looks worried, but, encouraged by the villagers, joins in the spirit of things—downing all four pints! Cheers from the crowd after each glass is downed*

What's more the drink had no effect on him whatsoever.

"Friar Tuck" collapses in the arms of two villagers

His eating and drinking habits got him expelled from his abbey.

The villagers throw him down

Villagers Out!

WAIT, THERE'S MORE!

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