

F-5A

Babe

Screenplay by (Universal, 1995)

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T1 PIGGERY - P

1 Row upon row of pig pens: a vast, high-tech factory full of pigs in their
2 thousands.

THE NARRATOR

(*An old voice*)

3 This is a tale about an unprejudiced
4 heart and how it changed our valley
5 forever.

6 There was a time not so long ago when
7 pigs were afforded no respect, except
8 by other pigs. They lived their whole
9 lives in a cruel and sunless world. . .

10 The massive doors of the Great Hall swing open, and out of the dazzling sun-
11 light come thunderous trucks.

12 From one of the pens, a tiny piglet – a runt with a black mark around one eye
13 – watches, awestruck. This is BABE.

NARRATOR

14 In those days, pigs believed that the
15 sooner they grew large and fat, the
16 sooner they'd be taken into pig paradise
17 – a place so wonderful, that no pig had
18 ever thought to come back.

19 Shadowy human figures appear. They enter Babe's pen and struggle to shift
20 a huge sow – his mother – brushing aside the squealing litter as they haul her
21 to her feet. The grand old matriarch nuzzles Babe as she is hustled away.

NARRATOR

22 So when the day came for their parents
23 to go to that other world of endless
24 pleasures, it was not a time for young
25 pigs to be sad – just another step
26 towards the day when they too could
27 make the journey.

28 Babe and the other piglets watch as their mother disappears into the moving
29 sea of pig flesh being herded towards the trucks.

30 A human drops a metal feeding box into their pen. The piglets rush to it and
31 suckle the rubber nipples attached to its side. . .

32 Except Babe, who stands alone, straining through the bars for a last glimpse
33 of his 'Mum'.

BABE

(*whispers*)

34 Bye Mum.

35 Outside, the trucks move off. On their sides we read:

GREEN VALLEY MEATS
CHOICE TO YOUR TABLE
SINCE 1905

When the death trucks are gone, the great doors close.

The light dims on a forlorn Babe. Two humans approach.

NARRATOR

Perhaps his sadness made him easier to catch. Perhaps it was because he stood apart from the others. Whatever the reason — of the thousands of animals in the piggery that day. . .

The men stop at the pen. Babe looks up.

NARRATOR

. . . only one was chosen.

A big hand grabs Babe by the hind legs, and yanks him squealing into the air.

VOICE 1

How's this one, Paddy?

VOICE 2

Just right for the purpose. How much do I owe you?

VOICE 1

It's a runt, Paddy — just a worthless little runt.

Babe is dropped into a sack and carried off.

2 FAIRGROUND - P

The sights and sounds of a country fair.

The large and lively MRS HOGGETT emerges from the crowd carrying a basket laden with trophies and blue show ribbons. Her tall, wiry husband, FARMER HOGGETT, follows a few steps behind. Mrs Hoggett is surrounded by an admiring entourage.

WOMAN #1

You're too modest, Esmé Hoggett!

VALDA

Nine out of the ten first prizes for jams and jellies is more than just a matter of luck!

In the background Farmer Hoggett is intrigued by a pitiful squealing. He wanders off in its direction.

MRS HOGGETT

(modestly)

Oh well, luck still plays its part. Our
berries were wickedly good this year.
And our water's very tasty, too. Of
course, we don't use the town water.
Rain water - it's a much sweeter drop.
Now I've just got to pop into the
homecrafts tent

CUT TO:

FARMER HOGGETT nears a stall, where the Lions Club is running a fund-
raising competition under a banner reading: GUESS MY WEIGHT. The squeal-
ing is coming from a cardboard box.

LION'S CLUB MAN #1

(hail fellow well met)

How's it going, young Arthur? How're
those sheep of yours - you makin' ends
meet?

HOGGETT

Oh, aye.

Hoggett is not a man given to extravagant speech.

LION'S CLUB MAN #2

So how about a guess, Arthur? Money
goes to a good cause.

Hoggett looks into the box.

He sees a little pig - a pink bundle of fear, squealing its head off.

LION'S CLUB MAN #2

Christmas Day - think of it! What a feast!

Hoggett reaches a long brown arm into the box and strokes BABE gently
between the ears.

HOGGETT

That'll do pig.

The squealing stops.

Hoggett eases his hand under Babe's belly and lifts him up. The pig's eyes -
bright, intelligent eyes - meet the farmer's.

NARRATOR

The pig and the farmer regard each
other. And for a fleeting moment
something past between them - a faint
sense of some common destiny.

LION'S CLUB MAN #2

Funny that. First time all day the little
thing hasn't screamed blue murder.
Now you'll *have* to have a go.

Hoggett drops a coin into the tray. The studious DAUGHTER of one of the
Lions men writes down "Mr Hoggett" in her notebook.

Slowly, thoughtfully, the farmer weighs the pig in his hand.

HOGGETT

Twelve pounds. . .

Babe nuzzles against Hoggett.

HOGGETT

. . . five . . .

Hoggett looks down as Babe blithely passes a stream of urine.

Hoggett waits. The Lions wait. Lion's Daughter looks up through her thick
spectacles and waits.

Babe finishes.

HOGGETT

. . . *two* ounces.

Hoggett gives the pig a final pat and puts him back in the box.

MRS HOGGETT

(o/s)

Hooo-eeee! Hoggett! Hoggett!

Hoggett turns to see a silver trophy waving at him above the heads of the
crowd.

LION'S CLUB MAN #2

Thanks Arthur. We'll be weighing the
little pig tomorrow.

LION'S CLUB MAN #2

We'll phone you if you win.

LION'S CLUB MAN #1

When you win, Arthur, *when* you win!

The Lions laugh. Hoggett disappears into the crowd with his wife.

LION'S CLUB MAN #2

Care to guess the little pigs weight, sir?
Support the Lions Club.

The squealing starts again as Babe is lifted from the box by a man in a chef's
hat.

3 FARMHOUSE LIVING ROOM

5

1 HOGGETT is making a wooden dolls house – a gift for his grand-daughter.

2 A fat, grey CAT is draped around MRS HOGGETT's neck like a fur. She is
3 making space for her new show ribbons and trophies on the already over-
4 crowded wall.

5 MRS HOGGETT
6 What could we do with a pig, eh
7 Duchess? Just think, two nice hams,
8 two sides of bacon, pork chops, kidney,
9 liver, chitterlings, pickle its feet, save its
10 blood for black pudding, there's the
11 telephone. Hoggett !

12 HOGGETT picks up the phone and listens, then:

13 HOGGETT
14 Oh.

4 FARMYARD — LATE AFTERNOON

1 A black and white sheepdog, FLY, watches the rough and tumble of her pups
2 at play.

3 HOGGETT arrives in his old truck. He emerges with a small pink animal in
4 his hands and heads for the barn.

5 The pups run to Fly.

6 PUP #1
7 What is it, Mum?

8 * FLY
9 That's a pig.

10 PUP #2
11 They'll eat it when it's big enough.

12 PUP #3
13 Will they eat us when we're big enough?

14 FLY
15 Good heavens, no. The Bosses only eat
16 stupid animals like sheep and ducks
17 and chickens.

18 Hoggett exits the barn and the pups rush inside.

19

20

5 BARN - P

1 Two tiny MICE stare at BABE, who sits trembling in a small pen made of hay
2 bales.

3 Two inquisitive puppy faces appear over the wall.

4 PUP #1
5 It does look stupid, Mum.

6 FLY appears, followed by another pup.

7 * FLY
8 Not as stupid as sheep, mind you,
9 but pigs are definitely stupid.

10 Babe tries to put on a brave face, but her voice quavers. . .

11 * BABE
12 *(barely audible)*
13 E... (cough) Excuse me. No we're not.

14 FLY
15 *(taken aback)*
16 Good heavens. Who are you?

17 BABE
18 I'm a large white.

19 The pups titter. The COW and DRAUGHT HORSE in neighbouring stalls
20 lean over to look at the new arrival.

21 * FLY
22 Yes, that's your breed, dear. What's
23 your name?

24 BABE
25 I don't know.

26 The pups laugh.

27 FLY
28 Well, what did your mother call you, to
29 tell you apart from your brothers and
30 sisters?

31 Babe turns away, choked with emotion.

32 BABE
33 *(voice trembling)*
34 Our Mum called us all the same.

35 FLY
36 And what was that, dear?

37

BABE

38

She called us all Babe.

39

The pups giggle. Fly silences them with a growl.

40

The little pig can no longer hold back the tears.

41

DRAUGHT HORSE

42

(discreetly to Fly)

43

Ahem.... P'raps we shouldn't talk too
 44 much about. . . *ahem*. . . family.

45

BABE

46

I want my Mum.

47

Fly can't help herself. She jumps down into the pen beside Babe.

48

* FLY

49

There, there. You've got to be a brave
 50 boy now. I left my mother when I was
 51 your age, and my pups will have to
 52 leave me soon. But I'll keep an eye on
 53 you if you like. . . Just 'til you find your
 54 feet.

55

(she licks Babe's nose)

56

There, is that nice?

57

•BABE

58

Mm mmh.

59

Babe nods and snuggles up to Fly.

60

A shadow glides over them. The mice run for cover, the pups fall silent and
 61 Fly looks up to see her partner – REX – a magnificent old sheepdog with the
 62 bearing of a great champion.

63

FLY

64

(deferentially)

65

The little pig's a bit low. He's going to
 66 sleep with us. Just 'til he finds his feet.

67

Babe shrinks. Fly waits for Rex's decision.

68

REX

69

Until he finds hisfeet.

70

And with that, he's gone.

71

PUP #1

72

But Mum! He'll wet the bed!

73

* FLY

74

Nonsense. If you want to do anything
 75 you'll go outside, won't you?

76

Babe nods.

77
78
79

FLY
Good boy.

IRIS TO BLACK

6 FARMYARD

1 The eastern sky glows with the early dawn.
2 The ROOSTER struts out of the old wooden hen-house. He makes his way up
3 the farmhouse roof – to the very top. He does a little practice cluck, stretches
4 out his neck, but before he can utter a sound we hear:
5 A hideous QUACK-A-DOODLE-DOO.
6 The rooster swings around in shock. A scrawny DUCK, perched precariously
7 on top of the nearby barn, is crowing for all he's worth. . .

7 PORCH

1 REX is on his feet. . .

8 FARMHOUSE

1 MRS HOGGETT sits bolt upright in bed, tumbling the CAT to the floor.
2 HOGGETT stirs.

3 MRS HOGGETT
4 We've got to do something about that
5 duck!

9 BARN -

1 Snuggled next to FLY and the PUPS, BABE looks around sleepily for the
2 source of the noise.

3 PUP #1
4 (*yawning*)
5 It's only Ferdinand.

6 BABE
7 What's Ferdinand?

8 PUP #3
9 He's a duck.

10 PUP #2
11 He wants to be a rooster.

12 PUP #1
13 He wants to be anything but a duck!!!

14 PUP #3
15 He's cracked and crazy, isn't he Mum.

16 FLY
17 (*sleepily*)
18 Yes dear.

10 LATER - P

1 REX eats from a bowl on the kitchen floor as HOGGETT opens the back door,
2 puts his fingers to his lips and gives a long, loud whistle.

3 Like a marauding horde, the PUPS stampede out of the barn and charge to-
4 wards the house.

5 Then comes FLY... and finally BABE, waddling after them.

6 The pups push through the doggy door into the kitchen and attack the bowls
7 of dog food waiting inside. Babe catches up to Fly as he reaches the door.

8 * FLY
9 Babe, you wait here.

10 Babe comes to an abrupt halt.

11 BABE
12 Aren't pigs allowed?

13 PUP #2
14 (*from inside, with a mouthful of food*)
15 Not live ones!

16 Fly ignores the comment.

17 * FLY
18 I'm sorry dear. Only dogs and cats
19 inside the house.

20 BABE
21 Why?

22 FLY
23 (*as she goes inside*)
24 That's just the way things are.

25 The door swings shut in Babe's face.

26 CUT TO:

27 Inside. From high atop a cupboard, the fat grey CAT looks down on her do-
28 main. She can barely disguise her disdain for the dogs as they wolf down
29 their food below. Damned dogs – they should never have been allowed in
30 the house in the first place.

31 A small pink face, brimming with curiosity, appears at the porch window.

32 Outside, Babe is perched on tip-toes, teetering precariously on some old boxes

CUT TO:

The Cat looks up to see Babe, snout pressed hard to the window pane. She snarls, attracting Rex's attention. He follows the Cat's gaze to the window, sees Babe, and barks – the voice of absolute authority.

Babe topples out of view.

MRS HOGGETT emerges from the back door.

Babe picks himself up off the ground as Mrs Hoggett pours a bucketful of slops into a makeshift trough.

MRS HOGGETT

Oh, what a spectacular feast I've got for you. Oh yes, what a lucky little pork chop you are! Yes, delicious. Oh yes, Yum yum yum yum ! Who's going to grow up to be a bit fat pig. You are! You are. Yum, yum yum yum, oh yes.

Babe eats *like a pig*.

Beaming her approval, Mrs Hoggett leaves the pig to it.

Farmer Hoggett strides out of the house with Rex, like a shadow, at his heels. Fly and the pups follow. Babe falls in with the pups.

BABE

(*enthusiastically*)

Where are we going?

PUP #1

To work the sheep!

BABE

What's sheep?

PUP #1

Sheeps is animals with thick woolly coats.

PUP #2

And thick woolly heads!

PUP #1

And men can't look after them without us!

BABE

Why do they need us?

PUP #3

Because ...

71 PUPS
 72 *(the others join in the shout)*
 73 ...we're Sheep Dogs !

74 ALL
 75 Yeaaaay!!

76 They catch up with Hoggett at the gate, which is attached to a post by means
 77 of an overstretched bicycle tyre. Hoggett unlatches the gate – it flies open,
 78 and – thwack! – smashes violently against the post. Hoggett frowns – clearly
 79 this prototype needs some future refinement.

80 The dogs pass through.

81 FLY
 82 *(to Babe)*
 83 Not you, dear.

84 BABE
 85 Why?

86 * FLY
 87 *(kindly)*
 88 We have to do dogs' work. You're a pig.
 89 Your job's to stay here and eat your food.
 90 We'll be back at the end of the day.

91 With some effort, Hoggett closes the gate – 'rearming' it. Then they head off
 92 up the hill with the DRAUGHT HORSE and dray.

93 All except Babe, who looks around. The ducks are washing in the pond, the
 94 hens are busy in the coop, and no-one pays him any attention.

95 Then he hears a strange bleating sound. Having nothing better to do, he
 96 saunters off to investigate.

97 At the rear of the farmhouse, Babe finds the source of the noise – a wooden
 98 pen with a tin roof. He can't see what's inside, but hears a hoarse, complain-
 99 ing voice:

100 BABE
 101 Excuse me, hello sir.

102 MAA
 103 Damn wolf! Cough... cough... Give us
 104 a bit of peace, wolf.

105 Inside, in the dark, is an old, sick sheep, her words broken now and then by a
 106 terrible cough. She can see Babe's shadow in the crack at the bottom of the
 107 door.

108 BABE
 109 I'm not a wolf.

111 To show her, she moves around to the side of the pen where there are gaps in
 112 the wall planking.

113 BABE
114 I'm a Pig. What are you?

115 MAA
116 I'm a Ewe.

117 BABE
118 *(excited)*
119 You're a sheep!

120 MAA
121 *(indignant)*
122 I'll not be called a common sheep, thank
123 you kindly. I'm a Border Leicester ewe.
124 The name's Maa.

125 BABE
126 What's wrong with you, Maa?

127 She holds up a foreleg.

128 MAA
129 Footrot. And I've got me a nasty cough.
130 And I'm not as young as I used to be.

131 She coughs, belches loudly and settles down to chew a mouthful of cud.

132 •MAA
133 Seem like a nice young lad. What be
134 your name?

135 BABE
136 Babe.

137 MAA
138 Not like them wolves. Treat you like
139 dirt they do. Bite you as soon as look at
140 you, the savages.

141 BABE
142 Bite you?

143 MAA
144 And worse. Some wolves be so bad
145 they'd run a sheep down and tear it to
146 pieces! *Cough.*

147 BABE
148 *(horrified)*
149 Fly would never do that.

150 MAA
151 Fly, is it? Well, a right vicious creature
152 she be, let me tell you.

153

BABE
(*shocked*)

154

Not Fly. . .

155

156

Babe nods.

157

MAA

158

All them wolves is cruel to us sheep.

159

Always have been. Brutal savages,

160

that's what they be. Wouldn't want to

161

see a gentle soul like you mixin' with

162

the likes o' them, young 'un. *Cough.*

163

cough.

164

She convulses in a rattling cough.

165

Babe looks on, disturbed by what he's heard.

11 DUSK - P

1

Sunset. HOGGETT, with the DOGS and the HORSE AND DRAY return after a hard day's work. REX assumes his customary position on the back porch, while FLY and the PUPS enter the barn.

2

3

4

BABE watches them, subdued.

5

NARRATOR

6

That afternoon, when she saw Fly, the

7

little pig's mind was a tangle of

8

questions — Cruel? Vicious? Brutal??

9

What was it that dogs did in the fields

10

all day?

11

Fly trots over to Babe.

12

FLY

13

Hello, dear. Did you have a good day?

14

BABE

15

(*quietly*)

16

Yes thank you.

17

Fly comes closer and looks at Babe for a moment. Then, with simple affection, she licks him full on the face. A big wet slurp! Babe beams with the pleasure of it and nuzzles Fly as they nestle down together with the pups.

18

19

20

NARRATOR

21

The pig decided that sickness can make

22

you see things in strange ways, and she

23

hoped that Maa would get better very

24

soon.

25

IRIS TO BLACK

12 DAWN

1 The ROOSTER sneaks out of the hen-house and scrambles up to the roof, on
2 the lookout for any sign of Ferdinand.

3 The duck is nowhere in sight.

4 The rooster's old arrogance returns as he nears the top of the roof, BUT. . .

5 FERDINAND is already waiting for him – on a hairtrigger, ready to crow,
6 HOWEVER. . .

7 the LOUD CLANGING of an ALARM CLOCK beats him to it!

13 BEDROOM

1 MRS HOGGETT wakes talking.

2 MRS HOGGETT

3 I was worried that it might have a harsh
4 tone, but that's quite a nice musical
5 ring, don't you think . . ?

6 Peering through the window, FERDINAND sees for the first time the brand
7 new clock on the bedside cabinet.

8 MRS HOGGETT

9 . . . I walked into O'Halloran's Hardware,
10 and there it was, waiting for me. What a
11 splendid way to wake up each morning!
12 Hoggett dear. . . Church.

13 Ferdinand fumes.

14 LATER

1 REX rides between the HOGGETTS as they head off in the truck, called by
2 distant church bells.

15 BARN

FERDINAND emerges like a periscope from the straw next to BABE.

2 FERDINAND
3 Hey, Pssst!

4 Babe stirs from her sleep.

5 BABE
6 Oh, what?

7 FERDINAND
8 (whispers)
9 You look like an intelligent, sophisti-
10 cated, discerning, young fella. . .

11 Who me? BABE

13 FERDINAND
14 Yeah. Follow me.

15 In step with the duck, Babe tip-toes away from the sleeping DOGS.

16 FERDINAND
17 Oh boy, are you in for some fun!

18 •BABE
19 What are we doing?

16 BEDROOM

The ALARM CLOCK sits impassively on the bedside cabinet.

2 In the window behind appear the faces of FERDINAND and BABE.

3 FERDINAND
4 You see it?

5 BABE
6 Yes.

7 FERDINAND
8 Good.

They drop out of sight.

17 BACK PORCH - P

1 FERDINAND draws BABE into a quiet conspiracy near the doggy door.

2 BABE

3 *(also whispering)*

4 So, I go through the kitchen, across the
5 living room. . .

6 •FERDINAND

7 Good, good, good, good. . .

8 BABE

9 . . . into the bedroom...

10 •FERDINAND

11 Yeah.

12 BABE

13 . . . get the mechanical rooster....

14 •FERDINAND

15 Yep.

16 BABE

17 . . . and bring it out to you.

18 FERDINAND

19 What about the cat?

20 BABE

21 . . . Oh, and *quietly* bring it out to you.

22 FERDINAND

23 Excellent!

24 BABE

25 I don't think I can do it.

26 •FERDINAND

27 Nnnngh!!

28 BABE

29 It's against the rules. Only dogs and
30 cats are allowed in the house.

31 Ferdinand reflects on this for a moment, then. . .

32 FERDINAND

33 I like that rule. It's a good rule. But this
34 is bigger than rules. This is life and
35 *death!*

36 •BABE

37 It is?

38 Ferdinand sighs in suppressed frustration.

39 FERDINAND
40 Nggg! Follow me.

41

42 Babe follows Ferdinand around the corner and into the dog kennel.

43 •FERDINAND
44 Look. There's something you should
45 know.

46 •BABE
47 Yes?

48 FERDINAND
49 Humans eat ducks.

50 BABE
51 I beg your pardon?

52 FERDINAND
53 Ah, most ducks prefer to forget it, but
54 the fact is that humans like to eat
55 plump, attractive ducks.

56 BABE
57 Oh, I don't think so. Not the Boss. Not
58 the Boss's *wife*. . .

59 •FERDINAND
60 Oh, come on. Humans don't eat cats.
61 Why?

62 •BABE
63 Well, they're. . .

64 FERDINAND
65 They're *indispensable* – they catch mice.
66 Humans don't eat roosters. Why?

67 •BABE
68 Well. . . I . . . I . . .

69 •FERDINAND
70 They make eggs with the hens and keep
71 everyone awake in the morning.

72 •BABE
73 Right. . .

74 •FERDINAND
75 I tried it with the hens; it didn't work.

76 FERDINAND

77 So I turned to crowing, and lo! – I
78 discover my gift! But no sooner do I
79 become indispensable then they bring
80 in a *machine* to do the job. Ahh hah hah,
81 the treachery of it! A mechanical
82 rooster!

83 •BABE

84 Oh, dear me. . .

85 •FERDINAND

86 Oh dear you! *Sighs..*

87 (*quiet sincerity*)

88 I s'pose the life of an anorexic duck
89 doesn't amount to much in the broad
90 scheme of things, but Babe, I'm all I've
91 got.

92 BABE

93 Umm, why do you need *me* to do it?

94 FERDINAND

95 (*slumps*)

96 I'm allergic to cats.

97 Babe looks puzzled.

98 BABE

99 Huh?

100 FERDINAND

101 I'm allergic to cats.

102 BABE

103 Oh. . .

104 FERDINAND

105 (*sadly*)

106 . . .They make me sneeze.

107 Babe considers the implications of this. Then she moves towards the door.

108 BABE

109 Oh. . . Don't worry. I won't wake the
110 cat.

111 Babe eases herself through the doggy door.

112 FERDINAND

113 My life is in your hands.
114

18 **INSIDE**

1 BABE makes his way across the kitchen floor.

2 He pauses at the entrance to the living room and scans the terrain.

3 Farmer Hoggett's handiwork – the dolls house – is now painted in bright
4 primary colours. It stands on the table amidst pots of paint and brushes
5 soaking in turpentine. Next to it sits Mrs Hoggett's knitting basket.

6 And on the rug in front of the fireplace, the grey CAT – apparently sleeping.

7 FERDINAND appears at the living room window, urging Babe to proceed
8 with care.

9 Babe sets off, skirting behind the furniture, maintaining the greatest possible
10 distance between himself and the Cat.

11 Half way across the room, his path is blocked and he is forced to squeeze be-
12 tween an armchair and a leg of the table. His head eases through the gap, but
13 as he squeezes his hindquarters through. . .

14 the table shifts. . .

15 . . . dislodging a bright yellow ball of wool from the knitting basket. The ball
16 rolls across the table, trailing a yellow strand. It drops over the edge, bounces
17 across the armchair, falls onto a side table, ricochets off a lamp, encircles a
18 vase, and – still unravelling – hits the floor, heading straight for the Cat.

19 At the window, Ferdinand is a pantomime of wild, silent panic.

20 Babe is paralysed.

21 The rampant ball of wool finally comes to a halt a hair's breadth from the Cat.

22 Babe breathes again and resumes her trek. He inches warily towards the trip-
23 wire of wool which stretches across his path. As he steps over it, the wool
24 catches on one of his trotters, but his attention is so completely focused on the
25 Cat that he doesn't notice. He moves on resolutely.

26 Ferdinand jumps about in a whirlwind of concern and begins tapping on the
27 glass to attract Babe's attention.

28 Babe turns around, uncertain of the source of the noise. He turns again and
29 tangles himself even more in the wool. When Babe finally sees Ferdinand, the
30 duck's frantic signals are a little hard to interpret, but it is clear that he is im-
31 patient. So Babe nods and, turning once again, hurries towards the bedroom,
32 dragging the wool behind him.

33 At the window, Ferdinand is apoplectic.

34 The stretching wool shifts the knitting basket, which pushes the dolls house,
35 which slides up against the paint pots on the edge of the table. . .

36 Babe soldiers on towards the bedroom.

37 . . . The paint pots teeter on the brink. And a nanosecond before disaster,
38 Ferdinand lands in front of Babe, frantically mouthing a silent scream:

39 Ever so gently, as if defusing an unexploded bomb, Ferdinand unravels the
40 wool from around Babe's legs. Already Ferdinand's eyes are allergically red
41 and watery.

42 FERDINAND

43 *(whispers)*

44 Go. Outside. Now. Please.

45 BABE

46 *(whispers)*

47 But you said you can't do without me.

48 •FERDINAND

49 *(sounding very nasal)*

50 I can. I can. I can. Trust me. I can.

51 BABE

52 Are you sure?

53 •FERDINAND

54 Yes.

55 •BABE

56 You're positive?

57 •FERDINAND

58 *(whispers)*

59 Go outside and stand guard.

60 •BABE

61 Okay. Good idea.

62 Feeling a sneeze coming on, Ferdinand heads for the bedroom.

19 BEDROOM

1 From the foot of the bedside cabinet, FERDINAND looks up at the ticking
2 CLOCK.

3 BABE sidles up next to him.

4 BABE
5 . . . Guard against what?

6 Ferdinand groans.

7 FERDINAND
8 Don't worry. Stick with me, and please
9 – I beg you – Not. One. More. Word.

10 BABE
11 Right.

12 Ferdinand launches himself up onto the cabinet, and pushes the clock over
13 onto the bed.

14 Babe reaches up, takes the clock in his mouth, and lifts it off the bed.

15 And so the allergic duck and the tiny pink pig with the massive chrome clock
16 set off on their return journey.

20 LIVING ROOM -

1 FERDINAND, like a munitions truck escort, leads BABE towards the CAT.

2 As they get closer, the CLOCK seems to tick louder. As they draw level, the
3 Cat stirs. . .

4 Babe and Ferdinand freeze.

5 The Cat stretches in its sleep. Its front paw arches out, directly across their
6 path, coming to rest on the taut strand of wool. . .

7 Their bulging eyes follow the yellow strand as it tightens further – around the
8 vase, behind the lamp, up to the dolls house, and finally, at the very edge of
9 the table, to the paint pots – all of it poised for a spectacular demonstration of
10 Newton's Second Law.

11 Ferdinand cannot suppress his sneeze reflex forever, so he takes a deep breath
12 and steps over the outstretched limb. Babe follows, lifting her short legs, one
13 by one, over the obstacle. MADE IT! But. . .

14 The duck's face contorts grotesquely as he tries to hold back his sneeze.

15 For a long moment they freeze, not daring to move out of this bizarre tableau
16 – the ticking clock in the mouth of the pig, as the Cat purrs quietly, oblivious
17 to everything but its dreams.

FERDINAND

Oh. . . Ahhh...

BABE

Don't sneeze Ferdie. Just hold your
breath.

BABE drops the clock. The Alarm bell rings out.

The Cat's eyes open.

21 OUTSIDE -

A wide shot of the farmhouse.

From inside, we hear the sounds of hell unleashed – crashes, squeals, smash-
es, squawks, screams, and the ringing of an alarm clock.

The sound dies down. We begin to iris out. . .

Then a loud sneeze. Iris open again for a moment, then:

IRIS TO BLACK

22 LATER

The HOGGETTS return. They make their way to the house.

23 INSIDE

Hanging up their coats and hats, the HOGGETTS enter the kitchen, the state
of which is unremarkable except that in the middle of the table sits a CA-
NARY YELLOW CAT – a sight so unlikely that the Hoggetts fail to notice it.

The Cat miaows pathetically.

That does the trick. Mrs Hoggett's jaw drops, but not nearly as far as her
husband's. He has discovered. . .

the LIVING ROOM.

Let's just put it this way. . . Although the dolls house will be repaired, and
most of the paint eventually removed from the prized lounge suite, it will be
impossible to resurrect Mrs Hoggett's exquisite cloisonné vase: a token of
esteem for her record-breaking twelve years as Assistant General Secretary
for the North-East Region of the Country Women's Association.

By now REX is on the scene. He draws Hoggett's attention to an intriguing
set of clues amidst the devastation – there, by the shattered alarm clock, is a
trail of webbed feet traced in red paint across the floor, and next to it, trotter-
prints in blue.

24 DUSK -

1 All the ANIMALS are assembled in the barn. Hushed and solemn, they are
2 arranged in a circle. At their head sits REX, with his lieutenant, the
3 DRAUGHT HORSE beside him.

4 REX
5 . . . It was my mistake. I was trying to
6 move with the times, loosen things up a
7 little. But no, today proves that it
8 doesn't work. From now on we'll all
9 respect the rules. "To each creature its
10 own destiny; every animal in its proper
11 place." And a pig's proper place is
12 under the old cart. Not in the barn.
13 And absolutely *never* in the house. Is
14 that understood?!

15 Babe stands in the centre of the 'courtroom' – a forlorn figure in cobalt blue.

16 BABE
17 (*the tiniest voice*)
18 Yes sir.

19 REX
20 Now pig, regarding the company you
21 keep. . . Being young, it's hard to
22 discriminate, so I'll make it easy for
23 you. I forbid you to talk to, or consort
24 with, that duck. Ever. Have I made
25 myself clear?

26 Babe nods.

27 * BABE
28 Um. . . what's 'consort'?

29 Rex is exasperated.

30 DRAUGHT HORSE
31 It means, young man, that you must not
32 go anywhere near that duck.

33 REX
34 And as for the fugitive duck. . . When
35 he shows himself, let him know this:
36 Being a duck, he must behave like a
37 duck. No more of this crowing
38 nonsense. . .

39 The ROOSTER nods his approval.

40 REX

41 ... He should accept what he is and be
42 thankful for it. That goes for all of us!

43 COW

44 Hear! Hear!

25 NIGHT

1 The animal court, framed in the doorway of the barn.

2 NARRATOR

3 Rex continued long into the night.
4 Elsewhere, there was more talk. . .

5 The HOGGETTS, framed in the kitchen window, are arguing.

6 NARRATOR

7 . . .The subject was Christmas dinner;
8 and whether, that year, the main course
9 would be Roast Pork or Duck à L'Orange.

10 MRS HOGGETT

11 Why, I can't remember a Xmas when
12 we didn't have a nice roast leg of pork.
13 And duck is far too fatty. The children
14 won't eat it. Don't like anything that's
15 gamey. It's all bland, bland, bland
16 these days. Pork is a nice sweet meat
17 and then there's the crackling. That
18 always adds interest and texture.
19 Hoggett dear, Pork is traditional in this
20 family for Xmas.
21
22

23 IRIS TO BLACK

26 DAWN -

1 Nearby, in the mud-wallow by the old out-house, the mud stirs. Out of it,
2 like a prehistoric amphibian, rises BABE.

3 The PUPS arrive, surrounding the black blob.

4 PUP #1

5 Attack!!!

6 ALL THE PUPS

7 Yeaaaay!!!!

8 The laughing mud-ball leads the horde on a wild chase around the farmyard.
9 Slipping and sliding, tumbling and stumbling – through the garden, under
10 the water tank, and round the back of the barn.

11 Babe dashes into a dark, open doorway. The pups stop, fall silent. ...
 12 ... then back away uneasily.

27 **INSIDE**

1 Babe's eyes adjust to the darkness.
 2 He looks back. The pups are gone.
 3 Puzzled, she studies this eerie room.
 4 In the centre, there is a heavy wooden table – above it, steel rails, from which
 5 hang sharp S-hooks – on the wall a leather apron and a rack holding knives
 6 and cleavers. A delicately embroidered motto reads:

7 WHAT YOU EAT TODAY
 8 WALKS AND TALKS TOMORROW

9 Babe tries to comprehend the mysteries of the place.
 10 Suddenly...

11 A VOICE

12 Psssst!!

13 Babe turns around to see a CRIMSON DUCK emerge from the shadows.

14 BABE

15 Ferdinand! Everyone's been looking for
 16 you!!

17 FERDINAND

18 Ssshhh!

19 BABE

20 (*whispers*)

21 What is this place?

22 FERDINAND

23 (*urgent*)

24 What's happening out there?

25 BABE

26 (*breathless with excitement*)

27 Well! – Rex isn't very happy – Boy! – All
 28 these new rules – see I'm not allowed
 29 to... oops!

30 He clamps his mouth shut, refusing to go on.

31 •FERDINAND

32 Not allowed to what?

33 BABE

34 (*shaking her head*)

35 Mm mmmm mm mm!

36

FERDINAND

37

Huh?

38

BABE

39

Mmm m mm *mm* mmmmm!

40

FERDINAND

41

What??!!!

42

The impasse is broken by a shrill whistle from the house, followed by:

43

MRS HOGGETT

44

(o/s)

45

Piggy-piggy-piggy-piggy!

46

Babe heads off.

47

FERDINAND

48

You didn't see me, alright?

49

BABE

50

(whispers)

51

And. . .and I didn't see *you*, alright. . .

52

oops!

53

MRS HOGGETT

54

Pig, pig, piggy.

55

Babe runs off.

28 FARMYARD J

1

MRS HOGGETT scrapes the last of a bucket of scraps into the trough.

2

BABE plunges his snout in, eating relentlessly. His eyes rise, seeking Mrs Hoggett's approval. She stands off, watching impassively.

3

4

We become aware of faint singing in a high register. Iris in on: the two MICE, in the corner of frame, devouring *The Toreador Song* (in French) with operatic gusto. As the song ends, the orchestra joins in, finishing it off with a flourish.

5

6

7

IRIS TO BLACK

29 FARM FRONT GATE — ANOTHER DAY

(Ex Sc 28)

1

The crack of a hammer as FARMER HOGGETT drives a stake into the ground. On the front fence are a number of permanent, folksy signs advertising hand-spun wool and prize-winning preserves for sale.

2

3

4

NARRATOR

5

The time comes for all creatures when childhood ends and the doorway opens to life as an adult. And so it was with Fly's pups. . .

6

7

8

9 HOGGETT moves aside to reveal his new, freshly painted sign:

10 SHEEP DOG PUPS FOR SALE
11 BY "REX" (TWICE REGIONAL CHAMPION)
12 OUT OF "FLY"
13 APPLY WITHIN

30 FARMYARD

(Ex Sc 29)

1 The three PUPS have been placed in a small enclosure.

2 NARRATOR
3 . . . though that time was all too soon for
4 Fly.

5 Nearby, FLY paces anxiously. REX stands between her and the pups.

6 MONTAGE:

7 Hands reach down and whisk away one of the pups.

8 Money changes hands.

9 Fly looks away. Rex stands firm.

10 A woman takes the second pup.

11 Fly sitting now, introverted. Rex unflinching.

12 The last pup is removed. The enclosure is empty.

13 Fly lies down, her head drooped low. HOGGETT strokes her gently. . .

14 . . . and leaves. Rex nods his respect to Fly and follows his master.

15 Fly doesn't move.

16 We hear a shuffle as Babe comes up to her. The pig leans forward and gently
17 licks her snout.

18 BABE
19 *(quietly)*
20 Fly. . .

21 FLY
22 What is it, dear?

23 BABE
24 May I call you Mum?

25 Fly nuzzles her and smiles.

26 DISSOLVE TO:

31 NIGHT P

(Ex Sc 30)

1 All is still and quiet.

2 We find BABE asleep in the mud-wallow by the old out-house.

3 NARRATOR

4 And so it was that the pig found her
5 place in the world of the farm. And she
6 was happy – even in her dreams. . .

7 As we drift in to his muddy face, a dream bubbles up. . .

32 **BABE'S DREAM: -**

(Ex Sc 31)

A kaleidoscopic parade of faces. . .

Her wonderful new MUM and her warm wet tongue; poor old MAA – her mind bent by sickness; the big dog REX and his iron will; FERDY the fugitive duck; the wise and gentle BOSS; and of course, the Boss's kind-hearted WIFE – so concerned that Babe gets enough to eat. . .

33 BEDROOM P

(Ex Sc 32)

1 The HOGGETTS and their CAT sleep peacefully.

2 NARRATOR

3 While Babe dreamt about Mrs Hoggett,
4 Mrs Hoggett dreamt about Babe...

5

34 MRS HOGGETT'S DREAM:

(Ex Sc 72)

1 . . . As BABE walks cheerfully across the farmyard, dotted lines begin to appear on
2 her body. They spread until they cover her, dividing her up into the classic pork cuts.
3 He begins to run, and as he does so, he becomes a plate with piggy legs bearing a
4 steaming pork roast. The ducks scatter in fear. . .

35 BUTCHERY

(Ex Sc 34)

1 FERDINAND.

2 NARRATOR

3 And Ferdinand, when sleep finally got
4 the better of him, dreamt about Mrs
5 Hoggett. . .

6 FERDINAND

7 . . . awake...

8

36 FERDINAND'S DREAM: -

(Ex Sc 35)

1 MRS HOGGETT's expert hands milk a cow's udder. We pull back to reveal that the
2 udder is hanging from the belly of a giant duck.

3 The duck turns to camera and smiles. . . It is Ferdinand.

4 FERDINAND

5 Moo-oo.

6

IRIS TO BLACK

37 ANOTHER DAY P

(Ex Sc 36)

1 HOGGETT is up a ladder, putting a star on the very top of the fir tree at the
2 front of the house. The tree is resplendent with trinkets, tinsel and lights.

3 NARRATOR

4 Soon it was December. . .

5 A car approaches and HOGGETT clammers down to join his WIFE, REX and
6 FLY on the porch.

7

The Hoggetts' DAUGHTER, SON-IN-LAW, GRAND-DAUGHTER and GRANDSON pile out of the car to effusive greetings. They are city people.

BABE, the FARMYARD ANIMALS and the old ewe MAA, have gathered to watch the activity.

NARRATOR

Maa was better, the pig was bigger, and Ferdinand was up to his old tricks...

The weather-vane on top of the barn has changed. The wrought-iron rooster is gone and in its place, frozen in the classic pose, is FERDINAND. Not even a blink as he rides the arrow, turned this way and that with the wind. The chat of the animals below drifts up to him as the Hoggetts whoop it up.

COW

The cat says they call it 'Christmas'.

The weather vane stirs.

•FERDINAND

(trying to remember)

'Christmas . . ?!'

(he gets it)

"Christmas. . . Means. . . Carnage."

Yeah. Christmas means carnage?

(then loudly to the others)

Christmas means carnage!!

Christmas means carnage!!

He scrambles off in a blind panic.

38 LATER (NB: NOT DUSK) - P

(Ex Sc 37)

BABE, wallowing in the mud, looks up to see —

MRS HOGGETT approaching, followed by her two GRANDCHILDREN.

Mrs Hoggett pinches Babe's side, prods and tweaks her hind-quarters.

The children look on with morbid fascination.

Mrs Hoggett measures Babe's length and girth with a tape measure.

MAA observes this sadly as she is hustled towards the gate by HOGGETT and FLY.

Mrs Hoggett ponders the tape measure as she walks back to the house.

Babe jumps up and joins the old ewe at the gate.

BABE

You're leaving us, Maa.

MAA
(*wistfully*)

Oh, young 'un. Our chat's done me the world of good. Tragic there ain't more of your kind. I'll be thinking of you. Always.

BABE
I could come and visit you, Maa.

•MAA
I'd like that, but. . .
(*she hesitates*)
well, we shouldn't hope for too much.

They arrive at the Gate Mk II – the improved prototype. This time, when the bicycle tyre whips it open, the impact is cushioned by a thick wad of foam.

FLY
Babe! You're not talking to that stupid animal are you?

BABE
Yeah. . . Yes, Mum.

Hoggett manhandles Maa through the gate. Fly hurriedly turns to Babe.

FLY
Listen. I'd like you to do something for me today.

Babe looks at her eagerly.

BABE
Anything!

FLY
I want you to have the most wonderful day you possibly can. Babe beams.

BABE
I'll try.

Fly gives her a big lick, then turns to join Hoggett as he closes the gate and they hustle Maa up the hill.

The other animals in the farmyard turn away solemnly.

DISSOLVE TO:

39 DUSK J

1 BABE is still waiting at the farmyard gate as HOGGETT and FLY return from
2 the day's work.

3 Fly smiles at Babe, licks him and moves towards the barn.

4 Hoggett gives Babe a scratch, pauses and considers the pig for a moment,
5 then moves off heavily towards the house.

40 KITCHEN J

1 HOGGETT is uncharacteristically animated as he sharpens a carving knife on
2 a stone. MRS HOGGETT is concentrating on the elaborate icing of a cake.

3 NARRATOR

4 That afternoon it was Christmas Eve,
5 and Farmer Hoggett had saved up a
6 few things to say. . .

7 Hoggett finishes with the stone, glances at his wife, then continues honing the
8 knife on a strop.

9 MRS HOGGETT

10 Are you doing it tonight then?

11 Hoggett grunts.

12 MRS HOGGETT

13 Good. The blood'll drain by morning.

14 HOGGETT

15 Pity.

16 MRS HOGGETT

17 (*still concentrating*)

18 What's that?

19 HOGGETT

20 Nothing.

21 MRS HOGGETT

22 What on earth are you babbling on
23 about?

24

25

26

27

28

29

30

31

HOGGETT

(summons the energy, then:)

Shame to miss out on Best Ham prize at
next year's fair, is all. Nice plump
haunches he's getting. Beautiful! Still,
silly to wait I s'pose. . .

32

Mrs Hoggett stops icing, looks around urgently.

33

Hoggett razor-slices a piece of paper to test the knife.

41 NIGHT

(Ex Sc 38)

1

Carol singing can be heard from the farmhouse.

42 BARN J

1

FLY is alone in the hay. The sound of footsteps and some scuffling noises.

2

Fly raises her head in fear and dread. The MICE run for cover.

43 FARMYARD

(EX SC 39PT)

1

BABE is asleep under the old cart.

2

Suddenly, the peace is broken by a desperate quacking in the night.

3

Babe wakes with a jolt.

4

Piteous in its desperation, the awful squawking seems to come from the butchery. It is unbearable.

5

6

Then. . .

7

A thud, and mercifully, an end to the noise.

44 BARN J

1

FLY sighs with relief and settles into the hay.

45-46 FARMYARD -

(Ex Sc 39pt)

The light in the butchery goes out, and in the dimness, we can just make out the figure of HOGGETT, who emerges with a small, limp bundle in his hand and heads for the house, where the family have begun to sing *Away in a Manger*.

(Ex Sc 39pt)

1 BABE looks out, unsettled by the noise, then lowers her head in the straw,
2 deeply disturbed.

1 The CAT sits purring in the doorway of the butchery as it licks a mess of
2 blood and feathers from its paws.

3 FAMILY
4 (singing)
5 The little Lord Je-sus,
6 A-sleep in the hay.

7 IRIS TO BLACK

47 NEXT DAY -

(Ex Sc 40)

1 The FAMILY is gathered in the dining room for Christmas lunch. Food,
2 laughter, and Bing Crosby on the radiogram. The CHILDREN feed scraps to
3 REX and FLY under the table.

4 At the window the FARMYARD ANIMALS are looking in. A couple of HENS
5 are perched on the COW's back. BABE has climbed up onto the compost bin
6 with one of the turkeys. They watch, fascinated by the Christmas tableau
7 inside.

The animals' POV: Mrs Hoggett enters the dining room with the main course.
Family exclaim in delight and then. . .

10 GRAND-DAUGHTER
11 (sneers)
12 Yuk! Chicken!

13 DAUGHTER
14 No, it's Duck à L'Orange, and mother, it
15 looks absolutely superb!

48 OUTSIDE

(Ex Sc 41)

1 A familiar figure sneaks up next to Babe.

2 FERDINAND
3 (*grimly*)
4 One of us ducks is missing. Her name's
5 Rosanna.

• They both turn to the window.

49 **INSIDE**

(Ex Sc 42)

The Son-in-Law tears a succulent morsel from the carcass. Mrs Hoggett drools.

50 OUTSIDE -

(Ex Sc 43)

1 FERDINAND turns from the window, anguished.

2 •FERDINAND
3 Why always the young? Why
4 Rosanna? She. . . she had such a
5 beautiful nature.

6 BABE
7 Oh Ferdinand.

8 FERDINAND
9 I can't take it any more. The fear's too
10 much for a duck. It eats away at the
11 soul. There must be kinder dispositions
12 in far off gentler lands.

13 COW
14 The only place you'll find happiness is
15 within yourself. And the only way
16 you'll find it there is to accept that the
17 way things are is the way things are.

18 FERDINAND
19 'The way things are' stinks. I'm not
20 gonna be a goner. I'm gone. I wish all
21 of you the best of luck.

22 He heads for the gate. Babe catches up with him.

23 BABE
24 Where will you go?

25 FERDINAND
26 I have no idea but I'm a clever duck. I
27 could do with an adventure.

28 BABE
29 I'll miss you, Ferdy.

30 FERDINAND
31 'Ferdy!' No-one's ever called me that
32 before. (*He smiles*).

33 •BABE
34 Oh. . .

35 •FERDINAND
36 (*gently*)
37 Hey, good luck, pig.

38 Ferdinand jumps up onto the gate and turns to Babe.

39 FERDINAND
40 And would you do me a favour, old
41 bean?

42 BABE
43 Anything.

44 •FERDINAND
45 Hit the lever, huh.

46 Babe stretches up and nudges the catch on the Gate Mk III – Hoggett's New
47 Improved Prototype. The gate shoots open, launching Ferdinand high into
48 the air. He circles once and shouts down to Babe.

49 FERDINAND
50 Remember: Fat Is Fata-a-a-a-al!

51 The duck becomes a dot in the distant sky.

52 The sound of bleating wafts in on the wind. Babe pricks up his ears, in-
53 trigued. The open gate beckons. He looks back at the farmhouse, then makes
54 a decision: he goes up the hill.

55 BABE reaches the top and for the first time looks upon the whole valley.

56 In the fields below, scattered groups of sheep graze on the lush pastures.
57 There is a concentration of sheep near a truck with some MEN and a DOG.
58 Babe moves down towards them.

59 He breaches the fence to join the flock, which is being herded towards the
60 truck. Caught up in the press of jostling, bleating animals, he is carried along
61 with them. Around him rises a chorus of protesting voices, some shrill, some
62 hoarse, some deep and guttural, but all saying the same thing:

63 THE FLOCK
64 *(in confusion)*

65 Wolf! Wolf!

66 MAN #1
67 Hey, Frank, look at that sheep.

68 Babe soon falls behind the main body of the flock, and finds himself in the
69 company of an old sheep.

70 MAA
71 Young 'un! You're . . . alive!

72 BABE
73 Maa!

74 MAN #2
75 I'll get him out. Come round Sniff.

76
77
78
79

BABE

(puffed and panting)

What's happening? Who are these
men? It doesn't seem right?

80
81
82

MAA

If I could say what went on in the minds
of Men, wouldn't I be a wise old sheep!

83
84

•BABE

Where's our Boss. It doesn't seem right.

85
86
87
88

On impulse, he dashes out of the flock and moves forward towards the truck.
The rustler's dog rushes at Babe, aggressively, nipping her tail. Babe runs for
her life, the dog barking and snapping at her tail all the way to the fence.
Once through, Babe races, squealing, towards the farm.

51 LIVING ROOM -

*(Ex Sc 44)*1
2
3
4
5
6
7
8
9
10

The FAMILY has finished lunch and are now exchanging presents.

MRS HOGGETT unwraps a grey machine, wires hanging from it.

MRS HOGGETT

How lovely, darling. What is it?

SON-IN-LAW

It's a fax machine, mother. You can
send us letters by phone!

Mrs Hoggett smiles in perplexed enthusiasm.

MRS HOGGETT

Oh...

11
12
13

HOGGETT beams with pride as his GRAND-DAUGHTER opens her lovingly
wrapped gift – crimson walls, roof of cobalt blue, and trimmed in canary yellow – the DOLLS HOUSE.

14

The child bursts into tears.

15
16

MRS HOGGETT

What's wrong, dear?

17
18
19

GRAND-DAUGHTER

It's the wrong one! I want the one I saw
on television.

20
21

MRS HOGGETT

There, there dear.

52 OUTSIDE

(Ex Sc 45)

1

BABE comes squealing over the hill towards the house.

53 LIVING ROOM

(Ex Sc 46)

1 FLY pricks up her ears and whimpers.

2 HOGGETT sees Fly's reaction.

54 OUTSIDE

(Ex Sc 47)

1 Gasping for breath, Babe keeps up the squealing as he nears the house.

55 LIVING ROOM -

(Ex Sc 48)

1 REX is confused and slow to react, but now he hears it too.

2 HOGGETT stands. REX follows Fly.

56 OUTSIDE

(Ex Sc 49)

1 The two DOGS dash across the farmyard to meet the exhausted BABE.

2 Hoggett's POV through the window: Fly and Babe in conversation. After a
3 moment, Fly runs back to the farmhouse and begins to bark frantically.

4 REX charges on up the hill.

5 HOGGETT comes out and hurries to the truck.

6 Fly sprints after Rex.

7 Hoggett drives off at speed.

8 Babe sets off after Fly.

9 Rex thunders over the hill, barking ferociously.

10 The THIEVES call in their dog and slam shut the tailgate of their truck, which
11 they've only managed to half-fill with sheep. Gunning the motor, they roar
12 away, demolishing part of the fence. Rex chases them off.

13 First Fly, then Hoggett arrive to see the thieves disappearing down the service
14 road. Hoggett goes to the fence and pulls it roughly back into shape. Then he
15 moves to Fly and pats her.

16 HOGGETT

17 Good dog.

18 Babe finally arrives, completely out of breath.

19 Fly gives him a lick, then jumps onto the truck.

20 Rex returns to find Hoggett lifting Babe up onto the tray next to Fly.

21 Rex is taken aback.

HOGGETT

Good pig.

Fly glows with pride.

Rex glares at her, then moves slowly to join Hoggett in the cabin of the truck.

They drive off.

57 NIGHT

(Ex Sc 50)

A group of SHEEP in silent repose on the hillside. Then:

An explosion in the sky and the countryside is lit with a brilliant crimson glow. The flock look up in wonder.

58 FARMYARD -

(Ex Sc 51)

The FAMILY is gathered around a bonfire, letting off fireworks and skyrockets. The children scream with delight as another skyrocket explodes.

The SON-IN-LAW is talking with HOGGETT. He bursts into laughter.

SON-IN-LAW

(to the family)

Hey, hey! Dad says his little porker's a
Watch Pig!

MRS HOGGETT

Deary me. If it's not a duck that thinks
it's a rooster, it's a pig that thinks it's a
dog!

Even Hoggett laughs.

REX, by his side, is not in a humorous mood. He glowers across at FLY and
BABE who are among the ANIMALS gathered near the barn.

Fly is licking the wounds that Babe suffered from the rustlers' dog.

The MICE strike up an up-tempo version of *Blue Moon*.

59 NEXT MORNING -

(Ex Sc 53)

BABE attempts to herd the HENS in the farmyard.

HOGGETT watches from the kitchen window. He is drying the dishes. We
reveal the activity in the crowded kitchen in a shot that will pan a full 360°.
His DAUGHTER is at the sink, washing dishes. MRS HOGGETT puts them
away. The CHILDREN are finishing their breakfast at the table.

MRS HOGGETT

I think it's a lovely fax machine,
darling, but can't *you* use it.

DAUGHTER

We already have one, Mum. That's the whole idea – we can send faxes to each other. Now don't be afraid of it just because it's new.

The SON-IN-LAW frowns as he closes a set of account books at the table.

SON-IN-LAW

(to Hoggett)

These accounts are a real worry, Arthur. Every month your expenditure's greater than your income – it's eating up your reserves the whole time. You need to modernise, get some sort of cashflow going. I mean, you're still using a horse and cart for God's sake!

We arrive back at Hoggett, who is still staring out the window.

HOGGETT

(absently)

Funny that.

Through the window we see that Babe has separated the WHITE and the BROWN hens into two distinct groups.

SON-IN-LAW

What?

HOGGETT

That pig.

The son-in-law looks out the window, registers nothing unusual.

SON-IN-LAW

What's the pig got to do with anything?

HOGGETT

Nothing. It's funny, that's all.

Daughter and son-in-law exchange a worried look. Mrs Hoggett frets.

60 FARMYARD — LATER

(Ex Sc 54)

BABE is hard at work – eating his slops.

The DOGS sit watching HOGGETT, who adds yet another piece to the gate. This is now Mk IV – the New Super Improved Prototype.

He pulls a lever. The gate swings open *gently*. He chuckles to himself.

HOGGETT

Come Rex. Come Fly.

The dogs follow the Boss.

HOGGETT

Come pig.

At first Rex thinks it's a joke. And as for Babe, he can't believe what he's heard. But Hoggett confirms it.

HOGGETT

Come pig.

Rex looks on dumbfounded as Babe canters through.

Ignoring Fly and the upstart pig, the big dog strides contemptuously past Hoggett.

61 HILLSIDE -

(Ex Sc 55)

HOGGETT, REX by his side, leads the HORSE and dray up the hill.

BABE and FLY follow behind.

* FLY

(hushed)

Mmm. . . it must be because he's so pleased with what you did yesterday.

BABE

Can I learn how to work with sheep today?

* FLY

(laughs)

Wait on there! If you're very lucky, the Boss might let you watch.

62 SHEEP FIELDS -

(Ex Sc 56pt)

HOGGETT stands next to an open gate.

HOGGETT

Away to me Fly. Rex, come by.

REX and FLY launch out in a wide arc around the SHEEP and begin to drive them towards Hoggett. Their technique is to bark fiercely and nip at their heels. Once panicked, the sheep are easy to herd into a group and to turn this way or that.

BABE watches, enthralled, as the dogs drive the flock through the gate into a small sorting yard.

HOGGETT

(to Rex & Fly)

That'll do.

Fly flops down panting next to Babe.

14 BABE
15 You're so quick. I'd never be able to fly
16 like you can.

17 FLY
18 (*breathless*)
19 Pigs aren't built to fly, dear. But speed
20 isn't the thing. It's attitude. They just
21 have to know who's boss.

22 DISSOLVE TO:

63 SORTING YARDS J

1 MONTAGE:
2 HOGGETT sharpens his hand shears on a sharpening stone.
3 He shears a SHEEP.
4 Six shorn sheep gather forlornly together in a corner of the pen.
5 While the HORSE eats from a nosebag, Hoggett sits in the shade of the dray
6 eating his cut lunch and throwing scraps to FLY and REX. Hoggett notices
7 BABE and throws him a crust. Rex glares at the pig.

8 DISSOLVE TO:

64 LATER - P

(EX SC 56PT)

1 With the sun low in the sky, there are now twenty shorn SHEEP in the pen.
2 HOGGETT tosses the shorn fleece onto the dray.
3 He moves to the sorting yard gate. REX jumps up and goes to him.
4 Hoggett notices BABE. They exchange a look.
5 HOGGETT
6 Get 'em up, pig.
7 At Hoggett's side, Rex stiffens.
8 Fly looks up, mouth agape. Babe stares, uncomprehending. Hoggett has re-
9 opened the gate, and is pointing to the sheep.

10 * FLY
11 (*hushed & urgent*)
12 He wants you to drive them out of the
13 yard.

14 HOGGETT
15 Away to me, Pig!

16 Rex is outraged. Babe gulps and gets up shakily.

18

FLY

19

Remember. You have to dominate
them. Do that and they'll do anything
you want. Go . . . Go!

20

21

22

Rex's cold, dark eyes follow Babe as he runs out and circles the sheep,
snorting and squealing, trying to bark like a dog.

23

24

The sheep stare in disbelief, none of them budging. One of them giggles, and
the laugh infects the whole flock. Soon there is such a chorus of laughter that
anything Babe does to stop it makes them laugh even more.

25

26

27

Discouraged, Babe trudges over to Fly at the fence.

28

* BABE

29

(puffing)

30

Oh. . . this. . . this is ridiculous, Mum.

31

FLY

32

Nonsense. It's only your first try. But
you're treating them like equals.
They're sheep. They're inferior.

33

34

35

•BABE

36

Oh, no they're not.

37

FLY

38

Of course they are! How else can it be
that so many of *them* can be controlled
by so few of *us*? We're their masters,
Babe. Let them doubt it for a second
and they'll walk all over you.

39

40

41

42

43

Rex calls out.

44

REX

45

Fly?! Get that pig out of there!

46

Fly looks across at Rex, hesitates for a moment, then continues. . .

47

FLY

48

(hastily)

49

Make them *feel* inferior. . . Abuse them!
Insult them!

50

51

* REX

52

(sharply)

53

Fly!!

54

BABE

55

But they'll laugh at me.

56

FLY

57

Then bite them!

58

FLY

59

(to Babe)

60

Be ruthless! Whatever it takes! Bend
61 them to your will!

62

REX

63

(roars)

64

Enough!!

65

FLY

66

Go on. . . Go!

67

68

Babe charges at the sheep, snorting and 'barking'.

69

BABE

70

Move . . . move along there, you. . .
71 you. . . b-bloody buggers!

72

73

74

The sheep can't contain themselves. They erupt in hysterical laughter. Babe
glares with as much venom as he can muster, runs at the nearest sheep and
bites her on the leg. She squeals.

75

MAA'S VOICE

76

(indignant)

77

Young'un! Stop this nonsense!

78

Babe looks around to see MAA nearby.

79

MAA

80

81

82

What's got into you, all a'sudden?
I just got finished tellin' what a nice
young pig you be!

83

Babe hangs his head sheepishly.

84

•BABE

85

86

Sorry Maa. I. . . I was just trying to be a
sheep dog.

87

•MAA

88

89

90

91

Huh. . . 'Nuff wolves in the world
already, without a nice chap like you
turnin' nasty. You haven't got it in you,
young 'un.

92

Other sheep join in agreement.

93

94

Hoggett shrugs and moves to load the last of his things onto the dray. A de-
flated Fly turns to see Rex approaching ominously. . .

95

REX

96

(gravely)

97

You and I are descended from the great
sheepdogs. We carry the bloodline of the
Ancient Bahou. We *stand* for something!
And today I watched in shame as all that
was betrayed.

98

99

100

101

102

FLY

103

Rex, dear. He's just a little pig.

104

REX

105

All the greater the insult.

106

Rex turns contemptuously and strides back towards Hoggett. Fly lowers her
head and slumps into the grass.

107

108

CUT TO:

109

BABE

110

(to sheep with bitten leg)

111

Sorry to have bitten you. Are you
alright?

112

113

BITTEN SHEEP

114

Wouldn't call it a bite myself. You got
teeth in that floppy mouth o' yours or
just gums?

115

116

117

This raises a giggle from some of the sheep. Babe makes a display of baring
his teeth to them and joins them in their laughter.

118

119

MAA

120

(to the other sheep)

121

Y'see, ladies? A heart o' gold.

122

SHEEP VOICES

123

Hea-a-a-art o' gold!

124

MAA

125

No need for all this wolf nonsense,
young 'un. All a nice little pig like you
need do is ask.

126

127

128

CUT TO:

129

Hoggett is tightening the horse's harness. Rex, still fuming, stands at his side.

130

Fly hears what sounds like the marching feet of an army platoon. She turns to
look. Astounded, she barks for Hoggett's attention.

131

132

Hoggett and Rex look around. . .

133

134 With Babe walking beside them, the flock, in orderly formation, proceeds
135 calmly towards the open gate.

136 Hoggett gapes. Rex jerks his head in little spasms, trying to make his brain
137 work.

138 When the last sheep is through the gate, the flock wheels around into a
139 compact bunch. Then, in unison, they stop.

140 BABE
141 *(to sheep)*
142 Thanks very much. Very kind of you.

143 •VARIOUS SHEEP
144 *(chorus of comments)*
145 A pleasure! What a nice little pig!

146 To Hoggett, these are merely the sounds of bleating sheep and a grunting pig.
147 He stands amazed.

65 DUSK

(Ex Sc 57)

1 The farmer, his pig and his she-dog are silhouetted against a rosy sky as they
2 head for home after the day's work. Rex plods along slowly, lagging behind.

3 FLY
4 Babe, how... How did you do it?

5 BABE
6 I just spoke to them.

7 FLY
8 *(laughs)*
9 Don't be ridiculous.

10 •BABE
11 No Mum, really!

12 *FLY
13 Alright. If you say so.

66 NIGHT

(Ex Sc 58)

1 The full moon shines on BABE, fast asleep in the old out-house.

2 Across the farmyard, FLY approaches a sleepless REX, stretched out on the
3 porch.

4 FLY
5 I know how hard it was for you today –
6 watching all that happening. But surely
7 it's not worth all this misery.

8 Rex stares past her, refusing to acknowledge her presence.

9 His face remains fixed in a deadly scowl.

10 FLY
11 Please dear, don't be down in the dumps.
12 Not on such a beautiful night. . .

13 His eyes move slowly across to meet hers. Then the venom erupts. . .

14 REX
15 You put these ideas into her head!
16 Traitorous bitch! Yo-o-o-ou-. . .

17 Words fail her, and what is left is a primal, bellowing rage of shocking force. . .

67 FARMHOUSE

(Ex Sc 59)

1 A dog fight! The HOGGETTS rush from their dinner table to the window.

2 Out there in the moonlight – the unholy vision of two DOGS locked in a mor-
3 tal struggle.

68 OUTSIDE

(Ex Sc 60)

1 BABE is already half way across the yard when HOGGETT bursts from the
2 house to break up the fight. He attempts to pull the DOGS apart.

3 REX, turning and snarling, wrenches free and snaps at Hoggett.

4 Silence.

5 The animals freeze as Hoggett looks down to his bleeding hand, then,
6 gravely, to Rex. For a sheep dog, there is no greater transgression.

69 NEXT DAY

(Ex Sc 61)

1 A sorrow hangs over the farm.

2 HOGGETT is at the kitchen window, lost in his thoughts. FLY is slumped on
3 the porch, licking a deep gash on her foreleg. BABE is half-heartedly eating
4 his slops. . .

5 And there, chained to a metal spike in the centre of the farmyard, sits REX.

6 The COW, the DUCKS, the HENS, the MICE, the ROOSTER, and all the other
7 farmyard animals solemnly contemplate the humiliation of their fallen leader.

8 Babe abandons his trough and walks hesitantly across the yard towards Rex,
9 who stares straight through him. Babe inches forward, and when he is close
10 enough, summons up the courage to speak.

11 BABE
12 Um. . . Excuse me, sir. . .

13 Rex is absolutely still.

14 * BABE
15 (*terrified*)
16 . . . but I . . . I . . . I . . . I think all this
17 trouble is my (fault). . .

18 The chain snaps taut, and the powerful canine jaws snap shut – grazing
19 Babe's snout.

20 The squealing pig beats a hasty retreat across the farmyard as Hoggett watch-
21 es from the window.

70 LATER

(Ex Sc 62)

1 NARRATOR
2 Farmer Hoggett called in the vet, who
3 stitched the gash in Fly's foreleg, put
4 tincture of iodine on the pig's snout,
5 and dressed the wound on Hoggett's
6 hand...

7 We pan across the results of this enterprise.

8 NARRATOR
9 . . . Then he dealt with the most
10 worrisome problem of all.

11 At a safe distance from the chained and muzzled REX, the VET turns to the
12 concerned HOGGETTS.

13 THE VET
14 It's not distemper, it can't be rabies, it
15 must be the hormones.

16 MRS HOGGETT
17 What about Hoggett's notion — the dog
18 being jealous of the wee pig?

19 THE VET
20 Don't see that myself. No missus, it's
21 the hormones, all out of kilter.

22 MRS HOGGETT
23 What should we do?

24 THE VET
25 Well, you can keep him locked up, or —
26 'snip, snip' — I can do it Tuesday.

27

HOGGETT

28

No.

29

THE VET

30

Or Wednesday?

31

MRS HOGGETT

32

Hoggett doesn't want the dog operated
on. He's a breeding dog.

33

34

THE VET

35

Well now. . . I can sedate him, of
course, but that'll turn him quiet. He'll
be useless as a working dog.

36

37

38

CUT TO:

39

The HOGGETTS hold REX down as the VET gives him an injection.

40

THE VET

41

Well, that should settle him down for a
couple of hours anyway. . . get him
through the night.

42

43

44

FLY and BABE look on in distress as the sedative begins to take effect.

71 LATER -

(Ex Sc 63)

BABE watches as HOGGETT wrestles MAA to the ground in the holding pen.
He prepares to dose her with a sheep drencher, but she wriggles free and
escapes to the flock. Hoggett sighs in frustration.

NARRATOR

A pig doing the work of a sheepdog!
To Farmer Hoggett it seemed like a
miracle, but of course it was very
simple. . .

Hoggett whistles. Babe climbs under the fence, wades into the flock and
approaches Maa.

BABE

Maa, Maa. The Boss has to give you
some medicine.

MAA

Oh dear. I thought so. 'Tis horrible
stuff that.

•BABE

I know but it's for the best.

MAA

Oh ar, young 'un. If you say so.

With that, the old sheep walks right up to Farmer Hoggett – easy as you please. Hoggett squirts a dose down her gullet. He is bemused.

NARRATOR

When the thought first came to him,
Farmer Hoggett dismissed it as mere
whimsy. By the afternoon, it had
developed into an audacious plan.

72 ANOTHER DAY -

(Ex Sc 66)

1 HOGGETT builds gates, hammers in posts, and secures a long plank across
2 the creek. Finally he lays out white ropes in a large circle on the ground.

3 From the hilltop MRS HOGGETT, frowning, looks down into the field as:

4 HOGGETT

5 Through this gate, like that and then big
6 hook left. Big hook left. Through this
7 gate here...

8 He is watched by BABE and FLY and nearby, the curious SHEEP.

9 NARRATOR

10 It was at that time that Mrs Hoggett
11 began to worry about her husband.

12 On the hilltop, a pensive Mrs Hoggett turns and hurries back to the house.

13 NARRATOR

14 But Farmer Hoggett knew that little
15 ideas that tickled and nagged and
16 refused to go away should never be
17 ignored, for in them lie the seeds of
18 destiny.

19 HOGGETT

20 Close the gate like that, and your done.

73 SHOWGROUND

(Ex Sc 64)

1 HOGGETT parks his truck on the hill overlooking the show ring. FLY and
2 BABE are in the back.

3 High angle on the show ring. A loudspeaker announces the next competitor
4 in the sheep dog trials. A farmer and his dog are working the sheep through
5 the intricate trial course.

6 FLY
7 Now I get it. It's a sort of competition, for
8 sheepdogs and their Bosses. It's like an
9 obstacle course.

10 We intercut with the trial in progress to illustrate Fly's description.

11 BABE
12 How do they decide who wins?

13 FLY
14 Well, it's time and mistakes. You get
15 points for how quick you are. And they
16 take points off for every mistake. Every
17 time a sheep goes the wrong way, that a
18 mistake, and you lose points.

19 BABE
20 (*enchanted*)
21 Looks like fun.

22 * FLY
23 For a sheep dog, there's no prouder
24 moment. You know Rex and I used to. .
25 Never mind. . .

26 She trails off and the sadness creeps back into her.

74 LATE AFTERNOON P

(Ex Sc 65)

1 FLY and BABE travel on the back of Hoggett's truck. Fly is preoccupied.

2 BABE
3 (*solemnly*)
4 Was Rex a champion?

5 FLY
6 Oh, he had the makings to be the
7 greatest champion there ever was —
8 but it was not to be.

9

BABE

10

What happened?

11

FLY

12

A while back, when Rex was in his prime, the winter rains brought a great flood to the valley. Rex and the Boss got most of the flock onto the high ground. But later that night, Rex went back looking for the strays and he found a group of them stranded by rising water. He tried to herd them across to safety but they wouldn't budge — too afraid and too stupid to save their own skins. It was freezing and the waters kept rising. Rex stayed with them right through the night. By the morning, the sheep were drowned and Rex was found in the water. He was barely alive.

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

BABE

29

(overcome)

30

Oh, Mum.

31

FLY

32

Two weeks rest in front of a cosy fire saw him back on his feet but his hearing was never the same again. He'd never want anyone to know, but he's almost totally deaf.

33

34

35

36

37

BABE

38

Is that why he's so . . . you know. . . angry?

39

40

FLY

41

That's not the half of it. All this was barely a month before the Grand National Challenge — the supreme contest for sheep dogs. . .

42

43

44

45

BABE

46

Oh. . .

47

FLY

48

He tried his best, but he couldn't hear the Boss's calls, and it slowed him up. The cold truth is that but for the stupidity of sheep, Rex would have been the champion of champions.

49

50

51

52

53 At that moment, the truck arrives home. BABE and FLY look up to see what
54 must, for them, be the saddest sight in the world. . .

55 REX is flopped down in the dust, two mice scrambling cheekily over his pros-
56 trate body; a duck nibbling at his tail. He is too drugged and broken-spirited
57 to notice.

58 HOGGETT shoos off the duck and the mice and unhooks the dog's chain.
59 Rex just lies there. Hoggett props him up on his hind legs.

60 Rex turns slowly, licks Hoggett's hand, and slumps down again.

61 IRIS TO BLACK

75 PRE-DAWN J

1 The faint glow of the coming day tints the horizon beyond the farmhouse.

76 BARN J

1 In the darkness, BABE approaches the sleeping FLY.

2 BABE

3 Mum. . .

4 She wakes.

5 BABE

6 Mum, is it time for work yet?

7 FLY

8 *(looks around sleepily)*

9 Dear, it's not even dawn yet. You can
10 go to work when the rooster crows.

11 Now go back to sleep.

12

13 •BABE

14 Oh. . .

15 Babe thinks for a moment, then turns for the door.

77 HENHOUSE J

1 BABE looks around at the sleeping hens. Amongst them, asleep on his perch,
2 his head tucked under his wing, is the ROOSTER.

3 BABE

4 *(quietly)*

5 Cough. Um. . . Excuse me. . . Hello Sir.

6 No response.

7 •BABE
8 *(louder)*

9 Excuse me, but it's nearly dawn. . .

10 A couple of hens cluck sleepily, and finally the rooster stirs.

11 BABE
12 Sorry to disturb you, but it's nearly
13 dawn and I wondered if you'd mind
14 crowing just a few minutes early this
15 morning.

16 ROOSTER
17 *(gruffly)*
18 Get out of here.

19 •BABE
20 Um. . . but. . . well, see I just. . . I. . . I. . .

21 ROOSTER
22 Get lost.

23 Babe backs out of the hen house, tries to turn but tumbles off the ramp.

78 OUTSIDE - P

(Ex Sc 74pt)

1 BABE opens the gate, pauses in his wanderings and looks around. The sun is
2 still not up. But nobody is looking. . .

3 He heads up the hill.

4 As Babe reaches the top, he looks down at the fields and is suddenly alarmed.

5 In the corner of the field at the bottom of the hill, there is a cloud of dust. The
6 FLOCK is in a frenzy. On the breeze, we can hear distant cries:

7 VARIOUS SHEEP
8 *(high-pitched, terrified)*
9 Wolf! Wolf!

10 Babe runs to the aid of the flock.

11 The terrified faces of the sheep, seen through the dust: eyes bulging, mouths
12 open, heads hanging in extreme distress.

13 A few sheep try in their panic to jump the wire fence and become hopelessly
14 entangled.

15 A pack of three WILD DOGS is terrorising the flock.

16

17 In the middle of the field, the dogs have brought down a ewe, which lies on
18 its side, bleating and kicking feebly at them as they growl and tug at it.

19 Babe charges at the mongrel dog which is snapping at the ewe's hind legs.
20 Hit hard, the dog is flung onto its side. It scrambles to its feet and runs off.

21 Babe turns and charges the larger black dog, which comes snarling back at
22 her. Babe chops at it with her terrible pig's bite, the bite that grips and tears,
23 and now it is dog's blood that is spilled.

24 Howling in pain, the black dog turns and flees, followed by the third dog,
25 both running for their lives from a bristling, open-mouthed pig in hot pursuit.

26 The dogs jump the far fence and are gone. Babe turns back to the frightened
27 flock, who are gathering around the fallen ewe. As he makes his way through
28 them, he realises who it is.

29 BABE

30 Maa? Maa! Are you alright?

31 MAA

32 (*weak*)

33 Hello, young 'un.

34 Babe licks her neck and nuzzles up to her. When Babe lifts his head, his
35 snout is covered with blood.

36 The sheep gasp.

37 BABE

38 Oh, Maa. Can you get up?

39 For some time, Maa doesn't answer, and Babe looks at her anxiously. Then,
40 slowly, she opens one eye.

41 MAA

42 (*feebly*)

43 I don't reckon.

44 BABE

45 It's... It's over, Maa. The wolves have
46 gone, far away.

47 THE FLOCK

48 Far, far, fa-a-a-a-a-ar !!

49 Maa stares into the distance.

50 •BABE

51 I'll get the Boss up here to look after
52 you. You'll be alright. You'll be alright.

53 MAA

54 Oh. . . Ar.

55 Then she gives a little twitch, her head slumps and her eyes close.

56 BABE
57 (*choking*)
58 Oh Maaa... Maa!

59 THE FLOCK
60 Maa! Maa! Maa-a-a-a !!!

61 From the hill behind the grief-stricken flock, Hoggett's truck approaches. It
62 stops, and REX and HOGGETT disembark. FLY, her foot still bandaged from
63 the dogfight, limps behind.

64 Hoggett walks through the ragged circle, Rex parting the way.

65 Before them lies the dead ewe, and bending over it, her snout stained with
66 blood, is Babe.

67 Fly and Hoggett look on in dismay. The rage begins to stir in Rex.

68 HOGGETT
69 (*quiet and cold*)
70 Home, pig.

71 Babe looks to Fly, but she is too ashamed to meet his eyes.

72 Babe totters slowly towards the farm.

73 Hoggett picks up the dead ewe and carries it to the truck.

74 Rex follows.

75 REX
76 (*to Fly*)
77 Surely, madam, you can see it now. We
78 can't mess about with the natural order.

79 Fly is bewildered. She just won't believe it.

79 FARMYARD

(*Ex Sc 75*)

BABE waits at the doorway to the barn. He looks up to see the truck driving into the yard.

The truck stops, Maa's head lolling loosely over the back. The BOSS gets out, REX at his side, and strides grimly towards the house.

80 FIELD P

(Ex Sc 76)

Tentatively FLY skirts around the dazed and frightened FLOCK.

NARRATOR

Never in her long life had Fly sunk to engaging a sheep in conversation. They were there to be ordered about, never to answer back.

Fly forces herself to approach the nearest sheep.

* FLY

Stand still, fool. Tell me, who chased you. Who killed the old one?

The sheep scurry away.

THE SHEEP

Wolf. Wolf.

* FLY

Is that the only word you half-wits know?

She speaks very slowly.

FLY

(slowly)

Did – The – Pig – Chase – The – Sheep?

No response.

FLY

(impatient)

Was it Babe who chased you?

HALF THE FLOCK

Ba-a-a-a-a-be !

OTHER HALF OF FLOCK

Wolf. Babe. Wolf. Babe

FLY

What does that mean, boneheads?

Fly is getting angrier.

THE FLOCK

Wolf.

81 FARMYARD -

(Ex Sc 77)

1 HOGGETT emerges from the back door followed by the CAT. REX watches
2 sadly from a distance.

NARRATOR

3 Farmer Hoggett was carrying something
4 in the crook of one arm. A long thing. A
5 kind of black shiny tube.
6

7 Babe looks up innocently as Hoggett approaches.

HOGGETT

8 Come, pig.
9

10 Obediently BABE moves to HOGGETT's side.

11 Hoggett heads towards the butchery, Babe trotting at his heels.

NARRATOR

The pig had a vague memory that shiny
tubes produced food, and guessed that
some quite unexpected surprise would
come out of the two small round
mouths.

82 FIELD P

(Ex Sc 78)

1 The bleating has lifted to a crescendo.

THE FLOCK

2 Wolf! Baa-a-abe! Wolf! Baa-a-abe!
3

4 Fly summons all her strength and yells.

FLY

5 Quiet !
6

NARRATOR

7 Fly decided to speak very slowly, for it
8 was a cold fact of nature that sheep
9 were stupid, and no-one would every
10 persuade her otherwise . . .
11

12 The flock goes quiet. Fly prepares herself for something she's very reluctant
13 to do. She clears her throat nervously.

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FLY
(quietly, almost swallowing it)
Please. . .

The sheep murmur, stare at her in amazement.

SHEEP #1
What was that?

Others crowd around to listen.

Fly swallows hard.

FLY
Please. . . would you be so kind as to
tell me. . .

•SHEEP AT BACK OF FLOCK
Eh?? What was that she said?

OTHER SHEEP
Quiet! Ssshhh!

The flock inches forward, every eye fixed on Fly, every mouth hanging open
at the wonder of it.

FLY
Please, would you be so kind as to tell
me what happened this morning?

FLY listens to the FLOCK.

NARRATOR
The sheep spoke very slowly, for it was
a cold fact of nature that wolves were
ignorant, and nothing would convince
them otherwise. . .

FLOCK
Our Baa-a-aabe! She ca-a-aame! She
sa-a-a-aaaaved us! The wolves killed
Maa-a-aaa, but Babe drove the wolves
awa-a-a-a-ay!

* FLY
Thank you! Thank you! Thank you all
very much.

SHEEP #1
Pleasure – talking – to – you.

51 And Fly runs off as quickly as she can towards the farmhouse.

85 BUTCHERY

(Ex Sc 81)

A shotgun cartridge is loaded into HOGGETT'S gu. The gun snaps shut.

86 HILLSIDE

(Ex Sc 82)

1 FLY makes her way up the hill towards the farmhouse. She pauses to sniff
2 the air for a moment, then with a jolt of recognition, she races on, limping
3 badly.

87 BUTCHERY P

(Ex Sc 83)

1
2 BABE looks up into the dark barrels of the gun. Trustingly. Expectantly.
3 HOGGETT raises the gun.

88 HILLSIDE

(Ex Sc 84)

1 FLY races down the hill towards the barn.

89 BUTCHERY

(Ex Sc 85)

1 The click of the hammer drawn back into the firing position.
2 Then the sound of the phone ringing from the farmhouse.
3 HOGGETT turns to listen. The ringing stops and he turns back to his terrible
4 task. He aims.
5 Then the sound of Fly's frantic barking. Again Hoggett is distracted.
6 BABE turns to the door, trying to see her 'Mum'.
7 With Babe's face averted, Hoggett steadies the weapon. His finger begins to
8 squeeze the trigger. . .

9 MRS HOGGETT

10 (o/s)

11 Hooee, Hoggett!

90 FARMHOUSE

(Ex Sc 86)

1 MRS HOGGETT is calling from the back porch.

2 MRS HOGGETT
3 Hooo-eee! Hoggett!

4 Despite her injury, FLY races towards the butchery, rockets past REX, almost
5 knocking down HOGGETT, who appears from the side of the barn with the
6 gun.

7 MRS HOGGETT
8 Oh there you are! Well, what do you
9 think! That was the police on the
10 telephone, that was. Said there's wild
11 dogs about. Apparently the Mitchells
12 lost six lambs this morning. What on
13 earth are you doing with that gun?

14 HOGGETT
15 Ar. . .
16 (*looks down, sees he's carrying it*)
17 Nothing.

18 Mrs Hoggett, knowing that's all she'll get out of him, goes inside.

19 Hoggett stands there for a moment, shaking. When he is calm enough, he
20 breaks open the gun and releases the cartridge.

91 BUTCHERY -

(Ex Sc 87)

(Scene deleted)

F92 NEXT DAY J

1 A fierce wind is blowing and heavy rain is teeming down, almost obscuring
2 the farmhouse.

93 KITCHEN J

1 The door to the freezer compartment opens to reveal three dishes, each labell-
2 ed with a day of the week: 'THURSDAY', 'FRIDAY' and 'SATURDAY'.

MRS HOGGETT

It's all very simple, just half an hour at three hundred and fifty degrees, I've given you rabbit casserole for Friday.

HOGGETT nods as his wife closes the freezer door and opens the refrigerator section, where we see six labelled plastic bags.

MRS HOGGETT

(pointing to the different bags)

Now for Duchess it's liver in the morning, heart for the evening, except for Friday when it's a steak in the morning and the *cooked* liver at night – warm it up in a frypan for a wee bit, but test it before you give it to her because she bites into it before she knows what's what, the silly darling. That'll be the bus.

She shuts the fridge door as the bus horn honks again.

94 FRONT GATE, DUSK -

(Ex Sc 93pt)

In the pouring rain, HOGGETT runs with his wife's suitcase to a waiting minibus – the words "COUNTRY WOMEN'S ASSOCIATION" emblazoned on its side. MRS HOGGETT unfurls her umbrella and charges to the bus. A quick kiss, and she's inside and exchanging greetings with her gaggle of friends.

Hoggett waves, his wiry figure receding as the bus pulls away. Mrs Hoggett shakes her head grimly and turns to her neighbour.

MRS HOGGETT

Oh deary me, Valda, I know I *have* to be at the National Conference – I am the Assistant General Secretary of the North-East Region after all, but. . . I do worry about leaving that man alone.

VALDA

Still acting a bit strange?

MRS HOGGETT

(nods)

Just silly things – *odd* little things only a wife would notice. . . Still, I s'pose he can't get up to too much mischief in just three days, can he?

CUT TO:

95 BACK PORCH, NIGHT -

1 HOGGETT dodges the dripping rain at the edge of the porch, turns to the
2 barn and whistles.

3 BABE and FLY emerge and splash their way to Hoggett. REX stays behind,
4 choosing the ignominy of the outhouse.

5 Hoggett opens the back door for them. Fly trots inside, but Babe hesitates.
6 Hoggett gestures him inside.

7 Babe looks up at him, still doubting that this could be possible.

8 HOGGETT

9 Go on.

10 Babe goes through the door.

96 INSIDE -

(Ex Sc 94pt)

1 The CAT lies luxuriating on its mat in front of the fireplace as HOGGETT
2 puts another log on the fire and exits.

3 FLY pads into the room, closely followed by a wide-eyed BABE.

4 The cat is outraged. She springs onto the television. Babe trots over and
5 sniffs the mat she was sitting on. The cat hisses and snarls at him.

97 NIGHT - P

(Ex Sc 92)

1 HOGGETT, at his old roll-top desk, refers to a book: 'THE RULES OF SHEEP
2 DOG TRIALS'.

3 NARRATOR

4 It had been a long time since Arthur
5 Hoggett had an animal in whose
6 abilities he had so much faith. And
7 with the National Grand Challenge
8 Sheep Dog Trials only two days away,
9 he wasn't going to let the fact that his
10 animal was a pig deter him. . .

11 He takes out a printed form from a drawer and dips an old fashioned pen into
12 an ink bottle. We pan over the entry form to see the box marked: NAME OF
13 OWNER. Hoggett writes: A. HOGGETT.

NARRATOR

He had been worried, for he was a truthful man, that the heading might say "Name of Dog", and then whatever he put would be a lie. But as it happened, luck, for the moment, was running with him. . .

The camera reaches the next box: NAME OF ENTRY. Hoggett writes: "PIG". He sighs with the strain of it, then signs the form.

Hoggett punches a number into the fax machine, then watches with childish delight as the machine devours the entry form.

Suddenly there is a loud cat's snarl and a crash from the other room. Hoggett springs up and exits.

98 LIVING ROOM -

(Ex Sc 98pt)

BABE is under the side table, a nasty scratch on his snout. The CAT is in full battle mode, and is stalking Babe for another attack.

HOGGETT strides in angrily.

He picks up the cat by the scruff of the neck and carries her out of the room.

99 FRONT PORCH -

(Ex Sc 99pt)

HOGGETT emerges with the CAT, drops it on the porch and goes back in.

The cat scratches at the door, wailing her protests.

100 BARN J

The ANIMALS watch, puzzled, from the half-open door of the barn.

Suddenly a wet, white bundle lands with a splash in the puddle in front of them. It is a duck, and his condition is so bedraggled and battle-stained, his feathers are in such disarray, that it could only be. . .

FERDINAND

So ,aah. . . what's happening?

CUT TO:

101 LIVING ROOM J

1 FERDINAND appears at the living room window.

2 Inside, in front of the cosy fire, FLY looks on as HOGGETT applies ointment
3 and sticking plaster to the cat scratch on BABE's snout.

4 HOGGETT
5 Shh, easy. Easy.

6 NARRATOR
7 Ferdie was back. But to a very different
8 farm. The lawliest of animals was being
9 treated like royalty. . .

10 Ferdinand blinks in wonder, then is distracted by a particularly loud cat's
11 wail from the front of the house. . . He peers around the corner.

12 NARRATOR
13 . . . and Royalty was out in the rain.

14 Ferdinand laughs.
15

16 CUT TO:

102 FRONT PORCH -

(Ex Sc 99pt)

1 The cat sits on the mat, and licks itself nonchalantly in an attempt to regain its
2 dignity. When the duck has gone, she trembles with a cold rage. We move
3 into her eyes.

4 NARRATOR
5 There are many perfectly nice cats in
6 the world. But there are bad apples in
7 any barrel, and it is well to heed the old
8 adage: "Beware the bad cat bearing a
9 grudge."

10 DISSOLVE TO:

103 KITCHEN — NIGHT -

(Ex Sc 100)

1 HOGGETT takes the next meal out of the freezer: 'FRIDAY'. He pops it in the
2 oven as another crack of thunder peals out.

104 OUTSIDE J

1 The farmhouse in the deluge. A fierce flash of lightning.

105 LIVING ROOM -

(Ex Sc 101pt)

1 The CAT watches vindictively from her hiding place on top of the sideboard
 2 as HOGGETT, the remains of his dinner pushed aside, watches an opera on
 3 television with BABE and FLY.

4 Suddenly there is a huge clap of thunder and a blinding flash of lightning.
 5 The TV dies and all the lights in the house go out. A beat.

6 He gets up and tries the light switch. Nothing.

106 FRONT PORCH J

1 The storm all around him, HOGGETT checks the fuse box by lantern light.
 2 Whatever the problem is, it's not here.

107 LIVING ROOM -

(Ex Sc 101pt)

1 HOGGETT pokes his head in the door, yawns, then moves on.

2 Fly turns to Babe. Babe yawns.

3 FLY
 4 How are you feeling?

5 BABE
 6 Oh, a bit tired.

7 FLY
 8 You'll need a good sleep to put you in
 9 top condition tomorrow. Don't stay up
 10 too late. Good night.

11 BABE
 12 'Night Mum.

13 Fly pads out of the room.

108 OUTSIDE J

1 Through the storm, the eerie light cast by Hoggett's lantern moves from win-
 2 dow to window as he makes his way upstairs to bed.

109 LIVING ROOM v

(Ex Sc 101pt)

1 BABE is now dozing alone in front of the fire.

2

3 The CAT stirs from her vantage point, jumps down to the floor and moves
4 slowly and quietly to Babe.

5 CAT
6 *(very sweet)*
7 Oh I'm sorry, did I wake you?

8 BABE
9 I was just dozing.

10 She settles next to Babe, cleaning herself a little. A flash of lightning lights up
11 the room; the rumble of thunder.

12 CAT
13 Feeling good about tomorrow, are you?

14 BABE
15 It should be alright I think.

16 She licks herself a little more, then pauses.

17 CAT
18 *(friendly and shy)*
19 Look, I probably shouldn't say this, but.
20 . . . I'm not sure if you realise how
21 much the other animals are laughing at
22 you for this sheepdog business.

23 BABE
24 Why would they do that?

25 •CAT
26 They say that you've forgotten that
27 you're a pig. Isn't that silly?

28 Babe shrugs.

29 •CAT
30 And they even say that you don't know
31 what pigs are for!

32 BABE
33 What do you mean 'what pigs are for'?

34 CAT
35 You know. Why pigs are here.

36 BABE
37 Why are any of us here?

•CAT

Well, the cow's here to be milked; the dogs are here to help the Boss's husband with the sheep; I'm here to be beautiful and affectionate to the Boss. . .

BABE

(mystified)

Yes. . .

CAT

The fact is that pigs don't have a purpose, just like ducks don't have a purpose. . .

•BABE

(still puzzled)

Oh, I . . . I don't really. . .

•CAT

Oh, alright. For your own sake I'll be blunt. Why do the Bosses keep ducks? To EAT them. So why do the Bosses keep a pig?

Another lightning flash: Babe's eyes widen.

CAT

The fact is that animals that don't seem to have a purpose really do have a purpose. The Bosses have to eat. It's probably the most noble purpose of all when you come to think about it.

BABE

They eat pigs?

CAT

Pork they call it. Or bacon. They only call them pigs when they're alive.

BABE

But I'm a Sheep Pig.

CAT

The Boss's husband's just playing a little game with you. Believe me, sooner or later every pig gets eaten. That's the way the world works. . .
Oh, I haven't upset you, have I?

79 She looks to Babe. Another lightning flash. Babe stares blankly, deeply dis-
80 turbed. The cat resumes her cleaning.

110 A LITTLE LATER

(Ex Sc 102)

The swinging door to the back porch opens, and BABE comes out into the teeming rain. As if in a trance, he drags her feet through the farmyard slush.

REX watches, puzzled, from the relative comfort of the outhouse.

111 BARN -

(Ex Sc 103)

FLY is asleep in the hay. There is a scuffling sound and BABE, dripping wet, approaches. She stands looking at Fly for a moment.

BABE

Mum.

Fly stirs but doesn't wake.

BABE
(louder)

Mum!

Fly wakes, registers the forlorn creature standing before her. She jumps up.

* FLY

Good heavens! What on earth are you doing out in the rain in the middle of the night? You should be looking after yourself with such a big day ahead of you.

She begins to lick the water off her.

BABE
(quietly)

Are pigs for eating?

* FLY
(startled)

Who told you that?

BABE
(a strange calmness)

The cat told me. Pigs don't have a purpose except to be eaten by Humans. Is it true?

Fly sits, thinks for a moment. Babe waits calmly.

FLY

It's true. For many pigs, it's true.

BABE

So my mother and my father and my
brothers and my sisters, all. . .

FLY

(nods)

Probably dear.

(gently)

Do you want to talk about it?

BABE

(very feebly)

No, it's alright. I understand. I'll be
alright.

She moves away, then pauses, looks back.

BABE

Even . . . the boss?

FLY

Yes dear.

112 OUTSIDE

(Ex Sc 104)

1 The low, almost constant rumble of distant thunder as the flicker of sheet
2 lightning gives a strangely malevolent glow to the barn.

113 BARN -

(Ex Sc 105)

1 Scene deleted

114 BABE'S DREAM: -

(Ex Sc 106)

Scene deleted.

115 DAWN

(Ex Sc 107)

1 Fade up. The rain has stopped, but it's going to be an overcast day.
2 The ROOSTER is asleep, but not for long. He startles awake at the sound of
3 Ferdinand's ungodly imitation of an ALARM CLOCK. Nearby, a row of hens
4 shake their heads in disapproval.

5 FERDINAND struts down the sloping barn roof, immensely pleased with
6 himself.

116 BARN P

(Ex Sc 108)

1 FLY wakes, stretches, then jumps to attention: Babe is missing.

2 FLY
3 Babe?

4 She does a quick circuit of the barn, sniffing for her Babe, then races outside.

117 FARMYARD

(Ex Sc 109)

1 FLY
2 (calls)
3 Babe? Babe !

4 She limps round to the back of the barn, picks up a faint scent, but nothing
5 strong enough.

6 FLY
7 BABE?

8 Fly darts under the water tank, does a circuit of the farmhouse, and comes to
9 a halt in the centre of the farmyard. She searches the horizon for a sign.
10 Nothing. REX watches her from the out-house.

11 REX
12 Call the boss.

13 She runs to the door of the house and barks relentlessly.

118 MONTAGE J

1 HOGGETT, REX and FLY roam over hill and dale, through copse and field, in
2 search of Babe;

3 DISSOLVE TO:

1

2 119 PaddockJ

3 Rex finds BABE barks frantically. Fly arrives to find BABE, coughing,
4 sniffing and wheezing. She licks her enthusiastically, but Babe is totally
5 unresponsive.

A grave HOGGETT and worried REX watch the pitiful sight.

120 LIVING ROOM J

Covered with a blanket, BABE sits staring blankly from the couch while the VET packs his bag.

VET
She's got a cold, but that doesn't
explain a pig not eating. It's got me
stonkered, Arthur. But I can tell you
this: if you don't get some fluids into
her – soon – you're going to lose her.

HOGGETT and FLY escort the Vet out, leaving REX, who looks across at the pig. Very tentatively he approaches.

When he's sure the others are out of earshot, he leans in close. . .

REX
(very quietly)
Come on, lass. Pull yourself together.
The boss needs you.

He licks Babe on the cheek. Babe doesn't respond.

Hoggett has a small baby's bottle half-full of water. He gently lifts Babe up onto his lap, shakes the bottle to bring water to the teat, then strokes it against Babe's lips. No response.

Hoggett persists, but no matter what he tries, Babe still won't take the teat.

Then very quietly – so quietly that it's almost a whisper – he begins to sing. It is a traditional song with a simple melody.

Babe stirs and looks up at him. Hoggett's voice is surprisingly true and pure. His clear eyes look down to the little pig.

Babe takes the teat and sucks weakly.

Hoggett sings a little louder.

Babe sucks with more enthusiasm.

Hoggett fills his lungs and sings wholeheartedly, his strong tenor voice echoing around the house.

Then Babe takes a break from drinking.

Without missing a beat, Hoggett stands up, places the pig on the floor in front of the bowl of milk, and begins to shuffle his feet. He is dancing!

Babe is unsteady at first, but soon she straightens and looks up at Hoggett.

34 Hoggett's eyes sparkle as he quickens the tempo. He jigs and skips and spins
35 and twirls – careering around the room in a crazy dance of joy and release.
36 Faster and faster he goes, until he is just a blur of arms and legs.

37 Suddenly, he stops dead still.

38 There, in the window, and staring in amazement, are the faces of the FARM
39 ANIMALS.

40 Hoggett blushes with embarrassment. He looks for Babe, but where Hoggett
41 left her there is only the cat's bowl. It is EMPTY.

42 Then a loud and vulgar slurping noise from the kitchen. Hoggett moves to
43 the door and looks.

44 Babe's briskly wagging tail is all that protrudes from the pantry doorway.
45 She emerges to look back to Hoggett, her snout covered with crumbs and
46 cream and corn flakes.

121 A MINUTE LATER J

1 HOGGETT has the phone handpiece to his ear.

2 VOICE
3 Listen, Arthur. I'll tell you what we can
4 do. You were listed 3rd, but we can put
5 you last on the program. However, you
6 *must* be here by 3:30 – otherwise you'll
7 be disqualified.

8 HOGGETT
9 Alright.

10 He hangs up.

122 LATER -

(Ex Sc 111)

1 The music surges as FARMER HOGGETT speeds out through the gate (Mk
2 VI – the Deluxe New Improved Auto-Closing Version), REX beside him, FLY
3 and BABE riding on the back of the truck.

4 The truck clatters into the distance, and the now elaborate gate mechanism
5 clicks and whirrs into operation as it begins its complex automatic closing se-
6 quence. In rhythm with its movements, we hear:

7 VOICE
8 Four. . . Three. . .

9 With exquisite precision, the gate finally latches shut.

123 SHOWGROUND - P

(Ex Sc 112)

1 A hand with two fingers held up jabs into frame.

2 VOICE

3 Two. . .

4 It re-forms into one finger stabbed in the air.

5 VOICE

6 One. . .

7 The one finger points to: a television COMMENTATOR, the show ring be-
8 hind him, who starts speaking on cue.

9 COMMENTATOR #1

10 And welcome back to the National
11 Grand Challenge Sheep Dog Trials,
12 coming today from the Kingsmith
13 Showground in the heart of sheep
14 country. The weather's not so good,
15 but we've already seen some wonderful
16 work from these talented dogs and their
17 trainers. . . Leading the field at the
18 moment is the veteran is David Langley
19 with his two year old dog Skip, who
20 has put in a fine performance with a
21 score of 81.

22 More TV cameras are dotted around the main ring, where a dog competitor is
23 taking a group of sheep over the trials course.

24 We find HOGGETT hurrying with FLY, REX and BABE (on a leash) against
25 the flow of the crowd. Hoggett ignores the stares and comments of those
26 around him.

27 Away from the main crowd now, Hoggett leads Babe to the sheep pen and
28 ties his leash onto a rail.

29 HOGGETT

30 There you go.

31 As Hoggett and Rex rush away towards the entry desk, Babe and Fly look
32 into the pen, where a dozen SHEEP are feeding, their heads down and their
33 tails towards us. Babe sneezes and snuffles.

34 BABE

35 Excuse me, sheep. . .

36 No response from the sheep.

37

BABE

38

Hello! Hello! Good morning to you all!

39

The sheep ignore him. Then one of them backs out and turns its head towards us.

40

41

Babe reacts with shock.

42

The sheep is unlike anything we have seen before. It has a BLACK face and its demeanour is severe and forbidding. It has a 'Darth Vader' look to it.

43

44

BLACKFACE SHEEP #1

45

Baaaaa.

46

FLY

47

Oh dear.

48

BABE

49

(enthusiastically to sheep)

50

Oh boy! I've never met a sheep with such a strong, dark face. Are they feeding you well?

51

52

53

A couple of the other sheep turn and look towards Fly and Babe. They are all black-faced Hampshire Downs and all have sullen black expressions.

54

55

BLACKFACE SHEEP #1

56

Baaaaa.

57

OTHER SHEEP

58

Baaaaa! Baaaaa! Baaaaaaa!!

59

FLY

60

(to Babe)

61

Babe, I'll try.

62

(shouts at sheep)

63

Alright, blockheads!! Pay attention over here! Now you pay attention to what this wee pig has to say to you or I'll come in there and rip you to shreds.

64

65

66

67

This unsettles them and they become frisky, worried.

68

SHEEP

69

Wolf! Baa-a-aa. Wolf! Baa-a-aa!

70

Fly falls back, frustrated.

71

BABE

72

(agitated)

73

The Boss'll look like a terrible fool if the sheep won't talk to me.

74

75 FLY
76 I hadn't thought of this.

77 Fly thinks hard, then makes a decision.

78 FLY
79 *(fast)*
80 Have to go. I'll try to be back in time.

81 Without further explanation, she limps off urgently and is swallowed into the
82 crowd. Babe turns back to the sheep.

83 BABE
84 Uhhmm. It . . it . . it must have been
85 terrible weather for you out in the field
86 with all this rain we've been having.

87 SHEEP
88 Baaaaa!

CUT TO:

89 Fly surging past Rex and Hoggett as they emerge from the entry tent.

90 REX
91 Hey! Whoa! Stop!
92
93 He catches up to her in the crowd. They converse urgently as a puzzled
94 Hoggett looks on. We cannot hear what they say.

95 The camera creeps up to them in time to hear:

96 FLY
97 I think I can make it back in time.

98 REX
99 No my girl. Not on that leg.

100 He is about to race off.

101 FLY
102 *(amazed)*
103 But Rex. . . .

104 REX
105 Don't worry. I won't let the little fellow
106 down.

107 With that, he's off into the crowd. Fly watches him go, amazed and moved.

108 Rex tears out of the showground and down the busy road: through traffic,
109 past pedestrians.

110 He reaches the edge of town and settles into a steady pace as he heads out
111 into the farmlands.

124 HOTEL ROOM

(Ex Sc 113)

1 MRS HOGGETT and her four Country Women's Association COMRADES
2 are pulling up chairs in their city hotel room, and making themselves cups of
3 tea. They gather round the television set, where the commentator is making
4 his introduction.

5 COMMENTATOR #1
6 . . . then the dog drives the sheep away
7 to the left as we look at it, through the
8 driveway gates, turns them right again,
9 and straight across the line of his fetch,
10 through the crossdrive gates. . . (etc.)

11 MRS HOGGETT
12 It does look a picture, our showground,
13 on the telly.

14 VALDA
15 Apart from the weather.

16 WOMAN #2
17 (to Valda)
18 Look! There's your Bert.

19 MRS HOGGETT
20 Don't worry Valda, it's just a little slip
21 up. Look he's doing much better now.

22 On the TV screen, a handler walks out and takes up his position at the start-
23 ing post, his dog standing by him, tense and eager.

125 SHOWGROUND

(Ex Sc 114)

1 BABE tries in vain to talk to the sheep.

2 BABE
3 Uhhmm. It . . it . . it must have been
4 terrible weather for you out in the field
5 with all this rain we've been having.

6 SHEEP
7 Baaaa!

8
9 Hoggett takes hold of Babe's lead.

10 HOGGETT
11 Come on. Time to go.

126 COUNTRY ROAD

(Ex Sc 115)

1 REX runs along a straight country road. He passes an electricity linesmen's
 2 truck. TWO LINESMEN are slung up a pole; two others are on the ground,
 3 repairing the broken power lines. The National Sheepdog Trials commentary
 4 can be heard on the radio

5 One of the pole linesmen points Rex out to his colleague.

6 LINESMAN #1
 7 Dog's in a hurry.

8 LINESMAN #2
 9 Hurry up, Nick. I've got a date with a
 10 TV.

11 Linesman #1 gets back to work as Rex heads for the horizon.

127 SHOWGROUND

(Ex Sc 116)

1 Bert's dog struggles to bring the six sheep into the pen that completes the
 2 course.

3 The FIVE JUDGES hold up their scorecards, giving points out of 100. The five
 4 scores fall between 62 and 70.

5 HOGGETT has a little grin to himself, scratches BABE's head.

6 HOGGETT
 7 So far so good.

8 FLY waits apprehensively.

128 HOTEL ROOM

(Ex Sc 117)

MRS HOGGETT and the WOMEN around the television are applauding,
 while VALDA looks rather embarrassed.

On the TV screen, the next competitor has begun its run.

129 FARM - P

(Ex Sc 118)

1 An exhausted REX arrives at the farm, moves directly up the hill and moves
 2 towards the SHEEP.

3 As he nears them, the customary cry goes up, rippling through the flock.

4 FLOCK
 5 Wolf! Wolf! Wolf! Wolf!

6 REX
 7 (*shouts*)
 8 Shut up, you morons!
 9 The little pig's in trouble.

10 FLOCK
 11 Baa-a-aabe! Baa-a-aaabe!

12 An older sheep steps forward.

13 OLD SHEEP
 14 What trouble have come to our Babe,
 15 wolf?

16 REX
 17 Did you know about the sheep dog
 18 trials today?

19 OLD SHEEP
 20 We'm been trainin' our pig up for them
 21 trials for weeks, that be what we know
 22 of 'em.

23 REX
 24 The sheep at the trials won't talk to the
 25 little fellow. They won't listen. He
 26 doesn't know what to do.

27 A murmur around the flock. A young sheep shouts out from the flock.

28 YOUNG SHEEP
 29 Not right to give help to a wolf!

30 OTHER SHEEP
 31 (*anxious*)
 32 Wolf! Wolf! Wolf! Wolf!

33 Disquiet amongst the flock.

34 OLD SHEEP
 35 You wait here, wolf. . .

36 REX
 37 (*cocking his head to listen*)
 38 What was that?

39 OLD SHEEP
 40 I said wait here, wolf. . .

41 •REX
 42 You'll have to speak up, I'm. . . I'm a
 43 little. . . I'm a little hard of hearing.

44 The sheep look at each other, showing no reaction, then . . .

45 OLD SHEEP

46 (louder)

47 I asked you to wait here, wolf. Do what
48 you're told by an old sheep for a
49 change, and we'll see what we can do
50 for you.

51 The old sheep moves back into the flock, who gather around her, murmuring
52 excitedly.

53 Rex waits impatiently.

130 SHOWGROUND -

(Ex Sc 119)

A brief montage as another dog moves the sheep through the muddy course,
its owner using an elaborate series of whistle signals to control it.

In amongst the black-faced sheep, we can pick up their cries.

Then a score of 85 from the judges – the highest so far.

Hoggett acknowledges the respectability of the score as Fly looks around ner-
vously, searching the showground for Rex.

131 FARM - P

(Ex Sc 120)

1 The OLD SHEEP steps forward again to deliver the verdict to REX.

2 OLD SHEEP

3 We got something here that might be a
4 use to our pig. But us sheep don't like
5 giving it to no wolf.

6 SEVERAL SHEEP

7 Password!

8 THE FLOCK

9 Password, password, Paa-a-a-assword!

10 OLD SHEEP

11 Before we gives you anything, wolf,
12 you'll be making us a solemn promise.

13 REX

14 Yes?

15 YOUNG SHEEP

16 Treat us civil!

17 OLD SHEEP

18 Yes, you've got to treat us nice like.

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REX

(takes a deep breath)

I'll try. I promise.

ANOTHER YOUNG SHEEP

No biting!

OLD SHEEP

That's right. Wolf must avoid biting us
sheep at all costs.

REX

(becoming impatient)

Alright. I'll try that too. I'll try.

OLD SHEEP

But the most important of all, you
must promise never, ever, to let this
password we be about to give to be
used against any sheep, any where.

THE FLOCK

Ne-e-e-ver!

REX

I promise you that. I'll make sure the
pig knows it too.

OLD SHEEP

We have the promise.

The flock is silent for a long moment, then a shout from the flock.

A SHEEP VOICE

'Tis for Babe. 'Tis for her sa-a-a-ake.
Maa would have wanted it.

THE FLOCK

Ah! A-a-a-a-a-ah!

The old sheep steps forward. Silence. Then a strange, slow chant:

OLD SHEEP

Baa-a-a Ram Ewe, Baa-a-a Ram Ewe. . .

THE FLOCK

(solemnly joining in)

To your breed, your fleece, your clan
be True,
Sheep Be True, Baa Ram Ewe.

As the song finishes, the sheep turn and drift away into the field.

57 REX
58 Is that it? Is that the password?

59 The murmur comes back on the wind.

60 THE FLOCK
61 A-a-a-a-ar!

62 Rex turns and bolts for the hill.

63 132 COUNTRY ROAD

64 The linesmen are finishing up.

65 LINESMAN #1
66 Work completed, restore power.

67 133 FARMYARD

68 The COW is in the farmyard next to the house. She looks up to see Rex
69 running down the hill and tear off towards the town. She shakes her head.

70 Then she is startled by a loud noise which erupts suddenly inside the house.

71 COMMENTATOR
72 . . . finding it very difficult to get the
73 sheep through the gate and then back
74 around. . .

75 COMMENTATOR #2
76 Yes it is. . .

77 She goes to the window and looks in.

78 The television set is on, its sound blaring. We hear the TV commentary.

79 COMMENTATOR #1
80 ... very good up to that point

81 We see the TV screen: another trial in progress.

82 COMMENTATOR #2
83 What a shame, what a shame.

84 Then we hear, in the background but very clear, a public address announce-
85 ment at the showground.

86 ANNOUNCER
87 The last entry is 'Pig', owner A.
88 Hoggett. Would the owner bring the
89 entry to the marshalling area please.

1 133 HOTEL ROOM

(Ex Sc 121)

2 The CWA LADIES are in a bit of a fluster.

3 VALDA

4 He said 'Hoggett'. It was as clear as a
5 bell.

6 MRS HOGGETT

7 Well it must be another Hoggett. We've
8 only have the two dogs and they
9 certainly. . . aren't. . .10 Mrs Hoggett trails off, her eyes widening. The other ladies turn their full
11 attention to the TV, seeking a solution to the mystery. Mrs Hoggett is sud-
12 denly looking deathly grey.

134 SHOWGROUND — JUDGES' ROOMS

(Ex Sc 122)

1 BABE on the end of his leash looks on as an altercation continues between
2 HOGGETT and a white-coated OFFICIAL.

3 OFFICIAL

4 It's preposterous! We'd be the laughing
5 stock of every sheepdog organisation in
6 every civilised country in the world!

7 HOGGETT

8 (*shy*)

9 There's no rule. . .

10 OFFICIAL

11 (*silencing him*)12 We'll see about that when the
13 adjudication committee have finished
14 their meeting.

15 He looks to a low-ranking, grey-coated official who is standing by.

16 OFFICIAL

17 I mean what would we have next year?
18 A laughing hyena doing show jumping,
19 I suppose . . . ?

135 COUNTRY ROAD

(Ex Sc 123)

1 REX is exhausted and is not travelling very fast as he passes the electrical
 2 LINESMEN, who have finished repairing the line and are in the process of
 3 turning their truck around.

4 Rex pauses to avoid being run over, then as the truck starts down the road, he
 5 jumps up onto the rear tray.

6

7

8

REX

Ah, not bad.

136 SHOWGROUND - STAND

The crowd are becoming board and begin a slow hand clap.

137 SHOWGROUND — JUDGES' ROOMS

(Ex Sc 124)

The ADJUDICATION COMMITTEE file out of the inner room past HOGGETT and his pig. They are sombre men dressed in blue coats with sheepdog emblems on their breast pockets. Last out is the CHAIRMAN, who pauses to address Hoggett.

CHAIRMAN

Mr Hoggett. The judges would like me to convey to you their disappointment that a man such as yourself, with a long and honourable association with the work of the National Sheepdog Association, should seek fit to flout the historic conventions which have long ruled our sport. However, we find that there is no rule, as such, which would prevent your. . . animal. . . being entered.

The Chairman looks earnestly at Hoggett for a moment, then softens his voice.

CHAIRMAN

For God's sake, Arthur. You've always been a sensible sort of fellow. For your own sake; for the sake of your standing in the district, don't go ahead with this folly.

Hoggett looks to the floor. The Chairman realises he's not getting anywhere and resumes his official decree.

CHAIRMAN

The Committee has ruled that if you wish to proceed, there is nothing that we can do to stop you. What do you wish to do?

Hoggett looks to Babe, who is now scared and confused, then back to the chairman.

138 HOTEL ROOM P

(Ex Sc 125)

1 The television screen shows a shot of the doorway to the Judges' Rooms.

2 The judges file out of the door.

3 COMMENTATOR #2

4 There appears to be some movement
5 down there now and I expect if there
6 are no further problems we shall see
7 Hoggett and his dog "Pig"... unusual
8 name... strange name that, for a
9 sheepdog. . .

10 COMMENTATOR #1

11 (flabbergasted)

12 Oh my heavens above!

13
14 In the hotel room, all the CWA WOMEN except MRS HOGGETT are strain-
15 ing to see the television.

16 MRS HOGGETT

17 (desperate)

18 Anyone for a game of cards?

19 Mrs Hoggett looks up at the television, anguished, as her friends gasp.

139 SHOWGROUND

(Ex Sc 126)

1 A television cameraman swings his camera around.

2 Another camera urgently changes its angle.

3 HOGGETT walks away from the Judges' Rooms, 'Pig' trotting at his heels.

4 The spectators are on their feet, pointing and gaping in amazement as the
5 news of what's happening buzzes amongst them.
6
7

ON-LOOKER

Silly old fool!

The legs of the patrons at the fast food caravan abandon the queue and stampede away to get a look at the sensation, revealing the tired figure of REX. He finds FLY.

Hoggett and Babe arrive at the starting post. Babe moves to Hoggett's side and stands motionless, the classic 'dog and master' pose.

140 HOTEL ROOM

(Ex Sc 127)

CWA WOMEN #2 & #3 sit transfixed to the TV set, while VALDA fans MRS HOGGETT, who is lying back in a faint on the bed.

COMMENTATOR #1

(barely suppressing his laughter)

And if that isn't enough for you, there's now a stray dog on the arena!

On the TV screen we see Fly, chased by a grey-coated official, run up to Babe and engage her in earnest conversation.

COMMENTATOR #1

Giving it a few tips on how to be a "sheep pig"!

They both laugh.

141 SHOWGROUND

(Ex Sc 128)

The entire crowd is laughing now.

FLY runs off to the sidelines to join REX, leaving HOGGETT and BABE alone on the field.

REX

Well, it's up to him now.

The CHAIRMAN of judges raises his hand high in the air. Gradually a hush falls on the crowd.

The showground clock ticks off the seconds: 58, 59, 60.

The Chairman drops his hand.

Hoggett responds.

HOGGETT

Away to me, Pig.

Babe immediately makes his move, waddling along the outrun towards the six waiting SHEEP.

Instantly, the crowd falls into hysterical laughter: pandemonium.

Babe slows as he nears the hostile black-faced sheep.

BABE

Baa Ram Ewe, Baa Ram Ewe. . . To your
breed, your fleece, your clan be True,
Sheep Be True, Baa Ram Ewe.

The sheep look back at her in amazement.

BLACK SHEEP

What? W-w-what did you say?

142 HOTEL ROOM

(Ex Sc 129)

1 CWA WOMEN #2 & #3 are still glued to the television set. MRS HOGGETT
2 is quietly sobbing on the chair, comforted by VALDA.

3 VALDA

4 There there, Esmé. It's not the end of
5 the world you know.

6 On the TV screen, they are showing pictures of the sky, birds flying etc, as the
7 commentators try to fill in time.

8 COMMENTATOR #2

9 Is he just going to stand there until he
10 runs out time. Is it some kind of
11 protest?

12 We see the crowd have begun to jeer and call out taunts to Hoggett.

13 TV screen: The showground clock ticks away.

14 COMMENTATOR #1

15 Perhaps we should fixup an interview
16 with the sheep pig!

17 TV screen: Babe weaves slowly around the sheep. Hoggett stands silent and
18 unmoved.

19 COMMENTATOR #2

20 Or the sheep pig's trainer. He looks like
21 a lively sort of fellow!

22 (and then suddenly:)

23 Good heavens!

24 Mrs Hoggett sneaks a glance at the screen. The others look and gasp.

143 SHOWGROUND

(Ex Sc 130)

1 A ripple runs through the crowd, their noisy derision evaporating to a perfect
2 pin-drop silence, every eye and every jaw falling open in uncomprehending
3 astonishment.

4 Escorted by BABE, who follows a few paces behind them, the SHEEP are on
5 their way, with calm military precision and in perfect two-by-two formation.

6 They proceed in a perfectly straight line for the first set of gates, and pass
7 through, straight between the exact centre of the gates, without a moment's
8 hesitation, without deviating an inch from their course.

144 FARM -

(Ex Sc 131)

1 The COW, FERDINAND, the MICE clinging to the GOAT's horns, and all the
2 other FARM ANIMALS crowd around the farmhouse window, looking in.

3 On the TV inside: The sheep pass through the exact middle of the second set
4 of gates and turn as one to face the post.

5 COMMENTATOR #1

6 Well Eric, it's... I... I...

7 COMMENTATOR #2

8 It... it...

9 Through the window, the animals faces, in breathless suspense.

145 SHOWGROUND

(Ex Sc 132)

1 The SHEEP wheel around with geometrical precision and move to the shed-
2 ding ring. Calm and collected, they stand waiting. BABE moves to the front
3 of the group.

4 BABE

5 Oh, beautifully done. I can't tell you
6 how grateful I am to you all. . . Now
7 for one last favour. If the three ladies
8 with collars – and how nice they look,
9 by the way – would kindly walk out of
10 the ring, I'd be very much obliged. . .

146 HOTEL ROOM

(Ex Sc 133)

MRS HOGGETT and the CWA ladies wait, hypnotised by the television set.

147 SHOWGROUND

(Ex Sc 134)

1 The CROWD waits.

2 HOGGETT waits.

3 BABE finishes talking to the sheep.

4 The three collared sheep detach themselves from their companions and
5 calmly, unhurriedly walk out of the shedding ring.

6 The crowd exhale en masse.

7 And only now, Hoggett moves. Slowly he walks to the little enclosure of
8 hurdles, opens its gate and stands still and silent. The three shed animals, as
9 one, walk back into the ring to join the rest.

10 Hoggett nods once to Babe, and the six sheep, with the sheep-pig at their
11 heels march into the final pen. Hoggett closes the gate.

12 The crowd erupts in ecstatic, euphoric cheering.

13 A ray of sunlight, the first for days, breaks through the clouds and shines like
14 a small miracle on the sheep, the farmer and the pig.

148 HOTEL ROOM

(Ex Sc 135)

1 The tears flow freely down MRS HOGGETT's rosy cheeks.

149 SHOWGROUND

(Ex Sc 136)

1 One by one, the four JUDGES hold up their scorecards:

2 100 100 100 100

3 The CHAIRMAN, tears in his eyes, holds up the last card:

4 100

5 The crowd is on its feet, animal liberationists waving their placards in the air
6 like flags, people hugging each other and shouting, the noise deafening.

7 REX looks to FLY and beams, as proud as punch.

150 SHOWGROUND

(Ex Sc 138)

1 The CROWD continues to celebrate. We pan slowly over the whole wild
2 scene.

3 The camera reaches the arena, where the tiny figures of Babe and Hoggett
4 stand perfectly still, dramatically silhouetted in the shaft of sunlight.

5 Their faces as they watch the crowd.

6 NARRATOR
7 . . . And though every single human, in
8 the stands or in the commentary boxes,
9 was at a complete loss for words, the
10 man who in his life had uttered fewer
11 words than any of them knew exactly
12 what to say.

13 Hoggett looks down to Babe.

14 HOGGETT
15 That'll do, Pig.

16
17 Babe looks up to Hoggett. Hoggett smiles.

18 HOGGETT
19 That'll do.

—end—
