

ROBIN HOOD AND THE IMPOSSIBLE HEIST

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LOGLINE

When the Sheriff seizes back the king's ransom that Robin Hood once famously stole for the people and locks it in three castles for a single night, the legendary outlaw -- who trusts no plan but his own -- must let his crew's five terrible plans run riot to pull an impossible triple heist before the silver crowns a tyrant at dawn.

TREATMENT

Act 1

Fog on the Great North Road, dawn, 1193. A tax convoy stands frozen mid-robbery while ONE hooded man works the strongboxes alone, narrating his own trick step by step. Behind him in the treeline, five armed friends wait for cues that never come. Before he vanishes, ROBIN OF LOXLEY corrects the angle of the hood on the clerk's wanted-sketch. This is the raid that made him a legend: the theft of Nottinghamshire's share of King Richard's ransom, 13,000 marks squeezed from every village in the shire, stolen back for the people who paid it.

In Sherwood, the legend feasts a poor wedding party on the Sheriff's venison. The silver sleeps beneath the Trysting Oak, its location known -- like everything -- to Robin alone. His crew pitches plans he never uses. Young MUCH, repairing the camp's hand-quern, mutters the line Robin can't hear yet: 'Stone can't grind alone. It takes the other stone.' Robin, passing with maps only he can read: 'Then get a better stone.' At the Blue Boar alehouse, Robin refuses to talk plans indoors -- he drags MARIAN FITZWALTER out into the rain, his hand rising once to the cord of eleven old arrowheads at his throat. Something in that room owns him. Nobody asks.

Next dawn, it breaks. The Sheriff's foresters -- steered by verses of ALAN-A-DALE's too-specific cache-ballad -- unearth every mark and parade it through Nottingham. SHERIFF REYNARD DE VAUX, a tanner's son who rose through the exchequer and has been refused a barony twice, proclaims the silver Prince John's coronation gift: it rolls south at Prime tomorrow. Tonight, because his three castellans do not trust each other, it sits split behind 'three locks' -- the counting-house of Nottingham Castle, SIR GUY OF GISBORNE's water-fortress at Blackmere, and the fortified mint of Kirklees Abbey, run by PRIORESS ERMENGARDE, who taught Robin his letters and banks for every side. The Sheriff posts a reprisal tariff on the town gate -- each act of outlawry priced in commoners' fingers -- and arrests seven Loxley

villagers as 'accomplices,' scheduled to hang at Prime.

Marian rides into Sherwood at dusk carrying what she was never meant to see: the split manifest -- which portion sleeps behind which lock, gate rotas, the convoy order. She offers it as a partnership: her plan, her forged seals, full disclosure both ways. Robin takes the intelligence and dodges the partnership. At the fire he refuses the job outright -- three castles, one night, six people: 'that's not a plan, that's a ballad about eleven corpses.' His hand is on the arrowheads. LITTLE JOHN quietly starts packing anyway. 'Loxley folk hang at Prime. You coming?' The crew moves. Robin follows.

FRIAR TUCK -- excommunicated from Kirklees by Ermengarde herself, her writ now his beer-mat -- blesses the gear with ale and hands Robin the night's real lesson, unheard: 'A prayer is a plan you hand to somebody else. You've never once prayed in your life, Robin -- you give God instructions.'

The Vespers bell rings and the crew commits. Robin unveils 'the Threefold': three castles in one night, in descending order of paperwork -- Nottingham by Compline, Blackmere by Matins, Kirklees by Lauds, out at dawn inside the abbey's own tithe carts. Each Merry Man gets a fragment. Improvisation is forbidden. The back half of every step lives only in Robin's head, and the timetable stands on the Sheriff's own leaked schedule. Five terrible plans -- John's door, Tuck's miracle, Will's wedding, Much's trebuchet, Alan's ballad -- are overruled. All five owners come anyway.

Act 2A

Nottingham outer gate, first test. WILL SCARLET enters as 'Master Joos of Bruges,' the Flemish assayer the exchequer expects -- and his forged letter of credence doesn't match the seal register, because the Sheriff reissued seals that morning. Will survives on pure vanity, demanding the clerk verify HIMSELF and sneering at provincial wax until the gate opens. But the sergeant writes his face into the day-book. Robin draws the lesson backward: details can't be trusted to anyone -- and pulls more of the plan into his own head.

The counting-house job runs Vespers to Compline like clockwork built from nerve. Will, enthroned as assayer, insults the sample coins so relentlessly -- 'this shilling has been CLIPPED, sir, by someone with TEETH' -- that the clerks re-weigh everything and legally sign the widow's-portion chests out for 'independent verification.' Much runs the castle's shift-bells with a stolen sand-glass and a bribed apprentice, compressing two watches into overlap; guards salute each other in confusion. Then the machine breaks: the Sheriff's new night-audit arrives

unannounced, and Robin's elegant exit dies at the door. Tuck's terrible plan saves it. He rolls six barrels of 'the abbey's Michaelmas ale, blessed and free' into the yard, and within one bell the portcullis crew is singing. The crew exits through the celebration, chests dressed as empty tithe barrels. One castle down. Robin takes the credit and quietly hates the arithmetic: twice tonight, improvisations he forbade have rescued his design. Alan, in the exit cart, is already humming a triumphant ballad with usable details in it.

The Sheriff finds his counting-house legally emptied and answers without rage. He strips the day-book sergeant of his post in the public square, doubles the finger-tariff, and seals the town -- curfew, quarantine, gates barred. Robin's planned exit route and Alan's alehouse network die in one proclamation. In the dark outside the walls, Marian presses her condition again: the whole plan, both ways. Robin gives her a fragment and a compliment. She recognizes the move -- it's her own. She has played every side alone since her brother Hal hanged with the Loxley eleven.

The crew crosses the black fen to Blackmere on Much's absurd punt-rig and finds the keep doubled: extra torches, dogs on the causeway, Gisborne's clockwork inspection walk running early -- off the leaked rota. Robin, rattled, splits the crew and keeps the vault-half of the plan in his head alone. They thread the water-gate while the dogs work the causeway side. John bends the grate. The strong-room opens.

The chests hold lead. Pigs of it, painted silver -- and beside them, a wax tablet in the Sheriff's fine exchequer hand, war-gaming Robin's entire night: routes, timings, this room, this hour. The three-way split was never security. It was bait, engineered as a puzzle only the cleverest man in England would find irresistible, and the Nottingham portion was the taste that set the hook. The real bulk sits at Kirklees. Gisborne -- who did not know his own chests were worthless -- springs the garrison. The crew goes out through the water: Will bluffing, John carrying, Much freezing at the punt until Tuck bodily throws him in, Robin snatching the wax tablet as the door splinters. They escape by the width of an oar. Behind them, Gisborne stands in his own vault, holding a painted lead pig, understanding exactly what the Sheriff thinks his honesty is worth.

Act 2B

In a fen-side eel-smoker's hut, Robin converts humiliation into fuel. The stolen tablet is the Sheriff's hand played face-up: the true bulk at Kirklees, the convoy's real muster order, the hostages' scaffold slot at Prime. New plan: enter the abbey mint before Lauds through the flood culvert Tuck knows from his disgrace years, swap the silver rather than

steal it, and let the Sheriff's own convoy carry lies south. Marian volunteers to go back inside for the seal matrix -- alone, at her insistence. Robin agrees far too easily.

Then John finally sets down his staff. Blackmere wasn't bad luck; it was bought with Robin's secrecy. Will was remembered at the gate because Will only had a fragment. Much froze because nobody told him what the splash-signal meant. Marian is walking back into a castle 'because you'd rather risk her than share her.' And the sentence that lands like the ram John never got to swing: 'You don't have a crew, Robin. You have an audience.' Robin goes charming -- counter-offer, wager, grin. For the first time in ten years, John doesn't laugh.

The shire tightens on three fronts at once. Mounted sergeants sweep the causeways with hounds. The seven hostages are moved to the scaffold square and lit with torches -- advertising. Marian reaches the seal matrix and finds the Sheriff waiting beside it, doing sums aloud; her hawk returns to the fen hut with an empty jess, the danger signal she arranged with no one to act on it. Inside the crew, the seams open: Tuck's dice debts surface -- a creditor's man is selling the crew's descriptions by morning; Will and Alan nearly draw blades over the ballad already being sung in taverns; Much, shouted at by three people at once, freezes mid-repair and the crossing time doubles.

The Prime bell tolls at the wrong hour. The Sheriff has moved the dawn ceremony half a bell early, and he presents his exhibit to the torchlit square: Marian, shackled, 'the outlaw's clerk, caught with the crown's seals.' He doesn't threaten her. He schedules her -- chalks her name eighth on the gallows-board in his fine hand, then drops her brother's signet ring into his coin-tray with the confiscated wedding rings, sorted by size, in a row from Loxley. Robin watches from a rooftop, and his answer to losing everything is the flaw that lost it: perfect, glittering calm. He assigns the crew a hollow diversion and decides to take Kirklees alone.

They breach the abbey through its own laws: past the outer precinct in lepers' shrouds, clappers scattering the guards; through the flood culvert, John bending new iron and holding it while his hands bleed, silent because he cannot whisper; across the moonlit cloister during the Great Silence, watched by nuns whom law and curiosity keep mute. Tuck stops at the altar that damned him, dips his fingers in the font, and blesses himself -- taking back what she took. Much's tools go into the flood. At the undercroft, Robin posts the crew to their hollow diversion, touches the arrowheads, and goes to the vault alone.

The silver is there. So is the Prioress. She has known since he touched the arrowheads at her gate -- she caught that tell when he was nine, stealing communion silver: 'You didn't want the silver, boy. You wanted the congregation.' The trap closes. Robin caged in the bell-tower cell; the crew scattered in the fen; Marian and seven neighbors queued for the rope; the Nottingham portion recovered. She offers the Sheriff's terms -- recant the legend publicly at Prime and she will pray the hostages down to exile -- and leaves him the worst gift: time. Alone, Robin pours eleven arrowheads into his palm and says the true thing out loud at last: 'There was no traitor. There was a boy in an alehouse who wanted a girl to think he was clever.' Then, through the stone, off-key: Alan's voice in the crowd below, singing the forbidden cache-ballad -- with new verses. Verses about a door, a wedding, a goose, and beer. The crew didn't scatter. They came back, leaderless, pitching their terrible plans to each other in code under the Sheriff's counting eyes. Alone in the dark, Robin starts to laugh.

Act 3

Lauds. Robin walks out of despair through a third door: give the night no author at all. Five terrible plans running at once cannot be war-gamed -- not by the Sheriff, not by their own makers -- because they cohere only in the hands of people who love each other, and the Sheriff has a wax tablet where his understanding of love should be. Robin has been the Sheriff's map all night. Remove the map, and every trap points at empty road.

He accepts the Prioress's terms -- and turns the surrender into casting: the public unmasking the Sheriff craves will be the loudest diversion in shire history. Through the cell wall he gives Marian the first whole truth of his adult life -- the alehouse, the showing off, her brother Hal among the eleven -- and then the words that break ten years of habit: 'Your plan. Tell me my part.' Her plan becomes the spine: don't steal the silver -- swap the manifests, re-seal the loads, send the convoy south with lead. Out the window, hummed to Alan's ear, goes the signal: do yours. All of them. At once.

The half-bell before Prime burns like a fuse. John re-hafts a ram from a cart axle. Tuck rolls out his last barrels and pays his dice debts publicly, in full -- buying three shires' worth of creditors as crowd. Will dresses a goose-girl as a duchess and himself as her scandalous groom, sewing his mother's crimson thread into hemp as he goes. Much rebuilds a counterweight from the scaffold's own spare beam. Marian forges the two seals that matter with a heated hairpin, taken from the coin-tray where the Sheriff sorts his trophies. Robin unstrings the famous bow, leaves the hood, and rehearses the hardest role of his life: a man like

any other.

Walking to the gallows-cart, he watches the plans detonate -- John's gate, Tuck's ale, Will's dancing sergeants -- none of it authored, timed, or permitted by Robin of Loxley, all of it working. He leans down to Much at the counterweight and asks, out loud, for the first time in the film: 'Will it hold?' -- then presses the cord of eleven arrowheads into Much's palm. 'You were right. It takes the other stone.' He climbs the scaffold unarmed, unhooded, ordinary.

The execution sequence crosscuts one square: Robin's stillness is the clock every position runs on. John's early breach opens him a clean bolt-hole -- and Robin steps BACK onto the trap, lets the Sheriff unmask him -- 'behold, an ordinary man' -- and stands, wagering his neck on five terrible plans holding. Tuck's crowd surges a verse early; Will's fainting 'duchess' absorbs the sergeants; Alan's choir wheels the crowd like starlings; Much looses the counterweight off-cue; the rope drops on the wrong beat with Robin in it -- and parts exactly where Will's crimson stitches say. The crowd swallows him whole. Marian's forged seals send the silver out as alms-barrels on tithe wagons while the Sheriff personally signs the Blackmere lead -- repainted by Much's hand -- into Prince John's custody. Then Gisborne, the man who cannot lie, hands Prince John the Sheriff's true ledger -- skim, tariffs, hostage arithmetic, all in Reynard's own immaculate hand -- with four words: 'You paid me in lead.' The hostages walk. The Sheriff is taken south, still explaining that the sums are right.

A fortnight later, a tinker pays a Loxley widow with coin that rings true; the silver is in ten thousand pockets, unstealable. The Prioress blesses the new order at unchanged rates. At the gallows-oak crossroads -- a maypole and market stalls now -- a fresh proclamation reads: 'WANTED -- THE MERRY MEN. NUMBERS UNKNOWN. FACES UNKNOWN.' Six bad woodcut blobs, one possibly a goose. Robin, who once corrected his own wanted sketch at knifepoint, takes out a charcoal stub while the crew groans -- and adds a seventh blob, so the count is wrong too. Then he walks into the crowd and, within four steps, cannot be picked out from the people laughing around him.

CHARACTERS

ROBIN OF LOXLEY (ROBIN HOOD)

Role: Protagonist -- master thief and reluctant crew leader; the mind the Sheriff baits and the man the Merry Men love anyway.

Robin of Loxley -- the most famous outlaw in England and the loneliest man in Sherwood. A dispossessed yeoman-archer who turned theft into theater and theater into hope: when he stole the ransom levy back from the taxmen, the poor finally owned a legend. He is generous with everything except the one thing that matters -- the whole of a plan, the whole of a truth, the whole of himself. The audience roots for him because his cause is just, his nerve is glorious, and his loneliness is visible in every scene where he stands one step apart from people who adore him.

REYNARD DE VAUX, HIGH SHERIFF OF NOTTINGHAM

Role: Main opponent -- the mirror-planner who baits Robin's vanity with a puzzle only the cleverest man in England would take.

Reynard de Vaux, High Sheriff of Nottingham -- a ledger clerk who clawed his way to power and intends to buy nobility with arithmetic. Not a sneering brute: the most organized mind in the shire, and the only man in England who takes Robin Hood exactly as seriously as he deserves. He is Robin's dark twin: both are planners who trust no one; both keep the whole design in one head; both perform -- Robin for love, Reynard for rank. The difference is what they do with people: Robin hoards the plan, Reynard hoards the ledger, and the ledger has names in it.

PRIORESS ERMENGARDE OF KIRKLEES

Role: Secondary opponent -- the intellectual and social wall; the third moral position (trust no side, outlast everyone) between Robin's trust and the Sheriff's control.

Prioress Ermengarde of Kirklees -- the subtlest power in the shire and the only person alive who knew Robin as a child. She runs the fortified abbey and its royal mint like a sovereign state of one: banking for the crown, the Church, and, discreetly, anyone else whose coin is heavy. She opposes Robin not from malice but from policy -- legends are weather, and the abbey has stood through three hundred years of weather. She opposes the Sheriff just as smoothly: he thinks he has bought her; she has merely rented herself out at a rate he will regret.

SIR GUY OF GISBORNE

Role: Secondary opponent -- the physical wall; castellan of Blackmere Keep; the fourth moral position (honest force) in the opposition web, and the hinge that turns at the end.

Sir Guy of Gisborne -- the strongest arm in the shire and the only honest man in the Sheriff's pay. A landless knight who wants one thing: the confiscated Loxley estate and the legitimacy it carries -- he wants, precisely, to BE what Robin threw away. He despises Robin's tricks as lies with good posture and despises the Sheriff's ledgers as cowardice with good handwriting; strength honestly declared is his whole religion. He announces his attacks in advance and wins anyway -- until the night he discovers what the Sheriff really thinks his honesty is worth.

MARIAN FITZWALTER

Role: Inside woman, co-planner, and B-story: the crew's intelligence and seals -- and the one person whose plan is actually good.

LITTLE JOHN (JOHN LITTLE)

Role: Breach, weight, and the crew's conscience: the ally whose attack on Robin cuts deepest because it is slowest.

FRIAR TUCK

Role: Clergy access, logistics, and unlicensed mentor: the man who knows Kirklees from the inside because it threw him out.

WILL SCARLET

Role: Faces and inside work: the crew's actor, duelist, and peacock -- the only one who can BE somebody else at a gate.

MUCH, THE MILLER'S SON

Role: Engineer: bells, counterweights, punt-rigs, and the trebuchet nobody asked for -- and the quiet keeper of the film's theme.

ALAN-A-DALE

Role: Signals and crowds: the crew's balladeer, semaphore, and biggest leak -- his songs are their cipher and their confession.

SCENE LIST

Scene 1 -- Fog-bound Great North Road at dawn - a one-man stage

Robin robs a tax convoy single-handed while his five armed friends wait for cues that never come. Goal: Steal the levy silver flawlessly, solo, before escort returns

Scene 2 -- Sherwood camp at night - warm fire, buried treasure

Sherwood feasts a poor wedding on poached venison while Robin dismisses everyone's plans and Much's quern warning. Goal: Robin wants the crew fed, entertained, and obedient

Scene 3 -- Blue Boar alehouse doorway in rain - haunted ground

Robin drags Marian's meeting out of the Blue Boar into rain, touching eleven arrowheads at his throat. Goal: Get Marian's intelligence without entering that room

Scene 4 -- Trysting Oak at dawn - shovels in sacred ground

Sheriff's foresters decode Alan's cache-ballad and unearth every mark of Robin's hidden ransom silver. Goal: Reynard wants the cache found, counted, and paraded

Scene 5 -- Nottingham market square - triumph staged as arithmetic

Alan watches from the crowd as Reynard parades the silver, posts the finger-tariff, arrests seven villagers. Goal: Alan wants proof his ballad didn't cause this

Scene 6 -- Sherwood clearing at dusk - hawk on fist, terms on table

Marian rides into Sherwood with the stolen split manifest and offers Robin a full partnership. Goal: Trade the manifest for equal partnership, both ways

Scene 7 -- Sherwood council fire - the crew watching their legend flinch

Robin refuses the impossible job at the fire until John silently packs for the hostages. Goal: Robin wants the job declared impossible and dropped

Scene 8 -- Camp edge at twilight - gear, ale, one honest sermon

Tuck blesses the crew's gear with ale and tells Robin a prayer is a plan handed to someone else. Goal: Tuck wants Robin to

walk in with faith, not control

Scene 9 -- Nottingham castle hall - three castellans, zero trust

Gisborne takes the Blackmere contract for Loxley manor while the Prioress bites Reynard's coin and prices her lock. Goal: Gisborne wants Loxley manor named as his payment in writing

Scene 10 -- Sheriff's counting-room at night - wedding rings sorted by size

Alone at his desk, Reynard war-games an intruder's night on a wax tablet and releases a carter at dusk. Goal: Reynard wants his guest walking the exact route drawn

Scene 11 -- Ruined chapel at Vespers bell - the plan enthroned

At Vespers Robin unveils the Threefold, hands out fragments, and overrules five terrible plans. Goal: Robin wants total obedience to a plan only he holds whole

Scene 12 -- Tithe wagon on dark road - six people, five grudges

Hidden in Tuck's tithe wagon, the crew rolls toward Nottingham while John stitches a child's shoe. Goal: John wants the crew calm and whole at the gate

Scene 13 -- Nottingham gatehouse - one wrong seal from a rope

Will bluffs the gate as Flemish assayer when his forged seal fails against the new register. Goal: Get admitted as Master Joos before the audit

Scene 14 -- Counting-house under candle audit - procedure as weapon

Enthroned as assayer, Will insults the coinage until clerks legally sign the chests out to him. Goal: Make the exchequer's own procedure release the silver

Scene 15 -- Bell loft above the yard - time itself picked like a lock

Much and a bribed apprentice run the shift bells fast, making guard watches salute each other in confusion. Goal: Compress two watches into one confused overlap

Scene 16 -- Castle yard at Compline - plan dead, barrels rolling

The unannounced night-audit kills Robin's exit, and Tuck's forbidden beer plan saves the job. Goal: Get chests and crew out through a closed castle

Scene 17 -- Torchlit gate celebration - victory with a splinter in it

Exiting through the celebration, Robin takes credit while Marian names the fragment he palmed her. Goal: Marian wants the whole plan traded for her next intelligence

Scene 18 -- Nottingham square at night - punishment conducted like accounting

Reynard answers the theft without rage: strips the gate sergeant, doubles the tariff, seals the town. Goal: Convert the loss into tighter bait and public fear

Scene 19 -- Curfewed streets and reeking drain - the singer goes silent

Alan leads the crew out of the sealed town through a tanner's drain as patrols hunt his song. Goal: Get the crew and chests out under curfew

Scene 20 -- Punt-rig on night fen - cold water, colder arithmetic

Crossing the black fen, Robin sees Blackmere doubled and splits the crew, withholding the vault half. Goal: Reach the water-gate unseen despite doubled watch

Scene 21 -- Blackmere battlements at night - one honest man's routine

Gisborne walks his clockwork inspection, feeds his dog first, and studies the Loxley deed-map. Goal: Gisborne wants a flawless night and his manor earned

Scene 22 -- Water-gate under the keep - iron, muscle, held breath

John bends the water-gate grate while lime blinds the hounds, and the crew slips into Blackmere. Goal: Open the grate before the causeway watch turns

Scene 23 -- Blackmere strong-room - the prize is a mirror

The Blackmere chests open on painted lead beside Reynard's wax tablet war-gaming Robin's whole night. Goal: Load the portion and vanish before change of watch

Scene 24 -- Blackmere millrace and fen - escape by the width of an oar

The crew flees through the water as Much freezes at the punt until Tuck throws him in. Goal: Get six people through one grate before pikes arrive

Scene 25 -- Emptied strong-room at Matins - a knight holding an insult

Gisborne stands alone in his violated vault, weighing a painted lead pig in one hand. Goal: Understand what he was actually guarding tonight

Scene 26 -- Eel-smoker's hut on stilts - smoke, maps, borrowed hope

In the eel-smoker's hut Robin rebuilds the night around the tablet; Marian volunteers to return alone. He talks fast and bright, folding the swap-at-Kirklees plan into a shape only he can see whole, handing each person a piece as if that were trust. When Marian offers to go alone for the seal matrix, he lets her -- not from faith in her but because a lone errand keeps the plan in his fist, one runner at a time reporting back to him. Goal: Forge a new plan: swap at Kirklees, not steal

Scene 27 -- Sheriff's counting-room before dawn - two currencies collide

Gisborne confronts Reynard over the lead and is dismissed like a ledger entry. Goal: Gisborne wants the truth of his contract acknowledged

Scene 28 -- Fen hut doorway in rain - ten years of loyalty speaking once

John finally tells Robin the truth: you don't have a crew, you have an audience. Robin reaches for the old reflex -- the grin, the deflection, the story that makes the wound sound like a compliment -- and it lands wrong, because John doesn't laugh. Cornered, Robin actually tests John's claim aloud, argues it, tries to prove the crew is his and the withholding is care. Saying it out loud is what breaks it; he hears how thin it sounds and has no better answer. Goal: John wants Robin to hand the crew the whole plan

Scene 29 -- Castle chancery at night - a trap furnished with courtesy

Marian reaches the seal matrix and finds Reynard waiting beside it, doing sums aloud. Goal: Lift the seal matrix and ride before Lauds

Scene 30 -- Fen edges and torchlit square - the shire as tightening net

The vise closes threefold: hounds sweep the fen, hostages reach the scaffold, Tuck's creditor sells descriptions. Goal: Hold the crew together long enough to reach Kirklees

Scene 31 -- Beached punt in reeds - two liars resting between disasters

In the fen dark Tuck confesses his debts, and Robin almost -- almost -- confesses his. Tuck lays his shame down plainly and waits, and this time Robin doesn't reach for a joke. His hand rises to the arrowheads, the tally of everything he's carried

alone, and he gets as far as naming that there is something to say. He can't finish it -- but he doesn't lie either, doesn't deflect, doesn't perform. He tells Tuck, out loud, that he's been keeping the whole shape to himself and that it's been a mistake, even if he can't yet open the fist. Goal: Tuck wants one honest exchange before Kirklees

Scene 32 -- Scaffold square in torchlight - power displayed as scheduling

Reynard moves Prime early, parades shackled Marian, and chalks her eighth on the gallows-board. Goal: Robin needs one glimpse to know how bad it is

Scene 33 -- Kirklees leper gate at night - fear of flesh as passport

Shrouded as lepers, the crew passes the abbey precinct when a sergeant demands the lepers' psalm. Goal: Pass five armed friends through as diseased pilgrims

Scene 34 -- Flood culvert under the mint - stone gullet, freezing water

John bends new iron in the flooded culvert and holds it, hands bleeding, while the crew crawls through. Goal: Hold the grate open for four crawling bodies

Scene 35 -- Kirklees cloister at the dead hour - law holding every tongue

The crew crosses the moonlit cloister through the Great Silence as watching nuns say nothing. Goal: Cross without a word, a bell, or a blessing

Scene 36 -- Mint undercroft junction - one lantern, one liar, five friends

At the undercroft split Robin posts the crew to a hollow diversion and goes to the vault alone. Goal: Keep the crew clear of the vault - and of him

Scene 37 -- Kirklees vault - candles, coin-chests, and a schoolmistress

Robin finds the silver and the Prioress waiting; she has read his tell since he was nine. Goal: Ermengarde wants Robin taken quietly, at contracted price

Scene 38 -- Prioress's parlour before Lauds - two systems dividing a legend

Over Robin's cage Reynard and the Prioress set terms: public recantation at Prime, hostages to exile. Goal: Reynard wants Robin unmasked before the coronation crowd

Scene 39 -- Bell-tower cell before Lauds - confession without a priest

Alone in the bell-tower cell, Robin pours out eleven arrowheads and confesses the alehouse truth aloud. Goal: Robin wants one honest reckoning before the rope

Scene 40 -- Cell window over the waking square - hope arriving off-key

Through the cell window Robin hears Alan's forbidden ballad rewritten with verses about door, wedding, goose, beer. Goal: Robin strains to decode what the crew is doing

Scene 41 -- Adjoining cells, stone wall between - the first whole truth

Through the cell wall Robin gives Marian the whole truth - Hal, the alehouse - and asks for her plan. Goal: Hand her everything: the truth, then the lead

Scene 42 -- Cell doorway at grey light - surrender sold as strategy

Robin accepts the Prioress's terms as casting, and hums the go-signal down to Alan's ear. Goal: Ermengarde wants her fee earned and her hands clean

Scene 43 -- Waking coronation square - a heist assembling as festival

In the half-bell before Prime the crew builds five terrible plans out of ram, barrels, wedding, beam, choir. Goal: Every plan in position before the Prime procession

Scene 44 -- Cell at first grey - a legend undressing

Robin unstrings the famous bow, leaves the hood, and rehearses being ordinary in Will's mirror shard. Goal: Walk out as a man nobody would ballad

Scene 45 -- Square erupting around a prisoner's walk - revelation in motion

Walking to the cart through detonating plans, Robin asks Much 'will it hold?' and surrenders the arrowheads. Goal: Reach the scaffold with every eye following him

Scene 46 -- Scaffold at Prime - one man holding ten thousand eyes

Unmasked as ordinary before the crowd, Robin steps back onto the trap when escape opens. Goal: Hold the crowd's gaze three more verses

Scene 47 -- One square, five plans, no author - the vortex

Five plans collide: crowd surges, duchess faints, choir wheels, counterweight looses, rope drops through crimson stitches.
Goal: Marian's seals must move the silver out as alms

**Scene 48 -- Convoy muster before the royal party - triumph
inverting**

Reynard delivers his chests to Prince John as Gisborne hands over the skim-tablet: 'You paid me in lead.' Goal: Gisborne wants his worth stated in front of power

Scene 49 -- Loxley market and Sherwood fire - the new normal

A fortnight on, ringing coin fills Loxley market and Robin gets outvoted at an open fireside council. Goal: Robin pitches a new job at open council

**Scene 50 -- Gallows-oak crossroads turned maypole market -
fog again**

At the crossroads poster - 'THE MERRY MEN, NUMBERS UNKNOWN' - Robin adds a seventh blob and vanishes into the crowd. Goal: Robin wants one look at what the legend became