

**LABYRINTH**

**by**

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FADE IN ON:

EXT. SKY - DAY

A WHITE BIRD soaring. The sky is a glorious explosion of blue and mauve and lavender. The setting sun washes the clouds with a delicate pink tint. The bird swoops and spirals and we are right there with him. Then suddenly, below us, an extraordinary sight appears.

EXT. LABYRINTH - DAY

It is the labyrinth, an enormous maze of incredible mandala like intricacy. From our magnificent vantage point, WE ARE BARELY ABLE TO MAKE OUT its details: the twisting walls interrupted here and there by lush forest, the complex web of waterways, the forbidding castle at the core. It is vast and magical, frightening and compelling at the same time. We would love to linger, perhaps fly lower and get a better look at this wondrous place, but the bird flies on

EXT. GLADE - DAY

It is an idyllic setting, warm and inviting. The late afternoon sun washes everything with a pink glow. Between the water and a line of lush fruit trees is a flower-strewn glade. A FIGURE emerges from the trees and walks toward the water. It is a YOUNG WOMAN dressed in a flowing white dress that swirls around her in the breeze. The pink light burnishes her hair and causes a gold circlet she wears on her head to glow. She is breathtaking, a vision of innocence and grace. She stops to pick a flower and then turns suddenly as if she has heard something.

GIRL

Is it you?

She takes a few hurried steps and then stops, smiling shyly

GIRL

Your Highness!

The Girl curtsies deeply and then looks up through lowered lashes, the shy smile still dancing on her lips. And then WE PULL BACK TO REVEAL a crown perched on a head of tight curls. WE ARE LOOKING THROUGH the crown at the girl as she rises slowly, then looks boldly at the PRINCE.

GIRL

Do not be swayed by my pleasure at the sight of you, my lord. For though my father, the Duke, has promised you my hand, I cannot consent to be yours until the evil that stalks our land from highest hill to deepest dale is...

Suddenly the Girl stops speaking, a look of stunned confusion on her face.

GIRL

... from highest hill to deepest dale...  
(her brow furrows in  
concentration and then)

She burrows one hand into the deep sleeve of her gown and pulls out a rolled-up soft-cover book. She rifles through the pages.

The Prince is not a Prince at all, but a SHEEPDOG wearing a tin foil crown. He thinks his work is over and it's time to play and he lunges happily towards the Girl who isn't a Prince or even a duchess, but 15-year-old SARAH.

Sarah is knocked over by the playful Dog. Beneath the gown which WE CAN NOW SEE is homemade and not very grand at all, WE SEE faded jeans and running shoes.

SARAH

Get off me, you monster!!

The Dog grabs the book out of her hand and runs away with it, hoping to be chased. Sarah doesn't follow, she just sits up and pulls the grass out of her tangled hair and sighs with frustration. The Dog comes back over to Sarah, its tail wagging hopefully.

SARAH

If you value your mangy life, Merlin, you'll hand it over.

The Dog obediently drops the book.

THE BOOK

On the cover it says, "MEANDER'S QUEEN" a play in three acts by Robin Zakar. Sarah reaches for it and we hear a clock tower begin to chime.

Sarah leaps to her feet.

SARAH

Oh no, Merlin! We're really late! Why does everything have to happen to me!!!?

MERLIN prances around her happily, his foil crown in his mouth. Sarah pulls it out of his mouth and throws it in a nearby trash basket. He rushes after it and peers into the basket, wanting to fetch.

SARAH

It's all your fault, you miserable mutt!!

She hikes up her dress and runs into the trees. Merlin whimpers and tags along behind her.

EXT. THE OTHER SIDE OF THE TREES — DAY

Sarah comes bursting through the trees and runs down a hill toward the street. WE PULL BACK and WE CAN SEE an enormous steel mill on the other side of the river. And now WE NOTICE that the light isn't pink any more but sort of dull and hazy, and the idyllic glade is barely a suburban park, and this is just an ordinary day in a very ordinary place.

EXT. AN OLD RAMBLING HOUSE — DUSK

Sarah runs up a path to an older, rambling house. She goes through the front door, Merlin hot on her heels, and neither one of them sees the beautiful snow-white bird that lands in a tree beside the path.

INT. INSIDE THE ROUSE — EVENING

Sarah bursts through the front door and makes a beeline for the stairs. She almost makes it. SARAH'S MOTHER appears in the hallway.

MOTHER

Sarah, where have you been?!!!

Sarah abruptly stops and changes to an elegantly graceful ascension of the stairs.

SARAH

(in an affected voice)

I can't talk to you now. I'm in rehearsal.

She continues grandly on and heads for her room.

MOTHER

You were supposed to be home an hour ago to baby-sit for Freddie! Don't we at least deserve an explanation?

Sarah stops and leans over the railing. She speaks with a melodramatic solemnity.

SARAH

As Meander's Queen, I've been... meandering.  
Dither me not about explanations.

With that she turns and heads for her room. On the door is a sign that says: "Admittance by Invitation Only." SARAH'S FATHER comes into the hall.

FATHER

What's that all about?

MOTHER

It's a part in a play,  
(raising her voice)  
... but that's no reason to...

Sarah turns in her doorway. She calls down.

SARAH

Chasten not your Queen, Peasant!

She dramatically sweeps into her room.

INT. SARAH'S ROOM – NIGHT

Sarah slams the door and leans against it, playing the scene.

FATHER (V.O.)

Sarah, that's no way to talk to your mother!

SARAH

(mumbles to herself)

She's not my mother.

Sarah takes a deep breath and closes her eyes. She can hear footsteps and SOMEONE comes to the other side of the door.

Sarah ignores her STEPMOTHER and kicks off her running shoes.

With a practiced gesture Sarah removes her jeans while leaving her gown in place.

STPMOTHER (V.O.)

Sarah, when I tell you to be home at five, I expect you to be home at five.

Sarah quickly shifts to her Stepmother's attitude – hands on hips, and silently mimes her words.

SARAH

Yes, Madame!

INT. UPSTAIRS HALLWAY

STPMOTHER

And don't "Yes Madame" me!

FATHER

Is she all right?

STPMOTHER

(frustrated)

Of course she's all right! I left the Bernsteins' number on the kitchen table... Freddie might be coming down with a cold so call us if he seems even the least bit uncomfortable...

SARAH (V.O.)

(sighs)

Yes, Mother.

STPMOTHER

Oh! I give up!

She hurries down the stairs.

FATHER

We'll see you later, baby. And remember...

INT. SARAH'S ROOM – NIGHT

Sarah speaks along with him, mimicking.

SARAH & FATHER (V.O.)

Don't open the door to strangers.

We hear him leave. Sarah waits a beat and then turns and opens her bedroom door.

SARAH

And don't call me baby!

(she slams the door shut;

mimicking her parents)

Precious little Freddie might be coming down  
with a cold...

She sighs and looks around. This is really her world, her retreat, and she knows and controls every inch of it. The shelves are filled with an orderly array of childhood dolls and toys. The books are lined up neatly in the bookcase and if we could see them up close we would see that they were placed in alphabetical order – and according to the year they were acquired. She walks over to her dresser. She checks herself out in the mirror above the chest of drawers and adjusts the golden circlet which has been knocked askew by her run. She then stops for a moment and looks at the photographs on the dresser. One of her Father, her Mother and herself as a Little Girl. Another picture of her Mother in a newspaper clipping is taped to the mirror. The headline says, "Linda Williams a Smash in New Play." A cover of a Playbill is also tacked on to the mirror. It says Best of Both Worlds starring Linda Williams. Sarah then reverently opens a music box – the kind with a twirling dancer inside – and to the strains of an unbearably tinny version of "Greensleeves" she begins to rehearse.

SARAH

Do not be swayed by my pleasure at the sight  
of you, my Lord...

Suddenly, something stops her cold.

SARAH

(yelling angrily)

Someone has been in my room!

Through the mirror WE SEE what she sees: an empty space on one of the shelves. She swirls around and rushes out the door.

INT. THE HALLWAY – NIGHT

Sarah bursts out of her room.

SARAH

Where's Lancelot?

She stomps down the hallway.

SARAH  
Where's my bear?!!

INT. NURSERY – NIGHT

Sarah enters Freddie's room. She searches the nursery.

SARAH  
Nobody listens to a thing I say.

She opens a toy box and rifles through it.

SARAH  
How many times have I told them to stay out  
of my room...

She gets to the crib and looks down. FREDDIE is wide awake, gurgling at Lancelot, Sarah's tattered old teddy bear.

SARAH  
And you, you can just give me back my bear!

She yanks it out of the crib and leaves. Freddie looks hurt and his face starts to cloud up.

INT. SARAH'S ROOM – NIGHT

Sarah is curled up on her bed, cuddling her bear. Merlin sits beside her. She looks at the dog.

SARAH  
You're the only one who understands me,  
Merlin.

He licks her face. She gets up and holds the bear out in front of her.

SARAH  
Do not be swayed by my pleasure at the sight  
of you, my lord...

She is interrupted by Freddie's cries.

SARAH  
Go to sleep, Freddie!

The cries get louder. Sarah sighs and repeats her favorite litany.

SARAH  
Why does everything have to happen to me?

INT. NURSERY – NIGHT

Sarah enters and approaches the howling infant.

SARAH  
I don't need this.

She pulls the blanket up over him and attempts to tuck him in.

SARAH  
There, isn't that nice...

But Freddie doesn't think so. He pushes the blanket off and howls even louder. Sarah sees one of his toys on the floor and picks it up and gives it to him. She speaks through gritted teeth.

SARAH  
Want your nice toy?

But Freddie doesn't. He flings the toy across the room. Sarah bends over the crib and speaks softly.

SARAH  
You know, Freddie, I heard that the only thing to do with a baby who won't stop crying is to get some goblins to come over and teach him a lesson...

Freddie lowers his screams to a whimper, but a loud whimper.

SARAH  
How would you like that, kid? A nasty evil goblin...

Freddie is quiet for a moment, almost as if he is considering. Then he really howls. Sarah sighs and picks him up. She begins to pace back and forth, and starts to hum. Freddie goes back to a mere whimper.

SARAH  
Oh, you like that, do you?

She begins to hum even louder and more melodically as she places the baby back into the crib. She then begins one of the most macabre lullabies you could ever imagine. She sings of how scary the dark is, how "the shadows on the wall like to eat you when you're small" and how "a baby doesn't stand a chance when the Goblins start their dance." She throws herself into her performance; adding to it a wild dance that has her whirling around the room, leaping into the air, making strange shadows on the wall. Finally, the dance ends when too many crazed pirouettes result in her stumbling against Freddie's dresser. She staggers a bit and then the lights blink as a crack of thunder is heard, followed by a flash of lightning.

ANOTHER ANGLE

Little Freddie is wailing. He hasn't understood a thing that Sarah has sung but he can sense that something is wrong.



SARAH

Ah, c'mon, Freddie. It was just a song.

They are interrupted by the sound of the doorbell. Sarah reacts with a gasp of surprise. Freddie, for some inexplicable reason, is suddenly quiet.

INT. FOYER - NIGHT

Sarah approaches the front door with some trepidation. She starts to open it, then realizes what she is doing. She fastens the chain and only then opens the door.

EXT. HOUSE - NIGHT

SARAH'S POV

Through the door opening Sarah can see a very elegantly dressed, quite good-looking MAN of an indeterminate age. He has a worldly air, or is it other-worldly? Before he can speak a flash of lightning illuminates his face. He is a mesmerizing sight and Sarah can't help but gawk.

MAN

Excuse me, is this the home of Sarah Williams... Sarah Williams, the actress?

Sarah's jaw drops.

SARAH

That's me.

MAN

Allow me to introduce myself...  
(he holds out his hand)  
I'm Robin Zaker.

Sarah squeals with delight.

SARAH

You wrote the play!

He smiles.

SARAH

Just a second.

INT. FOYER - NIGHT

Sarah's hand hesitates over the chain for just a moment, and then she unfastens it and opens the door. Zaker enters and extends his hand.

ZAKAR

It is an honour, Miss Williams. I understand you make a delightful Queen Meander.

SARAH

Well, we've just started rehearsal, but how did you know?

ZAKAR

I was passing through this part of the country and heard that it was going to be done here. This is the first amateur production of the play, which of course is delightful for me.

SARAH

You know we were supposed to open tonight, but we got delayed. The firemen had to use the hall.

ZAKAR

Yes, I know, that's why I wanted to stop by to see you.

They are interrupted by a particularly loud crash from upstairs. And then Freddie begins to howl.

SARAH

That's my brother...

There is another crash and Sarah starts up the stairs.

SARAH

I'll be right back!

Zakar watches her run up the stairs. He glances around and then walks right to the liquor cabinet and takes out a bottle.

INT. NURSERY - NIGHT

Freddie is standing in his crib crying his eyes out. Sarah rushes in and sees that the storm has blown open the basement window and it is crashing against the wall. She rushes to close it. Freddie's screams are piteous.

SARAH

Oh, Freddie...

There is more thunder, and then lightning flashes across the darkened room.

ZAKAR (V.O.)

Perhaps I can soothe him...

Sarah gasps and whirls around. Zakar is framed in the doorway. He has a drink in his hand. Sarah holds the baby close.

SARAH

You shouldn't be up here!

ZAKAR

(smoothly)

I just wanted to help...

Sarah rushes by him, still clutching the baby.

INT. HALLWAY - NIGHT

Sarah comes out of the nursery and hurries down the stairs. Zakar follows. Freddie is still crying.

SARAH  
Maybe you'd better leave...

She gets to the bottom of the stairs. Freddie whimpers. Zakar is making her very nervous.

SARAH  
... I, uh, don't think I care to talk to you  
about the play.

He is right behind her, almost too close.

ZAKAR  
Neither do I.

Sarah is shocked and disturbed by this.

SARAH  
What!

Zakar reaches over and smooths Freddie's hair.

ZAKAR  
I'm more concerned about the baby, of course.

Sarah pulls Freddie out of his reach.

SARAH  
Freddie's just fine.

But he isn't. He's still crying. Zakar reaches into his pocket and pulls out a coin. He runs it over his fingers right in front of Freddie's face. The baby stops crying.

ZAKAR  
There, isn't that better?

SARAH  
(nervously)  
Uh, sure... but you really have to leave...

Zakar ignores her and heads into the living room.

ZAKAR  
I'm not just a playwright, as you can see...  
bring him in here and I'll do some other  
tricks for him...

SARAH  
No! You've got to...

But he is already in the living room. She follows, still holding the baby.

INT. LIVING ROOM - NIGHT

Zakar is sitting on the sofa, looking very comfortable. Sarah stands in the doorway, not sure what to do. Reluctantly, she goes and sits down across from him.

ZAKAR

Now watch this, Freddie...

He reaches into his breast pocket and tugs on the handkerchief there. It comes out followed by many others, all different colours. Sarah rolls her eyes. This is not that exciting a trick. Freddie isn't impressed, either. In fact he starts to cry again.

ZAKAR

So you're going to be like that, are you, Freddie? Well, you know what that means?

He leans across the table and Sarah pulls the baby closer.

ZAKAR

It's time to call the goblins!

SARAH

What?!!

Sarah is surprised to hear this, to say the least. It echoes her silly threat to Freddie earlier.

ZAKAR

Yes. That's what we do with bad babies... we send for the goblins!!

And with that he reaches into yet another pocket and pulls out a poorly made, very silly-looking goblin hand puppet. Sarah laughs with relief. Zakar, his hand in the puppet, talks in a high-pitched, unconvincing goblin voice.

ZAKAR

You like goblins, don't'cha, Freddie?  
(singsong)  
But I bet your sister doesn't...

Sarah rolls her eyes at this, and then gasps. Because for one very strange moment, the puppet keeps bouncing, but both of Zakar's hands are visible! And then the puppet seems to move away from the table, and disappear! Freddie claps his hands with delight. Sarah jumps out of her chair.

SARAH

Where is it?!!!

Zakar points to a large cabinet against the wall.

ZAKAR

It's in there.

SARAH

Impossible!

ZAKAR

See for yourself.

Sarah hesitates for a moment, and then places Freddie carefully on the rug. She then marches over to the cabinet and throws open the door.

ANOTHER ANGLE

The puppet, grinning wildly from inside the cabinet.

ANOTHER ANGLE

Sarah gasps and involuntarily slams the door. She whirls around to face Zakar.

SARAH

How did you do that?!!

Zakar leans back into the sofa.

ZAKAR

Magic.

SARAH

Oh sure...

She nods, skeptically. She can't see – but WE CAN DEFINITELY SEE – the cabinet door slowly open behind her, and out of it comes a tiny, fierce-looking GOBLIN! This is not a puppet, but a living creature that moves quickly out of sight with an exaggerated tiptoe. Sarah is busy with another problem. She doesn't see Freddie!

SARAH

Where's Freddie?!!

Zakar shrugs. In a panic, Sarah begins to look around this room. She calls for Freddie and, as she passes in front of the living room doorway, WE CAN SEE something scurry across the hallway. Sarah stops and listens.

SARAH

Freddie?

But it wasn't a baby she heard. Behind her there is more scurrying as CREATURES begin to appear from various parts of the room. We hear faint snickering. She turns to Zakar, terrified.

SARAH

Where is he?!!

Zakar points to the chair Sarah was sitting in. She is behind the chair and can't see anything. But when she comes around in front of it she sees Freddie comfortably ensconced in the cushions. And he's

playing with the goblin puppet! Sarah reaches over and grabs the puppet out of his hands. She flings it across the room and scoops up the baby.

SARAH

Who are you?!!!

Zakar throws back his head and laughs, then suddenly leaps off the sofa and lands very close to her.

ZAKAR

I've been known by many names... but the one I prefer is Jareth, King of the Goblins!!!

Sarah holds Freddie close and backs away.

SARAH

I don't believe this!

Amidst thunder and lightning Jareth flings his arms up into the air, and he is suddenly dressed in strange, medieval garb, a cloak swirling around him. And what's worse, much, much worse, is that suddenly GOBLINS are everywhere! Popping out of drawers, from under chairs, swinging off the chandeliers. Sarah turns and runs out of the room.

INT. FOYER - NIGHT

It's worse in here! The Goblins are pouring down the stairs, some slide down the bannister! Sarah tries running into another room, but is soon back, followed by a DOZEN MORE! She barely makes it to the front door and struggles to open it with the baby in her arms. The Goblins pull her back and laugh wildly. They fling her right into Jareth's arms. He scoops Freddie up and whirls away from her. Sarah tries to grab the baby back but the Goblins get between them.

SARAH

(hysterical)

Give him back, you monster! Give him back!

Jareth only laughs and starts to swirl gracefully. Freddie laughs with delight and Sarah struggles to reach him. With a superhuman effort she pushes through the mass of creatures and grabs onto Jareth's fluttering cloak. It's like being caught up in a whirlwind of incredible force.

SARAH

(screaming)

I... won't... let... you... take... him!

But it's too late. Sarah's feet leave the ground and she is pulled with them and the whole mass of Goblins. Jareth and Freddie swirl up through where the ceiling would have been, up into the blackness. There's a QUICK MONTAGE OF SHOTS Jareth's laughing face; Sarah, desperate as her fingers are losing their grip; Freddie, who's having a great time; Goblins, all gleeful; then - Jareth's garment pulls out of Sarah's grip. She falls OUT OF FRAME, a silent scream on her face.

EXT. LABYRINTH — DAY

A WIDE PEACEFUL SHOT

The sky is pink, and the white bird swoops by us as WE TILT DOWN TO SEE the exterior wall of the labyrinth. It is a high masonry wall that extends off in either direction. Along the wall are various ornamental bushes and there is a small figure of a dwarf, his back to us, peeing into a tiny pond. It looks for all the world like one of those ornamental garden sculptures. But it isn't. This is HOGGLE. In a CLOSER SHOT, which is quite discreet, Hoggle finishes peeing, and goes over to a particularly lush shrub. A few butterfly-like creatures, flower fairies, flit around the bushes.

HOGGLE

An' how's me pride an' joy!

He leans forward to sniff one of the magnificent blossoms, sighing with pleasure as he does. But before he can indulge he is stopped by the whistling sound of a falling object. Sarah falls from the sky and lands right on his prize shrub! Incensed, he screams with fury.

HOGGLE

What is this? Look what you done! You murderer!

Sarah struggles out of the broken shrub.

SARAH

What are you saying, you horrible little man?!

HOGGLE

I ain't horrible, I'm Hoggle. And just look! You've destroyed me prize blossoms!

He realizes the extent of the damage to his prize specimen.

HOGGLE

I'll get ya for it, you big oaf!

And he picks up a spray can and goes after Sarah. But she's had enough. After the nightmarish kidnapping of Freddie and a drop from the deepest space, this guy is child's play. She reaches out and pulls the can from Hoggle's hands. She then grabs him by the shirt-front and practically lifts him off the ground.

SARAH

Oh no you don't! If anyone's getting anything around here, it's me... now where' my brother?!!

HOGGLE

I ain't sayin' nothin' 'til ye let me go!

Sarah sighs and lets go.

SARAH

I'm sorry. But this just hasn't been my day.

Hoggle looks at his crushed shrub again.

HOGGLE

Ye ain't the only one.

Sarah ignores him and stares at the massive wall behind them.

SARAH

And I don't understand any of this!

Hoggle shakes his head and sighs.

HOGGLE

Now where have I heard that before.

SARAH

What do you mean?

HOGGLE

I mean, everyone who comes here thinkin' they can make it through the labyrinth says sumthin' like...

(mimicking Sarah in a whiny, high pitch)

... I don't understand this, whatever am I doing here, how will I ever get home...

SARAH

What makes you think I'm here to get through a labyrinth?

Hoggle shakes his head again.

HOGGLE

Can't think of any reason why you'd be standin' here in front o' this gate if you weren't.

Sarah doesn't understand what he is talking about but when she looks up she can't believe her eyes.

ANOTHER ANGLE

A huge gate where just a moment ago there nothing but smooth, endless wall. Sarah gulps in disbelief. Then the huge wooden doors fly open and a terrified CREATURE runs out, full speed, screaming for his life. Right behind him come TWO MENACING GOBLINS riding on strange BEASTS. They are armed and dangerous looking. They quickly catch up with the creature and drag him, screaming piteously, back through the gate. Before the gates close Sarah can see MORE GOBLINS, what seems like hundreds of them. Some are mounted, most of them are armed. And beyond them a walled passageway seems to go on forever. Then the wooden doors slam shut.

SARAH

Oh, no! Not more goblins!



HOGGLE

That's Jareth's goblin army, and that other poor fool musta been caught meanderin' where he had no business.

SARAH

What will they do to him?

HOGGLE

I don't like to think about things like that.

Sarah shudders.

SARAH

I wonder if things can get any worse?

Hoggle sighs knowingly.

HOGGLE

He's taken sumthin' o' yours, ain't he?

Sarah is clearly surprised.

HOGGLE

Jareth, our high an' mighty king...

Sarah nods, excited that someone has a grasp of the situation.

HOGGLE

Bet he's gone and taken sumthin' you love.

SARAH

(shrugging)

Close. He's got my baby brother.

Hoggle laughs derisively.

HOGGLE

Baby snatchin'! That's low.

SARAH

So I've just got to do something!

HOGGLE

Like what?

SARAH

Get Freddie back, of course!

HOGGLE

Then ya'd have ta make it through the labyrinth, 'cause Jareth's castle is at its very center.

Sarah looks at the gates and gulps.

SARAH

Is it difficult?

Hoggle snorts with derision.

HOGGLE

Is me prize shrub crushed into oblivion?

Sarah is reaching the breaking point.

SARAH

Look, I'm sorry about your bush! But it's not like I asked to have some weirdo come and take my baby brother and then drop me out of the sky!

HOGGLE

Well, I didn't ask for some overgrown flower fairy to drop on me prized possession, neither!

SARAH

Oh, this is ridiculous!

And she stalks off to the gate, mumbling all the way.

SARAH

(to herself)

... standing here wasting time talking to some weird guy who should be living under a bridge...

She is almost at the gate when she freezes with fear. Through the gate she can hear the cheers and jeers of the Goblins, and what might be the wailing of their poor captive. There's no way she wants to risk facing that horrific crew. Hoggle has come up behind her and as she backs away from the gate she bumps into him. She shrieks and whirls around.

HOGGLE

That ain't the only way in, ya know!

Sarah is very relieved to hear this.

SARAH

It's not?!

HOGGLE

Course it ain't. There's many a route in... just only one way out.

SARAH

Well show me one! I've got to find my brother!

Hoggle sighs impatiently. He fingers a belt that he wears, rattling it in an obvious manner. It is hung with every kind of watch and bracelet and ring you can imagine.

HOGGLE

Information like that has a price...

Sarah, taken aback by the amount of loot he's acquired.

SARAH

I could give you this...

She takes the gold circlet off her head. Hoggle isn't interested.

HOGGLE

I had sumthin' o' this caliber in mind...

He takes her hand and WE SEE that she is wearing a beautiful ruby ring. Sarah shakes her head vehemently.

SARAH

No. My mother gave me that.

Hoggle eyes it greedily.

HOGGLE

She could give ya another...

SARAH

No, she couldn't.

(sadness crosses her face  
suddenly)

She lives real far away...

The sadness disappears just as suddenly. She holds out the circlet.

SARAH

This is all you get.

He grabs the circlet and bites it.

HOGGLE

Bah! It's paste!

Something catches Sarah's eye. It is one of the tiny FLOWER FAIRIES. She leans over for a better look.

SARAH

No it's not, it's plastic.

Hoggle's eyes light up at that and he grunts with satisfaction as he strings the circlet onto his belt. Sarah reaches out her hand to the Fairy.

SARAH

What a beautiful little thing...

Hoggle reaches for the spray can.

HOGGLE

Let me at it!

Sarah is enraged.

SARAH

You murderer! How can you kill such beautiful creatures?!!

Just then the Fairy gives Sarah a vicious bite. She shakes it off her hand and cries out in pain.

SARAH

It bit me!

Hoggle quickly sprays the offending Fairy and it falls to the earth, screaming all the way.

HOGGLE

Of course it bit ya! There's nuthin' more vicious than a flower fairy. Any fool knows that!

Sarah sucks on her wounded hand and tries not to cry.

HOGGLE

(sighs)

But you don't know nuthin', do ya?

A tear trickles down Sarah's cheek. Hoggle sighs.

HOGGLE

I got a feelin' I'm gonna regret this.  
(he stalks off)  
Come with me an' I'll show ya a way in.

Sarah hurries after him. As they walk along the endless wall Hoggle looks at the circlet and polishes it on his sleeve.

HOGGLE

(thrilled)

Plastic!

EXT. LABYRINTH - DAY

Another part of the wall. Hoggle pushes a bush aside and shows Sarah a tiny door. She looks at it dubiously.

HOGGLE

This'll take ya into the maze, that's the first part of the labyrinth...

SARAH

The first part! What comes after that?

Hoggle gets down on his knees and starts to crawl through the door.

HOGGLE

Then there's the Garden Maze, then the Forbidden Forest...

SARAH

That sounds inviting...

He is through the door. He is still talking but Sarah can't hear him. She quickly tries to follow.

SARAH

Wait! Wait! I can't hear you...

INT. LABYRINTH - DAY

Hoggle is through the door.

HOGGLE

... then comes the castle...

Sarah's head appears.

HOGGLE

... that's surely where Jareth's keepin' the  
babe...

He looks down at Sarah, she is through the door to her waist and straining to get the rest of herself through. Hoggle sighs and grabs her hand. With a groan he tugs on her and pulls her through the doorway. She lands flat on her face.

HOGGLE

Ya don't seem ta be able ta do nuthin'  
without my help, do ya?

He chuckles and Sarah gives him a look that could kill as she gets up and dusts herself off. She looks around and the environment seems rather benign. The brick walls are open to the sky, here and there a flower peeks through a crack.

SARAH

Oh, I think I can handle it. In fact, this  
place doesn't seem so bad at all.

And with that, she jauntily heads down the nearest corridor.

INT. CORRIDOR 1 - DAY

Sarah turns a corner and comes face to face with a FACE. It is huge and grotesque and protrudes out of the wall.

FACE #1

Go back! Go back before it's too late!

Sarah screams and backs away from it, moving further down the corridor. She backs into something and whirls around. It is ANOTHER FACE.

FACE #2

Turn back while you still can!!

Sarah turns and runs back the way she came.

SARAH

Hoggle!

INT. LABYRINTH - DAY

Hoggle is still standing by the door, an amused smile on his face. Sarah comes rushing toward him.

SARAH

Oh, I'm so glad you're still here! They were horrible...

HOGGLE

You don't mean the False Alarms, do ya?

He shakes his head and goes off in the direction that Sarah just came from.

HOGGLE

If ya gonna let a little thing like them scare ya, Missy, ya haven't a hope o' makin' it to the castle.

Sarah quickly follows.

SARAH

False alarms?

INT. CORRIDOR 1 - DAY

The corridor of faces. Hoggle enters and the Faces start in on their routine. Sarah comes up behind him, shuddering at the ghastly sight.

FACE #1

This is the path of no return!

FACE #2

Beware! Beware!

HOGGLE

Just ignore 'em.

SARAH

Are you sure?

Hoggle sighs and turns to the NEXT FACE.

FACE #3

Abandon all hope...

HOGGLE

Oh, shut up, will ya?

Sarah is wide-eyed at Hoggle's defiance.

FACE #3

But I was just getting to the best part!

HOGGLE

All right. But don't expect us to pay any attention.

FACE #3

(winks at Sarah)

You're going to love this... Abandon all hope  
ye who enter here, for this is the road to  
destruction!!!

HOGGLE

(bored)

Very nice...

Sarah is dumbstruck. Hoggle takes her hand and yanks her along.

FACE #3

Come back any time... I mean, you're doomed,  
doomed!

INT. CORRIDOR 2 - DAY

Hoggle and Sarah continuing down a similar corridor.

HOGGLE

Ya see, things aren't always what they appear  
to be around here, Missy...

SARAH

(shrugging)

Whatever. All I'm interested in is getting my  
brother back from that creep.

She starts to look around for something.

HOGGLE

I admire yer determination, but it takes  
more'n that to beat Jareth.

Sarah picks up a rock.

SARAH

Well, maybe I'm beginning to get the hang of  
this labyrinth business.

She takes the rock and uses it to mark an X on the floor.

SARAH

See, now I'll know which way we came in case  
I get lost.

HOGGLE

(sighs)

Missy, goin' back the way ya came is par fer  
the course around here, what ya want to do is  
go forward.

SARAH

Look, Hoggle! I've got to find Freddie and I  
don't need you to discourage me!

HOGGLE

And I don't need to be wastin' me time goin'  
around in circles with you!

SARAH

That's fine with me!

(she starts off)

I know you're only after my ring, anyway!

She turns a corner and Hoggle looks after her, hurt and pity crossing his face. He takes a few steps in her direction and an officious little creature, a BRICKKEEPER, emerges from the brickwork of the floor, takes out the cobblestone that Sarah marked, and replaces it with the marked side hidden. It looks up at Hoggle.

BRICKKEEPER

Some people got no respect for property!

Hoggle sticks his tongue out at the creature just as it goes back into its hole.

EXT. AERIAL SHOT - DAY

The white bird flies over the maze and WE SEE Sarah marching along. She thinks she's going forward but she's heading right for Hoggle.

INT. CORRIDOR 2 - DAY

Sarah emerges into the corridor and comes face to face with Hoggle.

SARAH

But...

She whirls around to look behind her, then back at Hoggle again.

SARAH

... but you were just behind me! I'm sure of  
it!

Hoggle shakes his head as she runs by him and looks down at the floor.

SARAH

My mark! It was right here!

Hoggle comes up beside her.

HOGGLE

I told ya, Missy. Things aren't what they  
appear to be around here...

JARETH (V.O.)

Except when they are.



ANOTHER ANGLE

Jareth, in all his glory. Sarah and Hoggle whirl around and both gasp with surprise and fear.

JARETH

We meet again... Sarah.

SARAH

Where's Freddie?! What have you done with him!?

She starts to rush toward Jareth but Hoggle holds her back.

JARETH

Nothing... yet.

He walks toward them and they automatically step backwards. He looks down at Hoggle.

JARETH

And what have we here... Hoghead, isn't it?

Hoggle is humiliated.

HOGGLE

Me name's Hoggle.

JARETH

Ah, yes. Now I remember.

(he moves closer to  
Hoggle)

You're the greedy little coward who lives outside the gate. Shouldn't you be back there minding your own business... Hedgehog?

He chucks Hoggle under the chin, and is quite rough about it. Hoggle fumes silently. Sarah doesn't like this.

SARAH

Why, why don't you pick on someone your own size?

He looks her up and down.

JARETH

Whom did you have in mind?

Sarah tries to brazen it out.

SARAH

I don't have time for any games. I want Freddie, and I want him now!

Jareth throws back his head and laughs.

JARETH

Ah, Freddie. An adorable little imp. I'm really growing rather fond of him.

SARAH

Where is he?!!

JARETH

He's in my castle, and seems to be enjoying himself immensely.

He ambles toward them and they can't help themselves, they both step backwards.

JARETH

In fact, he likes being with goblins so much, I'm considering turning him into one.

Sarah thinks this is crazy.

SARAH

You can't do that!

JARETH

(grinning)

Oh yes I can.

Sarah looks down at Hoggle and speaks under her breath.

SARAH

Can he?

Hoggle nods glumly.

JARETH

But let's make it interesting. I won't do it for... thirteen hours. If you make it to the castle before then you might be able to save him. If not, well, I think little Freddie will make an adorable goblin Prince, don't you?

He laughs and holds up both hands and WE SEE that they are empty. He then closes them and when he opens them again there is a gold watch in one hand. He throws it to Sarah, but Hoggle intercepts it and eyes it greedily. Annoyed, Sarah snatches it out of his hand. She looks at it and sees that it has 13 hours marked on it. When she looks up again, Jareth is gone.

WORM (V.O.)

Well, good riddance to bad rubbish!

Sarah and Hoggle both jump and then look at where the voice is coming from. It is a little WORM, poking its head out of a hole in the brickwork.

WORM

That's what the missus always says, she does. Why the last time she found that one around here she sent him packing.

SARAH

Jareth?!

WORM

She don't take to his kind of nonsense,  
that's for sure. Now, how about a nice cup of  
tea? The missus has a kettle on.

Sarah looks down at Hoggle, who shrugs. She then looks up at the  
worm and gives him a beaming smile.

INT. CORRIDOR 2 - DAY

Sarah and Hoggle are sitting on the floor.

SARAH

Do you think Jareth will give Freddie back if  
I make it on time?

HOGGLE

It's hard to say, Missy. But if I were you,  
I'd worry 'bout first things first.

SARAH

What do you mean?

HOGGLE

I means ya got ta find the castle before ya  
can go savin' the babe and I mean ta see that  
ya do!

Sarah is thrilled and leans over and gives him a kiss on the cheek.

SARAH

Oh, Hoggle! Thank you, thank you so much!

Hoggle gets all flustered and tries to act gruff.

HOGGLE

Seems to me I could be gettin' that ring from  
ya after all if I plays me cards right.

Sarah regards him affectionately.

SARAH

I know you don't mean that. You're helping me  
because you're really nice.

HOGGLE

I ain't nice! I just likes the way ya stood  
up ta him is all.

(he is thoughtful for a  
moment; almost to himself)

Too bad more've us haven't had the guts to do  
the same.

The worm reappears.

WORM

How about a biscuit? The missus just took a  
fresh batch out of the oven.

SARAH

Thanks, but we really don't have any time.  
We've got to get to the castle.

HOGGLE

Ya wouldn't happen to know a shortcut, would  
ya?

WORM

Well, you might try taking that first left.

Sarah and Hoggle look down the corridor.

SARAH

But there isn't any left turn.

Just then a strange FIGURE seems to come through the left wall and  
walks toward them. He is dressed in long flowing robes and wears a  
hat shaped like a bird.

WORM

See, there's a left turn right there, where  
that Wise One just came in.

SARAH

A Wise One! Maybe he knows the best way to  
the castle!

HOGGLE

I wouldn't bet on it.

But Sarah is excited about the possibility of getting more help.

SARAH

Excuse me, Sir. Could you tell us the best  
way to get to the castle?

WISE ONE

The best way to the castle, hmmm. I'm glad  
you asked that question.

To Sarah's and Hoggle's surprise, the hat joins into the  
conversation.

HAT

Now you've done it, gone and asked him a  
question. We'll be here all day!

WISE ONE

A castle, or fortress, or as it is sometimes  
known, a stronghold or citadel – or, that  
which has a turret and barbican, but usually  
not a portcullis...

HAT

What did I tell you? There's no stopping him  
now.

WISE ONE

... often there is a rampart or bulwark, and then a parapet – perchance an actual vallum or counterscarp...

HAT

Shut up down there!

WISE ONE

... and for entrenchment; a moat, drawbridge and sally-port...

Sarah looks at Hoggle.

SARAH

This was not one of my better ideas.

HAT

Well, I told you that, didn't I? But nobody ever listens to me!

He looks down at the still mumbling Wise One.

HAT

Enough! Nobody cares!!

The Wise One blinks and looks at Sarah and Hoggle.

WISE ONE

Did one of you say something?

Sarah thinks quickly.

SARAH

Oh, no. We never talk to strangers.

WISE ONE

That's very wise. An idea worth savoring.

Hoggle nudges him.

HOGGLE

Yeah, but keep it under your hat!

Hoggle thinks this is hilarious. The hat doesn't.

HAT

Ve-ry funny!

The Wise One continues on his way.

WISE ONE

The stranger, hmm. I'm glad you brought that up. The stranger; one not indigenous, also known as the alien, or one from beyond the sea...

HAT

(hysterical)

I quit! I can't take it anymore!

And then they are gone, passing through the righthand wall as if it wasn't there. Sarah watches after them, stunned.

SARAH

How did he do that?!!

HOGGLE

And how can we make sure he doesn't come back?

Sarah gives him a look and turns to the worm.

WORM

Just go over to that bit of wall there and walk right through it. The important thing is to forget what you think you know. It doesn't apply around here.

Sarah and Hoggle walk down to the part of the wall where the Wise One entered. Once there, they can see that a section of the wall is actually a passageway-width behind the rest of the wall. Sarah yells back to the worm.

SARAH

Thank you! And tell the missus we're sorry we missed her biscuits!

And then they walk through the wall and are gone.

INT. CORRIDOR 3 - DAY

Sarah and Hoggle appear through the wall and Sarah laughs with delight. Hoggle wasn't as pleased with the experience and feels the wall as if testing to see if it really happened. Sarah sees that they are in a corridor where the walls are crumbling and she climbs up to the top of one and looks over.

ANOTHER ANGLE

SARAH'S POV - THE TURRETS OF THE CASTLE

SARAH

(excited)

I can see the castle! It doesn't look far at all!

Hoggle is still feeling around the wall, trying to figure out how they got there. Sarah jumps down and starts to run down the corridor.

SARAH

Come on, Hoggle. Let's go!

Hoggle sees her retreating figure and hurries after her.

INT. CASTLE - DAY

Jareth's great hall. He stands by a window and looks out over the labyrinth - from this vantage point he can see clear across it the hovels that surround the castle walls, the arid plain that leads to the dense forest, encircling that, the complex maze. He seems lost in thought. The white bird enters the window and lands on his shoulder. Behind him Freddie is having a grand time. His slippery crawl is too much for the Goblins that scurry about, trying to mind him. Meanwhile, a particularly stupid looking GOBLIN begins to approach Jareth. He saunters across the room and is stopped short by a FEMALE GOBLIN. She grabs hold of his shirt and hisses a warning.

FEMALE GOBLIN

Remember! It's bow and scrape... bow and scrape...

The stupid Goblin nods and she lets him go. He then continues his approach to Jareth, only this time he does a little bow and then scrapes his foot across the floor, then repeats the action.

STUPID GOBLIN

(to himself)

Bow 'n scrape... bow 'n scrape...

Jareth turns and sees the Goblin.

JARETH

Well, what is it?

The Goblin can't answer and do his bow-and-scrape at the same time so continues his painfully slow approach.

STUPID GOBLIN

... bow 'n scrape... bow 'n scrape...

Annoyed, Jareth walks over to the Goblin and lifts him up by his shirt front. The Goblin is still bowing.

JARETH

I said, what is it?!!!

STUPID GOBLIN

Th... the girl and Hoggle, sire. Th... they're halfway th.... through th... the maze.

Jareth drops the Goblin hard on the floor. Freddie sees this and laughs with delight. Jareth walks over and scoops the baby up in his arms. He then carries him over to the window. He calls over to an ARMED GOBLIN by the door.

JARETH

I think it's time they had some company.

ARMED GOBLIN

Yes, Sir!

He then salutes, causing his visor to close on his face, then stumbles around looking for the door. Jareth shakes his head.

JARETH

You'll make a much better goblin than that,  
won't you, Freddie!

Freddie's response is to clap his sticky baby's hand on to Jareth's face. Jareth, pretending he doesn't mind, carefully removes it. He then looks down to the courtyard below.

EXT. CASTLE - DAY

JARETH'S POV

ARMED GOBLINS are pouring out of the castle.

EXT. CORRIDOR 4 - DAY

Sarah and Hoggle are striding down a corridor. They are about to come to a corner.

SARAH

Are you sure Jareth can turn Freddie into a  
goblin? I mean, that's really weird...

They turn the corner and Hoggle stops short. Sarah becomes alarmed.

SARAH

What is it?

Hoggle gestures for her to be quiet and then we can hear what he hears - marching. They look back the way they came.

ANOTHER ANGLE

SARAH'S AND HOGGLE'S POV

A BATTALION OF ARMED Goblins, marching right towards them!

ANOTHER ANGLE

They look at each other, then turn and run. Hoggle tries to get through the wall the way the worm showed them.

HOGGLE

(quoting the worm)

Just forget what you think you know and...

He smacks headlong into the wall. He stops to rub his nose and Sarah flies by him.

SARAH

Come on!



INT. CASTLE - DAY

Freddie is now sitting on the lap of a GOBLIN, happily bopping it on the nose. Jareth snaps his fingers and a group of sleepy MUSICIANS in the corner stumble over themselves to pick up their instruments. They begin to play and Jareth looks out the window and begins a song. He sings about the labyrinth; what it is - his domain, and what it is to others - a test, a proving-ground, not for the faint of heart.

INT. MAZE MONTAGE - DAY

While Jareth sings, Sarah and Hoggle try to escape from the Goblins. They get a lead on them for a while and come to another corridor with crumbling walls. They scamper up to get a look at their position and see dust rising from several parts of the maze. The Goblins are everywhere.

In another corridor, they are stopped in their tracks by DOZENS OF LITTLE FUZZY CREATURES who scurry towards them out of the way of the oncoming Goblins. They turn and run back the way they came and as they do WALL CREATURES chatter nervously and then disappear into the cracks between the bricks.

In a corridor with very short walls they are able to see the tips of spears on either side of them, going in the opposite direction.

They enter a corridor with several arches curving over it, forming small, intermittent bridges. Thinking they are safe, they stop for a breath, and soon realize that a battalion is right behind them. They scurry up the walls, and as the song comes to an end, they each lie across an arch hopefully out of sight of the Goblins below.

INT. ARCHED CORRIDOR - DAY

Sarah and Hoggle huddle above the corridor on their arches as TWO GOBLINS bring up the rear.

GOBLIN #1

I can kill better than you can.

GOBLIN #2

But I'm better at maiming. Everybody says so.

And they are gone. Shaken, Sarah and Hoggle slide down from their hiding places.

SARAH

Do you think they're gone?

HOGGLE

Sure they are. Goblins ain't known fer their intelligence, ya know. They has as much trouble findin' their way through the maze as you do.

He folds his arms and leans against the wall.

SARAH

I'm not sure, but I think you just called me  
stupid...

Suddenly Hoggle yells and disappears. He has accidentally leaned on  
another secret wall opening. Sarah quickly follows.

INT. CORRIDOR 5 - DAY

Hoggle and Sarah are now in the long circular corridor that divides  
the maze from the beginning of the second ring of the labyrinth -  
the Garden Maze.

HOGGLE

(excited)

I think I know where we are!

SARAH

That'll be a nice change.

He ignores her and looks around excitedly.

HOGGLE

This place is the end o' the maze! That means  
we're near the entrance ta the second ring o'  
the labyrinth.

SARAH

The second ring? What's that?

Hoggle starts down the corridor.

HOGGLE

(happily)

The Garden Maze!

SARAH

(gloomy)

Sounds like a great place... what's it like?

HOGGLE

Don't know, I ain't never made it this far  
before.

He is skipping happily down the corridor when Sarah hears something.  
It is a strange clanking sound.

SARAH

(frightened)

Hoggle! What's that sound?!!

Hoggle stops skipping and sighs.

HOGGLE

Now don't go gettin' all girly on me, Missy,  
now that we's finally safe...

SARAH

So you think we're safe, do you?

HOGGLE  
(annoyed)  
Didn't I just say so?!!

SARAH  
Then tell me what you think of that.

Sarah points behind them where the clanking noise is coming from. It is now much louder. Hoggle comes over to her and takes a better look. He screams.

ANOTHER ANGLE

THEIR POV – A SLASHING MACHINE

Is coming right towards them. (A slashing wall is made up of rows of furiously spinning knives, and chopping cleavers, and has brushes along the bottom to clean up whatever it encounters in its path.) And there is no way around it because it completely fills the corridor.

ANOTHER ANGLE

Hoggle desperately tries to walk through the wall the way they came in, but it is to no avail. He just keeps smashing his face. Sarah starts to run for it.

SARAH  
Come on!

Hoggle follows, every so often trying, and failing, to get through the wall.

ANOTHER ANGLE

Sarah, who is far ahead of Hoggle, comes to a door! And hanging on a hook next to it is a bunch of keys. She looks back at Hoggle.

SARAH  
Hoggle, hurry!

ANOTHER ANGLE

SARAH'S POV

Hoggle running toward her, and making slow but steady progress toward them both – the slashing machine.

ANOTHER ANGLE

Sarah fumbles with the keys, furiously trying key after key in the door but to no avail. She is terrified.

SARAH  
None of the keys work!

Desperate, she starts banging on the door. Hoggle is just a few yards away from her.

HOGGLE

Why don't you just try it?

He then tries once more to walk through the wall. Sarah tries the knob and sure enough, it opens. She is delighted. What she doesn't see is Hoggle suddenly disappearing through the floor.

SARAH

It's open! Hog...

She turns around and he is gone! And the slashing machine is just a few yards away! She screams and, in her terror, falls backwards through the door. It slams shut just as the slashing machine reaches it WE CAN SEE that FOUR GOBLINS in sanitation workers' uniforms have been pushing the machine all along. They grunt and strain, cranking the wheels that turn the knives and pushing all at the same time.

INT. PICTURE GALLERY - DAY

Sarah emerges into a large room. The walls are covered with large paintings in ornate gilt frames. She is a bit stunned by the clone call with the slashing machine as she approaches the first painting.

SARAH

(to herself)

What in the world...

She stops short in front of the first painting and cannot believe her eyes. It is a painting of the watch with 13 hours on it. The hour hand is on the 9. Sarah fumbles into her pocket and finds the watch that Jareth gave her. It also has the hour hand on the 9.

SARAH

Only 9 hours left!

The next picture is of a baby surrounded by gruesome Goblins. On closer inspection, the baby is obviously Freddie. She chokes back a sob and runs over to the next one, it is a picture of a rotunda with staircases going off in all different directions on different planes of gravity. It is an Escher room, and a closer look shows a GOBLIN happily standing on the ceiling. She shakes her head and goes by the next painting and gasps involuntarily. It is a compelling portrait of Jareth, and she moves even closer. Then she shakes herself out of it.

ANOTHER ANGLE

THE PORTRAIT'S POV

Sarah wills herself away and moves on, and we hear the sound of Jareth's breathing.

ANOTHER ANGLE

Sarah is nervous and eagerly looks for a way out. She rushes by another painting, giving it merely a glance. But something makes her go back for a better look. It is of a lovely, manicured hedge maze. In the distance WE CAN SEE the turrets of Jareth's castle. And in the sky nearby flies a beautiful WHITE BIRD. And then Sarah is amazed by what she sees. A closer look at the painting reveals that the white bird is flying! It moves over the hedges and WE SEE a FIGURE waving.

SARAH

Hoggle!

Sarah, disturbed, backs away from the painting. And then, because it really is as wonderful as it is scary, she goes back for another look and over her shoulder WE CAN SEE Hoggle waving and we hear his tiny voice.

HOGGLE

Missy! Over here! This is the way to the castle!

And Sarah strains to hear, and leans toward the painting, stretching her hand out and touching the painting, which makes it turn into a shimmering wall that her hand goes right through. And then she disappears right through the painting.

ANOTHER ANGLE - THE GALLERY

And Jareth's portrait is now blank.

EXT. HEDGE MAZE - DAY

Sarah rushes up to Hoggle and throws her arms around him.

SARAH

What happened to you? I was afraid I'd never see you again!

HOGGLE

Ya know that trick with the wall? [REDACTED] if it don't work with the floor, as well!

Sarah laughs and hugs him again.

INT. HEDGE MAZE - DAY

Sarah and Hoggle have been walking through the maze a long time. They are tired and bedraggled. Sarah pulls the watch out of her pocket and sighs.

SARAH

An hour's gone by and I don't think we're more than four feet from where we started.

HOGGLE

That's 'cause ya won't do what I tells ya.  
It's clear as day we should be goin' this  
way...

He turns a corner and walks smack into a hedge dead end. He howls in pain and Sarah sighs and follows him.

ANOTHER ANGLE

Hoggle disentangling himself from the hedge.

SARAH

Got any more suggestions?

Before Hoggle can answer they are interrupted by a terrible gut-wrenching scream. It is positively unearthly. Sarah whirls around.

SARAH

It sounds like it came from over there!

Hoggle points in the opposite direction.

HOGGLE

Then let's go this way.

Sarah frowns at him as the scream begins again.

SARAH

Hoggle! It sounds like someone's being hurt!

HOGGLE

Exactly why we should be headin' in the  
othermost direction!

Sarah shakes her head in disgust and runs off as the screams become more unbearable.

ANOTHER ANGLE

Sarah, running through the hedge maze. Driven by the sound of the screams, she has an unconscious ability to find her way through. Hoggle, trying to keep up with her, keeps running into dead ends.

ANOTHER ANGLE

Sarah emerging from the maze. She is stopped in her tracks by what she sees and quickly covers her mouth to prevent herself from screaming. Hoggle emerges a moment later, barely pauses before he heads right back into the maze.

EXT. CLEARING -- DAY

SARAH'S POV

FOUR GOBLINS are torturing a huge CREATURE (LUDO) that they have hung by his ankle from a tree limb. They have also taken pains to bind the creature, who it is obvious could take an most of them and win in a fairer fight. He is about nine feet tall, powerfully built, and his screams of frustrated agony are truly unbearable. The Goblins have devised a unique method of harassing him. They all carry long sticks which have small, fierce, biting CREATURES on the end of them. The Goblins bat their sticks at Ludo, who bellows and tries to swat back. Since he is tied, the NIPPERS are free to bite him whenever they get near.

ANOTHER ANGLE

Sarah, distraught, peeking out from behind a hedge.

SARAH

The poor thing!

Hoggle peeks out from behind Sarah, then quickly ducks back. Sarah looks for a way to stop the torture. She picks up a rock and carefully aims it at the nearest Goblin. It hits his head and knocks his helmet visor over his eyes. Blinded, the Goblin lurches around, swinging his nipper stick at the other three.

BLINDED GOBLIN

Hey! Who turned out the lights?

The other goblins see a new target and poke their nipper sticks towards him. He takes off and runs blindly into the hedge maze. The other three chase him, carrying the nipper sticks upright so that WE CAN SEE their progress in the background.

ANOTHER ANGLE

Sarah desperately tries to untie the huge knot that holds Ludo suspended upside down. She can't undo it and yells for Hoggle

SARAH

Get out here, you coward!

Hoggle appears from behind his hedge. He hesitates, then pulls a dagger from his belt and joins Sarah. He cuts through the rope in one hack, and Ludo falls to the ground with a thud.

ANOTHER ANGLE

The nipper sticks start yammering away as they see Sarah and Hoggle freeing Ludo over the top of the hedge. The Goblin chase stops and they head back to the clearing. Hoggle dives for the bushes but a

determined Sarah stays and pulls off the ropes. When Ludo is free, he picks up a huge log. As the four Goblins come roaring back into the clearing, Ludo waves the log over his head. The Goblin charge immediately shifts into a Goblin retreat, the nipper sticks yipping in fear.

**ANOTHER ANGLE**

Ludo puts down the log and sits, his big shaggy head hanging down. He taken one hand and wipes away a tear.

**LUDO**

Ludo... hurt.

Sarah's heart breaks. This thing is the ultimate stuffed animal.

**SARAH**

Is that your name? Ludo?

He nods and wipes away another tear.

**LUDO**

Goblins... mean to Ludo.

**SARAH**

Oh, I know! They were terribly mean to you.

(she moves closer and pats  
his arm)

But it's all right now.

Ludo sniffs and then breaks into the most endearing big dumb smile you have ever seen.

**LUDO**

Friend!

**SARAH**

That's right, Ludo! I'm your friend. I'm Sarah.

**LUDO**

Sarah... friend!

Hoggle has come out from hiding during this exchange. He finds the whole scene a bit nauseating. And an unnecessary nuisance. If there's one thing he doesn't want, it's competition for Sarah.

**HOGGLE**

I think I'm about ta be sick.

They ignore him and Ludo grins for all he's worth as Sarah beams up at him. Hoggle pulls her over to one side.

**HOGGLE**

I hope yer not thinkin' o' lettin' the beast traipse along, Missy. He'll just slow us up.



SARAH

Are you kidding?! He'll be a great help! The goblins are scared of him because he's so fierce...

Just then Ludo shyly offers Sarah a flower that he has just picked for her. She takes it and smiles at him.

HOGGLE

(sarcastically)

I sees what ya mean.

Sarah shrugs and gives Ludo a pat. Hoggle sighs with frustration.

HOGGLE

I just thinks we was doin' fine on our own.

SARAH

And we can do even better with Ludo.

(turns to Ludo)

You want to help me save my baby brother, don't you, Ludo?

LUDO

Save... baby. Good!

Sarah nods with satisfaction and strides into the hedge maze. Ludo right behind her. Hoggle follows, clearly unhappy.

EXT. FOREST GATE – DAY

Sarah, Hoggle and Ludo come out of the hedge maze and see a wall with two Sarah-sized doors in it.

HOGGLE

This is it, the entrance ta the Forbidden Forest. All we gotta do is pick a door...

SARAH

What difference does it make? Let's just go!

Ludo quickly steps between Sarah and the doors.

LUDO

One door... good. One door... bad.

HOGGLE

Well, that's great news.

(to Ludo)

Don't suppose ya know which is which?

Sarah skirts around Ludo and goes up to the doors for a closer look at them.

LUDO

One door... good. One door...

HOGGLE

All right, ya walkin' mountain! Ya made ya point.

ANOTHER ANGLE

Sarah ignores the bickering behind her and examines the doors. Each one has a DOOR KNOCKER on it. Both Knockers are carved into faces, except one has the ring going through its ears and the other has it stuck in its mouth.

SARAH

(to herself)

I guess once you choose a door... all you have to do is knock.

The Knocker with the ring through its ears speaks.

KNOCKER #1

Are you addressing me?

Sarah jumps back, stunned.

SARAH

You can talk!

KNOCKER #1

What? What? You'll have to speak up!!

KNOCKER #2

Mmffn... grnth... sminvl...

Sarah turns to the other Knocker.

SARAH

You too!

KNOCKER #2

... gmft... bmbble...

Sarah shakes her head in amazement.

ANOTHER ANGLE

The boys are still at it.

HOGGLE

If yer so smart why not show us another way into the forest?

LUDO

Ludo... not... know.

HOGGLE

That figures, don't it?  
(he turns his back on  
Ludo, fuming)  
Why the Missy wants an overgrown hill o' hair  
fer a friend is beyond me.

Ludo tries to make Hoggle feel better and pats him on the shoulder.  
Hoggle shakes his hand off with a growl.

ANOTHER ANGLE

Sarah is excited.

SARAH

I love it! Talking doors!!  
(to Knocker #1)  
Are you the right door to the forest?

KNOCKER #1

It doesn't do to ask me. For some reason I  
can't hear a thing.

Sarah turns to Knocker #1.

KNOCKER #1

No use asking him, either. All he does is  
mumble.

Knocker #2 gets very excited.

KNOCKER #2

Thgt... vrnf... lcl...

SARAH

I get it! You can't talk with that ring in  
your mouth!

She removes the ring and looks at the face triumphantly.

SARAH

Now, tell me which one of you is the right  
door to the forest.

KNOCKER #2

Oh, I am. No question about it.

SARAH

Great! How do we get you to open up?

KNOCKER #2

One merely has to knock.

SARAH

Of course, why didn't I think of that.

She tries to get the ring back in its mouth.

KNOCKER #2

Oh no you don't, young lady! I've had just about enough of that awful thing, thank you very much!

SARAH

But how are we supposed to get through this door if you won't let me knock on it?

KNOCKER #2

Well, I really couldn't say now, could I?

Sarah throws up her hands in disgust.

KNOCKER #1

Oh do speak up, both of you? I can't hear a thing!

ANOTHER ANGLE

Hoggle and Ludo are still at it.

HOGGLE

(conspiratorially)

Ya know... even if she does get the door open, ya won't be able ta fit through. Why not make it easy on us all and take a hike?

LUDO

Ludo... Stay!

Hoggle is disgusted.

HOGGLE

Yer quite the speechifier, ain't ya?

ANOTHER ANGLE

Sarah suddenly gives Knocker #2 an evil grin.

SARAH

Are you sure there isn't anything I can do to change your mind?

KNOCKER #2

Absolutely not! My lips are sealed!

SARAH

That's what I thought!

The Knocker presses its lips firmly together. Sarah deftly squeezes its nose shut. It sputters for air and finally has to open its mouth before it suffocates. Sarah shoves the ring in with a gleeful cry of triumph. She knocks, and the door swings open.

SARAH

Let's go!

She goes through the door and Hoggle and Ludo race to follow. They both try to get through the door at the same time and get into such a tangle that the door closes before they can straighten themselves out.

HOGGLE  
Now you've done it!

In a frenzy, Hoggle starts banging on both doors.

HOGGLE  
Missy! Missy, wait!

EXT. FORBIDDEN FOREST – DAY

Sarah on the other side of the door. Except on this side, there is no door, just a long expanse of wall. The forest is very dark, and as its name suggests, very forbidding. Sarah can hear Hoggle calling, but it is very faint.

SARAH  
(scared)  
Hoggle?

EXT. FOREST GATE – DAY

Hoggle is beating on the doors with such a frenzy that the other door swings open.

HOGGLE  
I'm coming...

He rushes through the door and disappears. We can tell from his voice that he is falling down a deep hole.

HOGGLE  
(echoed)  
... Miiiiiiiiissy!

We hear a huge splash. Then that door shuts and Ludo is all alone.

LUDO  
Sarah... gone. Hoggle... gone.

He is sad and confused. A FIGURE emerges from the hedge maze and begins to walk along the wall, away from Ludo. It is the Wise One. Ludo brightens and chases after them.

LUDO  
Wait!

The Wise One stops and the hat looks Ludo up and down.

HAT  
This ought to be a good one!

LUDO  
Ludo... need... door!

WISE ONE

You have need of a door, do you? Ah, yes. A very useful thing, the door; also known as a portal or threshold – and that which gives access, a gate or gangway...

He continues walking and Ludo walks with him, listening intently.

WISE ONE

... also an entrance or entry, often accompanied by a propylaeum...

HAT

(sighs)

If only I had hands I could cover my ears... that is, if I had ears...

WISE ONE

... not to be confused with a window, or fenestration...

EXT. FOREST – DAY

Sarah has waited long enough.

SARAH

Hoggle, Ludo... where are you?

She reaches into her pocket and looks at the watch. The hour hand is on the 7.

SARAH

(whispers)

Oh, Freddie!

(she shoves the watch back into her pocket)

Well, you guys are going to have to catch up with me 'cause I can't wait.

Then determined, she strides off.

INT. HOLE – DAY

Hoggle is in a pool at the bottom of a deep hole in the ground. There is a ledge just above him and he splashes violently trying to reach it.

HOGGLE

Somebody help me! I can't swim!

EXT. FOREST – DAY

Sarah is in a very thick, creepy part of the woods. She is clearly lost. She gets herself tangled in a thorn bush, and struggles with it to get herself free. Finally she does, and then, frustrated, sits down on the ground.

SARAH

Why does everything have to happen to me?

But there's no time to think about that because she hears the sound of a driving drum rhythm and then a wild-looking, spindly, leering LITTLE CREATURE comes scampering through the trees and into the clearing; and then ANOTHER, and ANOTHER and ANOTHER. Sarah is terrified as they approach her, but then not so terrified because the creatures aren't doing anything except dancing; wild, loose-limbed, frenzied dancing. Sarah laughs, and can't help but be taken in by the wild spectacle. And then they begin to encircle her, still moving to the wild rhythm.

SARAH

(laughing, moving)

What are you?

WILD THING #1

We're Wild Things, baby! Wild!

WILD THING #2

Wild and free!

WILD THING #3

Get down!

And then more Wild Things appear, and these produce instruments. As and turn the drum rhythm into a frenzied upbeat number.

WILD THING #1

You call that wild! I'll show you wild!

And then he does an amazing thing, to say the least. He takes his head off and rolls it along his arms from hand to hand like a juggler, then tosses it high in the air and deftly catches it on his shoulders. Sarah gasps and tries to get sway but another Wild Thing pushes her back into the middle of the melee.

WILD THING #2

Cut me some slack and move on back!

And they do, and, moving to the pounding rhythm, he takes his eyes out of his head and waves them at Sarah. He then tosses them on the ground as if they were a pair of dice. They land at Sarah's feet looking straight up.

WILD THING #2

Snake eyes!

Sarah is fascinated and repelled. And the beat gets hotter and the frenzy more frenzied and she can't help getting a little wild herself. She begins to really dance.

WILD THING #3

That's it, baby, get wild and free! But you'll never be as wild as me!

And to prove it he takes his head off and begins to dribble it like a basketball. Wild Thing #1 leans over to Sarah and whispers conspiratorily.

WILD THING #1  
I wouldn't call that really wild, would you?

SARAH  
Well, it's... uh... sort of...

WILD THING #1  
I'd call this wild...

And he takes off his head, puts it on the ground as if it were a golf ball, and then removes a leg and uses it as a golf club. The head goes flying, right to Sarah. Sarah catches the head, then tries to get it back to its body but the body dances into the middle of all the other Wild Things and she can't find it. So there's Sarah, running around like a chicken with two heads when suddenly the ears start to flap and the head flies out of her hand. A Wild Thing grabs her hand and turns her around.

WILD THING #2  
That was wild, baby.  
(he starts to dance)  
Now how 'bout gettin' wild with me?

But Sarah has had enough.

SARAH  
I think I'll sit this one out...

WILD THING #1  
Not with us you don't...

WILD THING #2  
'Cause we're wild!

And then they're all over her, like a bunch of hyper puppies, and it's really too much.

SARAH  
Enough! I've got to find the castle!

WILD THING #2  
Well, why didn't you say so, baby!

WILD THING #3  
That's a wild idea!

And then his head flies off and he has to quickly grab it and put it back and meanwhile the others start pushing and pulling on Sarah and propel her into the woods.

WILD THING #1  
They got some wild goings on at the castle,  
baby!



INT. HOLE - DAY

Hoggle is holding on to the ledge with his fingertips. He doesn't have the strength to hold on much longer and he looks down at the water in mortal terror. He begins to slip just as a door opens in the sheer rock and Jareth enters, accompanied by Goblins.

JARETH

Well, what have we here... if it isn't little Piggie!

Hoggle screams and slips into the water. He tries to struggle back to the ledge but the Goblins push at him with poles, laughing maniacally.

JARETH

Did the girl decide she doesn't need you, now that she has that beast?

HOGGLE

(angry)

She wouldn't do nuthin' like that!

Jareth leans over the water, laughing.

JARETH

Don't you know she could never care for a repulsive thing like you!

Hoggle splashes and tries to stay afloat.

HOGGLE

She does care! Me 'n Sarah is friends!

JARETH

Only until something better comes along... and I've definitely got something better in mind!

HOGGLE

Don't you hurt her!

Hoggle grabs on to the ledge and the gleeful Goblins push him back down into the water.

JARETH

What I do to her is my business... and it is inevitable.

He grabs Hoggle by the shirt front and lifts him out of the water.

JARETH

You can be with me or against me.

HOGGLE

(terrified)

Wh... what do I gotta do?

JARETH

I doubt if she can make it to the castle in time...

He leans down and speaks directly into Hoggle's face.

JARETH

But just in case, I want you to deliver her to me.

HOGGLE

Never! I'd rather die!

Jareth sneers scornfully.

JARETH

Then so you shall.

He drops Hoggle back into the water. The Goblins shriek with delight. Hoggle goes under and comes up sputtering.

HOGGLE

Wait!

Jareth was about to leave. He turns back to Hoggle, a look of amusement on his face.

HOGGLE

I gotta know what... what you'll do to her!

He splashes pathetically in a desperate attempt to stay above water.

JARETH

I will do what ever amuses me...

He reaches into his cloak and brings out a perfect peach.

JARETH

All you have to do is give her this.

He tosses Hoggle the peach. Hoggle catches it and immediately the water starts to recede.

JARETH

You've made a very wise decision.

He leaves, followed by the Goblins.

HOGGLE

I didn't decide nuthin'!

Hoggle stares forlornly at the peach, and soon the water is gone and he is sitting on cold, damp ground.

EXT. FOREST – DAY

The Wild Things are leading Sarah on a rocky path. She stumbles along but they couldn't care less.

SARAH

Are you sure this is the way to the castle?

WILD THING #1

Oh, did you say "the castle"?

WILD THING #2

I thought she said hassle!

WILD THING #3

I thought she said rassle!

WILD THING #1

Rassle! That's a wild idea!

He leaps on Sarah and she flings him off.

SARAH

OK, guys, fun's over.

She starts to leave and they pull her back.

WILD THING #2

Over! It's just begun!

And then the musicians are back and the dancing gets wilder than ever. The Wild Things totally surround Sarah, and though they aren't hurting her, they are definitely not letting her out. What they do is start throwing their heads at each other and switching them.

WILD THINGS #1, 2 & 3

Now this is really wild!

ANOTHER ANGLE

A door opens in a nearby boulder and Ludo appears. In the background WE CAN SEE and hear the Wise One as he wanders off.

WISE ONE

... very often preceded by a porch, or portico, also verandah, and followed by a vestibule, otherwise known as an antechamber or foyer...

HAT

Why me?!!

The door closes. Ludo sees Sarah in the middle of this weirdness and is just a bit confused. Sarah sees him amidst the flying heads and cries out in relief.

SARAH

Ludo!

LUDO

Sarah... not... want... castle?

SARAH

Are you kidding?!! Get me out of here!!!

Ludo approaches the Wild Things and grabs a head before it reaches its target and calmly tosses it into the trees.

WILD THING #3

Hey, big fella! That's a little too wild...

But there's no time to talk because Ludo calmly catches the other heads and tosses them away. The bodies go scurrying after their heads, followed by the Musicians. Sarah is free.

SARAH

Oh, Ludo! I'm so glad you're here!

She gives him a kiss and he beams.

SARAH

Where's Hoggle?

LUDO

Hoggle... in... bad... door.

SARAH

We've got to find him! Do you think we can?

Ludo is very confident. He spent a lot of time with the Wise One.

LUDO

Ludo... knows... doors...

He ambles off with Sarah following.

LUDO

Also... portal... or entrance...

INT. HOLE - DAY

Hoggle is more depressed than ever. The peach is nowhere to be seen. Suddenly Ludo's head appears above.

LUDO

Hoggle... all... wet.

Hoggle almost jumps out of his skin and then is totally outraged.

HOGGLE

Ain't that the clever observation, ya feeble excuse fer a thinkin' creature!

Sarah appears from behind Ludo.

SARAH

Be nice, Hoggle. Or we won't get you out.

Hoggle's face lights up and all thoughts of anger are forgotten.

HOGGLE

Missy!

INT. FOREST – DAY

Sarah, Hoggle and Ludo march through thick, overgrown forest. They do not know that they are being spied on by Jareth's Goblins.

INT. CLEARING – DAY

The threesome emerge into a clearing and see that they have come to a wide fissure that goes off in either direction as far as the eye can see. It is spanned by a rickety bridge held by two thick wooden posts on either side of the gap. Sarah eyes the bridge warily.

SARAH

It doesn't look too strong but we don't have much choice...

Suddenly they are interrupted by a high-pitched, but powerful voice.

VOICE (V.O.)

Halt! Halt or be slain forthwith!

At first they don't see a thing and look around for the source of the voice. Then, the imposing 18 inch high figure of DIDYMUS, resplendent in rakish hat and swashbuckling sword, emerges from behind one of the posts and stands in front of the bridge. Ludo and Sarah are dumbstruck. Hoggle, however, is not at a loss for words.

HOGGLE

Out of our way, ya wretched little rodent...

Didymus looks directly at Hoggle.

DIDYMUS

You, sir, shall be the first to feel the point of my sword!

Hoggle snorts with derision and Sarah tries a more sensible approach.

SARAH

Please, we really have to cross this bridge. It's a matter of life and death!

Didymus shrugs elegantly.

DIDYMUS

Under any other circumstances I would hasten to oblige you, fair damsel, for your mission sounds a worthy one.

SARAH

Oh, it is!

DIDYMUS

But I am sworn. Without my permission, none  
may pass.

Sarah throws up her hands and Hoggle mumbles under his breath. It appears to be up to Ludo to break the deadlock. He lifts Didymus up into the air and moves him to one side. They then start to walk toward the bridge and Didymus chases them, brandishing his sword.

DIDYMUS

You dishonor me, varlets! En garde!

To his chagrin they ignore him and keep walking.

DIDYMUS

Rapscallions! Duel... or die!

This gets their attention and they turn to look at him, annoyed.

HOGGLE

What is this weasel babblin' about?

It is too much for Didymus. He flings himself at Hoggle with a mighty war cry. Hoggle tries to run for it but Didymus is right behind him, administering more than a few pinpricks in embarrassing places. Hoggle dives behind a bush and Didymus sniffs at his cowardice. He comes back and faces Ludo.

DIDYMUS

It is you I want, rogue of rogues. You who  
dealt me the gravest affront!

And with that he jabs Ludo in the foot! Ludo is stunned, and howling, begins to hop on his good foot. Didymus, his head thrown back for a triumphant yell, goes after Ludo with his sword flashing and there is nothing for Ludo to do but pick up a branch and defend himself. It is the most mismatched duel in the history of chivalrous absurdity Didymus moving at an incredible speed, parrying the mighty swipes of Ludo's branch with great skill – and no small amount of difficulty. And Ludo fending off the incessant pinpricks of the little sword, leaping about with surprising agility – and at a rate that exhausts him totally. Finally, the two of them, breathing heavily, lower their weapons. And, to everyone's surprise, Didymus throws down his sword.

DIDYMUS

I no longer wish to slay you, for you are a  
truly noble knight.

Then Didymus strides up to him and, craning his neck, attempts to look Ludo in the eyes.

DIDYMUS

Destroy me if you will.

Ludo quickly drops his branch in response. The whole thing has upset his gentle nature terribly. Didymus then holds out a tiny paw.

DIDYMUS

Never have I met my match in battle, yet you,  
noble knight, have fought me to a standstill.

Ludo kneels and tentatively takes Didymus' paw into his own huge hand.

DIDYMUS

Let us be brothers henceforth, and fight for  
the right as one!

Sarah cheers and Hoggle, unimpressed, rubs his sore rear. Ludo smiles from ear to ear.

LUDO

Ludo... get... brother!

Then he and Didymus exchange the ritual kiss on each cheek, which in their case is not easily accomplished. Sarah then turns practical.

SARAH

Well, now that that's settled let's get  
going.

She heads for the bridge but Didymus blocks her way.

DIDYMUS

You forget my sacred vow, my lady. I cannot  
let you pass.

Sarah is incensed.

SARAH

But you said Ludo was your brother! How can  
you refuse him?!!

DIDYMUS

I have taken an oath. I must defend it to the  
death.

Hoggle, enraged, turns on Ludo.

HOGGLE

Some brother he turned out ta be!

LUDO

Brother... good!

HOGGLE

Well, if he's so good, why won't he let us  
get on with our business?

Ludo scratches his head. He has no idea. Sarah sits down beside the crestfallen Didymus.

SARAH

OK, let's handle this thing logically. What  
exactly have you sworn?

Didymus brandishes his sword.

DIDYMUS

I have sworn with my life-blood, no one shall pass this way without my permission.

SARAH

Then may we... have your permission?

Didymus is stunned. Hoggle and Ludo barely breathe. Slowly Didymus looks all around and then, with a courage greater than any he has ever had to call on before, he says it.

DIDYMUS

Yes.

And the sky doesn't fall, and the earth doesn't heave, and everything is exactly as it should be.

SARAH

Thank you.

Didymus breathes a sigh of relief and steps aside to let them pass. Ludo is the first one to go over and that is unfortunate. Because the rickety bridge collapses under his weight. Sarah and Hoggle jump back on the ground near Didymus just in time and poor Ludo swings over the deep fissure, hanging on to one of the ropes that held the bridge. With a mighty effort he hoists himself up on to the opposite side and looks forlornly over at the others.

SARAH

Oh no!

Sarah crumples to the ground, and stares miserably at the broken bridge.

HOGGLE

Now see what ya done, ya mush-brained mammoth!

DIDYMUS

I, Sir Didymus, take responsibility for the actions of my brother, my lady. Lash out at me if you must.

SARAH

I'm not mad at Ludo, Sir Didymus. I'm just upset because time is running out and I have to rescue my baby brother.

Didymus is struck to the very roots of his chivalry.

DIDYMUS

You mean to rescue a child?!!

SARAH

The goblin king took him, and I've only got...

She takes out the watch. The hour hand is on the 5.



SARAH

... five hours to get him back.

Didymus yells across to Ludo.

DIDYMUS

Is this your quest, too, my brother?

LUDO

Save... baby.

Didymus is overwhelmed.

DIDYMUS

Then I shall join you, lady. I am at your service, upon my sword.

He bows low before Sarah and she smiles.

SARAH

I happily accept your fealty, Sir Didymus.

Hoggle frowns with displeasure at this latest development.

HOGGLE

This is all well an' good, Missy. But we still got one little problem.

They all look across the fissure at Ludo.

LUDO

Ludo... friends.

HOGGLE

Yes, yes. We're friends. Very nice. What's that got ta do with us gettin' over there without a bridge?

LUDO

Rocks... friends.

HOGGLE

We're wastin' our time, Missy. Let's you an' me go find another...

He is interrupted by Ludo bellowing, which is followed by a sympathetic rumbling. Suddenly rocks pile in from both directions until there is a pile in the fissure high enough for them to walk across.

LUDO

Rocks... friends!

SARAH

(laughing)

They sure are, Ludo!

She skips happily across followed by a sullen Hoggle. Didymus whistles and is quickly joined by a tail-wagging SHEEPDOG. Sarah gasps, he is the spitting image of her own Merlin.

SARAH

It's...

DIDYMUS

Ambrosius! My noble steed.

Sarah laughs and shrugs. Nothing surprises her in the labyrinth.

EXT. FOREST – NIGHT

The edge of the forest. From here you can see the castle in the distance, just across the dry, cracked plain. The sky is full of stars. Sarah, Hoggle, Ludo and Didymus are sitting around a fire.

DIDYMUS

What will you do after we save the child, my lady?

SARAH

Take him home, of course! That is, if I can figure out how.

DIDYMUS

What is your kingdom like? Do you have many knights to defend your honor?

SARAH

Not even one.

DIDYMUS

It cannot be! What bitter place is this that does such dishonor to my lady?

SARAH

It's a place where... where nobody really sees me.

LUDO

Ludo... see... Sarah!

SARAH

(laughs)

I know you do, Ludo.

(she turns to Didymus)

And thanks to you, Sir Didymus, I finally have a knight.

He bows graciously. Hoggle, who has been watching this scene, feels rejected and miserable. He gets up and wanders away from the fire. After a moment, Sarah follows him.

SARAH

Don't you feel like resting?

HOGGLE

I ain't tired.

SARAH

Me neither. What I am is hungry.

Hoggle winces but Sarah doesn't notice. Sarah looks back at Ludo and Didymus. Ludo lies on his back snoring loudly. Didymus dozes against Ambrosius' side.

SARAH

They're both wonderful, aren't they?

HOGGLE

They're alright.

SARAH

They're more than that! They're loyal and strong... and with their help I'm going to beat Jareth!

Hoggle shakes his head sadly. Sarah speaks as an afterthought.

SARAH

And yours, too, of course.

HOGGLE

I ain't no fighter...

She shrugs that off and wanders away to look out at the castle. Hoggle goes through agony for a moment, and then makes a decision.

HOGGLE

Missy... if you're hungry...

He holds out the peach that Jareth gave him the world's most delicious looking peach.

SARAH

Oh, great!

She happily taken the peach and bites. It takes everything Hoggle has to not put his hands over his ears. She takes another bite and then stumbles.

SARAH

(laughing)

Everything's dancing...

She looks up at the sky, exhilarated.

SARAH

Even the stars are dancing!

Hoggle turns and walks back to the fire. Sarah stumbles about as she gazes happily at the sky.

INT. CASTLE - NIGHT

Freddie is leading the Goblins on a merry chase. He crawls around the room, pulling things off shelves. A GOBLIN is on his hands and knees in front of Jareth polishing his boots. Jareth kicks the Goblin and sends him flying across the room. This makes Freddie laugh and he pulls a book off the shelf and throws it. It hits a

Goblin on the head. Jareth scoops up Freddie and puts him in his cradle. He sits down next to him.

JARETH

Little goblin-to-be, I have something to amuse you.

He waves his hands in front of Freddie and suddenly beautiful crystalline balls appear in them. He runs them over his fingers like so many coins, their molten light so dazzling that Freddie kicks up his legs with excitement. And WE CAN SEE that at the end of his pajamas are two wizened goblin feet! Jareth laughs and flings the balls into the air and they turn into bubbles, beautiful, mesmerizing bubbles.

JARETH

Soon, little one. Very, very soon...

And they both watch the bubbles as they fly out the window and over the labyrinth, coldly beautiful against the darkening sky.

EXT. FOREST – NIGHT

Sarah's hand opens slowly and the half-eaten peach falls to the ground. She stares out into the sky, mesmerized. The bubbles are approaching; dazzling, dancing bubbles. And then she hears music, haunting, spell-casting music. The bubbles come closer and WE CAN SEE that each one contains a TWIRLING DANCER, a Dancer just like the one in Sarah's music box. She gets up and follows them.

ANOTHER ANGLE

Hoggle watching from the woods.

HOGGLE

██████ you, Jareth!  
(he turns and begins to  
walk away)  
And ██████ me too!

ANOTHER ANGLE

A bubble, with Sarah inside it, floating through the sky. She appears enchanted, and she begins to twirl, just like the other Dancers.

EXT. BALLROOM – NIGHT

A giant bubble, with a magnificent ballroom inside it. Tiny bubbles rush to join it. In one of them is Sarah.

INT. BALLROOM – NIGHT

The music changes and now Sarah is inside the ballroom. It is a magnificent spectacle with all the beauty and decadence of an 118th

Century Venetian ball. Magnificently dressed Dancers swirl to the music in an incredibly opulent setting. But when you look closer you sense decay just beneath the surface; things are threadbare, faded. The GUESTS wear masks that are elegant parodies of goblin faces, giving them all a slightly sinister look. And there is something very provocative about all of them; the women have bare shoulders and daring décolletage, many of the men have their shirts open to the waist. Some of them lounge against the wall indolently and there is the feeling that the party has been going on all night. In this setting Sarah is the picture of innocence. Two women snickering behind their fans as Sarah approaches, and she is suddenly terribly self-conscious. How plain She feels amidst all this! She looks into one of the many mirrors that line the ballroom and sighs at her image. Then suddenly she sees something in the mirror that makes her gasp.

#### ANOTHER ANGLE

The mirror, and in it the reflection of a resplendent Jareth dancing with a particularly exotic-looking WOMAN. Sarah whirls around, trying to get another glimpse of Jareth. She is so intent on trying to see him that she doesn't notice that she is being stared at brazenly by a YOUNG MAN leaning against the wall. He moves next to her and whispers something into her ear. She hurries away, shocked; and the YOUNG MAN throws back his head and laughs. And Jareth sees the whole thing.

#### ANOTHER ANGLE

Sarah is approached by a MIDDLE-AGED MAN who has a box hanging at waist height from a ribbon around his neck. It looks like Sarah's music box. She looks down at it with interest and he throws open the cover. But there is no dancer inside, instead there is a stick carved like a snake. It shoots out at Sarah and she cries out and backs away. All the people around her laugh and she moves hurriedly on. Jareth, who is dancing with an even more beautiful woman than before, watches Sarah.

#### ANOTHER ANGLE

Sarah is looking for Jareth. She spots him and sees him whisper something to his partner who smiles knowingly from beneath her mask and licks her lips. Sarah blushes and turns away and finds herself looking into another mirror. But in the reflection, Jareth isn't with a partner. He is standing alone, the DANCERS a whirling blur around him, and he is looking straight at her. Sarah, whirling around to face the crowd and she sees Jareth with yet a THIRD BEAUTY. And then she realizes that it is herself! In a trance-like state she moves through the crowd to get a better look.

ANOTHER ANGLE

SARAH'S POV

She is whirling in Jareth's arms, and she is the most beautiful woman at the ball. Jareth smiles down at her and the attraction between them is palpable.

JARETH

You look like a queen.

Sarah looks up at him, thrilled by his words.

SARAH

I... I feel like... I... don't know what I feel...

JARETH

(smiling)

Don't you?

And he whirls her around dizzily, so dizzily that she swoons in his arms. He catches her before she can fall very far, tightening his grip around her waist.

SARAH

Are we... are we in a bubble?

JARETH

Yes, we are. A dream bubble... where your dreams can come true.

ANOTHER ANGLE

Our Sarah is being jostled by the crowd. She stumbles and almost falls on top of a COUPLE on a bench. The WOMAN is sprawled across the lap of the MAN who wears a mask with a very phallic nose. Sarah backs away from them, frightened.

ANOTHER ANGLE

Jareth and Sarah, dancing. She is smiling up at him, he has never looked more handsome. There is something more open about him, as if he, too, is caught up in the moment. He nuzzles her hair with his lips and whispers in her ear.

JARETH

(whispering)

My Queen!

Then he begins a song. A song that tells Sarah he will give her everything she wants, even things she doesn't know she wants. A song that says forget it all; all the restrictions, all the powerlessness. Forget and stay in the dream.

ANOTHER ANGLE

Our Sarah watches, mesmerized. But every time she tries to get closer to Jareth and Sarah she is jostled by a lascivious ADMIRER, pushed out of the way by WOMEN laughingly being chased by MEN. She stumbles against a wall and a door opens. Inside, pillow feathers are flying and she can't make out what the several people are doing. A WOMAN comes up to the doorway, winks at Sarah, and closes the door.

ANOTHER ANGLE

Jareth finishes the song and Sarah looks up at him, smiling. He moves his face closer to hers and she closes her eyes. His face comes closer, and closer.

ANOTHER ANGLE

Our Sarah shrinks back from what she is seeing. She turns and runs, pushing herself through the languid crowd, right into the bubble itself.

EXT. BALL - NIGHT

Sarah comes crashing through the bubble and the whole ballroom crumbles. In seconds it resembles nothing so much as a junkyard.

EXT JUNK CITY - NIGHT

Sarah runs through the streets of a part-market, part-junkyard. There are piles of rubble and junk everywhere, and between them are tents from which people hawk objects of all kinds. Some of them approach Sarah and she pushes them away, sobbing.

ANOTHER ANGLE

SARAH'S POV - A RED TENT

And standing in front of it is an OLD WOMAN stooped over from the objects piled high on her back. She beckons to Sarah and pulls the tent flap aside.

JUNK WOMAN

'Ere it is, Dearie. All the fings you want,  
all the fings you need.

ANOTHER ANGLE

The flap opens wider and inside the tent WE CAN SEE Sarah's room!

ANOTHER ANGLE

Sarah gasps at the sight and runs headlong into the tent. She trips over the threshold and lands face down on her bed.

INT. SARAH'S ROOM – NIGHT

Sarah sits up on the bed and looks around the room. She shakes her head and laughs.

SARAH

What a dream!

She gets up and stretches, then walks over to the mirror. She smiles at her reflection.

SARAH

Yep, you've got quite an imagination, kid,  
Just what a great actress needs.

She walks over to the bed and picks up Lancelot the bear.

SARAH

How about a midnight snack, Sir Lance...

She goes over to the door and opens it.

EXT. JUNK CITY – NIGHT

SARAH'S POV – THE MARKET / JUNKYARD TEEMING WITH ACTIVITY

The JUNK WOMAN peers in.

JUNK WOMAN

'Aven't you got everythin' you need, Dearie?

INT. SARAH'S ROOM – NIGHT

Sarah screams and slams the door. She buries her face in the bear.

SARAH

It is just a dream!

She takes a deep breath and goes to the door again. She opens it very slowly.

EXT. JUNK CITY – NIGHT

SARAH'S POV – THE SAME TEEMING ACTIVITY

The Junk Woman peers in again.

JUNK WOMAN

Best to stay in there, where it's safe,  
Dearie. Don't know what might 'appen to you  
out 'ere.



INT. SARAH'S ROOM – NIGHT

Sarah clams the door again and rushes over to the window. A GROUP OF REVELLERS peer in at her and laugh. She quickly pulls the curtains closed and walks back to the center of the room. She stands clutching the bear, then looks up at her reflection in the mirror.

ANOTHER ANGLE

Sarah's reflection. Herself as a very old woman, clutching a teddy bear.

OLD SARAH

Best to stay in here where it's safe. Don't know what might happen to you out there.

Sarah steps back from the mirror and suddenly the floor becomes a sea of mud and all the objects in the room come falling down on her. As she tries to rise out of the muck more objects land on and around her and pull her down.

SARAH

Help! Somebody help me!

EXT. JUNK CITY – NIGHT

Ludo and Didymus desperately searching for Sarah, Didymus riding his dog.

INT. TAVERN TENT – NIGHT

Hoggle sits at a bar, drowning his sorrows. A JUNK MAN/BARTENDER works behind the bar. Hoggle slams his cup down.

HOGGLE

Another!

The Bartender holds out his hand greedily. Hoggle pulls a treasure off his belt and slams it on the bar. The Bartender pours.

EXT. JUNK CITY – NIGHT

Didymus and Ludo approach the red tent. They spy the Junk Woman.

DIDYMUS

Did you see a noble maiden pass this way?

JUNK WOMAN

A noble maiden, eh? What would she be doin' in a place like this?

DIDYMUS

She's on a rescue mission...

The Junk Woman finds this hilarious.

JUNK WOMAN

A rescue mission, ha! You're in the wrong place, for sure! The only fings we cares about rescuin' around 'ere is our worldly goods!

She takes an oil lamp off her back and shines it on her sleeve for emphasis.

INT. SARAH'S ROOM – NIGHT

Sarah is drowning in a sea of junk. She hears Didymus and cries out hopefully.

SARAH

Didymus, in here! Help me!

The door opens and the Junk Woman peers inside.

JUNK WOMAN

Don't worry, Dearie. I sent 'im away!

Sarah groans.

JUNK WOMAN

Knew you wouldn't want to be leavin' your nice fings for no rescue mission.

SARAH

Oh my ██████ Freddie!

JUNK WOMAN

Freddie? Is that one of them dolls over there... or that nice teddy?

Sarah struggles for the door in the sea of junk.

SARAH

No! He's my brother! And I've got to save him!

She continues pushing through the junk.

JUNK WOMAN

No you don't, Dearie. You can stay right 'ere with all your pretty fings...

Sarah knows what her choice has to be.

SARAH

I know I can.  
(joyous)  
But I don't want to!

She lifts herself out of the junk with a mighty heave and stands in the doorway. She looks down at the Junk Woman triumphantly.

SARAH

Now get out of my way!

EXT. JUNK CITY – NIGHT

Sarah runs out of the tent, a look of triumph on her face.

The Junk Woman pulls something off her own pile and holds it out to Sarah.

JUNK WOMAN

Wait, Dearie! Look at this!

She holds out Sarah's music box, opens it, and the little Dancer twirls inside.

SARAH

(grinning)

Keep it!

And she is off. As Sarah goes the CAMERA LINGERS on the Junk Woman. And we begin to move around to her other side and even though we had just seen her from all sides, we now see something very, very different. Where the other side of the woman should be WE SEE a cross-section of her, with Jareth inside. His head is beneath the pile of junk and his hand is inside her head making it laugh. He is the puppeteer operating the Junk Lady, as indeed, she has been operated. Jareth is mad.

JARETH



EXT. CASTLE GATE – NIGHT

Ludo and Didymus sit forlornly at the gate. Sarah appears out of the night.

DIDYMUS

My lady!

Ludo leaps to his feet.

LUDO

Sarah... safe!

Sarah rushes into his arms.

DIDYMUS

Is Hoggle not with you?

Sarah pulls away from Ludo.

SARAH

Hoggle made his choice, he's... not part of the mission anymore.

DIDYMUS

(angry)

The coward!

LUDO

Hoggle... good!

Sarah shrugs, and smiles at him.

SARAH

Maybe. But there's no time to discuss it.  
We've got a baby to rescue, remember!

She leads them through the gates.

EXT. GOBLIN TOWN - NIGHT

Streets full of hovels encircle the castle. This is where the Goblins live. As Sarah, Ludo and Hoggle walk through the dark, eerie streets they are met by the slamming of shutters and the extinguishing of lights.

DIDYMUS

Methinks they are expecting us, my lady.

A CHILD GOBLIN peers at them from an open doorway. A FEMALE GOBLIN sees him and drags him inside and slams the door.

SARAH

(grimly)

Methinks you're right!

INT. TAVERN - NIGHT

Hoggle is still at it. He pulls his belt off his body and WE SEE that the only treasure left is Sarah's plastic circlet. He slowly pulls it off and stares at it. The Bartender approaches, his eyes lighting up at the sight of this treasure.

BARTENDER

Another?

Hoggle hesitates, then hands the circlet over. The Bartender bites it and his face lights up with glee.

BARTENDER

Plastic!

He goes to get the drink and Hoggle puts his face down on the bar and sobs.

ANOTHER ANGLE

At the other end of the bar sits the Wise One. The hat looks over at Hoggle and shakes his head knowingly.

HAT

Drinkin' to forget, eh, buddy?

Hoggle looks up.

WISE ONE

To forget, ah yes. To suffer a mental lapse, to obliterate from one's consciousness, to suffer amnesia, a blank or fugue, to drink the waters of Lethe...

HOGGLE

(drunkenly)

What's Lethe...

WISE ONE

The waters of forgetfulness. They remove from our minds what is too painful to remember...

Hoggle looks thoughtfully at the drink in his hand.

WISE ONE

... but with the memory goes our wisdom, or knowledge, that which brings us understanding, also enlightenment...

But there is no one to continue benefitting from the Wise One's pearls. Hoggle is gone.

HAT

You can cool it down there... he's gone...

WISE ONE

... a grasp of things, a depth or profundity of thought...

The hat sighs and looks over at the Bartender who is still admiring his plastic treasure.

HAT

Another one over here... and make it a double...

EXT. GOBLIN TOWN - NIGHT

Sarah, Ludo and Didymus emerge into the vast courtyard outside the castle. It is eerily quiet. Too quiet.

SARAH

We're going to make it!

Didymus sniffs the air.

DIDYMUS

I am less than sure...

They are interrupted by a high-pitched shriek as a GOBLIN jumps on Ludo's back. Then the courtyard is filled with Goblins, what seems like the whole army, coming right at them. Didymus fends off the vanguard party with his sword and Ludo punches out the ones that get by him. Didymus unswords a GOBLIN and his weapon goes flying. Sarah picks it up and does some parrying of her own. But there are too many of them. The threesome turn and run.

INT. CASTLE - NIGHT

Jareth stands by the window, watching the battle. The white bird sits on his shoulder. Jareth looks over at Freddie who stands holding on to the side of the cradle. Jareth smiles and turns back to the melee below. The bird flies out the window.

EXT. GOBLIN TOWN - NIGHT

Sarah, Ludo and Didymus race down the streets. The Goblins are in hot pursuit.

EXT. STREET - NIGHT

They come careening around a corner and it seems that they have escaped their pursuers. The sound of the Goblins seems to be getting farther away.

SARAH

I think we lost them.

They turn and see that, unfortunately they have come full circle and are right back in the courtyard. Ludo climbs part way up a wall and looks over the streets.

DIDYMUS

What do you see, my brother?

Ludo gulps. What he sees is the Goblin army coming down every street right towards them.

LUDO

Ludo... see... trouble!

And then the trouble arrives and Sarah and Didymus are heavily into swordplay. Ludo tries clumsily to get down and is tormented by Goblins who prick at him with their spears. Sarah looks up and sees his predicament. She gets an idea.

SARAH

Call the rocks, Ludo! Call the rocks!

Ludo makes a heroic effort and gets to the top of the wall.

He then throws his head back and bellows.

EXT. GOBLIN TOWN - NIGHT

An enormous rumbling is heard and soon the streets are filled with boulders, all careening towards Ludo. They knock Goblins out of their path like so many bowling pins.

EXT. COURTYARD - NIGHT

Sarah and Didymus fight bravely. Ludo keeps bellowing and throwing off the occasional Goblin that is stupid enough to jump on him. Soon

the rocks reach the courtyard and form a barrier between the threesome and their attackers. Ludo reaches down and lifts Sarah and Didymus on to the wall. They jump and disappear into the castle enclave.

INT. CASTLE - NIGHT

A door opens in a dark part of the castle. Ludo, Sarah and Didymus enter. They look around and quickly tip-toe down a dark corridor. They turn a corner and see some Goblins marching their way. They duck out of sight.

EXT. CASTLE - NIGHT

The main entrance to the castle. TWO GOBLIN GUARDS stand outside the large wooden doors. The results of the threesome's escape can be heard in the distance. A FIGURE staggers out of the dark, singing drunkenly. It is Hoggle.

HOGGLE

"... it's so cold in the night with no gold  
to keep me warm..."

He trips over his feet as he approaches the Guard.

GUARD

Who goes there?

Hoggle "... so cold, oh so cold..."

GUARD #2

Don't worry about him. He's on Jareth's  
payroll now.

Hoggle falls to the ground, then picks himself up.

HOGGLE

Thash right. Jareth owes me sumthin'... an'  
I'm here ta collect...

They laugh at him, then step aside and let him enter.

INT. CASTLE - NIGHT

A GROUP OF GOBLINS stand in a circle in a corridor. They torment a tiny, fuzzy yapping CREATURE with their nipper sticks. The creature gets away from them and goes scurrying down the corridor. The Goblins laugh. It turns a corner and starts yapping for all it's worth.

ANOTHER ANGLE

Sarah, Ludo and Didymus pressed against the wall, trying to not be noticed. Unfortunately the little creature has no sympathy for their plight. It stands at their feet, making a ruckus.

SARAH  
(whispering)  
Shut up, you little monster!

Ludo bends down to pet it in the hopes of quieting it.

LUDO  
Nice... thing...

But the creature doesn't want a pet. It sinks its teeth into Ludo's hand. Ludo howls.

DIDYMUS  
I fear that this means trouble.

The Goblins yell and start running down the corridor.

SARAH  
Run for it!

They are off, the creature and the Goblins at their heels.

INT. CORRIDOR - NIGHT

The three are running for all they're worth. Sarah pulls the watch out of her pocket. It is on the 12.

SARAH  
Only a half hour left! We've got to find  
Freddie!

ANOTHER ANGLE

Yet ANOTHER GROUP OF GOBLINS running right toward them. They stop in their tracks and start running in the opposite direction.

INT. INNER COURTYARD - NIGHT

The three come careening into the long narrow inner courtyard. Balconies look down on it from the floor above. Opposite them is a large ornate door. They have a lead on the Goblins chasing them, but not for long.

ANOTHER ANGLE

On one of the balconies a particularly repulsive little Goblin laughs sadistically. The three look up and see the Goblin with his hands on a huge lever. He pushes it down gleefully and the floor opens up in front of the threesome. It appears to be a bottomless pit, too wide to leap across. Horrified they look behind them and see the Goblins gaining on them. And they're throwing spears! Suddenly there is a triumphant yell from the balcony opposite the repulsive Goblin, and then a FIGURE leaps off it swinging on a rope.

SARAH  
Hoggle!



It certainly is! He wrestles with the hideous Goblin and in the struggle it falls screaming into the pit. Hoggle then grabs the lever and it is not a second too soon. The pursuing Goblins are entering the courtyard.

**ANOTHER ANGLE**

The floor closes and the three run to the door. An enraged PURSUER aims a spear at Hoggle. He is hit. Sarah screams as Ludo struggles with the door. It won't budge and he begins to smash his body against it.

**ANOTHER ANGLE**

A seemingly half-dead Hoggle staggers to his feet and throws his body on the lever. He appears to faint from the strain but the weight of his body pushes the lever and the floor opens again.

**ANOTHER ANGLE**

The enraged Goblins are stopped in their tracks by the yawning pit. They hurl spears at the threesome but it is to no avail. Ludo smashes down the door and they run in.

**INT. JARETH'S QUARTERS - NIGHT**

Sarah, Didymus, and Ludo carrying Hoggle enter the room where we have seen Jareth and Freddie. They lock the door behind them. No one is there and Freddie's cradle is rocking, as if someone had removed him only moments before. Ludo places Hoggle down and Sarah looks feverishly around the room. She spots a door.

**SARAH**

That's the only way he could have gone!

She runs to the door and Ludo and Didymus follow.

**SARAH**

No. I have to face him alone!

**DIDYMUS**

But, my lady...

He is interrupted by the sound of Goblins in pursuit. They start trying to smash down the door. Ludo runs to it and presses his body against it. Hoggle moans and Didymus and Sarah run to his side.

**HOGGLE**

I don't expect ya to fergive me, Missy,  
but...

She puts her finger to his lips.

**SARAH**

Forgive you for what? Saving our lives?

HOGGLE

But, I betrayed ya, I gave ya that [REDACTED]  
peach...

SARAH

Ssh! You did the only thing you could do...

She looks down at his empty belt.

SARAH

... and I see you lost all your treasures in  
the process.

HOGGLE

I don't care if I never sees another treasure  
again!

SARAH

(smiles)

Here. Just in case you change your mind.

She slips off her mother's ring and presses it into Hoggle's hand.  
He is overwhelmed and Sarah smiles at his pleasure.

HOGGLE

And Jareth said ya could never love me.

SARAH

Jareth doesn't know everything.

She leaps to her feet and Hoggle moans.

SARAH

Take care of him, Didymus.

DIDYMUS

I'll guard the valiant Hoggle with my life!

The Goblins give the door a particularly loud smash and Ludo presses  
against the door even harder.

LUDO

Ludo... too!

She runs to the other door and stops to look back at them.

SARAH

No maiden could have wished for nobler  
knights.

And she is gone.

ESCHER ROTUNDA — NIGHT

Sarah enters an overwhelming room with many staircases, balconies  
and doorways at different heights and at all kinds of strange angles  
that obviously have no relation to what we know as gravity. Her  
knees buckling from vertigo. Then she gasps.

ANOTHER ANGLE

Jareth is sitting on the wall with all the ease of a fly.

JARETH

I've been expecting you.

Sarah stumbles and falls into the room, ending up on the ceiling. She tries to adjust to being upside down.

SARAH

Where's Freddie?!!!

She has to look down and sideways to see Jareth and it is clearly grueling.

JARETH

He's right there.

And he points to one of the stairways that juts out at a right angle from the wall. Freddie is climbing up the stairs happily, but from Sarah's point of view it looks like he will fall when he gets to the top.

SARAH

(screaming)

Freddie! No!!!

Freddie gets to the top but doesn't fall, instead he ends up crawling up the wall. Sarah sighs with relief and closes her eyes. This sends her reeling and she ends up in one of the archways. She tries to orient herself but there is no up, no down, no sideways. And the baby is about to crawl off a balcony! Sarah screams and Jareth laughs. He begins a song that tells Sarah she never really understood what was gain on. Nothing is what it appears to be, not even things like "up" and "down."

ANOTHER ANGLE

Freddie in the most precarious-looking situation yet, at the top of a staircase. He hesitates to crawl down, and to lure him, Jareth creates a ball out of thin air and throws it to the baby. Of course, it bounces up. And all the while his song is taunting Sarah. She turns away from him and looks into the large mirror framed in the archway. She sees endless Sarahs. And while she's looking, the first reflection runs to the left, the reflection behind that to the right, and so on all the way down the line. And Sarah's still standing there! She falls backwards and ends up standing on the floor, watching Freddie chase his ball across the ceiling. Jareth dances on the wall now as he is about to finish his song. And there is Freddie on one of the balconies facing out of the rotunda. If he falls off that, he'll really fall! Sarah runs up the opposite wall and finds that there is sheer space between her and the baby. The only way to reach him is to jump. She looks at Jareth who grins at her, then at Freddie who is teetering on the edge. As Jareth comes to the end of the song there is nothing to do but jump. She looks at Jareth and can't repress a grin of her own.

SARAH

Like the man said, "nothing is what it appears to be!"

She jumps.

INT. JARETH'S CHAMBERS - NIGHT

Sarah falls right on to a magnificent huge bed. Opposite her Jareth sits in a chair. Freddie, wrapped in a blanket, is gurgling on his lap. Sarah reaches into her pocket and pulls out the watch. It is a few minutes before 13. Jareth stands up.

JARETH

There's still time.

He gestures to a clock on the wall that shows the same time as her watch. He places Freddie into a cradle and comes over to the bed. He looks down at her.

JARETH

Besides, I'm no longer interested in having a little goblin prince. I've decided I'd much rather have a queen.

He looks into her eyes for a moment. Sarah doesn't look away. Instead, she slowly eases herself off the bed and stands facing him.

SARAH

(archly)

A queen? Have you chosen anyone I know.

She glides by him and walks to the window. Jareth chuckles appreciatively.

JARETH

You've come a long way, little girl.

Sarah looks out at the labyrinth.

SARAH

I certainly have.

She turns to face him.

JARETH

Yes, I can see it in your eyes.

(he moves closer to her)

No one else has ever made it this far in the labyrinth, no one else has ever been worthy...

He takes her hand and brings it to his lips. She smiles down at him.

SARAH

What's your offer.

Jareth stands quickly and looks at her. She certainly has come a long way!

JARETH  
Why, everything... you'll rule by my side.

SARAH  
Everything? The chance to spend my life surrounded by repulsive goblins... the chance to torment innocent creatures...

JARETH  
(shaking his head)  
... the chance to never have a care in the world, to never have to do anything that you don't want to do.

Sarah looks at him.

SARAH  
Anything else?

JARETH  
(smiling)  
Why, me. Of course.

Sarah surreptitiously eyes the clock. There is about a minute left. She glides away from the window and tries to position herself closer to Freddie.

SARAH  
And what if I'm not interested?

Jareth reacts with surprise for a moment, then shakes his head.

JARETH  
Impossible. I know you, I know what you want...

SARAH  
Well, I've got news for you, Jareth.

She makes a beeline for the cradle.

SARAH  
I don't want you!

She's almost at the cradle but Jareth grabs her arm and stops her.

SARAH  
(shocked, enraged)  
Why, you miserable creep!

Jareth has hold of her arms but she breaks away and hauls off and punches him in the jaw. Jareth steps back, stunned. Sarah scoops up the screaming Freddie.

SARAH  
How could you do this to an innocent baby?!!

Jareth stands rubbing his jaw, snivelling, stunned.

JARETH

You hit me!

Sarah, Freddie in her arms, goes right up to him.

SARAH

And I'd like to do more... you, you...!

She is furious and wants to hit him again badly. Since she has the baby in her arms she makes do with kicking him hard in the shin. Jareth howls and grabs his leg.

SARAH

I wouldn't want you if you were the last...  
goblin on earth!

The white bird flies through the window and lands on Sarah's shoulder. Jareth puts his hands on his ears.

JARETH

Don't say that!

But it is too late, he starts shrinking.

JARETH

Look at me!  
(whining)  
How could you do this to me!

Before Sarah's eyes Jareth turns into an undersized, ineffective, snivelling little GOBLIN. The features are those of a goblin, but still recognizably Jareth.

INT. CASTLE - NIGHT

Jareth's quarters, where Didymus tends Hoggle and Ludo still blocks the door.

JARETH (V.O.)

(whiney scream)

Why does everything have to happen to me!

They look at each other and suddenly Ludo realizes that the Goblins are no longer trying to break down the door. The three start to laugh.

HOGGLE

(proudly)

She did it!

They cheer.

INT. JARETH'S CHAMBERS - NIGHT

Jareth, the bratty little Goblin, is throwing a tantrum.

JARETH

Nobody ever cares about what I want!

The walls and floor shake so from his pounding fists and feet that a crack opens up right in front of Sarah's feet. She looks at the clock and the minute hand moves to the 13. She looks at Freddie. There's nothing to do but jump into the void. The clock begins to strike.

SARAH

OK, Freddie. Time to go bye-bye!

She jumps.

EXT. SKY - NIGHT

Sarah and Freddie spinning through the dark, starry sky. The striking of the clock continues.

ANOTHER ANGLE

CLOSE ON SARAH AND FREDDIE

Sarah pulls him closer, lovingly. And they go on spinning.

INT. NURSERY - NIGHT

Sarah is lying face down on the floor. She comes to slowly and tries to sit up. Groaning, she rubs her head where it bumped on the corner of the open drawer. She tries to focus, blinking her eyes.

ANOTHER ANGLE

SARAH'S POV

Her eyes slowly focus on Freddie's crib. When she can see, she gasps. Freddie's not there! The side of the crib is down and the baby is nowhere to be seen.

SARAH

Freddie!

She leaps to her feet woozily. Still rubbing her head she staggers out into the hallway.

INT. RAILWAY - NIGHT

Sarah looks down the hallway and suddenly her face breaks out into a delighted grin.

ANOTHER ANGLE

SARAH'S POV

Little Freddie is crawling slowly, but determinedly, into Sarah's room. When he gets to her bed he uses all his strength to pull himself up on to his feet by holding on to the bedspread. He then holds his hand out, trying to reach something.

ANOTHER ANGLE

Sarah makes her way toward her room, delight and wonder on her face.

INT. SARAH'S ROOM – NIGHT

Sarah stands in the doorway looking down at Freddie.

SARAH  
(softly)  
That's quite a journey you took, Freddie.

Freddie looks up at her and makes a sound. He continues straining, and WE SEE that what he is reaching for is Lancelot, Sarah's bear. Sarah smiles, and lifts Freddie up. She sits on the bed, Freddie on her lap, and hands him the bear.

SARAH  
Here. It's yours.

Freddie takes it happily.

SARAH  
(smiling)  
You earned it.

She kisses his head and rocks him gently. Then she gazes out the window at the stars.

EXT. HOUSE – NIGHT

The light shines from Sarah's window. The white bird flutters down from the starry sky. It perches in the tree beside the path.

THE END