

RETURN TO THE LABYRINTH

By Misty Mills

FADE IN

CUE SONG: PROLOGUE

JARETH (V.O.)

(singing)

*You left me, you left me blue
You left me cryin' over you
What did I ever do
To deserve this kind of pain
What can I ever do
To win back your love again*

*Because,
Baby you left me
Left high and dry and blue
When you left me
I swore to make you (make you)
Come cryin' back to me*

INT. - JENNA'S BEDROOM - NIGHT

The room obviously belongs to a child around ten years of age, evidenced by the abundance of stuffed animals, children's books and frilly pink ruffles on the curtains.

SARAH (V.O.)

The prince swept her into his arms and said
(imitating the male prince)
'We will go to my castle, where you will live happily ever after.'
(back to her own voice)
But the girl, who was now to be a princess, wasn't sure. She didn't want to leave her family for she loved them very much. When she told him this, she began to cry and his heart broke in two. He said that they would come live at the castle with them.

SARAH, an attractive woman who appears to be in her early thirties with long straight dark hair and intense eyes, sits on the bed reading to her daughter JENNA.

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Jenna lays in bed, the covers pulled up tight to her chin as her mother reads from the book.

SARAH (CONT'D)

The princess became joyful at this and threw her arms around the prince in a hug. Smiling, he reached down and gave her her first kiss ever and she knew that they would truly live happily ever after as long as they were together. The end.

Sarah sets the book aside on a table.

The title of the book reads THE LOST PRINCESS.

Just under the title reads the author name: Sarah Williams.

JENNA

Will you read it again?

SARAH

Jenna, it's ten thirty. It's past your bedtime.

JENNA

I know, but you write the best bedtime stories. It's no wonder everyone loves them.

SARAH

Well, sweetheart, I wouldn't say everyone. You're the only one whose opinion I care about.

JENNA

(hesitantly)
Mom?

SARAH

Hmm?

JENNA

Do we really have to leave tomorrow?

Sarah's eyes cast over.

She isn't surprised.

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She knew this question was coming and is resigned to it. As she answers, she smooths Jenna's hair with her hand, her features full of love and her voice soft and gentle.

SARAH

Yes, honey. We do. Your father gets the house, but I get you. And you'll still stay here on weekends and for vacations with him. We won't be too far away, so you can still see him anytime you want to.

JENNA

If he's not in Vegas on business trips.

SARAH

We decided it would be best for all of us if we did this while he's gone. You'll see him in two days when he's home. I promise. He said goodbye, honey. He didn't just up and leave forever, he had a convention to go to for work.

JENNA

He loves work.

SARAH

Yes, that he does. But it's good because you shouldn't hate what you have to do every day. He's lucky he found something he enjoys, just like I'm lucky I get to write stories for you and your friends.

JENNA

Why do we have to go away? I thought daddy was supposed to love us forever.

SARAH

He will always love you very much.

JENNA

But it isn't the same!

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SARAH

Jenna, your father and I love you more than anything. We just decided that it would be best for both of us, and for you too, if we lived in different places. I know it's hard to adjust to, it's hard for me too, but as long as we're together, we can get through anything. Your father's been away on business long enough for me to find us a nice apartment to move into. Remember the pretty pond outside that you liked and can see from your bedroom? And the playground that had children playing who were your age?

JENNA

I don't want a new home. And I don't want a new mom and dad.

SARAH

Who said you were getting a new mom and dad?

JENNA

When Laurie's mom and dad got a divorce, they got married again and forgot about her.

SARAH

Oh honey, that won't happen. I promise. We'll never, ever, forget about you. I'm sure they were just busy and she felt like they forgot about her, but I promise you that they didn't. And we won't.

JENNA

Ever?

SARAH

Ever. Now go to sleep. We're gonna have a big adventure tomorrow.

She leans over and kisses Jenna on the forehead.

Jenna grabs her and holds her in a tight hug.

EXT. - FRONT YARD OF THE HOUSE - DAY

Sunlight pours down from the sky, prompting birds to sing and flowers to splatter colors across the landscaping in the yard.

The festive backdrop counters Sarah's frown as she looks over a paper that a MOVING MAN hands her.

SARAH
No, this isn't right.

MOVING MAN
I'm afraid it's standard, ma'am.

SARAH
But nobody told me that there'd be a two hundred dollar fee just because it's a second level apartment.

MOVING MAN
I'm sorry ma'am, I can't help that. You'll have to call the office.

SARAH
Alright. Stay right here, please, I'm going to go in and call them.

MOVING MAN
Alright.

Sarah takes the paper and goes inside.

INT. - JENNA'S BEDROOM - SAME TIME

Jenna sits on her bed with a sad look.

The room is mostly bare, though there are still some of her items laying around in places.

Though she is moving out, it's obvious that she is keeping some of her things here in her old bedroom.

She has a box in front of her that she packs with stuffed animals and books.

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Reaching in, she deposits an old teddy bear and closes the box.

JENNA
(shouting)
Moooom! I'm done packing!

She pushes the box closed, but it pops open without being taped.

Looking around, she frowns a bit when she doesn't see tape. Her frown gives her the same expression as Sarah earlier.

JENNA (CONT'D)
Mom! I'm done and I need you to
come close the boxes!

After Sarah doesn't answer still, Jenna sidesteps several boxes littering her floor and runs out.

INT. - KITCHEN - SAME TIME

Sarah stands in the entrance of the kitchen, talking on the phone.

SARAH
(irritably into phone)
Yes, I'll hold.

Jenna runs in.

JENNA
Mom, I'm done packing the boxes to
take.

SARAH
Not now honey, I'm busy. Go outside
and play.

JENNA
But I'm done. You said when I was
done, we co-

Sarah holds up a hand to cut her off, straightening as she talks into the phone.

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SARAH
Yes, I'm still here.

JENNA
Mom, I-

SARAH
Jenna, I'm busy. Go check we aren't
forgetting anything in the attic.

JENNA
Fine.

Jenna slumps a bit, heading out of the kitchen and back to the stairs that lead to the second level of the house.

INT. - ATTIC - DAY

Jenna opens the door to the attic, wrinkling her nose and brushing at cobwebs and dust in the air.

She sighs softly and looks around as if overwhelmed.

JENNA
(to herself)
There's so much junk in here, how
can anyone find anything?

Moving toward a corner, she starts opening boxes.

One box is full of Christmas decorations and she pushes it aside.

The next box is stuffed with newspaper-wrapped items.

Jenna picks up one of the newspaper-wrapped things and peels back the corner of the paper to see what it covers.

Wrinkling her nose at whatever knick-knack it is, she puts it back and pushes that box aside for the next one.

The next box is taped closed and Jenna tries to pull it toward her, but it is heavy.

Once she manages to get it a little closer, she peeks around

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it but doesn't see any writing on it to determine what it is. After using a fingernail to peel at the corner of the tape, the tape comes off and she opens the box.

JENNA (CONT'D)

Oh cool!

She reaches in and pulls out a veil made of fake flowers and yards of netting that has turned slightly yellowed over the years.

She puts the veil on and giggles before withdrawing a plastic stick with a stuffed star on the top and ribbons hanging off it, much like you would get at a fair as a prize.

With another giggle, she taps the box with the star twice.

JENNA (CONT'D)

And with this magic wand, I now dub
thee Sir Box, keeper of all the
realm's secrets.

The magic wand is tossed aside as she begins to rummage in the box some more, finally pulling out a thin book.

The book has no title on it, just a design on the cover and back of it.

She opens it and begins to read aloud.

JENNA (CONT'D)

It's not fair. I did all my chores,
watched my stupid little brother
and even helped wash the car and I
still can't go out this weekend.
Sometimes I wish a dragon would
come breathe fire on all of them
and take me away from here forever.
Or at least take me to New York.
That should be far enough away that
they wouldn't find me!

Jenna pauses, flipping through a few more pages.

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JENNA (CONT'D)

Oh. This is mom's journal. I shouldn't read it.

She glances over toward the door and remembers something.

SARAH (V.O.)

Go check we aren't forgetting anything in the attic.

JENNA

Well, can't check to see if we should bring it if I don't know what it is, right?

She opens to another page and starts reading some more.

JENNA (CONT'D)

I can't believe I wished Toby away. Even more unbelievable is that the Goblin King came and took him.

Jenna stops, looks up with wide eyes a moment before going back to the book.

JENNA (CONT'D)

He gave me thirteen hours to solve the la-la-labyrinth.

(to herself)

What's a labyrinth?

(reading)

Before I knew what was happening, I was in the middle of a giant maze with nowhere to go. I was alone, I was scared and I was lost. I couldn't believe it, I just recited the words from my favorite book and it came true. It isn't supposed to happen. It isn't supposed to be real. But it was. It was very real. As real as the dark glitter in the Goblin King's eyes. As real as the glint of the light off his magic crystal balls. As real as the dizzy whirl of the heavy ball gown that threatened to weigh me down, heavy with my dreams that I could not indulge in. As real as the touch of stone brushing against my fingertips as I navigated the maze. As real as the pain of nearly

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JENNA (CONT'D)

losing my new friends and my
brother.

(pausing and to herself)

It's the story. The lost princess.
It was real?

She drops the journal and digs through the box until she
pulls out a thin red book titled Labyrinth.

EXT. - FRONT YARD - SAME TIME

Sarah emerges from the front door and heads toward the moving
man as he signals his crew to come forward.

SARAH

I'm sorry that took so long. My
daughter kept trying to interrupt.
I talked it over with them and they
agreed to waive half the fee for
not having told me. So you're free
to start loading it up. Do you know
where the address is or do you want
to follow us there?

MOVING MAN

We know where it is. I just need
the apartment number again.

SARAH

209. It's the next-to-last door on
the north side.

MOVING MAN

Alright fellas, you heard the lady.
Let's get this stuff into the
truck.

Sarah steps out of the way of the moving crew.

She moves over toward a tree and bends down, touching a
flower that someone stepped on.

She stands up and moves back toward the moving man.

The other men are beginning to bring things out of the house.

SARAH

Excuse me?

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MOVING MAN

Yeah?

SARAH

I'd just like your men to try to be careful of the flowers if they can? It's just that they're very important to my daughter. She helped me plant them last year and she works very hard to take care of them.

MOVING MAN

The flowers? Yeah. Hey guys! Watch the flowers, will ya?

SARAH

Thank you. I don't mean to be a bother, it's just really important to Jenna-

She is cut off by a scream coming from the house.

Everyone turns to look at the house.

Sarah's face goes pale and she looks terrified.

She runs toward the house.

SARAH (CONT'D)

Jenna! JENNA!

She runs into the house, throwing the door open.

INT. - FRONT ROOM - SAME TIME

Sarah runs through, looking around before running up the stairs.

INT. - UPSTAIRS HALLWAY - SAME TIME

Sarah races up the stairs and looks into Jenna's room.

Not seeing her, she turns and sees the door to the attic and runs through it.

INT. - ATTIC - SAME TIME

Sarah bursts into the attic, her eyes wide as she looks

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around.

SARAH
Jenna? Jenna?!

Frantic, she starts to turn to leave but notices something amiss.

The boxes are pushed aside, the flower and lace veil lying across one.

She steps closer and looks down.

Her hand flies to her mouth, her eyes showing her fear.

On the floor next to the box sits a book.

The title is Labyrinth.

She picks it up and then notices her journal nearby.

She looks down at the book.

SARAH (CONT'D)
Oh my god. Jenna, what did you do?

DARKNESS - SAME TIME

It is dark.

Very dark.

Jenna's eyes begin to adjust, allowing her to make out the subtle difference between the darkness and her hands that she holds out in front of her.

Her voice is soft, wavering and on the verge of tears.

JENNA
Hello?

Not hearing any response, she moves around the darkness.

Her nose runs, causing her to sniffle softly.

Finally, her hands catch onto something.

It is a door handle.

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She opens the door.

It leads into a garden.

Bright sunlight floods the area, illuminating the brilliantly colored flowers and sparkling from the water that comes from the fountains.

Her eyes squint against the sudden brightness.

She steps into the sunlight, her eyes wide as she scans the garden in awe.

Leaving the doorway behind, she moves a step into the garden.

Then another.

Then another.

Then -

A hand catches her on the shoulder.

She screams as she turns.

She stares up at GRETCHEN, a harsh yet attractive woman in the late prime of her life. Gretchen stands tall and straight, oozing with strictness and regal bearing. She doesn't smile.

GRETCHEN

Who are you and what are you doing
in my garden?

JENNA

Your garden? I-I didn't know. I'm
sorry.

GRETCHEN

You're sorry? I see.

JENNA

I don't know where I am. I came out
of there-

She points behind her at the doorway.

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The door is gone.

Where the door had been is nothing but a nearly endless row of flowers.

Frightened, she turns back to Gretchen, who raises one eyebrow at her.

GRETCHEN
Are you the child?

JENNA
The child?

GRETCHEN
The one who called to me. To be brought here.

JENNA
Well, I don't think so.

GRETCHEN
You don't think so?

JENNA
Well I don't know what happened, but I don't know who you are so I couldn't have called you. I don't know your name, let alone your phone number.

GRETCHEN
Obtuse child.

JENNA
What?

GRETCHEN
You asked me to bring you here, so I have.

JENNA
Where is here? Where am I?

GRETCHEN
Your new home. Now stand up straight, let me get a good look at you.

Jenna tries to comply.

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CONTINUED: (3)

JENNA

New home?

GRETCHEN

Of course. You wished for it. Here it is. Now there are some things you must understand-

JENNA

(Cutting her off)

I'm sorry, I think you misunderstood. I didn't ask for a garden let alone a home. I didn't ask for anything of the sort.

GRETCHEN

Did you not ask to be brought here? To the castle beyond the goblin city?

JENNA

The labyrinth?

GRETCHEN

Where do you think you are, child?

JENNA

I don't know. And I'm not a child.

GRETCHEN

Such impudence.

JENNA

I'm sorry you brought me here, but you have to send me back. I can't be in the castle! It's not real. It's from a story.

GRETCHEN

A story?

JENNA

Yes. My mother's story. She wrote it in a book. That she came to the castle beyond the goblin city and defeated the Goblin King and rescued Uncle Toby.

GRETCHEN

Defeated the Goblin King did she?

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JENNA

Yes. She found her way through a-- a labyrinth and rescued the child that she had wished away. So I can't be in the castle because she already defeated him and you aren't the Goblin King.

GRETCHEN

No. Indeed. I am not he. He has been exiled.

JENNA

Exiled?

GRETCHEN

Banished. I hold the throne of this realm now. I sent him away.

JENNA

But how can you do that?

GRETCHEN

You ask too many questions, child.

JENNA

Look, I'm sorry but I don't know what you're talking about. I don't know where I am, what I'm doing here or who you are.

GRETCHEN

I rule this land. They call me the dark queen.

She seems amused by the title.

JENNA

The dark queen? Are you evil?

GRETCHEN

Little girls shouldn't ask so many questions, they might get their tongues cut out. If you do not stop with these questions, I will be quite angry. You do not wish to see me angered.

JENNA

No, I don't. I don't mean to make you mad. I'm just scared.

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CONTINUED: (5)

GRETCHEN

Now now, child. No need to be frightened. You are in the labyrinth, at the castle in the center. Most never make it this far, but I brought you here.

JENNA

Why?

GRETCHEN

Because you asked me to. And because I have use of you.

JENNA

Of me?

GRETCHEN

Yes.

JENNA

What do you need me for?

GRETCHEN

You will see when it is time. Now, come along. We mustn't dawdle in the gardens all day.

JENNA

Where are we going?

GRETCHEN

You ask too many questions. Quiet. We are going inside.

JENNA

(to herself)

This can't be happening. I want my mom.

A frightened and cowering Jenna trails after her, looking back over her shoulder as if she doesn't wish to leave the safety of the garden.

She looks back toward Gretchen and scurries along after her, not noticing the darkness that seeps out along the line of flowers.

INT. - ATTIC - SAME TIME

Sarah picks up the book and opens it.

She reads it silently and then closes her eyes, using her finger to mark the page as she closes the book in her hand.

SARAH

(slowly, as if reciting)

Give me the child. Through dangers
untold and hardships unnumbered, I
have fought my way here to the
castle beyond the Goblin City to
take back the child that you have
stolen, for my will is as strong as
yours, and my kingdom is as great.
You have no power over me.

Sarah's eyes slowly open, expectantly.

Sarah brings the book toward her, resting it against her chin as she looks around.

SARAH (CONT'D)

Jareth? Hello? Jenna?

Biting at her bottom lip, Sarah continues to look around.

Nothing happens.

Everything remains the same.

She looks as if she's suddenly on the verge of tears and throws the book down.

SARAH (CONT'D)

Look, if you have her, I must know.
Please?

She walks around the attic a bit, looking around.

SARAH (CONT'D)

Jenna, honey. Please tell me if
you're hiding. This isn't funny,
sweetheart. Mommy's worried.

(beat)

Honey, I'm sorry. Can you come out
and show me you're alright? That
you're safe?

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Sarah, who has been looking around the attic, turns as she speaks and ends up face-to-face with JARETH, a tall man with ratted blonde rocker hair. He wears a long leather jacket, black gloves, tight light blue pants tucked into tall boots and a white shirt with slight frills on it.

Sarah looks up at him, slightly frightened but trying not to show it.

JARETH
Well she isn't.

SARAH
She isn't?

JARETH
Safe.

Sarah steps back, looking up at him with wide eyes.

SARAH
What did you do with her? Where is she?

JARETH
I didn't do anything, Sarah.

SARAH
What are you doing here? Where is my daughter?

JARETH
I do not know, but if I had to wager a guess, I would bet that your daughter is at the castle. And I am here because you called me.

SARAH
What is she doing there? Why did you take her? I didn't wish--

JARETH
You haven't yet learned that it isn't always about you, Sarah. I did not take her. You did not wish her away, she probably wished

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CONTINUED: (2)

JARETH (CONT'D)

herself away. And I was not the one to grant this wish.

SARAH

You weren't? Then who--?

He cuts Sarah off with a wave of his hand.

A small glass ball appears in his gloved hand.

JARETH

I once told you to forget the child. I offered you your dreams in exchange, and you refused.

As he speaks, he moves the ball around his hand as if by magic.

Sarah's eyes are drawn to it, but she quickly pulls her gaze away and looks back up at him.

SARAH

I defeated you once. You have no power over me.

JARETH

That is true. I have no power over you. In fact, I have no power over the labyrinth now either.

SARAH

Because I was able to find my way through and rescue Toby?

JARETH

No, because I am not longer the goblin king.

His movements stop. The crystal ball rests in his fingertips.

SARAH

You're not?

JARETH

No. The task has now fallen to someone else.

With a movement of his hand, the crystal disappears.

SARAH

I-- I'm sorry...

(CONTINUED)

CONTINUED: (3)

JARETH

No need to be.

SARAH

Then where is Jenna? Where is my daughter? Is she in danger?

JARETH

She may very well be. However, I do not know what she wants with your daughter so I cannot say for certain.

SARAH

She?

JARETH

The dark queen of the goblins.

SARAH

She has my daughter?

JARETH

I believe so, yes.

SARAH

Where is she? How do I get her back? How did she get there?

Jareth holds up a hand to silence Sarah's stream of questions.

JARETH

As I said already Sarah, if you did not wish her away, perhaps she wished herself away.

SARAH

No. She wouldn't do that.

JARETH

Are you certain?

SARAH

Why would she?

JARETH

Do you really expect me to know the answers to everything you ask? Your guess is as good as mine.

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CONTINUED: (4)

SARAH

So where is this dark queen? Can you take me to her?

JARETH

I cannot.

SARAH

But you took me to the labyrinth before.

JARETH

I no longer have any useful powers in the realm of the labyrinth. I can, however, take you as far as the forest that surrounds the labyrinth. I can even leave you with a gift. But, from there you will need to find the way on your own.

SARAH

Then take me.

JARETH

It will cost you.

SARAH

Cost me? What? Anything is worth getting Jenna back.

JARETH

I will ask something of you. You will not be able to refuse me.

SARAH

What will you ask?

JARETH

You will know when the time is right and I ask it.

SARAH

I don't know if I can-

JARETH

Then I will return to the forest alone.

SARAH

NO! You can't do that. It's not fair. You have to take me.

(CONTINUED)

CONTINUED: (5)

JARETH
Then you have to agree.

SARAH
I have no choice?

JARETH
It appears not.

SARAH
Alright. If that's what I have to
do, I will. I have to get Jenna
back. Safely.

JARETH
Very well.

A flick of the wrist brings back the crystal ball.

It moves around his hand.

He stops, holding it once more in his fingertips.

He looks up from it at Sarah.

Sarah looks at him for a moment.

Nothing happens.

She shrugs her shoulders, lifting her hands in a 'So?' sort
of gesture.

SARAH
Well?

JARETH
Well what?

SARAH
Are we going?

JARETH
We're already here.

Sarah looks confused.

She turns.

The attic is still intact except for the fall wall behind
her.

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CONTINUED: (6)

It opens into a dark foggy forest.

She smiles with relief and covers her mouth with her hands.

SARAH
(turning back toward
Jareth)
Oh thank y--

Jareth is gone.

And so is the rest of the attic.

She now stands in the forest.

SARAH (CONT'D)
Great. So what's this gift of his
that'll be so helpful?

INT. - GRETCHEN'S THRONE ROOM - SAME TIME

Gretchen leads Jenna into the castle throne room.

Jenna looks around, her eyes wide as she takes in the
setting.

There is a small dais with a chair on it.

There are GOBLINS all around the room. They have varying
looks, though all are shorter than three feet tall.

Gretchen sits in the chair with a sweeping motion and motions
Jenna forth with a movement of her hand.

GRETCHEN
This is my throne room.

JENNA
I always thought thrones were tall
and fancy.

GRETCHEN
Things are not always what you
think they should be.

JENNA
Oh.

(CONTINUED)

CONTINUED:

GRETCHEN

You have a lot to learn, child.

JENNA

Jenna.

GRETCHEN

What?

JENNA

My name is not child. It's Jenna.

GRETCHEN

Oh. Very well, Jenna.

JENNA

So what do I have to learn?

GRETCHEN

To stop asking so many questions.

JENNA

Look, I don't mean to be ungrateful, but I really can't stay here. You've been really nice and all but I have to get home before my mother notices me gone.

GRETCHEN

The same mother that couldn't be bothered with you? That couldn't take the time to help you or even listen to you? No child, she is too busy with her own life. She did, after all, wish away her own brother. She's selfish.

JENNA

She got him back!

GRETCHEN

But only so she wouldn't be in trouble. Do you honestly think she did it for his own benefit?

JENNA

No! I mean yes. I mean-- I don't know what I mean, you mixed me all up.

(CONTINUED)

CONTINUED: (2)

GRETCHEN

I think you know the truth, child.
Your mother won't come to save you.
I am your mother now. I will teach
you to wield the powers I have and
together we shall claim the throne
to every land we encounter.

JENNA

I don't think I want to do that. I
don't want to claim thrones. I just
want to go home.

GRETCHEN

You are home.

JENNA

Please, ma'am, I don't belong here.
How can I get home? How do I leave?

GRETCHEN

You don't.

EXT. - FOREST OUTSIDE THE LABYRINTH - SAME TIME

The forest is dark and frightening, thick with fog that makes
it difficult to travel.

Sarah walks along what appears to be a faint pathway.

It eventually ends, leading into a tree.

She stops and looks at it, frowning slightly.

SARAH

Alright, in the labyrinth the walls
weren't always real. Maybe the tree
isn't.

She walks forward toward the tree.

When she is a step away from it, she closes her eyes, hands
at her side.

She curls her hands into fists at her side and takes a deep
steadying breath.

She steps forward.

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CONTINUED:

She runs smack into the tree.

She stumbles backward, eyes opening.

SARAH (CONT'D)

Ow! That wasn't supposed to happen!

She rubs her nose and looks around to find another way to go.

She follows another pathway.

It eventually leads into a clearing.

EXT. - FOREST CLEARING - SAME TIME

The trees open up into a wide clearing.

The fog is less heavy, but still present.

As Sarah watches the clearing from behind a tree, a faint MOANING of mourning slips in from the surrounding trees.

CUE SONG: LIGHTS GO DARK (INSTRUMENTAL)

The sound is joined by second voice, then another voice in a wordless song.

The faint outline of a FIGURE moves in the fog, approaching the clearing.

Soon other figures join it.

As the first FIGURE emerges into the clearing, the fog lifts enough for it to be clearly seen.

It is a tall gangly form with two arms, two legs and a head, similar to a human.

However, it has dark peeling bark for skin and a bush of leaves for hair and for eyebrows that arch over large eyes.

The tree forms move into the clearing, each form unique and similar to various styles of trees.

One figure, GAVIN, moves to the center of the clearing.

(CONTINUED)

CONTINUED:

The wordless song, breathtakingly beautiful but ultimately saturated in pain, continues.

Gavin lowers his head, not making eye contact with the other figures.

Sarah watches from behind a tree, her eyes glistening with unshed tears brought forth from the moving song.

The trees move in, one by one, to pay respects to Gavin, who remains standing perfectly still in the center.

A willowy female tree figure with long strands of willow leaves for hair approaches Gavin.

For the first time, he looks up.

A hand reaches out and he touches the willow's face.

She holds his hand against her face with her hand and closes her eyes, finally turning slowly away.

Gavin's shoulders slump as she turns.

The last of the figures, a regal thick figure, approaches Gavin.

Gavin sinks to his knees, head bowed.

The regal figure touches his shoulder and then turns away.

The song begins to fade as each figure is swallowed by the fog and goes silent.

Even while dwindling, the sound weaves a pattern of grief that touches the heart.

Sarah watches them leave, her face now wet with streaks of tears.

She wipes at her face with the back of her wrist.

(CONTINUED)

CONTINUED: (2)

Gavin remains perfectly still.

She steps away from the tree and moves toward Gavin.

SARAH
Excuse me?

At first, Gavin doesn't move.

Sarah reaches forward and touches him on the shoulder.

SARAH (CONT'D)
Excuse me? Hello?

Gavin doesn't look up at her or even move.

GAVIN
Leave me.

Sarah frowns a bit and withdraws her hand.

SARAH
I'm sorry, I'm only trying to see
if I can help.

GAVIN
Nobody can help now.

SARAH
Please, I'm looking for my
daughter. I think she is in the
labyrinth. Do you know where to
find the entrance?

Gavin finally looks up.

GAVIN
Who are you? You don't belong here.

SARAH
I'm Sarah. I'm trying to get into
the labyrinth.

GAVIN
Well you can't. It's closed off.
Now leave me alone.

SARAH
I know we just met, and I don't
even know your name, but you look
like you need help.

(CONTINUED)

CONTINUED: (3)

GAVIN
You can't help me. So go.

SARAH
Please, tell me what's wrong. I
might be able to help. Who were
those people? They were singing...

GAVIN
They were saying goodbye.

SARAH
To what?

GAVIN
Me. Now, please, leave me alone.

SARAH
Well fine. I'm just trying to help,
though.

GAVIN
Why would you?

SARAH
Try to help you?

GAVIN
Yes.

SARAH
I don't know. Because you look as
if you could use some help?

GAVIN
You can't help me.

SARAH
You keep saying that. Maybe if you
told me what was wrong, I'd be able
to tell you for sure if I could or
not.

Gavin slowly rises.

He stands around seven feet tall.

He looks down at Sarah.

GAVIN
Do you see them?

(CONTINUED)

CONTINUED: (4)

Sarah looks around, then back to Gavin.

SARAH
See what?

GAVIN
The trees.

SARAH
Well, yes. We're in a forest.

GAVIN
Each tree is unique. Each is
different.
Every time I look at one, I cannot
help but see everything that makes
it beautiful.

SARAH
Yes, they are quite beautiful.
Especially in the fog--

GAVIN
No. The fog is from her.

He spits out the last word in disgust.

SARAH
Her?

GAVIN
She brought it here. Each day it
spreads. Soon it will cover the
entire forest.

SARAH
Oh. That's a bad thing I take it?

GAVIN
It kills us one by one.

SARAH
Kills who?

Gavin turns toward Sarah.

GAVIN
You shouldn't be here.

(CONTINUED)

CONTINUED: (5)

SARAH

Well I just need to get into the labyrinth. Do you know where the entrance is?

GAVIN

You don't want to go in there.

SARAH

But I have to. My daughter's in there.

GAVIN

Then she is lost.

He starts to walk away, but Sarah runs in front of him.

SARAH

No, you don't understand. I have to get in there. I have to find my daughter.

GAVIN

There is only one way into the labyrinth that I know of, and the doorway is locked.

SARAH

Please, I have to try. Can you show me? Please?

Gavin looks at her a moment, finally relenting.

GAVIN

I can show you the gateway, but I can take you no farther.

SARAH

Alright.

GAVIN

The rest is up to you.

SARAH

Thank you.

She and Gavin move through the forest, the fog swallowing them again.

INT. - ROOM IN THE CASTLE - SAME TIME

In a plain stone room, a doorway closes.

Jenna is inside.

She moves to the door and tries to open it, but finds it locked.

JENNA

(to herself)

Great. How am I gonna get out of here?

She moves around the room, feeling the wall as if looking for a hidden passage but finding none.

There is a large window that she stands in from. When she leans far over and looks out, she sees that she is on a very tall cliff with nothing below the ledge but darkness.

Gasping a bit, she pulls herself back into the room next to the window, her back against the wall.

She takes a deep breath and then looks out again, this time not looking down.

There are small floating lights of pale golden white color dancing around.

As she watches the lights, some move closer to her.

They are small fairies.

JENNA (CONT'D)

Oh. You're beautiful!

The fairies fly away.

Jenna leans out the window again, reaching after them.

She leans too far and almost falls.

Something GRABS her by the back of her shirt.

(CONTINUED)

CONTINUED:

She screams, the sound echoing below her.

The hands that grabbed her drag her back into the room.

They belong to HOGGLE, a small dwarfish man.

JENNA (CONT'D)

(sobbing)

Thank you.

HOGGLE

Ain't nothin'.

JENNA

You saved me!

HOGGLE

Nah, just didn't letcha fall. Gotta wait to do that.

JENNA

Wait?

HOGGLE

Yeah. Wait. If you wait, it ain't so far to fall.

JENNA

What do you mean? Who are you?

HOGGLE

Name's Hoggle. I lives here.

JENNA

Hoggle? HOGGLE? You helped my mother!

HOGGLE

Your mother?

JENNA

Yes, my mother. You helped her find the king and defeat him.

HOGGLE

You, little lady, don't mean to say you're mother's Sarah?

JENNA

Yes! Yes she is. She told me all about you. Well, she wrote it in a

(CONTINUED)

CONTINUED: (2)

JENNA (CONT'D)

book. It's my favorite bedtime story.

HOGGLE

A book?

JENNA

(breathlessly)

Yes. Called The Lost Princess. It's about a girl who gets lost in a forest looking for her brother that was stolen away. The trees are really a maze and she is helped by some friends and then she fights the king and saves her brother and it turns out that the king stole the throne from her great grandfather and she's really a princess and then she finds a prince that came to help but got captured and sets him free and he moves her whole family into the castle to live happily ever after!

Hoggle just stares at her as if she's crazy.

HOGGLE

Uh. I see. Must be a real nice story.

JENNA

Oh it is. She even put my name on the inside. I was a baby when she wrote it. It says 'To Jenna, my little princess'. It's the best story ever. And all my friends love my mom's stories.

She sighs and slides down against the wall to sit on the floor.

HOGGLE

Wha--what's wrong?

JENNA

I miss my mom.

HOGGLE

Then what are you doin' here?

(CONTINUED)

CONTINUED: (3)

JENNA

I did something stupid. I found her book that said about the labyrinth and the castle being real and I think I accidentally wished myself away here. Or at least that's what she told me.

HOGGLE

You did what? Why would ya wanna do that? Doncha know the dark queen's here?

JENNA

Well I know that now. I didn't at the time. I just wanted to be where nobody would be fighting when they think I can't hear. Somewhere that I belonged.

HOGGLE

Well get used to it because you ain't leavin'.

JENNA

Are we in a jail? Is she holding us prisoner? What'd you do?

HOGGLE

Oh, she keeps me locked in here ever since she sent Jareth away.

JENNA

Jareth? The goblin king?

HOGGLE

Yeah. She came in and stole his amulet of power and broke it. Took control of the goblins and sent him away. Ain't seen him since.

JENNA

But I thought he was powerful.

HOGGLE

He is-- well, was.

JENNA

So where'd she come from?

HOGGLE

The dark queen? We don't know.

(CONTINUED)

CONTINUED: (4)

JENNA

Oh. So is there any way out of here?

HOGGLE

Yes. And no. Once a day there is a bridge that opens up that you can jump onto, but you have to be tall enough to get onto the ledge. It's almost time. I can't get up high enough to get onto the ledge to get to it, though.

Jenna stands up and moves to the window, looking out.

This time she is prepared and the endless dark below her doesn't frighten her like it did.

JENNA

I think I can get up there if you help me.

HOGGLE

Oooh, I dunno. It's awfully far to fall.

JENNA

In fact, I'm sure of it!

HOGGLE

Are you sure you're sure of it?

JENNA

Well, sort of. But what choice do we have? I don't trust that woman.

She and Hoggle move to stand in the large open window.

There is a sudden wind outside that whips Jenna's hair around.

The ledge isn't even with the opening of the window, it's higher up.

Jenna tries to climb up to it but she slips, almost falling into the bottomless pit.

Hoggle grabs onto her and then moves to help her up.

(CONTINUED)

CONTINUED: (5)

Finally, with difficulty, she gets onto the ledge and bends down to help Hoggle up.

Eventually, the two of them are on the ledge, standing up with their backs against the castle.

JENNA (CONT'D)
 (loudly over the wind)
 Now what?

HOGGLE
 We have to wait. The bridge appears long enough to get across, then disappears.

JENNA
 How long will it take to show up?

HOGGLE
 I don't know.

JENNA
 Great, I hate heights.

HOGGLE
 Then don't look down!

INT. - ROOM IN THE CASTLE - SAME TIME

The lock of the door turns.

The door opens.

Gretchen moves into the room and sees it empty.

There are several goblin guards with her.

GRETCHEN
 Where are they? WHERE ARE THEY?
 Find them!

EXT. - ALONG THE CASTLE LEDGE - SAME TIME

Jenna's hair continues to whip around her face as she and Hoggle slide sideways along the ledge, trying to put more distance between themselves and the window.

The goblin guards peek out the window.

(CONTINUED)

CONTINUED:

The long fingers of a hand peek out and close around the edge of the window.

Gretchen's face comes into view.

Being tall enough, she steps easily into the window.

As she starts to step into the window, there is a flickering in the air below Jenna and Hoggle.

A rainbow shimmers, flat like a bridge.

HOGGLE

Uh oh. Here she comes!

JENNA

There! Is that it? The bridge?

HOGGLE

Yeah and we'd better get across it before she gets to us!

Jenna grabs Hoggle's hand.

They look at each other.

They jump a few feet down onto the rainbow bridge.

Jenna lands on her feet, Hoggle falls but gets up quickly.

Looking back to see Gretchen moving toward the ledge, Jenna pulls Hoggle along.

JENNA

Come on Hoggle! Hurry!

They run across the bridge.

As Gretchen and the guards get to it, it begins to disappear.

The bridge follows Jenna and Hoggle, disappearing behind them.

They race to stay ahead of the disappearing.

Through the darkness and fog is a flicker of green.

They run toward it and find the end of the bridge,

(CONTINUED)

CONTINUED: (2)

disappearing into trees as the bridge fades behind them.

Gretchen's eyes narrow as she watches.

GRETCHEN

After them. Go! I need that child.
I need to train her in the arts and
send her through the crystal gate
into the land of forgetfulness to
secure my power here. Go now and do
not fail me!

EXT. - ENTRANCE OF THE FOREST - SAME TIME

Jenna runs into the forest, Hoggle behind her.

As Hoggle steps down, the ground opens up beneath him and he disappears.

The ground closes up under him.

Jenna continues to run, not realizing that Hoggle is gone.

When she glances behind her, she sees that he is no longer there and slows down.

JENNA

Hoggle? HOGGLE?

There is no reply.

She looks frightened.

She starts to backtrack, then turns back around and keeps running.

JENNA (CONT'D)

(to herself)

Maybe he's up ahead.

She keeps running through the trees, ignoring that they scrape at her arms and the roots threaten to trip her.

She comes to a large ornate doorway that looms very high over her.

Her eyes are filled with the beauty of the doorway, but she doesn't stop long to take in the intricate carvings on it because it opens.

She glances behind her as it opens, but as soon as she can, she runs into it.

(CONTINUED)

CONTINUED:

She is now in the

EXT. - STONE MAZE

Jenna runs through the twists and turns of the maze, tall pale brownish stones looming overhead too tall for her to see over.

She glances behind her.

Stumbling a bit, she continues on, still glancing behind her once in a while.

Her face is flushed, her breath ragged.

She continues to run on, turning this way and that.

Turning a corner, she runs into a dead end and stops, bending at the waist as if her shoulders are suddenly quite heavy from the exertion.

GOLDIE (O.S.)
(female but with a New
York type of tough-guy
accent)
You shouldn't do that.

Jenna, startled, looks around.

She gulps for breath.

JENNA
(panting)
Hello?

GOLDIE (O.S.)
Hello. But really, you shouldn't do
that.

Jenna still looks around but doesn't find anyone present.

JENNA
Do what?

GOLDIE (O.S.)
Stop like that. You should walk
around. Cool down. You'll get a
cramp if you don't.

(CONTINUED)

CONTINUED:

JENNA

Uh, thanks. But-who are you? And where are you, exactly?

GOLDIE, a small fairy with pale golden hair and glittery near transparent wings flutters into view. She is tiny, a mere glowing speck until she comes closer.

GOLDIE

Right here. But you still aren't walking. Go on.

She circles Jenna's head, causing Jenna to turn in a circle to watch her.

As she loses the fairy, she stops and finds her right in front of her face.

She jumps slightly, startled.

JENNA

Who are you? Are you a fairy?

GOLDIE

What'd you think I was, a megalith?

JENNA

Megalith?

GOLDIE

You know, big and tall and nasty vegetables. With legs.

JENNA

Oh. They don't sound very pleasant.

GOLDIE

They aren't.

JENNA

So you're really a fairy? That's pretty cool. I like fairies.

GOLDIE

You're about the only one.

JENNA

What's your name? I'm Jenna.

(CONTINUED)

CONTINUED: (2)

GOLDIE
I don't have one.

JENNA
Don't have a name?

GOLDIE
No. We don't have names, we
fairies. Don't need 'em.

JENNA
But you have to! I mean, you just
have to have a name. Otherwise how
do you tell each other apart?

GOLDIE
Well we all look different, silly.

JENNA
Oh.

Jenna is about to say something else, but there is a loud
RUMBLING sound coming from the direction Jenna had come in.
When she turns to look, the path has turned darker as if a
storm brews up far away.

JENNA (CONT'D)
What was that?

GOLDIE
What was what?

JENNA
That noise!

GOLDIE
It sounded like a rumbling sound.

JENNA
Uh yeah. But *something* had to have
made it.

GOLDIE
Of course. *They* did.

JENNA
They?

(CONTINUED)

CONTINUED: (3)

GOLDIE

The golems is my bet.

JENNA

Golems? What's a golem?

GOLDIE

Nasty little things. They serve the dark queen. Hunters. Be glad they aren't on your tail. They never lose a scent.

Jenna gulps and pales slightly.

JENNA

Ever?

GOLDIE

Well not that I've ever heard of.

(beat)

Jenna? What's wrong?

(beat)

They aren't after you are they?

JENNA

I don't know. They might be? I sort of wasn't supposed to leave the castle.

GOLDIE

The castle? Were you a prisoner of the queen? Oh no, she's never had anyone leave her castle alive before. Why did you leave?

JENNA

I just want to go home!

GOLDIE

Home?

The sound begins to draw nearer.

Jenna looks very frightened and stares at the darkness in the distance.

JENNA

How do we get away from them?

GOLDIE

We run?

(CONTINUED)

CONTINUED: (4)

Jenna looks around frantically.

The golems bear down faster, darkness slowly creeping along the maze toward them.

There is one exit that isn't an immediate dead end.

Jenna begins to sprint toward it, Goldie trailing behind her.

The golems come closer, though Jenna turns down the exit before they make it to the intersection.

She glances over her shoulder, seeing that they aren't far behind.

JENNA

We'd better think of something fast!

GOLDIE

I think there's an exit up ahead.

JENNA

But it's a dead end! IT'S A DEAD END!

She seems to just realize this.

GOLDIE

No it isn't.

JENNA

Do you see an opening?

GOLDIE

That doesn't mean it's not there.

Goldie darts out ahead.

The wall that blocks off the end of the tunnel of the maze is still a ways off.

The golems begin to close in.

Jenna looks over her shoulder and realizes this, her eyes widening slightly.

(CONTINUED)

CONTINUED: (5)

JENNA

I wish I ran more in gym!

Goldie continues to lead the way, heading toward the wall at the end of the maze.

Jenna's breathing is mostly panting at this point.

JENNA (CONT'D)

They're almost here! HURRY!

Goldie continues through the wall, disappearing into it.

Jenna's running slows a little and she puts her arms up, crossing them in front of her face.

She looks away to the side, eyes squinted.

She runs at the wall-

And disappears into it.

The golems stop where they are.

The GOLEMS consist of a cloud of darkness that envelopes everything, soaking up the light nearby.

Greenish eyes light the darkness, all that can be seen of the forms of the golems that travel in the darkness.

One pair of smaller bright blue eyes can be seen.

VOICE (V.O.)

They are gone.

CUT TO:

INT. - GRETCHEN'S THRONE ROOM - SAME TIME

Gretchen stares into a small handheld mirror called her oracle, watching.

GRETCHEN

(into oracle)

Find them.

The oracle shows the scene, focusing on the golems.

(CONTINUED)

CONTINUED:

VOICE (V.O.)
Yes, your highness.

GRETCHEN
And when you do, bring the girl
back.

With a wave of her hand, the surface of the oracle fogs, then
solidifies and shows a mirrored reflection of Gretchen in it.

GRETCHEN (CONT'D)
(to herself)
She won't get away.

EXT. - EDGE OF THE FOREST - SAME TIME

Sarah and Gavin wander through the forest.

Sometimes, soft whispers of voices can be heard, causing
Sarah to jump slightly and constantly look around.

SARAH
JENNA? Jenna sweetie, are you here?

Gavin shakes his head.

GAVIN
Nothing is alive in this part of
the forest. Not even the trees.
Look at them. They're husks.

SARAH
Why are the trees all dead?

GAVIN
She is killing them. Killing us.

SARAH
What exactly are you?

GAVIN
A tree sprite. The spirit of the
trees. We live inside them, but she
is sapping our strength. This fog
pulls the life out of our trees,
killing them to fuel her oracle,
the link to her power source in her
own world.

(CONTINUED)

CONTINUED:

SARAH

So she steals the energy from the trees to stay here? What is this oracle?

GAVIN

She keeps it hidden on her at all times. If anything were to happen to it, she would be pulled back into her own world. Legend has it that she was sent away from her own world, that they are demanding her back to punish her. She's searched the labyrinth high and low for someone to send in her place, but she hasn't found anyone. So she constantly fights the forces pulling her back to her own world.

SARAH

And she needs the lifeforce of the trees to do that...?

GAVIN

There. Up ahead. There is the gateway into the labyrinth. I can take you no further. I am bound to the forest.

SARAH

(softly)

I'm sorry. She has no right to do that.

GAVIN

Once our tree is gone, we are no longer able to communicate with each other. We are cut off. Alone. As the spark of life faded from my tree, they said farewell. That is what you saw. You must find her and rid us of her before this happens again.

SARAH

I'll try-I will. I swear to you.

They stop in front of a large doorway that appears to be some sort of tarnished metal.

Sarah approaches it and tries to open it, but it won't budge.

(CONTINUED)

CONTINUED: (2)

She turns to look back over her shoulder, but Gavin is already fading into the dense fog that is building in the trees.

She turns back toward the doorway and tries to open it.

As her frustration builds, she begins to pound on the doorway, slapping at it with her hands with a frustrated scream.

SARAH (CONT'D)
(to the door)
Why won't you open?!

VOICE (V.O.)
You didn't ask.

Sarah jumps back a bit, looking around.

She looks back at the door, eyebrows slightly raised as she realizes the door has a face carved in it.

SARAH
Excuse me?

The voice comes from the face in the door.

DOOR
You didn't ask. And could you please not do that? It isn't a pleasant feeling to have someone slapping you.

SARAH
Oh. I'm sorry. I didn't mean to. I was just trying to get inside.

DOOR
Inside? The labyrinth? Oh, you don't want to go in there.

SARAH
Yes, actually, I do. I have to. I have to get inside and find my daughter. Can you please let me in?

DOOR
If you would like.

SARAH
Yes, please.

(CONTINUED)

CONTINUED: (3)

The door yawns and makes a sound as if stretching. It begins to open slowly.

Once it is open enough for her to get in, Sarah slips through.

SARAH (CONT'D)

Thank you!

She enters the

EXT. - STONE MAZE

The door slowly creaks closed behind her.

She looks around.

The labyrinth is a bit more overwhelming than she remembered it being.

SARAH (CON'T)

Well, might as well get moving.

She starts to walk into the maze.

EXT. - ANOTHER PART OF THE STONE MAZE - SAME TIME

Jenna and Goldie emerge from what appears to be a solid wall.

Jenna is out of breath.

She looks back at the wall, frightened.

JENNA

Are they coming?

GOLDIE

No, they won't be able to find us.

JENNA

Why not?

GOLDIE

The golems are blinded by the light. They can only see within the dark they reside in. They rely on their sense of smell to find us. They don't know where we went, just that we disappeared. It may have bought you enough time to get away.

(CONTINUED)

CONTINUED:

JENNA

Me? What about you?

GOLDIE

You think I'm crazy? I'm gettin' as far away from you as I can! And fast!

JENNA

But where do I go from here? I'm totally lost.

GOLDIE

Hang on.

Goldie flies up to see over the tall walls of the maze.

The view of the labyrinth is breathtaking.

GOLDIE (CONT'D)

There, you want to go that way. To the left and then straight as far as you can go.

JENNA

Thank you! I won't forget you!

Jenna watches Goldie fly off, becoming a mere speck of light that darts away.

She sighs, shoulders moving with the sigh.

She's tired, she's been running for what feels like hours and she's getting very anxious to find her home.

INT. - GRETCHEN'S THRONE ROOM - SAME TIME

Gretchen scowls into a mirror, seeing Jenna.

GRETCHEN

Fools. I will have to do this another way, then.

She waves a hand over the mirrored surface.

It clouds over.

She turns to a goblin.

GRETCHEN (CONT'D)

Find Dracus. I have use of him.

(CONTINUED)

CONTINUED:

GOBLIN

Yes, your majesty.

GRETCHEN

(peering into the dulled
surface of the oracle)

I need to make her forget - forget
she ever had a home other than
this. Forget her mother. I will be
the only mother she has ever known.

She reaches into the seemingly solid surface and withdraws
two matching necklaces.

GRETCHEN (CONT'D)

When she wears this, she shall
forget her past. She will become
what I want her to be. Then when I
send her back, she will take my
place, my punishment, there.

Gretchen smiles, holding up the necklaces.

She laughs.

It is a dark, dark sound.

Behind her, DRACUS, a small dragon, almost cartoonish in his
bright colors and rounded body, enters.

He walks rather than flies, though he has almost transparent
wings.

DRACUS

Yes, your majesty?

GRETCHEN

Dracus, my loyal, loyal Dracus. You
are the only one I trust with this.
Find the girl. Give her this
necklace. Bring her to me.

She holds up the hand with the necklaces, letting them
dangle.

DRACUS

Uh okay. But uhm, there's two.

GRETCHEN

Yes. The other is for the mother.
With this on, she will forget the
child and wander aimlessly forever.

(CONTINUED)

CONTINUED: (2)

DRACUS

And... What if she takes it off?

GRETCHEN

She can't.

Holding one necklace up, she shows the clasp.

It comes to life, slithering together to make an unbreakable chain.

Gretchen smiles.

GRETCHEN (CONT'D)

Once it is on, it can never come off. She shall never remember.

DRACUS

So you want for me to do the mother first, or the girl?

GRETCHEN

The girl. The mother is merely a nuisance. I will have the goblins take care of her.

DRACUS

So then where's the girl?

GRETCHEN

In the labyrinth.

EXT. - ANOTHER PART OF THE STONE MAZE - SAME TIME

Sarah wanders through the maze.

CUE SONG: "BACK TO ME"

It is a Bowie-style rock song.

As it plays, there is a montage of Jenna and Sarah running through their respective parts of the maze. It seems sometimes as if they just miss each other. In one shot, Jareth is on the opposite side of a wall than Sarah. She stops, holding her hand up against the wall lightly. Jareth mirrors the motion on the opposite side. At the end of the song, it pulls away to show that he is watching Sarah's progress in a crystal ball that he holds in his hand.

JARETH (V.O.)

(singing)

You left me, you left me blue

(CONTINUED)

CONTINUED:

JARETH (CONT'D)

*You left me cryin' over you
 What did I ever do
 To deserve this kind of pain
 What can I ever do
 To win back your love again*

*Because,
 Baby you left me
 Left high and dry and blue
 When you left me
 I swore to make you (make you)
 Come cryin' back to me*

*Then out of the blue
 You knock on my door
 I do not let you in
 So you beg and plead some more*

*Then I say
 Baby you left me
 Left high and dry and blue
 When you left me
 I swore to make you (make you)
 Come cryin' back to me*

*And now you are
 And now you're here
 And now I don't need you anymore
 And now you see
 And now I know
 And now I don't need you anymore*

*But what we had was good
 So I ask you
 What did I ever do
 To deserve this kind of pain
 What can I ever do
 To win back your love again*

The song fades.

Sarah stops to look around.

It's darker, as if dusk has begun to descend.

She wraps her arms around her as she looks around, feeling small and overwhelmed, shivering with a slight chill.

In the distance, a faint voice can be heard.

It calls her name, like a whisper on the wind.

(CONTINUED)

CONTINUED: (2)

SARAH

HELLO?

The sound echoes back to her.

SARAH (CONT'D)

Hello? Is anybody here?

She peeks around the corner, looking right then left.

Gavin is in the distance, coming closer.

It was his voice that called to her.

A smile breaks across Sarah's face.

SARAH (CONT'D)

Gavin! You came back!

GAVIN

I couldn't just let you go face her alone. I thought maybe I could help.

SARAH

I'm glad for the company. This place is desolate.

GAVIN

I'm not much of a guide, I don't know the labyrinth at all, but I thought maybe two heads were better than one.

SARAH

(to herself)

So long as they aren't on the same body.

GAVIN

What?

SARAH

Oh, nothing. Just thinking. Alright, left or right. Or do we look for hidden exits?

GAVIN

Uh. I guess... Uhm, left.

(CONTINUED)

CONTINUED: (3)

SARAH

Good choice. Left it is.

(beat)

I thought you were trapped in the forest?

GAVIN

I was. I didn't realize until I tried to come after you that I wasn't any longer. And this way, I may be able to help you.

As they continue to walk, the ground shakes.

SARAH

What was that?

GAVIN

I don't know.

SARAH

It's like an earthquake. Did you feel it?

GAVIN

Yes.

Sarah moves toward the wall, looking for something to hold onto for support in case the ground moves again, but the walls of the labyrinth are very smooth, not offering much of a grip.

SARAH

I don't like this.

GAVIN

I don't blame you.

The ground shakes again.

The large section under Sarah and Gavin opens up, turning into a slide that leads into the ground.

They fall down it.

Sarah's SCREAM echoes and becomes faint.

CUT TO:

INT. - SLIDE TUNNEL - CONTINUOUS

Sarah and Gavin slide down a tunnel.

(CONTINUED)

CONTINUED:

There are filmy tree roots that they attempt to grab onto, but nothing sufficient to hold their weight and break their fall.

CUT TO:

EXT. - BOG OF ETERNAL STENCH - SAME TIME

There is a hold in the wall close to the soft ground.

Sarah and Gavin fall out of it, into a pile.

SARAH

Ow! Oh, I hit my head.

She sits up, rubbing her head.

Her eyes suddenly go glassy.

Her expression becomes one of horror.

SARAH (CONT'D)

Oh no. Not the bog.

GAVIN

OH! What is that smell?

SARAH

The bog of eternal stench. It's horrid. And if you get any on you, it doesn't come off.

GAVIN

Oh it's terrible.

SARAH

This is one thing I certainly don't miss about this place.

GAVIN

Now how do we get out, climb back up?

SARAH

No, it'll just turn into some kind of trap. Someone doesn't want us finding our way out, so taking the most direct route back probably isn't going to get us anywhere.

She wanders around, still making faces at the smell.

(CONTINUED)

CONTINUED:

The BOG itself is a swampy river, dark brown and green in color.

There are sections of it that ripple and sputter, sounding and probably smelling like someone is farting.

There are trees that are nearby, mostly appearing to be variations on weeping willows.

Gavin looks up at the trees with a sigh.

GAVIN

I don't envy them at all. Though in a way, I do. They at least have each other. See? I can't even sense them anymore, let alone talk to them. They know I'm here, though. We always did. I used to wonder if they could hear us if they tried hard enough, but they never could. They were like wraiths. Now, I'm one of them.

SARAH

Gavin, I'm sorry. We'll find her. We'll fix it. I don't know how, but somehow we'll fix it.

She pats Gavin on the shoulder and moves away, giving him a moment of peace.

She steps backward a few steps before turning to watch where she is going.

She stops.

There is another voice in the distance, just as much a whisper on the wind as Gavin's had been.

It sounds as if a child is crying.

She steps forward, toward the bog.

There is a pathway of rocks that leads across, but the way is treacherous.

Gingerly, she steps to the first rock.

When she hops to the second rock, she is forced to windmill her arms to keep from falling into the bog below.

(CONTINUED)

CONTINUED: (2)

Once her balance is secured, she reaches overhead toward the tree branches and grabs one.

She tugs.

It's fairly stable.

Holding onto it, she moves to the next one, then continues until she is across to the other side of the bog.

SARAH (CONT'D)
Jenna? Jenna, honey? Is that you?

VOICE (V.O.)
(in the distance)
Mommy?

SARAH
Where are you, sweetheart?

She moves farther into the brush.

The hazy light darkens around her.

SARAH (CONT'D)
Jenna? Where are you? Don't be
scared, honey. Mommy'll find you.

She stops and looks around.

SARAH (CONT'D)
Gavin? Are you here?

Not hearing a reply, she continues in the direction she heard Jenna's crying.

The darkness begins to pour down around her.

It is a strange darkness, reminiscent of a storm at twilight.

A dark shape is curled up against a tree.

The hair is unmistakably Jenna's.

Sarah looks relieved.

SARAH (CONT'D)
Oh, Jenna! There you are
sweetheart!

Sarah rushes toward the figure.

(CONTINUED)

CONTINUED: (3)

She reaches out a hand to touch the child's shoulder.

Jenna turns around and smiles brightly, throwing her arms around Sarah's neck.

JENNA

Mommy! You found me!

SARAH

Yes darling, I did. I did.

Sarah sighs against Jenna's hair, her eyes closed in relief.

She plants gentle kisses on Jenna's hair, her face alight.

They remain like that for a moment, Sarah gently rocking her daughter in her arms.

Sarah pauses for a moment.

Her eyes open.

Something is wrong.

She pulls away and looks down at Jenna.

It isn't Jenna any longer, but is instead a goblin in a wig.

She screams, trying to drop the goblin.

The wig falls, but the goblin grabs onto her and doesn't fall.

The goblin attempts to fasten the necklace around her neck.

They struggle, leaving Sarah almost unable to breathe properly as the goblin is at her neck.

They fall to the ground, the goblin on top of her.

The struggle is intense.

Sarah's vision begins to dim slightly, the forest becoming a touch fuzzy and darker.

A dim figure stands above her, beyond the goblin at her throat.

The figure blurs.

Suddenly the goblin is pulled away.

(CONTINUED)

CONTINUED: (4)

It takes off into the trees.

Sarah's vision unblurs slightly.

The figure she saw is Gavin.

He reaches a hand down to help pull her up to a sitting position.

GAVIN
Are you alright?

SARAH
I don't know. I'm a bit dizzy.

GAVIN
I do not intend to rush you, but I must remind you that if the dark queen's minions know that she is here, then she knows as well.

SARAH
I know. I know. It's just-- oh Gavin, what if she's hurt? Or worse? I'll never forgive myself for all this.

GAVIN
What did you do?

SARAH
It's all my fault. She wouldn't even be here had I paid attention to her.

GAVIN
Sitting here crying will not help her if she is in any sort of danger. I do not mean to cause you further distress, but if she is indeed a captive of the dark queen, she may be in grave danger. Time grows short.

SARAH
I know.

She stands.

(CONTINUED)

CONTINUED: (5)

SARAH (CONT'D)

(determined)

I *will* find her. I *will* save my daughter.

GAVIN

I hope it does us well that you are certain of that statement.

SARAH

I would. You'd understand if you have children. Do you?

GAVIN

No. We do not bear children. We are created when our tree is born.

SARAH

It must be hard, not having a family.

GAVIN

But the entire forest is a family. We are all a part of each other. At least, we were. The dark queen has begun to sever those ties. We no longer have each other. It is quite lonely. Painfully so.

SARAH

I'm so sorry, Gavin. I had no idea.

JARETH (V.O.)

Because you were busy being selfish again.

SARAH

Jareth?

She looks around.

JARETH (V.O.)

Not looking past yourself to see the pain in others. I thought you learned those lessons long ago.

She continues to look around.

Gavin does as well.

GAVIN

Jareth? The goblin king? Here?

(CONTINUED)

CONTINUED: (6)

SARAH
Jareth, where are you?

JARETH (O.S.)
Right here. Where I've been all
along.

As he speaks, he moves to stand behind Sarah.

His face is bent slightly, his breath against her neck.

She stiffens, but doesn't turn around.

She knows he's there.

Jareth waves a hand at Gavin.

JARETH (CONT'D)
Leave us.

SARAH
No, Gavin, please--

JARETH
I said leave us.

Gavin is torn.

He tries to move toward Sarah, but he stops.

Jareth gives him a glittering gaze.

JARETH (CONT'D)
I'm not going to hurt her. Just
leave us to talk.

Gavin looks at Sarah.

JARETH (CONT'D)
If you leave us, I can tell her
where her daughter is.

SARAH
Gavin, go. Please. I'll be fine.

Gavin reluctantly turns and moves away.

SARAH (CONT'D)
What do you want, Jareth? Where is
she?

Jareth circles her to stand in front of her.

(CONTINUED)

CONTINUED: (7)

JARETH
He is one of them.

SARAH
One of what?

JARETH
The queen's minions.

SARAH
Who? Gavin? No, he's not. He hates her.

JARETH
That does not mean he doesn't help her.

SARAH
He would never help her!

JARETH
He has no choice. He likely isn't even aware of it.

SARAH
You're lying.

She moves to brush past him, to go toward where Gavin walked.

He grabs her arm.

JARETH
Stop. Sarah, I am trying to help you.

SARAH
Help me? You call this help? Let go of me.

CuE SONG: "TORN APART"

The song is a rock ballad.

During the song is a MONTAGE of shots of Jareth singing to Sarah. Some shots are reflected in crystal balls that Jareth rolls around his hands as if by magic. Some balls turn into bubbles that float around Sarah. Sarah is transfixed by the scene, paying attention to only Jareth as he sings.

(CONTINUED)

CONTINUED: (8)

JARETH

(singing)

*Into the darkness, beyond the
 shadows
 In the nameless place, you find me
 Braving the night, risking gallows
 For everything, you remind me*

*Can you touch me
 Can you feel me somehow
 Can you reach me
 Can you make me whole again right
 now*

*All I know
 Is all I am
 Is reflected in your eyes
 All I see
 All I care for
 Now why can't you realize
 My hope
 My heart
 My world
 Torn apart*

*Can you touch me
 Can you feel me somehow
 Can you reach me
 Can you make me whole again right
 now*

*Beyond the maze of emotions
 Twists and turns to trap and bind
 Once I swore nothing but devotion
 But then you left me behind
 Now I can't fall again
 You can't come in and just pretend
 That everything is still the same
 When to you it was just a game*

*Can you touch me
 Can you feel me somehow
 Can you reach me
 Can you make me whole again right
 now*

Can you...

The song fades.

Sarah blinks, pulling herself from the trance.

(CONTINUED)

CONTINUED: (9)

They are now in the stone maze.

Sarah looks around.

SARAH
What did you do?

JARETH
Helped you. Helped myself. But I cannot remain here. She can feel my presence and I feel what little power I have fading with each moment here.

SARAH
How do I find Jenna?

JARETH
That is up to you.

SARAH
But it isn't--

JARETH
Don't even say it. I'm not in the mood.

SARAH
Wait. You never told me what you get out of this. And where am I?

JARETH
A kingdom. I get my kingdom.

SARAH
A kingdo-- I thought you didn't want to be king.

Instead of answering, Jareth takes a few steps backwards.

With each step, he fades more.

SARAH (CONT'D)
Wait! Where's Gavin? And my gift?!

Jareth is gone.

EXT. - BOG OF ETERNAL STENCH - SAME TIME

Gavin stands perfectly still.

Gretchen approaches him.

(CONTINUED)

CONTINUED:

GRETCHEN

Pathetic. I had expected more of you. So easily swayed by him.

Gavin opens his mouth to speak.

Gretchen points at him.

GRETCHEN (CONT'D)

SILENCE! I command you to hold your tongue in my presence or I shall saw it out and hold it for you.

He closes his mouth.

He closes his eyes and holds perfectly still - he looks very much like any other tree, though thinner and a bit shorter.

GRETCHEN (CONT'D)

Yes. Yes. I can feel it. Your pain. Your loneliness. It's delicious. Oh yes, you wish to help her don't you? Find her daughter. Rob me of my throne. Now... Where did they go? Go on, let your mind slip. Just a whisper echoing through it, that's all I need.

She reaches out, her long thin fingers nearly touching Gavin's face.

GAVIN

I do not know.

GRETCHEN

Shhh. Oh, he is thorough that one. I give him credit for that. You do not know where they are, do you? No, no, they are gone and you know not where. They've left you. Left you here in the bog to rot. Yes yes, I see. You are useless to them so they have left you behind.

GAVIN

Then let me go.

GRETCHEN

No. I may have use of you yet. You will find the mother. Lead her astray.

(CONTINUED)

CONTINUED: (2)

GAVIN

I will not.

GRETCHEN

You will, or I will see your entire precious forest covered in the fog before the break of day tomorrow.

GAVIN

NO!

GRETCHEN

Now find the mother. Lead her to the crystal gate and make certain that she passes through. Perhaps I may even reward you when you are done.

GAVIN

No, if she passes that point, she is lost to the darkness forever. That leads to the land of forgetfulness. She will be lost.

GRETCHEN

As you will be if you do not do this. Choose well my sprite, for I can promise you that you have not felt the cold isolation I am capable of inflicting upon you. Your precious forest or her.

Gavin's eyes squint even tighter closed.

GAVIN

I must save my people.

Gretchen smiles.

She loves to win.

EXT. - HEDGE MAZE - SAME TIME

JENNA

(to herself)

Well, at least this is different. It's a lot brighter here anyway.

She continues to walk along.

She pauses, looking down at the ground for a moment.

(CONTINUED)

CONTINUED:

On one rock of the path, there is a faded red arrow drawn in lipstick.

JENNA (CONT'D)

Well that's curious. It points that way.

She goes in the direction that the arrow pointed.

She comes across a wall with two doors upon it.

One door is merely a wooden slab that has been partially torn off. It is slightly ajar.

The other door looks more solid and has the outline of where a door knocker had been.

She tries to open it, but it has no handle.

She moves to the ajar door and opens it.

It is difficult, but creaks open.

It is pitch black inside.

She sticks her head in.

JENNA (CONT'D)

Hello?

The sound echoes.

JENNA (CONT'D)

I hate the dark. Great. Just great.

She takes a step in.

The darkness envelopes her.

Her SCREAM echoes.

CUT TO:

EXT. - STONE MAZE - CONTINUOUS

Sarah looks up and around as if she heard the sound.

She is in the stone maze, though the walls have begun to crumble and the entire place is in disarray.

SARAH

Jenna? Oh baby, I'll find you.

(CONTINUED)

CONTINUED:

She picks her way along fallen rocks.

She slips on a rock and yelps, sitting hard.

She rubs her ankle.

SARAH (CONT'D)

Great. Just great. Why didn't I
wear sneakers?

She looks around and frowns, unable to get her bearings.

After a few moments, she stands and tries to climb to the
tallest part of the rocks.

She manages to barely peek over the edge of the stone maze.

The castle looms on the horizon, not overly far away.

She looks over her shoulder and sees that the other way is
mostly fogged in darkness.

SARAH (CONT'D)

Oh, I wish Hoggle were here. He'd
know the way.

HOGGLE appears nearby. He is a short dwarfish man.

HOGGLE

Huh? Where-- Sarah?

SARAH

HOGGLE!

She scrambles down the rocks to grab him in a hug.

SARAH (CONT'D)

Hoggle! Where did you come from?
How did you find me?

HOGGLE

Sarah! I don't know. I was in an
oubliette. Fell into one while we
was running.

SARAH

We?

HOGGLE

Jenna and I.

(CONTINUED)

CONTINUED: (2)

SARAH

Jenna? You saw Jenna? Where is she?
Is she alright?

HOGGLE

We was runnin' away from the
castle.

SARAH

Is she alright?

HOGGLE

Far's I know.

SARAH

Oh Hoggle. I have to find here. Do
you know where she went?

HOGGLE

She could be anywhere by now. She's
tryin' to find her way home.

SARAH

I need to find her, but I'm so
lost.

HOGGLE

You shouldn'ta came back. Is a
terrible place now.

SARAH

I know. The walls are breaking
apart and trees are dying and the
ground shakes. And it's getting
dark.

HOGGLE

We must be near the land of the
golems.

SARAH

The what?

HOGGLE

The golems. Minions of the dark
queen. They live in shadows. She
brought them with her when she came
here.

SARAH

I am so tired of hearing about this
dark queen.

(CONTINUED)

CONTINUED: (3)

SARAH (CONT'D)

I want to know what's going on and
I want to know now. What does she
want with my daughter?

Hoggle is curiously quiet.

Sarah looks at him.

SARAH (CONT'D)

Hoggle, what do you know?

HOGGLE

Nothin'.

SARAH

Hoooooggle.

HOGGLE

Nuh uh. Ain't tellin' nothing. The
walls here can hear and I's in
enough trouble as it is.

SARAH

Hoggle. Tell me.

HOGGLE

Uh uh.

SARAH

This really isn't helping.

HOGGLE

Oh, and who said I was helping?

SARAH

But you must!

HOGGLE

No I's done. You ain't got jewels,
you ain't got help.

SARAH

I never said I didn't have jewels.

She holds up her watch.

Hoggle is interested. Very interested.

But he looks away from it and crosses his arms.

HOGGLE

Nuh uh. Can't do it.

(CONTINUED)

CONTINUED: (4)

SARAH

Hoggle, just tell me what she wants with Jenna and I'll let you have this. I just want to know that one thing.

HOGGLE

Weeeeell...

He glances at the watch from the corner of his eye.

SARAH

Please?

HOGGLE

Well, alls I can say is that I heard them sayin' she needs to send someone back to take her place.

SARAH

Back?

HOGGLE

Where she came from. We calls it the land of forgetfulness.

SARAH

Why does she need to do that?

HOGGLE

I dunno. Guess her powers here mean she has to do it.

He grabs for the watch.

Sarah pulls it out of his reach.

SARAH

Wait. You have to tell me where Jenna is. Or the queen.

HOGGLE

I don't knows either.

SARAH

Are you sure?

HOGGLE

I's sure!

Sarah seems convinced of this and gives him the watch.

(CONTINUED)

CONTINUED: (5)

He puts it in a pouch at his hip.

SARAH
Now tell me how you got here.

HOGGLE
I don't know.

SARAH
(to herself)
Was that my gift? A wish?
(aloud to Hoggle)
Alright. Now, I need to find the
way to the castle.

HOGGLE
Oh no. I can't help you.

SARAH
You don't know the way?

HOGGLE
It was sure nice seein' you again,
but I best be going now.

SARAH
Hoggle? Please? I just need to know
the way. I have to find my
daughter.

HOGGLE
And you ain't gonna give up, is ya?

SARAH
No. Never.

HOGGLE
I ain't sure anymore. Way's all
changed around in places. But I'll
try.

Hoggle sighs and motions for her to follow.

INT. - DARK TUNNEL - SAME TIME

Jenna is falling.

Her fall is broken by hands that come out of the walls.

She stares at them.

Some hold her tightly.

(CONTINUED)

CONTINUED:

Some move to make faces that 'talk' to her, every few words coming out of a different 'face'.

HANDS

Hello.

JENNA

Uh...hello. Thank, thank you for catching me.

HANDS

Our pleasure. Now, up or down?

JENNA

Up or down?

HANDS

Which way do you want to go? Up or down?

JENNA

Well, what's down?

The hands drop her.

She SCREAMS.

JENNA (CONT'D)

HELP!

The hands grab her again, breaking her fall.

HANDS

You don't want to find out what's down there? Aren't you curious?

JENNA

No, not really, thank you. I'd like to go back up, please. I'm trying to find my way out of here. I want to go home.

HANDS

Well you can't get out, but we can take you back up.

They hand her upward.

She climbs out.

She leans over the hole.

(CONTINUED)

CONTINUED: (2)

JENNA

Thank you!

HANDS (O.S.)

Anytime!

She smiles in the darkness, then the smile fades.

JENNA

I'm on the wrong side!

The door, slightly ajar and letting in just enough light to see by, is on the opposite side of the hole she climbed out of.

JENNA (CONT'D)

Great. Just great.

She crawls along the tunnel.

The tunnel gets wider.

And wider.

Soon she can stand easily.

There are bits of light peeking through from overhead.

She is so busy looking up that she doesn't notice where she walks and she falls down a slide.

EXT. - BOG OF ETERNAL STENCH - SAME TIME

Jenna comes out of the slide into the bog of eternal stench, much like where her mother came out earlier.

She lands flat on her back.

DRACUS

Need some help?

Jenna finds herself looking up into an upside down dragon that leans over her.

JENNA

No thank you. Ohmygod. What is that smell?

DRACUS

It's the bog.

(CONTINUED)

CONTINUED:

JENNA

The what?

DRACUS

You're in the bog of eternal stench.

JENNA

Oh, it's awful.

DRACUS

It sort of is, yes.

JENNA

Oh, it stinks! How can anything smell that awful that doesn't come from the boy's locker room at school?

She sits up and then stands.

DRACUS

Nobody usually comes to the bog by choice. You look a bit lost.

JENNA

Well, kinda. I'm looking for the way out of the labyrinth. Can you help me?

DRACUS

Well, I can try. I don't know it real well, though.

JENNA

I don't think anyone does.

DRACUS

Why are you looking for a way out?

JENNA

I'm trying to find my way home.

DRACUS

Home?

JENNA

Yeah. If I find my way out of the maze, maybe I'll find my way home.

Dracus holds the necklace behind his back, watching as Jenna looks around.

(CONTINUED)

CONTINUED: (2)

JENNA (CONT'D)

Maybe this is the way? Or that way?

DRACUS

You seem very nice.

JENNA

Thank you.

DRACUS

I happen to have something here
that I think will help you find
your way out.

JENNA

You do? A map?

DRACUS

Well, no. It's a necklace, but it's
supposed to show you things you
need to know.

He holds up the necklace.

Jenna's eyes light up.

She likes it.

JENNA

For me?

DRACUS

Well yeah, if you want it.

JENNA

Yes! I do! That's very nice of you.

DRACUS

Aw, ain't nothin'.

Jenna moves to take the necklace from him.

Her fingers are on the necklace, about to lift it from his
hand when there is a SHOUT.

SIR DIDYMUS (O.S.)

My lady!

Jenna turns, necklace forgotten.

She sees SIR DIDYMUS, a small terrier with an eyepatch over
one eye and a floppy hat on his head. He is very courtly.

(CONTINUED)

CONTINUED: (3)

JENNA

Excuse me?

SIR DIDYMUS

My lady, that fiend is the enemy!

JENNA

The enemy?

She looks back at Dracus.

He tries to look innocent.

SIR DIDYMUS

He is in the employ of the dark queen.

DRACUS

No I ain't.

SIR DIDYMUS

He is.

DRACUS

Am not.

SIR DIDYMUS

Are so.

DRACUS

Am not.

SIR DIDYMUS

Are so!

DRACUS

Am not.

SIR DIDYMUS

Are so.

DRACUS

Am not.

SIR DIDYMUS

Are so.

DRACUS

Am n--

JENNA

STOP!

(CONTINUED)

CONTINUED: (4)

She looks between the two.

Dracus pushes the necklace at her.

She pushes it away.

JENNA (CONT'D)

Now, what are you two going on about?

SIR DIDYMUS

He, lady, is in the employ of the dark queen and is not welcome here!

Jenna looks at Dracus.

JENNA

Is this true?

DRACUS

Uh, no?

She grabs the necklace from him and holds it up.

JENNA

What is this?

DRACUS

A present?

JENNA

What is it?

DRACUS

Uh... You know, something pretty to where?

JENNA

And where did it come from?

It's obvious that Dracus is bad at lying, but he tries to stay loyal to Gretchen.

DRACUS

I uhm, er, found it?

SIR DIDYMUS

Ha! Likely tale.

Dracus glares at Sir Didymus threateningly.

(CONTINUED)

CONTINUED: (5)

He starts to move toward Sir Didymus but is stopped in his tracks.

He stares, eyes wide.

Jenna turns to see what he stares at.

It is LUDO, a large hulking fuzzy red monster with horns growing out of his head.

Ludo BELLOWS.

Jenna SCREAMS.

SIR DIDYMUS (CONT'D)
Ah, that is my page, Ludo.

LUDO
He bad.

SIR DIDYMUS
Yes, Ludo. He is indeed.

LUDO
Ludo no like bad.

Jenna is as frightened of Ludo as Dracus is.

Dracus starts to back away, then runs.

Ludo stares after him as if uncertain why he's running.

Jenna walks backward, frightened.

She trips and falls.

JENNA
OW! My ankle!

She sits up, rubbing her ankle.

JENNA (CONT'D)
Who are you?

SIR DIDYMUS
My lady, I am Sir Didymus, at your service.

JENNA
And what is that thing?

She scoots backwards along the ground.

(CONTINUED)

CONTINUED: (6)

SIR DIDYMUS
Ludo? Why, he's a friend.

JENNA
A friend?

LUDO
Ludo friend.

SIR DIDYMUS
Why, yes.

JENNA
Can you help me find my way out?

SIR DIDYMUS
Out? Why would you want to leave?
It's the best season here.

JENNA
I'm trying to find my way home.

SIR DIDYMUS
Oh. Home you say. Well, I suppose
you may want to go that way.

JENNA
That way?

SIR DIDYMUS
Yes, that way.

She looks off where he points.

The bog stretches endlessly, though there is a doorway in the wall.

JENNA
That way will take me home?

SIR DIDYMUS
Well it will take you somewhere
that is not here, and as this is
not your home, it won't hurt, will
it?

JENNA
I suppose you're right.

SIR DIDYMUS
I am always right, dear lady.

(CONTINUED)

CONTINUED: (7)

JENNA

Jenna. My name is Jenna. And thank you.

LUDO

Jenna friend.

JENNA

Uh, thank you, Ludo. Yes, I guess we can be friends.

SIR DIDYMUS

Did you need assistance finding your way, my lady?

JENNA

Do you know the way? Out of here?

SIR DIDYMUS

Well, erm... That is to say, no. Not really. However, I know my way through the bog.

JENNA

I'd like your help, if it isn't too much trouble.

LUDO

Ludo help.

JENNA

Yes, yes, I'd like your help too, Ludo.

She smiles hesitantly and reaches over to lightly pet Ludo's arm in a friendly gesture.

SIR DIDYMUS

Ambrosious!

As he calls, a small fuzzy white dog with a saddle on it peeks out from behind a tree he had been cowering behind.

SIR DIDYMUS (CONT'D)

Ambrosious, come out here this instant. My lady, this is my trusty steed, Ambrosious.

JENNA

Oh, he's so cute!

(CONTINUED)

CONTINUED: (8)

She moves to pet Ambrosious, but Sir Didymus dramatically throws himself in front of her.

SIR DIDYMUS
No! He's a ferocious beast!

JENNA
Oh. Well he looks nice enough to me.

Meanwhile, Ambrosious seems to pout, his tail and head both lowered.

SIR DIDYMUS
And looks can be quite deceiving.
He's a fighting machine!

One glance at Ambrosious shows that this isn't very accurate.

EXT. - FURTHER IN THE STONE MAZE - SAME TIME

Sarah and Hoggle are walking through the maze.

SARAH
Does any of this look familiar?

HOGGLE
No. But it's all different now that she's in charge.

SARAH
It never made a bit of sense to me before and it makes even less now.

HOGGLE
If I'm rememberin' right...

Hoggle stops at a wall and presses on it. It moves to the side.

It's dark in the opening.

SARAH
What's that?

HOGGLE
Shortcut.

SARAH
Are you sure about this?

(CONTINUED)

CONTINUED:

HOGGLE
A'course I am!

Sarah doesn't look convinced, but follows him through it.

They emerge on the other side in the

EXT. - HEDGE MAZE - CONTINUOUS

Sarah looks to the left. The maze stretches endlessly.

Sarah looks to the right. The maze stretches endlessly.

She takes a few steps to the left, then turns around and stops.

SARAH
(impatiently)
It all looks the same to me.

Hoggle turns to the right and takes a few steps.

He motions for her to follow.

Sarah makes an impatient motion, her hands raising at her sides slightly.

HOGGLE
Come on. This way.

SARAH
I really hope you're right.

They walk a little ways down the corridor of the hedge maze before Hoggle turns to the left.

SARAH (CONT'D)
Oh. I didn't see this.

Hoggle makes a soft grunting sound.

They continue on through the maze, overhead shots showing the large numbers of twists and turns before it opens into a

EXT. - CIRCLE IN THE HEDGE MAZE - CONTINUOUS

The hedges have formed a large circle with a small fountain in the middle.

There are benches around the fountain.

On the other side of the fountain is Gavin.

(CONTINUED)

CONTINUED:

SARAH

Gavin!

She runs toward him.

SARAH (CONT'D)

What are you doing here?

Hoggle trails behind her.

GAVIN

When I lost you in the bog-- who's that?

SARAH

Oh, Gavin, this is Hoggle. He's a friend of mine. Hoggle, this is Gavin. He was helping me earlier.

GAVIN

Well, it's pleasant to meet you, Hoggle.

Hoggle just crosses his arms and grunts, unsociable.

Sarah seems resigned to this behavior from him and ignores it.

SARAH

Well, we're trying to find the way to the castle. He saw Jenna. She's here. And I think the queen has her in the castle.

GAVIN

The castle? I just saw it. I can try to help you get there.

SARAH

Really?

Gavin nods.

Sarah turns to Hoggle.

As she turns, Gavin looks pained for deceiving her.

SARAH (CONT'D)

Hoggle?

HOGGLE

I don't trust'm.

(CONTINUED)

CONTINUED: (2)

SARAH

Hoggle, you don't trust anyone.
Come on, let's go. If she has Jenna
back in the castle, time might be
running out.

They walk on, Gavin leading the way.

EXT. - FURTHER THROUGH THE BOG - SHORTLY LATER

Ludo, Sir Didymus on Ambrosius and Jenna appear to have been
walking through the murky bog for some time now.

Jenna pushes some weeping willow branches aside and stops
with a sigh.

JENNA

Well, it doesn't look much
different here. And my feet are
starting to hurt.

SIR DIDYMUS

Dear lady, the way out is but past
this crest.

JENNA

It is?

SIR DIDYMUS

Do you see that there? The wall?

JENNA

Where? Oh. Yes, I see it!

SIR DIDYMUS

There is a door there, my lady.
That is the way out.

JENNA

Oh, how wonderful!

SIR DIDYMUS

I would accompany you if I could,
but I have been rendered unable to
leave my post, thereby retaining me
from giving you escort.

JENNA

Uh, that's alright. I'll find my
way. I appreciate the help.

(CONTINUED)

CONTINUED:

She runs and hugs him, then Ludo before running toward the doorway, making faces at the smells that belch up from the murky bog.

Finally, she makes it to the doorway.

It has a rusty ring hanging from it as a handle.

She grabs it and pulls as hard as she can.

She enters into an underground tunnel.

There is a MONTAGE of her walking through the tunnel, with Jareth's face overlaying the scenes. There are also shots showing that Gretchen watches in her oracle.

CUE SONG: "GET MOVING"

It is a face-paced rocking dance song.

JARETH (V.O.)

(spoken)

Watch out. Behind you. No, over here.

(laughing, then singing)

*You think you're clever
Think you can hide
Safe from the dark
Keep it all inside
Run from my love
Run from the blackest night
Run until you can believe it's
alright*

*Run. Run. But be careful, child.
Run. Run. But be on guard my child.
Fear in the dark
Fear makes it all worthwhile
Get moving child*

(spoken)

Yes. That's it. Just a little further now.

(sung)

*Come on and get moving.
Dance, dance
Move to the groove and dance to my
beat*

*Run. Run. But be careful, child.
Run. Run.*

(CONTINUED)

CONTINUED: (2)

JARETH (CONT'D)

*But be on guard my child
Fear in the dark
Fear makes it all worthwhile
Get moving child*

Jenna finally comes out of the tunnel into the

EXT. - HEDGE MAZE

She looks around, sighting softly to herself.

JENNA

Well, at least it smells better up here. I better find my way out fast, as it is, mom is so gonna kill me when she finds out.

EXT. - ANOTHER PART OF THE HEDGE MAZE - SAME TIME

Sarah and Hoggle follow Gavin through the maze.

SARAH

Are you sure this is the right way?

HOGGLE

Don't ask me, ask him.

SARAH

Gavin?

GAVIN

We're almost there. In fact, it's just around this corner.

HOGGLE

I don't like this.

SARAH

Hoggle, be quiet. He's helping us.

Hoggle grunts again.

He's very cranky, moreso than usual.

HOGGLE

I don't trust him!

SARAH

HOGGLE!

As Sarah yells at Hoggle, there is a soft voice shouting from a short distance away.

(CONTINUED)

CONTINUED:

JENNA (O.S.)

Mom?

SARAH

Jenna? JENNA?

JENNA (O.S.)

Mom? Are you here?

SARAH

Jenna honey, I'm here. Where are you?

Sarah listens, walking this way and that as she tries to hear Jenna's location.

The trio round a corner in the maze.

An overhead shot shows that they aren't very far away, but there is no immediate direct route between them.

JENNA

I'm in the maze.

SARAH (O.S.)

Stay where you are, I'll find you!

JENNA

Please hurry, I want to go home. I don't like this place.

Jenna, still looking upward, turns and finds herself inches away from Gretchen.

Jenna SCREAMS.

Sarah begins running through the maze.

SARAH

JENNA! JENNA?!?

She turns a corner and finds not just Jenna, but Gretchen as well.

Behind them, the hedge walls break, a large stone archway in the middle.

The archway is black with glowing white and blue lines disappearing into it.

It looks like some sort of portal.

(CONTINUED)

CONTINUED: (2)

HOGGLE

The crystal gateway. He led us to the gateway.

SARAH

Jenna!

Jenna sees them and tries to run toward them, but Gretchen has a hold of her shoulder and holds her back.

JENNA

MOM! Mom!

SARAH

Jenna!

Sarah glares at Gretchen and moves toward her.

SARAH (CONT'D)

Let her go.

GRETCHEN

No. She is going through the portal. You're more than welcome to go after her if you wish.

Sarah shakes her head, her eyes wide.

As Sarah takes a step forward, Gretchen tightens her grip on Jenna's shoulder and Jenna winces painfully.

SARAH

Let her go. What do you want?

GRETCHEN

Gavin. Open the portal.

Sarah whirls to look at Gavin, her expression disbelieving.

SARAH

Gavin?

GAVIN

I have no choice.

He doesn't look her in the eyes as he moves toward the archway.

There is a dial on the side of the archway that Gavin turns. It takes a lot of effort to turn and moves slowly.

Sarah looks back at Gretchen and Jenna.

(CONTINUED)

CONTINUED: (3)

Jenna looks to be on the verge of tears.

JENNA
Mommy, I'm sorry. I didn't mean--

GRETCHEN
Silence, child!

SARAH
Don't talk to my daughter that way,
you witch!

GRETCHEN
Gavin, hurry with the portal. Our
guests here are late for an
important date on the other side.

Jenna struggles against Gretchen, who holds her tightly.

Sarah starts to step toward Gretchen again, but she pulls
Jenna tighter to her.

GRETCHEN (CONT'D)
Stay where you are.

Sarah looks back at Hoggle, who doesn't know what to do.

She looks at Gavin pleadingly.

His back is to her, but his face shows that he doesn't want
to do this task.

The portal clicks and the cover over it begins to disappear.

Where the cover is gone, the portal is even darker, yet it
lets off a bright light from within it.

SARAH
Gavin. Please. Don't do this. Don't
open the portal.

HOGGLE
If she goes in there, she's lost
forever.

SARAH
Please, let Jenna go.

GRETCHEN
I'm afraid I can't do that.

Gretchen pulls out the oracle and peers into it.

(CONTINUED)

CONTINUED: (4)

GRETCHEN (CONT'D)

Hurry, fool. It's almost time. My power is fading as I stand this close to it.

Sarah and Jenna make eye contact.

They agree, unspoken.

Sarah lunges at Gretchen as Jenna reaches up and grabs the oracle.

Gretchen tries to jump at Jenna, but Sarah tackles her and knocks her into the portal.

Sarah almost falls into the portal, but Jareth reaches down to grab her by the back of her shirt.

He pulls her back and she falls backward onto the ground, looking up at him.

SARAH

Jareth.

JENNA

Mommy!

Jenna runs to Sarah and throws herself down next to her, grabbing her into a tight hug.

SARAH

Oh baby, it's okay. You're safe. Jareth, what are you doing here?

JARETH

Saving you. And my kingdom.

He reaches for the oracle in Jenna's hand.

Jenna, frightened stiff, just stares at him as he takes it.

Jareth holds it up and looks into it.

SARAH

Jenna, get up.

They stand, neither of them taking their eyes off Jareth.

JARETH

So Hoggle, I hear you were in the oubliette again.

(CONTINUED)

CONTINUED: (5)

HOGGLE

Uh, I er--

SARAH

You were?

HOGGLE

That's where I was until you got me out.

SARAH

But I didn't--

JARETH

You did. You wished for him, didn't you?

SARAH

What?

JARETH

Your gift. I granted you one wish.

SARAH

Why didn't you tell me? I could have wished for Jenna.

JARETH

Well I couldn't tell you, that wouldn't be fair now would it?

He smirks at her and looks back into the oracle.

JENNA

Mommy, who is that?

SARAH

Jareth. The goblin king.

Jenna looks more frightened and clutches Sarah's hand.

Jareth twirls the oracle in his hand, looking as much magical a motion as when he uses his crystal balls.

There is a MONTAGE of scenes:

The dark queen's presence is gone, lifting the fog from the forest. Deep greens and browns flood in where blues and greys had been. The darkness of the golems begins to recede and fade. The twilight fades from the bog of eternal stench, causing Sir Didymus and Ludo to look up and around, amazed. Gavin and Hoggle also look amazed.

(CONTINUED)

CONTINUED: (6)

SARAH (CONT'D)

Jareth. The queen is gone. Send us home.

JARETH

Oh, buy my dear, I can't.

SARAH

You can't? But you have your power back.

JARETH

No. Not yet.

SARAH

What?

JARETH

You gave me your word, Sarah. You would give me one thing I asked for. One thing you cannot refuse.

Sarah doesn't like where this is leading.

SARAH

What do you want?

JARETH

The girl.

He points the oracle at Jenna.

Jenna's eyes fly open.

SARAH

Jenna? NO!

JARETH

She named her as her successor. While she lives, she is the dark queen.

SARAH

And you knew this? All along?

JARETH

I couldn't very well tell you, could I?

SARAH

Yes, you could have. But it's your throne, we're leaving.

(CONTINUED)

CONTINUED: (7)

JARETH

No.

JENNA

I have a throne? I'm a queen?

SARAH

Can she give it up?

JARETH

She could. Or I could just kill her
and be done with it.

SARAH

Jenna, just tell him that the
throne is his so we can leave.

JARETH

Oh, it's more than that. When she
does so, she gives her power to me.

JENNA

My power? What power?

JARETH

Your magic.

JENNA

Magic?

SARAH

Jenna, don't listen to him. Just
tell him it's his.

JENNA

But I want magic!

JARETH

If she does so, she can give me the
power to return you to home.

JENNA

I won't! I want magic! I want to be
a queen!

SARAH

Jenna, this really is not the time.

JARETH

You do want to go home, don't you,
Jenna?

(CONTINUED)

CONTINUED: (8)

JENNA

Yes?

SARAH

Then just tell him it's his.

JENNA

Do I have to?

SARAH

Yes.

JENNA

Oh, alright. It's yours. You can have it.

Jareth smiles, though the smile changes to a sad expression.

He turns toward the portal.

He throws the oracle into it.

Bright light pours out of the oracle.

The ground shakes.

Jenna and Sarah fight to keep their balance, but the shaking of the ground throws them at the portal.

Sarah grabs onto the archway with one hand and holds Jenna's hand with the other.

They are pulled horizontal into the portal.

It is neverending under them.

Sarah's fingers begin to slip.

They fall into the portal, SCREAMING.

There is a MONTAGE scene of Jenna and Sarah falling.

They are in the attic.

INT. - ATTIC - MOMENTS LATER

Jenna and Sarah stand in the attic, surrounded by boxes.

They look at each other.

Sarah grabs Jenna into a tight hug, clutching her to her as if she'll never let her go.

(CONTINUED)

CONTINUED:

SARAH

Oh honey, I'm so glad you're alright. What were you thinking? I've been so worried.

JENNA

I'm sorry, mom. I didn't mean to scare you. I love you. I'm so sorry. I didn't know.

SARAH

I love you, too, honey. I thought I lost you forever. I was so scared.

MOVING MAN (V.O.)

Ma'am? Is everything alright up there?

Sarah looks toward the open door.

SARAH

We're home.

JENNA

Yeah. Home. At least, one of them. We've got a new one to go to.

SARAH

(down the stairs)

Yes, we're fine, thank you!

Sarah pulls Jenna into a hug.

JENNA

Mom?

SARAH

Yes, sweetheart?

JENNA

Remind me not to read any of your stories again when I'm alone.

SARAH

Oh honey.

JENNA

And like you said, if we're together we can get through anything.

They laugh and move toward the door of the attic.

(CONTINUED)

CONTINUED: (2)

Behind them, the box Jenna had earlier been digging in is open.

Inside the box are various toys: a rockstar action figure of Jareth, a stuffed Ludo doll, a stuffed Sir Didymus and a bookend with Hoggle on it. There is also a picture of Sarah hugging a dog that looks like Ambrosius.

FADE OUT