

"TOTAL RECALL"

Screen Story and Screenplay

by

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Fifth Revision

by

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FADE IN:

1 EXT. DESERT - DAY

All we can see, filling the entire frame is a flame-orange sky...almost like the sky from the burning of Atlanta in "Gone with the Wind".

SUPERIMPOSE: Presenter credit.

PAN DOWN lower and lower until we see the terrain below... the desert. There is no vegetation whatever, just sand and odd-shaped rock formations. The air is filled with red dust, which alternately obscures and then reveals the image. CAMERA MOVES FORWARD optically - enlarging the film grain in the process.

SLOW DISSOLVE:

OPENING CREDITS BEGIN.

ANOTHER SHOT of a barren landscape, once more with bizarre rocks. Dust. Sound of wind. CAMERA MOVES FORWARD again.

DISSOLVE:

ANOTHER LANDSCAPE, but this time, in the distance are some enormous plastic domes. Sunlight striking them and reflecting causes brilliant rainbows. CAMERA optically tracks toward the dome, seen in tantalizingly indistinct fashion through the red dust.

DISSOLVE:

ANOTHER ANGLE, and, in the distance, on the horizon of the arid landscape is a huge SPHINX-LIKE STRUCTURE. (It is reminiscent of the Egyptian sphinx, but both body and face, though gargoyle-like, are different in design.) There are some large pyramids not far from the sphinx. CAMERA MOVES optically FORWARD.

DISSOLVE:

CAMERA is much closer to the sphinx and is directly in front. It moves (combination of zoom and optical printer move) towards the eyes, which appear to be red gems.

As CAMERA APPROACHES one of the eyes, it appears to be stained red glass, as in a temple. Suddenly there is a terrific explosion and the glass shatters into millions of fragments which hurtle toward the camera...

2 INT. CATACOMB BELOW "SPHINX" - DAY

A MAN wearing a LIGHTWEIGHT THERMAL SUIT is RUNNING THROUGH THIS LABYRINTH of TUNNELS. The GROUND TREMBLES under him, as if in an earthquake. We cannot clearly make out his face, especially since he wears some kind of BREATHING APPARATUS over a portion of it.

The surface of the tunnel's "walls" is curious; the walls are, again, bright reddish orange, and a composite of two different substances: rough-textured, clay-like material and red quartz, which glistens like crystal.

The man throws a backward glance over his shoulder, fearfully, as he runs. His HANDS are SPLATTERED with BLOOD. Because of this, the RED GLOW, the air of FEAR to the man, and the GROUND HEAVING and BUCKLING, there is almost a SATANIC suggestion to the scene.

Suddenly, up AHEAD of the man, there appears a BRILLIANT WHITE LIGHT. He SEES IT, and runs even faster towards it.

We are ALMOST UP TO THE LIGHT, and we SEE HANDS REACHING OUT OF THE LIGHT TOWARDS US... that seem to beckon him to SAFETY.

ABRUPTLY, the ENTIRE SCREEN GOES RED, BUT IN REVERSE NEGATIVE; with YELLOW LAYOVERS. (So that all the images we see -- ENTIRE FRAME -- are small YELLOW AREAS diffused on a RED

BACKGROUND.) It is much like looking at a tableau made out of molten lava.

SUPERIMPOSE MAIN TITLE:

TOTAL RECALL

HOLD.

DISSOLVE TO:

3 INT. BEDROOM IN SMALL APARTMENT - MORNING

DOUGLAS QUAIL and his wife KRISTEN, are asleep in bed.

Gradually the room lights BRIGHTEN. The CLOCK CHIMES and begins SPEAKING in a soft, feminine voice.

CLOCK

(sweetly)

Tick, tock, seven o'clock. Time
to rise and open your eyes.

They don't budge. Shortly, the clock CHIMES again.

CLOCK

(continuing)

Tick, tock, seven-oh-one. Time
to get up, the day had begun.

Quail's wife stirs. Maddeningly, the clock CHIMES a third time.

CLOCK

(continuing)

Tick, tock --

Quail reaches out and shuts the clock off. Then he sits up in bed.

He swings his legs out from under the covers and sits on the edge of the bed. He puts on his glasses and sits, lost in thought.

He is a good-looking but conventional man in his early thirties. He seems rather in awe of his wife, who is attractive and rather off-hand towards him.

Kirsten pulls on her robe, lights a cigarette, sits fishing for her slippers.

QUAIL

I dreamed about Mars again... it was bizarre, yet it was so real...

KIRSTEN

(casual)

It's your time of the month again.

Quail looks at her quizzically.

KIRSTEN

(continuing;

world-weary air)

At least once a month. Douglas Quail's obsession. For twelve years you've been talking about Mars.

QUAIL

People do go to Mars, you know.

KIRSTEN

That's right, Douglas. But not you. Not us.

Quail looks crestfallen.

KIRSTEN

(continuing;
disdainful)

As it is, we can barely scrape by
on your lousy ten thousand a week.

She leaves the room. He meditates on what she said,
depressed.

4 INT. KITCHENETTE - MORNING

Quail and Kirsten sit at a small table, eating breakfast.
On the WALL is projected the front page of a NEWSPAPER.

Drinking his coffee, Quail studies the wall with the air
of a man who had his "nose stuck in a newspaper," ignoring
his wife.

The newspaper headline reads: "RIOTING ON MARS OVER WATER
TAX."

His wife is reading a different article: "Four Women Rape
Man in Park."

KIRSTEN

(mumbling)

What do they expect ... the
way men dress these days ...
then they scream rape.

Quail is absorbed in his own paper and doesn't hear her.

QUAIL

You know -- let's really do it.

KIRSTEN

Rape men in the park?

QUAIL

No. Go to Mars.

KIRSTEN

(withering)

Go to hell.

QUAIL

We can pool our savings and
I've got some sick leave
coming, besides my regular
vacation...

KIRSTEN

(interrupting;

corrects herself)

...more of a half-wit. For
a start a war could break out
there any day ...

She gestures toward the TV screen where Martian police
are keeping protesters behind a barrier. Some have signs
reading "A FREE MARS", "DOWN WITH COHAAGEN", "EARTH - OUT"
etc.

QUAIL

That's just media talk. They're...

(indicating

the protesters)

...just a minority. They're
powerless.

KIRSTEN

Well, there's a lot of things
we need around here before
we waste our money on a trip
to Mars. We're broke. I'm
just a slave around this dump.
Now if you were capable of
finding a better job....

The kitchen clock chimes and talks.

CLOCK

It's now eight. You'll be late!

QUAIL

I'll be late!

He jumps up quickly from the table, picks up his coat and briefcase, kisses KIRSTEN's perfunctorily offered cheek and leaves.

4A EXT. CITY - EARLY MORNING

CAMERA TRACKS with Quail as he walks along the busy modern street towards a subway station. Modern cars (out of focus) pass noiselessly between the camera and Quail. There is a plaintive tune being played on violin. Quail pauses and gives a wad of notes to the aged violinist, then walks on briskly.

5 INT. SUBWAY STATION - EARLY MORNING

Quail enters the station. Everybody must pass through a weapons check before proceeding to the platforms.

TWO ARMED GUARDS stand at either side, as commuters pass through an electronic beam. On a screen, the entire body of each person is seen in X-ray. All of them are clearly carrying a gun in their inside coat pocket.

GUARD

No weapon again, Mr. Quail?

QUAIL

I keep forgetting, Herb. They frighten me.

GUARD

Yeah? Well, it's the law,
Mr. Quail. Has been since
1990 they tell me. Tomorrow -
ya carry ya gun or ya get
reported.

GUARD gestures to his associate. They've obviously been
through this with Quail before.

QUAIL

Okay. Herb, okay.

Quail walks on to the track area. The train arrives.
Signs above each approaching car say "CAR FULL", "ROOM
FOR 10 PERSONS", etc. Quail goes to a carriage marked
"NEW CAR".

6 INT. URBAN TRANSIT TRAIN - DAY

The doors open and the crowd surges on. Quail grabs a
seat. At intervals throughout the car are VIDEO MONITORS
on which a NEWS BROADCAST is showing.

NEWSCASTER (V.O.)

-- more violence today from Mars's
strike-torn ore colonies --

Everyone ignores the broadcast -- except Quail, who perks
instantly at the word "Mars."

The NEWSCASTER is a young black man.

NEWSCASTER

(continuing)

...but Earth Intelligence Operations
Director Vilos Cohagen, clearly
worried about the damage to Mars's
all important tourist
industry was today dismissive

of the dissident groups....

TV scene switches to a press conference. COHAAGEN, surrounded by AIDES, steps in front of a podium packed with news network microphones and cameras. Cohagen is a striking, intense man with an obvious air of power.

COHAAGEN

We're dealing with a bunch of
extremists and unrepresentative
lunatics. Mars is a happy and
prosperous protectorate of Earth...
and will remain so.

The train stops at another station and more people pile on. Quail tries to watch the broadcast through the bodies passing in front of him and intermittently blocking the image.

REPORTER (V.O.)

There have been some criticisms,
sir....

COHAAGEN

I have no further comment.

The news conference ends and a bright looking young man comes on the screen. Quail continues to watch, though not as interested, initially, as he was by the Mars story. Few of the other passengers bother looking at the screen.

ANNOUNCER

Good morning, commuters. This
portion of your trip is brought
to you by Rekall, Inc. Do you
have a dream that never came
true? Do you aspire - but
only perspire? Has the great
adventure passed you by? Then
come to... REKALL, where what

(MORE)

ANNOUNCER (CONT'D)

might have been will have been.
For the memories of a
lifetime... REKALL.

Quail watches the commercial through to the end, but doesn't seem to take it very seriously. He glances away as a card comes on the screen with REKALL's numbers.

6B INT. QUAIL'S OFFICE - DAY

Quail is seated at a computer console in a vast beehive of a room. Numerous people are typing information onto the screens. Quail pauses in his typing, thoughtful. He then types in a little more information, then pauses again. On the screen, a sentence types itself...

WHY HAVE YOU STOPPED? REQUEST MORE INFORMATION.

Quail read it and continues.

9 INT. McCLANE'S OFFICE - REKALL - DAY

Scene opens on a CU of McCLANE, a genial, bubbling, enthusiastic man.

McCLANE

We're all dreamers, Douglas.
But here at Rekall, dreams
are our business.

He presses a button on his desk and the chairs on which they are seated appear to be in outer space. Countless stars glitter all around. Startlingly, a comet whizzes by. Quail is amazed. McClane grins and presses the button again. The scene changes to a beautiful underwater coral reef. Multi-colored fish swim around the chairs and desk.

QUAIL

But... is the process really
that effective? A false
memory!?

McCLANE

(shaking his head;
smiling)

We prefer the term "extra-
factual implant". Your
memory will be complete in
every way. You will have
gone to Mars. We guarantee
that.

QUAIL

Is it in any way dangerous?
I mean, the medical techniques?

McCLANE

Not when you deal with
qualified operators - like
us.

He presses the button again and the normal office returns.
Quail looks around, impressed.

QUAIL

It's just - incredible.

McCLANE

And look at our follow-up
program!

He puts items on the desk as he talks.

McCLANE

(continuing)

Space-flight ticket stub...
passport... vaccination
certificates... matchbooks

from Martian Nouvelle Cuisine Restaurants, souvenirs, post cards... even names of people you met - now back there - who you can call and discuss your trip with... by the way, we plant these things where you'll come across them at random in the future.

QUAIL

But... I'll know I hired you.
That'll destroy the whole illusion.

McCLANE

(smiling; self-satisfied)

But you won't remember me, or having been here.

QUAIL

I won't?

McCLANE

Your money back if you do!
We've never paid out yet.

Quail slumps back in his chair, overwhelmed.

McCLANE

(continuing)

And we have a special this month, for only two-hundred thousand dollars more.

At the press of a button, a list appears on the wall...

A14 MILLIONAIRE PLAYBOY

A15 SPORTS HERO

A16 INDUSTRIAL TYCOON

A17 INTELLIGENCE AGENT

McCLANE

(continuing)

You can have a new identity
for the duration of the trip.
Pick one.

Quail's eyes linger on "Intelligence Agent."

QUAIL

"Intelligence Agent"... wouldn't
that be dangerous? I might
attack....

McCLANE

(airily)

No. No. You're a retired
agent. Mars was your last
mission and you're never to
break your cover. But you'll
have got the girl, killed the
baddies, and saved the
Universe. Not bad, eh?

QUAIL

I don't know... about the
whole thing... it's all such
a fake. I won't really have
gone. I won't really....

McCLANE

(kind but firm)

Let's face it, Douglas, you,
and millions of people like
you have no chance of ever
getting to Mars and you'd
never qualify as a secret
agent for EIO. This - REKALL
- is the only way to achieve
your dream.

He gets up and walks around to Quail's chair.

McCLANE

(continuing)

Think about it, Douglas.
Think, too, what a terrible
boor a real holiday is.
Lost tickets, endless arguments,
lousy hotels, missed connections,
rotten weather... Rekall will
supply you with perfect, happy
memories.

Quail is thoughtful, willing to be totally convinced.

9A INT. QUAIL'S APARTMENT - NIGHT

Quail is sitting, distracted, in an uncomfortable modern chair. Kirsten is watching a near-pornographic film on TV. She casually lights a cigarette.

QUAIL

You know that's illegal.

KIRSTEN

Yeah? Who's going to report
me? You?... wimp....

She watches a torrid love scene on the video.

KIRSTEN

(continuing)

Screwing around's illegal,
too. But just give me half
a chance...

Quail looks at her with distaste. His expression changes to one of resolve.

10 INT. MEMORY STUDIO - DAY

Quail is stretched out on a plush reclining couch, alongside some strange-looking lab equipment, wearing a hospital-type smock. In the b.g. hovers a TECHNICIAN, adjusting some instrumentation (discreet banks of computers, etc.) -- that apparently relates to the lab equipment next to Quail. The room in a dim, soothing booth, lit by indirect lighting.

Quail looks a little concerned as he studies all the instrumentation next to him -- as one always does at the dentist's, looking at the drills.

The door opens abruptly, in walks a cute-looking LITTLE OLD LADY, wearing a JOGGING SUIT. (A RUTH GORDON-TYPE.)

OLD LADY

Hi, I'm Doctor Sophie Lull.

Sorry I'm late.

(walks toward
coat closet)

I'll be right with you.

She dons a white medical smock that covers her jogging suit, then slings on heavy, lead-lined protective vest.

QUAIL

(looking at
instrument
console)

This really going to work?

LULL

It the Pope Martian?

Lull's assistant, the TECHNICIAN in b.g., who had been steadily working on the instrumentation, now looks over at Lull.

ERNIE (TECHNICIAN)

(at machine)

Okay -- that's it.

Now, Lull extends a long rubber tube, a hypodermic needle attached to it. Quail eyes it warily. She swabs the back of his hand in preparation, notices his apprehension.

LULL

Now, just relax, kid. This ain't gonna hurt. Just a controlled drip of Narkadine. When you're under, I'll just ask ya a few questions, nothin' real personal, just full details of yer private life so's we can tailor the wish-fulfillment program to your needs.

She injects the needle into his hand as she speaks, tapes it down.

LULL

(continuing)

See? Painless. I didn't feel a thing. Hey, you're a nice kid... you like a little somethin' extra?

Quail, embarrassed, starting to go under, nods.

LULL

(continuing;
pleased)

Good! Kid -- have I got a girl for you! She's gonna like you. You're good-lookin'.

(beat)

Gettin' sleepy?

(MORE)

LULL (CONT'D)

(he nods)

Good. Now, what's the first thing you think of when you're thinkin' about Mars?

QUAIL

(wistfully)

Well... I'd like to see the Martian Sphinx...

LULL

Okay -- you will, Dougle! I want ya to start counting backwards from a hundred for me.

QUAIL

(sleepily)

One hundred... ninety-nine...
ninety-eight... ninety-seven...
ninety-six... ninety-five....

His voice drops off; his eyes close. Lull studies him, adjusts some instruments, then turns to Ernie, glancing briefly at a typed sheet in front of her.

LULL

Okay, Ernie, the trip to Mars; number sixty-two... and throw in that blonde... We'll give him a real good time.

ERNIE

Sixty-two... and... the blonde...

He takes two discs and inserts the first one into a machine.

ERNIE

Boy, is this one wild. He won't want to come back.

Ernie inserts the second disk.

LULL

Dougie? This Sophie Lull.
Can ya hear me?

QUAIL

...Sophie....

LULL

Good! ... I'm gonna ask ya
a few more questions now. Ya
think you'll be able to
answer 'em?

QUAIL

...Yes....

LULL

Attaboy! To begin with, I
wanna ask ya; -- You sex
life. How many orgasms a
week?

11 INT. McCLANE'S OFFICE - DAY

McClane has several file drawers open and is removing diverse
objects and placing them on his desk.

These items apparently are objects Rekall, Inc. intends
to "plant" for some client of theirs to find (perhaps
even Quail) -- as part of his fantasy.

While he is putting these things on his desk, the PHONE
BUZZES. He answers it.

McCLANE

Yes?

LULL (V.O.)
(filtered;
tense)
Howie? Listen, you'd better
get in here.

McCLANE
(not too
concerned)
Not another schizoid embolism.

LULL (V.O.)
(filtered)
You'd better get in here.

12 INT. MEMORY STUDIO - DAY

McClane come quickly in, brushing the swinging door open.

Lull and Ernie look up as he enters. Quail lies on the couch, breathing slowly and regularly, his eyes closed. McClane looks queringly at Lull, who motions him to silence.

LULL
(bends over
Quail)
Quail? Dougie, can you hear me?

QUAIL
Yes.

LULL
Tell McClane what you told us.

McClane glances sharply at Lull, then turns to Quail.

Quail's eyes open and scan the room. They settle on McClane. These eyes have changed: they have become cold and steely. In fact, Quail's entire personality

seems to have changed -- his face has acquired a flint-edged hardness. He is chillingly menacing.

QUAIL

(a deadly
voice)

All of you in this room are
dead.

McCLANE

(not quite
taking it
seriously)

What's he talking about?

QUAIL

You've broken my cover.

McCLANE

What is this?...

McClane's eyes flash angrily at Lull.

LULL

The Narkadine cracked a memory
cap. Mars --
(she's scared)
He's really been there.

There is a chilly silence in the room as McClane digests this.

McCLANE

Forced suppression?

ERNIE

With spontaneous breakthrough.

McCLANE

Holy shit.

They stare at Quail as if he's a ticking bomb.

QUAIL

(coldly)

You've compromised the Sphinx
Project. You'll have to be
silenced.

Now they're all panicked.

McCLANE

Wait a minute. Quail --

QUAIL

My name isn't Quail.

McCLANE

Listen... whoever you are...
sir....

(almost
pleading)

...This is all an accident.
We'll destroy all the records.
No one will know. I swear it.
Believe me.

QUAIL

I believe you, but that won't
stop E.T.O. from killing you.

The Rekall people stare at each other in quiet horror.

QUAIL

(continuing)

Killing you... killing you...
killing you....

His voice trails off, his eyes close.

LULL

(intensely)

He wants a false memory
implanted -- of a trip he
really took.

(pause)

Someone at Earth Intelligence
Operations erased his memory.
All he know was going to Mars
meant something special to
him.

ERNIE

What do we do? Graft a false
memory pattern over the real
memory of the same thing?

LULL

(shaking her
head)

Uh-uh... That could promote
a partial breakthrough of
the real trip.

McCLANE

(overlapping)

Revive him without any false
memory implantation and get
him out of here.

LULL

Why don't we just wipe out
the memory of his visit
here?

McCLANE

(nodding;
relieved)

Yes. Good. I'll destroy
his file and cancel his fee.

(MORE)

McCLANE (CONT'D)

I have a feeling that the
longer he doesn't know who
he is, where he's been,
where he's going and who we
are, the better off we'll
all be. I'm taking a holiday.
A real one.

He leaves. The others stare after him, looking very grim.

12A INT. RECEPTION AREA OF REKALL - DAY

A dazed and disoriented Douglas Quail comes out of an inner door and walks through the lobby towards the exit door.

An attractive RECEPTIONIST, her bare breasts visible through a clear plastic blouse, watches him; she then looks toward McClane who has half-opened the door to view Quail's progress.

12B INT. ELEVATOR - DAY

Quail travels down. Uncomprehendingly, he looks out at the city.

12C INT. BUILDING FOYER - DAY

Quail stumbles through the fairly crowded foyer, oblivious to anything around him. A red-headed man may or may not be watching him. He makes a phone call from a pocket phone.

12D INT. ROBOT TAXI CAB - AFTERNOON

Scene open on Quail, in the back of the cab; he looks around, slowly coming to his senses.

QUAIL

Where am I?

DRIVER

Travelling south along Third Avenue, passing Forty-third street.

Although the driver's voice is a little mechanical (flat in tone) he is filmed from Quail's POV, and it isn't obvious he is anything other than an ordinary cab driver.

QUAIL

Where am I going?

DRIVER

Thirty-three thirteen "G" Street, Sector "L", Twin Towers, Apartment six-thirty-five.

QUAIL

How did I get here?

Camera now cuts to a shot in front of the driver. He is a fairly human-like robot.

DRIVER

I don not understand the question, sir or madam.

QUAIL

How did I get into this cab?

DRIVER

You stepped into it in the normal manner, sir or madam.

15 INT. CORRIDOR OF QUAIL'S APARTMENT - DAY

The reception area and hallway leading to the elevators is smart and clean, though not lavish. A uniformed and armed DOORMAN is standing by the entrance door.

Filmed from the elevator end of the area, we see the cab pull up and Quail alight and enter the building. He nods to the doorman and approaches the elevators. As he reaches them a MAN steps out from behind the camera. A 2ND MAN enters from a door opposite the elevators. Quail looks at them and becomes quite panicky.

1ST AGENT

Aren't you the man from Mars?

He takes a modern, lethal gun from his pocket. Quail turns, but the other man is behind him.

2ND AGENT

Don't give us a reason to
kill you.

Quail looks toward the doorman, who is paying little attention to the events. As the two men edge Quail towards the door, he call out...

QUAIL

Mr. Zimmer...Mr. Zimmer...
help me... they're...

But the doorman turns calmly away.

16 INT. BASEMENT CAR PARK - DAY

The two men lead Quail past a number of cars to their own vehicle.

QUAIL

Where are you taking me?

1ST AGENT

You told everyone at Rekall
about you trip to Mars.
Where you went, who you worked
for, what you did --

QUAIL

But I didn't... Are you telling
me... I did go to Mars? I
don't remember?

1ST AGENT

You've remembered too much.
The Sphinx Project, for a
start....

QUAIL

(confused;
remembers only
fragments)

Sphinx?... No, no, I don't,
I... What about the people
at Rekall? I don't recall
Rekall but you said if they
know what I did? Why don't
you ask them? They'll tell
you I didn't...

1ST AGENT

They've been taken care of.

QUAIL

What do you mean?

Neither man bothers answering. They arrive at their car
and open the door for Quail. He hesitates.

QUAIL

(continuing)

What are you going to do with me?

1ST AGENT

Get in the car.

He slaps Quail hard across the face. Quail is terrified. He is tearful with fear.

QUAIL

My God! No! You're going to kill me!

He cringes. His hands across his face.

1ST AGENT

No one's going to kill you if [you do what you're told.] We're visiting E.I.O. for some new tests. Now get in, or do we start playing rough?

QUAIL

No! It's not my fault! You can't do it!

They start to force him into the car physically.

Suddenly, Quail stops cringing. The FEAR DISAPPEARS FROM HIS FACE, and is replaced by an odd, thoughtful expression.

QUAIL

(continuing)

Wait a minute, I remember --

1ST AGENT

What, Quail? What do you remember?

QUAIL

On Mars... they tried to kill
me... And....

QUAIL TRANSFORMS INTO A HIGHLY SKILLED KILLING MACHINE.

In an instant, he karate-chops both agents across the
windpipe, and they crumple to the ground.

Quail steps back. He stares at the two bodies, incredulous;
then stares at his own deadly HANDS. It is as though they
belong to someone else.

Then, leaving the two agents sprawled across the alley, he
races back into the basement door of his building.

18 INT. QUAIL'S APARTMENT - EVENING

Kirsten is watching another pornographic video when Quail
bursts in. He is still disoriented.

QUAIL

Did you know I've been to
Mars?

Kirsten gets up and turns off the movie.

KIRSTEN

What! This stupid obsess...

QUAIL

(interrupting)

I think I've been. I vaguely
recall...

KIRSTEN

Doug, you've got to forget...

QUAIL

(interrupting)

Forget? Remembering is the
problem I must've been
to one of those artificial
memory places...

KIRSTEN

Oh my God...

QUAIL

But something went wrong...
something about a real
memory... and then those
men... tried to kill me.

KIRSTEN

What men? Doug, you're crazy.

She starts to mix a drink from a well-stocked cabinet.

KIRSTEN

(continuing)

You're here now. They didn't
kill you.

QUAIL

No. That's what's so amazing.
I killed them. I think...

Kirsten stops pouring her drink and look at him sharply.

KIRSTEN

Where? Where are they?

Quail points down with his finger.

KIRSTEN

(continuing)

Doug! It's something they
(MORE)

KIRSTEN (CONT'D)

put into your mind at the
memory place. Fantasies.
That's their business.

She sips her drink.

KIRSTEN

(continuing)

You're a computer operator.
You're a bore. You're a
wimp. You're not a killer.

QUAIL

I'm involved somehow with
E.I.O. It's true. It's no
fantasy.

He walks around the apartment drawing curtains and putting
out the lights.

KIRSTEN

Doug, I want you to see a
doctor. Now Alec and Shirley
Turnbull have a good man. He
helped Alec through his
breakdown.

QUAIL

For fuck's sake, this is no
breakdown!

Kirsten is taken aback at his use of language. He strides
into the bathroom and slams the door. She turns on one
lamp, goes to a telephone and dials.

19 INT. BATHROOM - TWILIGHT

Quail takes a washcloth, turns the hot water up full and
soaks the cloth under the steaming water. Using it as a

compress, he presses it against his face and his neck, to drain off some of the tension.

He turns off the water. Towelling his head dry, he opens the bathroom door.

The instant he does this, a blinding white BURST OF LIGHT comes arcing into the bathroom, and the back wall crinkles and CHARS into a swatch of blackness.

QUAIL DIVES OUT THE DOOR, just as ANOTHER BOLT incinerates the spot where he was standing.

20 INT. LIVING ROOM - TWILIGHT

THE ROOM IS IN TOTAL DARKNESS. The only thing visible is the pale rectangle of the balcony window, with the curtains drawn over it.

QUAIL and his ASSAILANT cannot be seen -- but they can be HEARD. There is the sound of a SCUFFLE -- the meaty THUD of a FIST CONNECTING WITH FLESH -- and a painful GRUNT as someone's breath whooshes out.

The LIGHT COMES ON. Quail is standing with one hand on the lamp, and the other twisting KIRSTEN's arm up behind her back. A pistol lies on the floor. Quail is totally stunned. He releases her arm, shoving her away from him, at the same time scooping up the pistol.

QUAIL

My God! Did you say I need a psychiatrist?

KIRSTEN

(coolly)

I haven't seen you move that fast since I've known you.

QUAIL

(outraged)

How could you do it? After
eight years!

KIRSTEN

I'm not your wife, Quail.

QUAIL

Not my wife! You are out of
your mind.

KIRSTEN

(indifferent;
nursing her
arm)

It's a false memory implant.
I never saw you before six
weeks ago.

Quail is totally disoriented.

QUAIL

Why are you lying like this?

KIRSTEN

No, Quail. It's true. You
work for E.I.O. So do I.

As she speaks, she walks to a picture on the wall and from
behind it pulls out a small wallet. She flips it open to
show him her E.I.O. badge. He looks down uncomprehendingly
at the holographic lettering "Earth Intelligence Organisation".

QUAIL

(indicating their
surroundings)

But why all of this?

KIRSTEN

(shrugging)

We had to watchdog you...make
sure the erasure took. A wife
seemed like a good idea.

QUAIL

But I remember it! All of
it!... Us!

KIRSTEN

All implanted.

QUAIL

Our friends... my work...
eight years.

KIRSTEN

The job's real -- you've had
is six weeks -- since you got
back from Mars.

He sits down, holds his hand to his head.

KIRSTEN

(continuing)

It's all a fabrication, Quail.
Everything you know.

QUAIL

This is crazy! If all my
memories are false, who am
I? What am I? Jesus... it's
like I don't exist.

KIRSTEN

You exist, all right.

(very cold)

That's the problem.

A pause as Quail mentally gropes frantically, for what to

do next.

QUAIL

Why did you try to kill me?
Why does E.I.O. want me dead?

KIRSTEN

They don't particularly. That
was my idea. This assignment was
boring me to death. The
personality they gave you
wasn't too thrilling.

QUAIL

Well, what did I do on Mars
that they have to keep me from
telling?

KIRSTEN

I've no idea. I just work
here.

QUAIL

All right... I'm leaving.
Don't try and follow me --

KIRSTEN

I don't have to follow you.
You can't get away from E.I.O.
Nobody does.

Quail looks at her as if seeing her for the first time.

QUAIL

No wonder you got the role as
my bitchy wife -- type casting.

He leaves. Kirsten smiles secretively. She goes to a
drawer, opens it and removes a tiny instrument that looks
like a TV channel-changer. There is a very small light
on the instrument, which begins flashing on and off, as

the instrument begins to make BEEPING SOUNDS.

21 EXT. STREET OUTSIDE QUAIL'S APARTMENT - NIGHT

Quail walks briskly out onto the street, controlling his paces, trying not to look suspicious. After a beat, he heads for the nearest subway entrance.

22 INT. SUBWAY STATION - NIGHT

Now underground, Quail tries to blend in with the other subway people. He heads toward the weapons check.

23 EXT. STREET SUBWAY ENTRANCE - NIGHT

An OFFICIAL VEHICLE slams to a halt next to the subway entrance and a whole load of INTENSE MEN pours out of it.

24 INT. SUBWAY - NIGHT

Quail now shuffles along in a lineup of people waiting to get through the WEAPONS CHECK. He tries to control his nervousness. He passes. The guard smiles at him, pleased to see he has remembered his gun.

25 INT. SUBWAY - NIGHT

All the men with guns drawn come pouring down the subway stairs. The SUBWAY COPS and WEAPONS CHECK are stunned to see four large men brandishing guns push their way through the weapons check gate without seeming to notice them. One gunman flashes a HOLOGRAPHIC BADGE ENCASED IN PLASTIC at them.

The gunman reach the bottom of the stairs and race closer to the subway train, which is just departing. The men

halt abruptly.

FIRST GUNMAN

Fuck it!

The second gunman adjusts a small plug - a radio receiver - in his ear.

SECOND GUNMAN (EARPLUG WEARER)

We won't be able to track him
again until he comes up above
ground!

26 INT. SUBWAY CAR - NIGHT

Quail sits in the subway car as it barrels through the night, not knowing exactly where he will go. He is confused, distraught. A commercial comes onto the video.

TV AS VOICE OVER

Tired? Exhausted? Need a
vacation? Don't settle for
memories, experience the real
thing. Daily departures on the
space shuttle to Mars. Visit
the wonders of....

27 EXT. SUBWAY STOP - NIGHT

Quail emerges from underground and looks around. The streets are almost deserted.

28 INT. MOVING OFFICAL VEHICLE - NIGHT

THE GUNMEN SIT IN THE OV. The one with the ear plug
[suddenly talks.]

EARPLUG WEARER

Coming in again. Loud and
clear.

He looks down at an illuminated street map built into the
car's dashboard.

28A EXT. SUBWAY STOP - NIGHT

A cab comes into view. Quail quickly hails it and jumps
in. Cab moves off.

28B INT. CAB - NIGHT

Quail is still pondering what to do next. He glances out
one window, though not at anything in particular. Suddenly,
the silence is shattered as bullets rip through the window
on the other side. Quail ducks to the floor.

28C EXT. CAB - NIGHT

A wide shot shows that the cab is being fired on by a man
leaning from the window of an official patrol vehicle. He
is aiming at the tires and driver, rather than directly at
Quail.

28D INT. CAB - NIGHT

Bullets are still pouring in.

ROBOT DRIVER

(unemotionally)

You are being fired on, sir
or madam, please leave the
cab at once.

From the floor, Quail pushes the door handle and rolls

out onto the street. The pursuing car occupants fail to notice his exit.

28E EXT. STREETS - NIGHT

Cars continue, as Quail picks himself up from the gutter and moves off down a narrow side street.

28F INT. CAB - NIGHT

ROBOT DRIVER

[Please....]

Bullets rip into the robot driver's neck, severing the head from the body. The head hits the window then bounces back onto the front seat. It continues talking.

ROBOT DRIVER

(continuing)

...leave the cab as bullets
are hitting the vehicle in
considerable quantities.

28G EXT. STREETS - NIGHT

The taxi mounts the footpath and smashes through the display window of a store. Clothes models are scattered and broken. When the noise abates, the severed head of the robot driver is lying among the dummies.

ROBOT DRIVER

This company, sir or madam,
will institute legal action
for damages...

29 EXT. STREET - "END OF THE LINE" HOTEL - NIGHT

Quail emerges from the side street and sees "End of the Line" Hotel. It is clean, bland, middle class. He quickly crosses the road and enters.

29A INT. "END OF THE LINE" HOTEL LOBBY - NIGHT

The foyer is brightly lit and empty. Quail approaches the DESK CLERK, who is reading a book. "Dr. No", marked, in flowing script, "from the classic series".

DESK CLERK
(without looking
up)
Help you, sir?

QUAIL
(handing over
money)
A room for the night.

DESK CLERK
(reluctantly
putting down
the book)
ID.

QUAIL
(handing over
money)
Here's ten thousand. Forget
the ID.

DESK CLERK looks up at him, with interest. His hand hovers over the money.

QUAIL

(continuing)

I have a liaison with a
lady... and I'm married...

DESK CLERK

I understand, sir. Nothing
like a bit on the side, eh?
Bit of fugitive flesh. The
greatest aphrodisiac is a new
body, wouldn't you say, sir?

Quail looks at him with distaste but is only anxious to
be given the key to his room. He says nothing.

30 INT. "END OF THE LINE" HOTEL ROOM - NIGHT

Quail unlocks the door and enters. No sooner does he
relock the door then THE PHONE RINGS. He freezes, stares
at it for three rings, then picks it up.

QUAIL

(into receiver)

I told you, I don't want to
be disturbed.

TELEPHONE VOICE

(filtered)

If you want to live, don't
hand up.

Quail is stunned. He says nothing, but doesn't hang up.

TELEPHONE VOICE

(continuing;

filtered)

They've got you bugged...
They're gonna find you.
Faster than you can say "Back
(MORE)

TELEPHONE VOICE (CONT'D)

Rodgers".

(quickly)

And don't bother shaking down
your clothes -- the monitor
is embedded in your skull.

QUAIL

(reeling)

Who are you? What the hell
is this?

30A INT. BAR BASEMENT - NIGHT

The man telephoning Quail is calling from a bar. Occasionally people pass him on their way to the toilets. He is youngish and conservatively dressed. He speaks rapidly and urgently.

TELEPHONE VOICE

Take a wet towel and wrap it
around your head. That will
deaden the signal. It'll
take longer for them to
pinpoint you.

30B INT QUAIL'S ROOM - NIGHT

QUAIL

Why should I trust you?

TELEPHONE VOICE

(filtered)

There's a real old saying -
"Beggars can't be choosers".
Go and soak your head!

Quail puts the phone down and rushes to the bathroom.

30B1 INT. PATROL CAR - NIGHT

The earphone wearer and driver are moving in on the signal generated by Quail's bug. Suddenly, the small illuminated cross on the dashboard map cuts out.

EARPHONE WEARER

Shit!

DRIVER

Cut the language, will ya?

EARPHONE WEARER

It's gone! Some...malfunction...

Unscientifically, he prod the screen.

DRIVER

(world-weary air)

Toldya the Martian assembled
[stuff don't work.]

30B2 INT. QUAIL'S ROOM - NIGHT

Quail rushes back into the room with a wet towel, turban-like, wrapped around his head. He rapidly picks up the phone.

QUAIL

Keep talking.

TELEPHONE VOICE

(filtered)

Head over to Skid Row -- to
the Lucky Stub Pawnshop --
corner of Park Avenue and
Fifty-eighth. Tell the man
you're Mr. Hotchkiss; you

(MORE)

TELEPHONE VOICE (CONT'D)
came for your Grecian
candlesticks.

QUAIL
(infuriated)
What do I want with Grecian
candlesticks!

30C INT. BAR BASEMENT - NIGHT

The man on the phone looks around anxiously.

TELEPHONE VOICE
Just do it! This is no time
for small talk.

QUAIL (V.O.)
(filtered; not
quite convinced)
How did you know where to
find me?

TELEPHONE VOICE
I've been tailing you since you
get back from Mars.

30D INT. QUAIL'S ROOM - NIGHT

QUAIL
You're E.I.O. You're on the
other team.

TELEPHONE VOICE
(filtered)
I'm E.I.O. But I was your
best friend. Scott Stevens -
we arranged this...

QUAIL

(trying to
recall)

I can't remember - only bits...

TELEPHONE VOICE

(filtered;
overlapping)

I was your fail-safe -- if and
when the shooting started.
Good luck. Look me up if you
remember me.

30E INT. BAR BASEMENT - NIGHT

Scott Stevens hangs up the phone. He looks around cautiously, then walks a few steps to the mens room.

30F INT. MENS ROOM - NIGHT

Scott Stevens walks to the row of troughs and begins to urinate. The room is empty. He hears a noise and looks around. Two EIO men are standing there aiming lethal-looking high-velocity weapons at him. One of them is the red-headed man we've already seen.

1ST MAN (RED-HEADED)

Well, look at that. He's
really got his hands full.

2ND MAN

Not so full, so I've heard.

Still urinating, the frustrated Scott Stevens can only look back over his shoulder. Laughing, both men open fire, riddling him with bullets. He collapses in an undignified heap, his head in the water at the base of the trough.

31 INT. "END OF THE LINE" CORRIDOR - NIGHT

Quail, with towel around his head, glances up and down the corridor -- spots a sign that says "FIRE EXIT". He races towards it.

32 EXT. "END OF THE LINE" FRONT ENTRANCE - NIGHT

The OV slams up in front of the hotel and a carload of MEN tear out of it and barge into the hotel.

32A INT. "END OF THE LINE" HOTEL LOBBY - NIGHT

The startled clerk jumps to his feet as the group of armed men enter rapidly.

EARPHONE WEARER

Quick. The guy who checked
in fifteen minutes ago.

CLERK

(nervous)

Room...thirty-six.

Most of the armed men instantly head off up the stairs, their weapons at the ready. Clerk watches, astonished.

CLERK

(continuing)

He was only meeting a lady...
Aren't you guys overdoing it
a bit?

32B EXT. STREET - NIGHT

Quail is walking along briskly, still with the towel around his head. A few passers-by look at him curiously.

He puts his hand together and greets them Indian-style.

33 EXT. PARK AVENUE - NIGHT - CLOSE ON STREET SIGN

which reads: "PARK AVENUE / 58TH STREET".

PULL BACK to reveal "The Lucky Stub Pawnshop". WINOS lurk on the corner. Park Avenue has deteriorated into a slum.

QUAIL ENTERS FRAME, and approaching the pawnshop, stepping over a BUM in a doorway.

34 INT. PAWNSHOP - NIGHT

Quail is just entering; an old-fashioned BELL overhead, tripped by the door opening, announces his entrance.

At once, an immense FAT MAN emerges from the back room.

PAWNBROKER

You wanta camera? I got some
good, top-quality ones. You
want silk rugs? Handmade last
century in Iran...all perfect.
You want videos? Old movies...
classics...all those Vietnam
war ones...real quaint stuff...
you want...

QUAIL

(interrupting;
awkwardly)

I'm Hotchkiss...I came for
the...Grecian candlesticks...

The Fat Man studies him warily for a long moment; then he disappears through the curtain.

In a brief moment, he emerges again, carrying a small, "makeup-sized" case, as well as two large candelabra.

The Pawnbroker puts the case on the counter. Quail looks at the case with curiosity.

QUAIL

(continuing)

I wonder if you could tell
me...

They both look around as someone enters.

PAWNBROKER

I trust these will look well
in you... mosque.

35 INT. FLOP HOUSE - NIGHT - CLOSE ON HANDS

Opening up the small case.

PULL BACK to reveal they are Quail's hands. The hotel room he's now in is obviously a different one than the last one we saw him in. The room is large but run-down, the walls are peeling, the architecture is much older, etc.

Quail examines the contents of the case: there are CREDIT CARDS and also MONEY, several stacks of bills, neatly tied -- some of it the conventional green, but most of it red.

CLOSE ON RED MONEY

On the face of it is printed: "MARS FEDERAL COLONY".

QUAIL

(mutters)

Martian money....

Quail thumbs through the money, and whistles softly to himself as he sees how much there is.

Also in the case are: TWO PASSPORTS; a small CASSETTE RECORDER; a rolled-up LEATHER POUCH and a spray can of some sort; and a strange thing that looks like a silver mask. He examines the face mask, studies BLACK LETTERS WRITTEN ACROSS IT (which we are not close enough to read) and then puts it aside. Another item now catches his eye: a wristwatch. He sees a conspicuous red button on the side of the watch, and PRESSES IT. INSTANTLY, TO HIS SHOCK, QUAIL SEES A MAN MANIFEST HIMSELF OUT OF THIN AIR AND STAND THERE IN THE ROOM A FEW FEET AWAY FROM QUAIL: he's an EXACT HOLOGRAPHIC DUPLICATE of Quail -- down to the clothes Quail is wearing now.

The image stands and watches Quail.

QUAIL

(continuing)

What the hell...?

Quail smiles, presses the red button again. There is a HUMMING SOUND -- and the man FADES INTO THIN AIR -- like a television set being turned off.

Quail looks bemused.

Now he unrolls the leather pouch and looks inside. There he finds what look like SURGICAL INSTRUMENTS; a sponge, a long piece of wire doubled over, with some attachments and a tiny METAL HEAD on one end, and some tubes of salve.

He turns on the cassette recorder.

The VOICE he hears on the cassette TAPE is HIS OWN!

CASSETTE VOICE (V.O.)

(Quail's voice)

"Hauser, this is Hauser -- or whatever you think your name is now. If you're listening to this, I'm talking to myself. Your memory's been erased and you've got a wet towel around your head.

(he does)

"The first thing you've got to do is get rid of that bug in your head."

36 INT. HOTEL BATHROOM - NIGHT

The sound of the tape continues as Quail follows instructions - pushing the wire up into a bloody portion of his neck, just below the ear.

CASSETTE VOICE (V.O.)

The monitoring device is located in your left maxillary sinus cavity. Make a small incision in your neck just below the left ear, and insert the wire up into the sinus. The head is self-guiding. Just shove.

Quail makes a face.

CASSETTE VOICE (V.O.)

(continuing)

You won't feel a thing. The spray cartridge contains a local anesthetic and a blood coagulant. Careful, it's my neck, too.

Holding the wet towel against his neck, Quail slowly withdraws the wire. On the end of it is a tiny, metal bead, the Transmitter.

37 INT. MOVING OFFICIAL VEHICLE - NIGHT

The man with the ear plug suddenly reacts.

EARPLUG WEARER

It's come on again.

DRIVER

Where?

The 1st man quickly check the map-grid in the dashboard. A small bright 'x' is flashing.

EARPLUG WEARER

He's in that old flophouse.
Plaza Hotel. Central Park
South.

37A INT. HOTEL BEDROOM - NIGHT

Quail is anxious to get rid of the transmitter. He looks around and notices a rat trap near a rat hole in the skirting board.

He carefully - avoiding springing the trap - removes the piece of cheese and pushes the transmitter inside. He then throws the cheese into the rat hole.

38 INT. MOVING OFFICIAL VEHICLE - NIGHT

The car is moving swiftly through the streets.

EARPLUG WEARER

Boy, he's really moving
around.

A CU of the screen shows the small 'x' moving in circles.

38A EXT. HOTEL SIDE ENTRANCE - NIGHT

The car pulls up. Another follows it. Armed men leap out from both. The EARPLUG WEARER indicates they should go down an alley at the side of a service door. They advance cautiously, guns at the ready. They see no one. The EARPLUG WEARER indicates another, even narrower, alley leading off to one side. Two of the men sneak cautiously up to it, their guns at the ready.

A large rat scurries out from behind overfull garbage bins. Furious, they fire. The bullets rip the bins to shreds, scattering refuse everywhere. The rat is killed. They all stare in disbelief.

EARPLUG WEARER

Ya dirty rat!

40 INT. E.I.O. HEADQUARTERS - MEMORY LAB - NIGHT

OPENING CLOSE on a MONITOR SCREEN slated "HAUSER/QUAIL" followed by a serial number and some dates. The slate vanishes, replaced by a scene of Quail -- undergoing some KIND OF MILITARY TRAINING.

PAN to OTHER MONITORS, all depicting Quail in other action scenes -- on some kind of mission, driving a car, etc.

TECHNICIANS man the monitors, scrolling through them in fast-forward and fast reverse as if searching files.

The technicians turn as Coahaagen and his aides enter.

COHAAGEN

(demands)

Anything?

SUPERVISOR

We're running every one of
his memory tapes for the past
fifteen years. Nothing yet,
sir.

COHAAGEN

There must be something -- some
place he would go, some friend
he would run to.

The red-haired E.I.O. man joins them.

RED-HEADED MAN

(to Cohaagen;
quietly)

They lost him.

COHAAGEN

Again?!

The red-headed man nods.

COHAAGEN

(continuing)

Are you sure the original
suppression took?

SUPERVISOR

Absolutely, sir. He thinks
he's Quail, a computer...

COHAAGEN

(interrupting)

Then how do you explain what
he's doing?

SUPERVISOR

Just his instincts. He was well trained by E.I.O.... Maybe the memory cap's fractured. Portions of his prior identity could be leaking through.

COHAAGEN

(very anxious)

He'll remember Mars? The Sphinx Project?

SUPERVISOR

Fragments. Nothing more. Nothing he could piece together. I did advise terminating him, rather than implanting an identify alternative.

COHAAGEN

What do you think I am? A barbarian? We're not living in the twentieth century!

He looks at the video screen again. An image has flashed onto it of an attractive Eurasian girl.

COHAAGEN

(continuing)

Hold it there.

He studies the picture, which changes to show the same girl from different angles.

42

INT. SPACE PORT - DAY

Passengers are boarding a COMMERCIAL SPACECRAFT. In addition to the STEWARDESSES checking their tickets, there are two PLAINCLOTHES MEN checking every passenger. They

carry some kind of small, portable ELECTRONIC DEVICE that they shine in the face of each passenger going through. (It gives off a BLUE BEAM and HUMS.)

The passengers are a diverse group - businessmen, officials, government people, etc. There is also a large tour group consisting of a predominately middle-aged and determinedly jolly crowd, many of them carrying duty-free bags. They are being marshaled by an harassed TOUR ORGANIZER, who is carrying aloft a hand-painted sign... "MARTIAN TOUR GROUP".

The last of the passengers board the spacecraft. The chief PLAINCLOTHES MAN nods to an official and the door begins to close.

PLAINCLOTHES MAN #1

If he had to travel to Mars
with that bunch, I'd be sorry
for him.

PLAINCLOTHES MAN #2

We couldn't have missed him?

PLAINCLOTHES MAN #1

No way. Let's get a coffee
before the next shuttle.

43 INT. SPACELINER - IN FLIGHT

One of the PASSENGERS -- a middle-aged WOMAN - unbuckles her seat belt and heads for the restroom, carrying her handbag, and some clothes on a hanger.

44 INT. LAVATORY - IN FLIGHT

The woman locks the door and turns to the mirror. She opens her bag, takes out a spray container, SPRAYS HER FACE with it, and takes out -- the SILVER FACE MASK we saw in Quail's emergency kit.

She holds the mask to her face. There is a SIZZLING NOISE, and SMOKE rises from behind the mask.

She lowers the mask. Her face is now that of QUAIL. He tears up a passport and drops it down a chute.

He reaches inside his dress, starts to REMOVE his "FALSIES."

CLOSE ON MASK

We can read the BLACK LETTERING written across it now: "LASER FACIAL".

45 INT. SPACELINER - IN FLIGHT

Quail exits from the lavatory and glances toward the ebullient tour crowd. He turns and looks in the other direction and sees a video theater advertising "ROCKY 36" with Sylvester Stallone III, Jnr. He isn't too excited, but heads towards it. He pauses a little when an announcement comes over the intercom.

A LITTLE BELL sounds, followed by INTERCOM STATIC. Quail looks up.

CAPTAIN'S VOICE (V.O.)

Ladies and gentlemen, if you'll
glance out the starboard
viewports, you'll behold an
indeed awesome sight --

Quail goes to a viewport and PEERS, transfixed. He is seeing... at last... the object of his obsession.

46 EXT. SPACELINER - IN ORBIT AROUND MARS

The SPACELINER -- which we have deliberately not seen before this moment for dramatic effect -- banks and turns, suddenly

bringing into view -- MARS.

AN IMMENSE ORANGE GLOBE -- so close it looks like it's going to fall on us. It dwarfs the spaceliner.

CAPTAIN'S VOICE (V.O.)

Those long gorges you see,
clearly are the legendary
canals of Mars....

The liner drops toward the surface of Mars. Below: a NETWORK OF INTERSECTING LINES crisscross the planet.

CAPTAIN'S VOICE (V.O.)

(continuing)

Of course, they are not manmade
canals, but vast natural chasms
...many deeper and larger than
the Grand Canyon. Though
utterly without moisture now,
scientists have determined
that they were formed by
massive flooding millions of
years ago.

47 INT. SPACELINER

Quail stares, his brow furrowing as if with some deep hidden memory he can't quite recall.

CAPTAIN'S VOICE (V.O.)

(continuing)

Surface temperatures at the
Martian equator is minus
one-hundred and twenty degrees
Centigrade -- in winter.
Fortunately, this time of year
it's slightly more seasonable:
Sixty degrees, Fahrenheit,

(MORE)

CAPTAIN'S VOICE (V.O. CONT'D)

outside the domes.

(beat)

Please remember, folks, that outside the domes you'll need to carry your own personal oxygen supply at all times. The atmosphere of Mars is almost a vacuum. Thank you for flying with Interstellar and we hope your stay will be a pleasant one.

48 EXT. MARS - OUTER SPACE

CAMERA follows the spaceliner until the ENTIRE FRAME is filled with the RED-ORANGE sands of MARS.

49 EXT. MARTIAN DESERT - DAY

An endless expanse of boulder-studded red sand, under a red-orange sky.

The desert is cut by a ROAD, which snakes across the rocky terrain. Some surface TRAFFIC moves along the road (all pressurized vehicles since the atmosphere of Mars is almost a pure vacuum) - including the MARS-PORT BUS.

PAN WITH THE BUS - TO REVEAL

A CITY UNDER A DOME.

In the midst of the stark, trackless landscape -- it's midday, scorching -- rises a huge weatherbeaten GEODESIC STRUCTURE, its glass surface scarred by sandstorm damage. Its feeling is like an old Western, when Clint Eastwood rides into Tombstone -- the raw, forbidding vistas, with a tough town carved out of the wilderness.

50

INT. MARSPOORT - DAY

Quail is looking out at the desolate landscape. The TOUR ORGANISER, an amiable middle-aged man sits beside him. It is possible he is not a married man.

QUAIL

It's no Garden of Eden.

TOUR ORGANISER

No. Quite a bit to see, though.
The canyons, the old Sphinx...

QUAIL

What do you know about that?

TOUR ORGANISER

Not much, really. Millions
of years old. Bit like the
one that used to be in Egypt,
you know...

QUAIL

Yeah. Got destroyed in the
Arab wars... What about this
independence movement?

TOUR ORGANISER

(dismissive)

Not worth worrying about.
Mostly descendants of the
original colonists from Earth.
Now they want self-rule so they
can sell us all the minerals...
I don't think we've met. You
with our group? Takes me a
while to know everyone.

QUAIL

Sure. Douglas Quail.

TOUR ORGANISER

Richard Toltz.

(they shake hands)

Well, Doug, I hope we'll see
a lot more of each other.

55 EXT. CITY (UNDER THE DOOM) - DAY

The bus pulls up outside a modern tourist hotel. The buildings surrounding it have a much more improvised, temporary look. Most are pre-fabricated structures. The streets are crowded and there is a "frontier-town" atmosphere. Stalls sell fruit and vegetables, also water and air containers.

A lot of greenery is evident - this is to absorb CO2 and emit oxygen, thus helping with the air supply under the dome.

Some small, ragged boys look at QUAIL as he looks around before going inside the hotel. Suddenly, one of them throws a small sack at him. It hits his chest and leaves a yellow stain. The hotel DOORMAN chases the boys away....

BOY

Smogsucker!

From the other side of the street, a gang of URCHINS with a harmonica start singing some kind of defiant PATRIOTIC SONG.

DOORMAN

You know how it is, sir. Some
of these red-asses are a bit
prejudiced.

QUAIL

Prejudiced? Against what?

DOORMAN

Earthmen.

The street song has swelled, adult MINERS and CITIZENS joining the belligerent chorus.

QUAIL

What are they singing?

DOORMAN

The Martian National Anthem.

Quail tips the doorman, enter the hotel.

57 INT. MARS HILTON LOBBY - DAY

Quail passes several kiosks -- a magazine stand, currency exchange, clothing store, shoeshine stand. A SHOESHINE BOY looks up at Quail.

Quail walks past, enters the main lobby. The atrium entryway is absolutely fabulous; a complete contrast to the dirty, Casbah-like streets. AFFLUENT-LOOKING PEOPLE in spotless linen fill the lobby.

Quail stops to examine a large ROTATING DISPLAY sitting on a table in the middle of the lobby. It is a stand-up model of a SPHINX. Across the top is written "THE FIRST WONDER OF MARS". A recorded VOICE repeats a canned speech --

CANNED VOICE

"...the Martian Sphinx...
only evidence of non-human
civilization ever discovered
...age estimated at over
eighteen million years...

CLOSE - SHOESHINE BOY

He stares at Quail.

BACK TO SCENE

Quail approaches the Registration Desk.

CLERK

Nice to have you back with us,
Mr. Hauser.

Quail is startled to be recognized -- particularly by
this name. He tries to stay casual.

QUAIL

Nice to be back.
(pick up pen)
I'm flattered you remember me.

CLERK

Part of my job, sir.

QUAIL

(starts to sign;
hesitates)
Do you remember my first name,
too?

CLERK

Charles. Charles Hauser, right?

QUAIL

I'm impressed.
(now he signs)
Listen. I need transportation
to the... uh... the Sphinx.
Can you arrange it for me?

CLERK

I'm sorry, sir. But Earth government has sealed off the excavation site completely. No one but survey teams and archaeologists are allowed closer than twenty miles.

The Clerk taps a few keys on a computer.

CLERK

Oh...

(spots something
on the computer)

Do you want the item you left with us?

QUAIL

What item? Oh... yes, please.

The Clerk turns to the safe, retrieves an envelope. He hands it -- and an ELECTRONIC ROOM KEY -- to Quail.

58 P.O.V. - THROUGH BINOCULARS - THE SPHINX

Far in the distance, a dusty red structure squats amid barren dunes. We see vehicles, scaffolding, a fortified perimeter.

59 INT. QUAIL'S HOTEL ROOM - DAY

Quail stands at the window, looking through binoculars. He lowers them irritably, tosses them on the bed.

Quail tugs the envelope from his pocket, tears it open. Inside is a single slip of paper, on which is written in longhand:

"MELINA NOEL
Last Chance Air Station
Kilometer 61 Gird Square T9"

60 EXT. MARS HILTON - SUNSET

It is now sunset on Mars and it's literally of unearthly beauty. The sun is bold and blood red; the foggy, dripping glass of the Dome tints the light into strange colors.

Quail emerges from the hotel, properly attired now in a white tropical suit, and starts for the taxi stand.

Behind him, also emerging from the hotel, is the Shoeshine Boy. He keeps out of sight -- but is definitely tailing Quail.

As Quail nears the first solar-powered taxi in line, he is approached by an amiable-looking CALYPSO GUY wearing a West Indian shirt and bright straw hat.

CALYPSO GUY (BENNIE)

Need a cab, boss mon?

Quail hesitates, unsure of the protocol.

BENNIE

(continuing)

Mine's right around the corner.

QUAIL

(indicating first
cab in line)

That one's closer.

BENNIE

But I out-hustle him, right?

QUAIL
(smiling)

Right.

TWO CABBIES exchange curses as Quail, wary, follows the Calypso Guy around a corner, climbs into the small solar car.

62 EXT. CITY DOME - AIR LOCK - SUNSET

An AIR LOCK whooshes open underneath a Checker Cab sign. Bennie and Quail emerge in the solar-powered car -- set off into the desert.

63 EXT. DESERT - SUNSET

The taxi traverses the same type desert that Quail crossed a few hours ago. Only now it looks completely different. The late light tints everything in pastel shades, Quail is awed by the grandeur of the Lawrence-of-Arabia-like setting.

68 EXT. DESERT TRUCK STOP - NIGHT

Quail and Bennie's taxi approaches a brightly-lit oasis in the middle of the desert. There's a cafe, repair facilities and a huge parking lot -- all under a garish neon sign: "LAST CHANCE AIR STATION AND ASLOON - EAT HERE AND GET GAS".

Quail and Bennie's taxi pulls in and parks. In the lot is a collection of strange and colorful vehicles: huge ore trucks that pull eight trailers, mountain prospecting jeeps, Grapes-of-Wrath jalopies. Quail and Bennie disembark, wearing breathing masks, and enter the main building.

69 INT. LAST CHANCE AIR STATION - NIGHT

The joint is a combination saloon/cathouse/casino. There

are slot machines, HOOKERS, MINERS and HOMESTEADERS; it is like a Nevada brothel -- packed with wild and woolly individualists, the equivalent of Old West trappers, prospectors and cowboys -- but with a space-age look.

Quail and Bennie elbow their way to the bar. Fragments of conversation are overheard.

MINER #1

...if that intergalactic little Napoleon thinks I'm sellin' and clearin' outta here, he can think again!

MINER #2

(with a laugh)

...watcha gonna do when he cuts off the air, Luke?

MINER #3

...you'll be breathin' red dust and shittin' bricks.

Bennie and Quail pass another group.

MINER #4

...my wife ain't goin' on one of those space shuttles... she hates flyin'...

MINER #5

...aw, come on... flyin's safer'n crossin' the road...

MINER #6

...yeah, there ain't been a real disaster since that collision off Phobos, nigh on twenty years ago...

MINER #4

(alarmed)

...well, that killed twelve
thousand...

QUAIL

What is this, Bennie...
Tombstone?

BENNIE

Sorta. Bunch of miners out
here got their own claims, from
way back. Coahaagen's buyin' em
all up, says he's gonna cut off
the air an' water if they won't
sell...

Quail attracts the attention of the BARTENDER.

QUAIL

I'm looking for Melina Noel.

BARTENDER

You've found her.

His nod indicates an area behind Quail. He turns to see
an attractive waitress placing drinks on tables. She
doesn't notice Quail. He walks toward her through the
crowd. Bennie watches, then tactfully slips away.

MELINA turns to return to the bar and runs straight into
Quail. She stops, obviously astonished to see him.

MELINA

You bastard!

Almost in tears, she pushes her way through the crowd to a
billiard room, which is separated from the main bar by
swinging doors.

There are no occupants and it is almost in darkness. Quail,

bewildered, follows her. Inside the billiard room he turns on the lights which illuminates the area of the table.

(NOTE: As Quail and Melina speak, the activity in the outside bar can be seen above the swinging doors.)

Melina is still fighting back tears. Quail stops in front of her, unsure about what to do. He has no recollection of how well he might have known this woman.

Suddenly, she slaps him hard across the face.

MELINA

(quietly)

You bastard...

He rubs his painful cheek.

MELINA

(continuing)

That's new -- the innocent look.

(bitter sarcasm)

You didn't have that one before.

(beat)

Well?

Quail is speechless.

QUAIL

Well, uh... I...

MELINA

All right, I'll say it for you.

He looks relieved (but tries to cover).

MELINA

(continuing)

Don't worry. I got the note.
You discharged your obligation.

QUAIL

What note?

MELINA

Oh, the usual one. "Must
return immediately to Earth...
the wife needs me..."

QUAIL

I don't have a wife. Well,
I do - but not a real wife.

(getting
desperate)

Hell... look... someone else
sent that note. Someone who --

MELINA

What are you here for?!

QUAIL

For you! I don't even know
why --

Melina bursts into tears. Quail rather tentatively puts
his arms around her. She welcomes this at first, but then
pushes him away.

QUAIL

(continuing)

Whoever I was, I must have
been a helluva guy.

MELINA

"Whoever you were"???

QUAIL

Listen. I've for to tell you
something. I beg you to
believe me... help me --

All Melina's suspicions come rushing back.

QUAIL

(continuing)

Something happened to my mind.
Memory suppression, false
implant, I don't know
what --

Melina backs off. Quail grows more desperate.

QUAIL

(continuing)

What I'm saying is... I don't
remember you. I don't remember
us. I don't remember me --

Melina's expression grows dead hard.

MELINA

[And I thought...]

QUAIL

Who is us?

MELINA

(ignoring the
question)

Memory erasure is what they
use on agents. Go away.

QUAIL

Wait... I was an agent -- I'm
not now -- just tell me who
I am! How did we know each

(MORE)

QUAIL (CONT'D)

other? Why are they trying
to kill me?!

He takes a step toward her, nearly frantic.

MELINA

I'm not trusting you again.

QUAIL

You loved me once, you must
have --

MELINA

That you was a liar. Who you
are now I don't even know.

QUAIL

Please, Melina --

MELINA

(tears starting)

Get out!

QUAIL

I need your help --

MELINA

(crying quietly)

Get out! Get the hell away
from me!

Quail gives up; goes through the doors and leaves. Melina
slumps her shoulder against the table and cries.

77

INT. LAST CHANCE AIR STATION GARAGE - NIGHT

Quail enters from the cafe. Bennie is kneeling beside his
taxi, repairing a tire. He look up, sees Quail approach.

On his right hand, Bennie has a mechanical device capable of spinning 360 degrees. He uses it to twirl a lug nut tight on his tire. As Quail approaches, Bennie removes the TOOL ATTACHMENT from his HAND, tosses it into a kit beside the taxi.

BENNIE

You don't look so good, boss.
All over the Universe, women
is an awful curse.

He opens the door for Quail, beams.

80 INT. SOLAR-POWERED CAR - NIGHT - MOVING - DESERT BACKGROUND

Quail still broods, Bennie tries to cheer him up.

BENNIE

It's a tough planet, boss.

QUAIL

Yeah, right.

BENNIE

Some guy really screwed her -
screwed her up real good.
Some Earthman. Just hopped
on a space shuttle.

Bennie bright tone isn't improving Quail's mood.

QUAIL

Listen, Bennie. You're pretty
well informed?

BENNIE

If that means I know it all,
you're right, boss.

QUAIL

What do you know about the Sphinx?

BENNIE

I don't know nothin'. Not about the Sphinx. That's out of the ball park.

QUAIL

I have to get there. Can't you help me?

BENNIE

No can do, mon. You want women, cigarettes, red-market money, booze, even air or water... Bennie's your man. But the Sphinx... that's E.I.O. --

80A INT. CITY UNDER THE DOME - NIGHT

The solar car is moving through the crowd, when suddenly SIRENS approach on a cross street. Bennie brakes and stops. He and Quail watch as POLICE MOTORCYCLES clear a path for a huge, GAS-POWERED LIMO. MINERS on the sidewalks shout CURSES, OBSCENITIES --

BENNIE

Well... look at that one, eh?

QUAIL

What?

BENNIE

Big cheese in town. Big smelly cheese.

QUAIL

Cohaagen? But isn't he often here?

BENNIE

No way. That cat just cheat the Martian workers without ever leavin' his place in Beverly Hills. Somethin' must be cookin'.

Quail keeps his face in shadow and watches Cohaagen with curiosity as he passes. Cohaagen is lit up briefly by a street lamp. His face makes an impression on Quail, who perhaps faintly remembers him in the past.

82 INT. QUAIL'S HOTEL ROOM - NIGHT

Quail enters, turns on the lights, locks the door. He checks all the rooms. Then he crosses to the dresser, studies himself in the mirror. He looks haggard.

Quail opens a drawer, takes out his "emergency case," sets it on top and opens it. He removes a shoulder holster and pistol, sets them aside. He takes out a tape recorder.

He sets the recorder down gingerly, as if somewhere in there were contained the answers to all his questions. He's just about to activate it, when he hears a KNOCK at the door.

Quail freezes. Another KNOCK.

VOICE (O.S.)

(through door)

Mr. Hauser...

QUAIL

Who is it?

VOICE (O.S.)

Mr. Hauser, I want to talk to
you... about Douglas Quail.

Quail ditches the recorder and the "emergency case" into
the drawer -- everything except the PISTOL.

Quail approaches the door very cautiously (from the side --
out of the line of fire).

QUAIL

(tensely)

Who are you?

VOICE (O.S.)

My name is George Edgemar.
I work for Rekall, Incorporated.

QUAIL

(stunned;
incredulous)

Rekall??

VOICE (O.S.)

Yes. It's difficult to
explain... Could you open the
door, please? I'm not armed.

Quail opens it carefully, his gun at the ready, but out
of view of the person at the door.

A dignified-looking GENTLEMAN stands there, calm and
pleasant, wearing an Earth-style business suit.

EDGEMAR

Hello, Mr. Quail. May I come
in? I won't be offended if
you prefer to keep the gun
you're holding trained on me.

He can't see the gun, but somehow knows.

QUAIL

All right... come in.

Quail does keep his gun trained on the man. The man enters, holding in his outstretched hand -- a business card.

EDGEMAR

My card, Mr. Quail.

Quail frisks him, then takes the card, glances at it.

QUAIL

Okay -- so you're Doctor
George Edgemar of 'Rekall,
Inc.' So?

EDGEMAR

As I said... this is going to
be very difficult -- for both
of us.

QUAIL

I'm listening.

EDGEMAR

Mr. Quail... I'm afraid you're
not really standing here at
this moment.

QUAIL

Sat that again.

EDGEMAR

I said, you're not really
here. Neither am I. We're
both in the Memory Studio --
in the offices of Rekall, Inc.
On Earth.

Long pause.

QUAIL

Are you trying to tell me that
this is all part of some...
artificially injected fantasy?
That I never really left Earth?

EDGEMAR

No, not quite. We didn't give
you this. You're creating it
yourself --

(pauses, choosing
his words)

Remember the option we offered
you? Intelligence agent?
Something inside you liked
that idea, fastened on it.
What you're experiencing now
is a free-form delusion that
you yourself are fabricating.

QUAIL

What is this shit you're
giving me?

EDGEMAR

This is not -- shit, Mr. Quail.
It's the truth.

(beat)

I know it's very hard for you
to accept, but you're having
a schizophrenic reaction...
we can't snap you out of the
Narkadine. You're in a world
of your own fantasy.

QUAIL

Then how the hell can you be
in my dream -- if you know it's
just a dream?

EDGEMAR

I've been artificially implanted -- like the first part of your fantasy. I'm actually monitoring your dream at a psychoprobe console. This is a last resort. When somebody gets stuck in their own fantasy, we send in someone after them. A specialist, like myself.

QUAIL

I don't believe a word you're saying.

EDGEMAR

I was afraid you'd think that. I'm sorry to have to do this, but you really are stuck.
(calls out)
Doctor Noel, would you come in now please?

The door starts to open. Quail pivots and points his gun at the opening door.

MELINA walks in, carrying a CLIPBOARD. She looks at Quail with professional detachment.

MELINA

Yes, Mr. Quail, I'm afraid it's all true.

Quail is staggered.

MELINA

(continuing)
I tried to break through to
(MORE)

MELINA (CONT'D)

you earlier, but you just
molded me into your fantasy.
Sometimes it takes Dr. Edgemar
to get through to a client as
tough as you.

QUAIL

(wavering)

So what's supposed to happen
now?

EDGEMAR

Just do exactly as we tell
you.

QUAIL

(stares at him
coldly)

Somehow that doesn't appeal
to me.

MELINA

Please, Mr. Quail... try to
cooperate. You're having a
schizophrenic embolism.

EDGEMAR

If we can't get you out now...
you may never come out of it.
Your wife calls every day --

CLOSE - QUAIL

Even more suspicious.

TWO SHOT - QUAIL AND EDGEMAR

QUAIL

If this is a fantasy, there'll
be no real consequences when
I pull this trigger.

EDGEMAR

But there will be consequences
inside your mind. Consequences
that won't hurt me... but could
be fatal to you.

(beat)

If you shoot me, you'll wipe
me out of your fantasy -- I
can't come back again. Because
to you, I'll be dead. I can't
help you get back to reality.
You'll be stuck in permanent
psychosis.

CLOSE - QUAIL

Trembling, holding the gun point blank in Edgemar's face.

CLOSE - EDGEMAR

Showing no fear of tension whatever.

EDGEMAR

You're going to lower the gun,
Mr. Quail. You're going to
hand it to me --

CLOSE - QUAIL

Straining desperately to find the true "reality."

EXTREME CLOSEUP - TRIGGER OF GUN

Quail's finger on it.

TWO SHOT - QUAIL AND EDGEMAR

EDGEMAR

You're going to do exactly
what I tell you --

Quail PULLS THE TRIGGER!

REVERSE ANGLE - BACK OF EDGEMAR'S HEAD

We SEE the results of the gunshot from this angle only,
and so BRIEFLY as to produce an almost SUBLIMINAL effect:
the back of Edgemar's head blows off --

He collapses to the floor.

Melina LEAPS at Edgemar's falling form and CLAMPS HER HANDS
over Edgemar's RIGHT HAND!

MELINA

Watch out, Charles! There's
more of them in the hall!

Quail spins toward the door just as it BURSTS OPEN. A man
enters, firing, but Quail has fallen to the floor and
returns the fire. He staggers back out into the corridor
and slams against the wall, dead.

VOICE (O.S.)

(from hall)

You've had it, Hauser! Throw
out your weapon if you want
a past!

Melina is still crouched by Edgemar's body, holding his
HAND for some reason. Her CLIPBOARD dangles by her side.

MELINA

(whispering)

There's an explosive in the
clipboard! He has a dead-man
switch in his hand!

Squeezing Edgemar's hand shut with one of hers, she holds
up her other wrist -- to show that the CLIPBOARD IS BOUND
TO HER WRIST BY A CHAIN!

VOICE (O.S.)

What do you say, Hauser? We
haven't got all night! Hauser?

Quail (Hauser) SHOOTS OFF the chain.

QUAIL

What happens if I come out?

Quail takes the CLIPBOARD from Melina and eases himself to
the side of the doorway.

VOICE (O.S.)

We'll put in a word with the
big boys. Maybe you'll just
get exile to Venus.

QUAIL

All right. Here comes the
weapon.

Quail reaches around the corner and SAILS THE CLIPBOARD into
the hallway. Melina lets go of Edgemar's hand --

There is a TREMENDOUS EXPLOSION in the hallway,

INT. HALLWAY - NIGHT

Quail comes out in crouch, ready to shoot. On the floor

lies a DEAD MAN and the body of the Shoeshine Boy, sprawled grotesquely. The hallway is filled with smoke. The floor covered with debris. Plaster falling from the ceiling.

All over the hotel, ALARMS begin BLARING.

84 INT. QUAIL'S ROOM - NIGHT

Quail strides back in, icy-furious. He seizes Melina by the wrist and drags her after him into the corridor.

84A INT. CORRIDOR - NIGHT

Two more E.I.O. men appear but Quail shoots them while dragging Melina down the hall in the opposite direction. He pushes open the door leading to the staircase.

84B INT. STAIRCASE - NIGHT

Quail and Melina run down the stairs. On the next landing is a service elevator, from which a waiter is emerging carefully carrying a tray with hors d'oeuvres and champagne.

QUAIL

Back in, quick!

WAITER

Wouldn't you prefer your order
in your room, sir?

QUAIL

In!

Quail bundles the waiter unceremoniously back inside the elevator.

84C INT. LIFT - NIGHT

Quail presses the basement button. As he talks to Melina he opens the champagne and pours two glasses. The waiter is too frightened to protest.

QUAIL

Okay. Answers! Now!

MELINA

They kidnapped me. Said they'd kill you if I didn't cooperate. I told them I didn't care, but then when I realized they meant it...

QUAIL

I don't know why they're after me, but what's your connection with all this?

MELINA

We were together before.

QUAIL

Believe me, I'm really sorry I can't recall the details of that encounter.

The elevator has reached the basement. They rush out.

85 EXT. ALLEY BEHIND HILTON - NIGHT

Quail and Melina run from a basement door into an alley.

A solar car whips out in front of them. Quail and Melina leap aboard.

MELINA

Go, Bennie, for God's sake!

86 INT. BENNIE'S SOLAR CAR - NIGHT

Bennie weaves as fast as he can in and out of the traffic,
Quail and Melina ducking out of view in the passenger seat.

BENNIE
(glances in
mirror)
Bad news, boss lady.

MELINA
What?

BENNIE
Black cruiser just pull out
behind us.

86A EXT. CITY STREET - NIGHT

A large gas-powered official-looking car is pushing its way
through the crowds and traffic behind them.

86B INT. BENNIE'S CAR - NIGHT

Quail is aiming his gun at the following car.

BENNIE
Forget the shooter, boss. I
lose 'em for you.

QUAIL
Lose them? In this?

BENNIE
Hang on!

Bennie reaches down, grasps a KNOB. He yanks it, like

someone starting an outboard motor -- and an ear-splitting LOUD ENGINE roars to life.

Bennie opens the throttle and the solar car HURTLES DOWN THE STREET. Quail and Melina are thrown back in the seat.

87 EXT. STREETS - NIGHT

GUNFIRE blazes all around the car. Quail FIRES back at the pursuing car.

QUAIL

(shouts over
GUNFIRE)

You're gonna get a ticket
for that engine, Bennie --

BENNIE

Yutani 650 -- you like it,
boss? Nothing like the old
gas when you want a bit of
speed.

BULLETS from the cruiser rip through the car.

MELINA

You better have two aces,
Bennie.

(glances behind)

There's a second cruiser --
and it's gaining --

87A EXT. CITY STREETS - NIGHT

Bennie's car hurtles through the crowds with the official car gaining on it. Bennie takes a corner sharply near a huge water selling stand. The official car brakes to make the same turn, but clips the side of the water stand. The water container tips and empties water through the open

roof (i.e. through which one of the Agents has been firing) so that the car completely fills. The driver continues the chase, but the occupants are now submerged. They frantically open the windows while continuing to follow Bennie's car.

88

EXT. ALLEY - NIGHT

The solar car rushes down what appears to be a dead-end street, with the official vehicle (water pouring out of the windows) in pursuit.

At the end of the street, however, Bennie doesn't stop but continues going into a large opening. It is an abandoned mine. The bigger car follows him, but won't fit. The roof is smashed to pieces as the vehicle is wedged into the narrow opening.

The second official car pulls up behind. A chauffeur jumps out and opens the rear door. Coahaagen steps out. He surveys the scene. The four men in the wrecked car clamber their way backwards out of the wreckage. They are covered in blood and their clothes are in shreds.

COHAAGEN

I take it, then, you've failed
to get him again.

Cohaagen turns to an associate, EMILE, a youngish, well-dressed executive type.

COHAAGEN

(continuing)

Proceed with Operation Sphinx.

EMILE

But, sir...

COHAAGEN

With him...

(gestures toward
the mine)

...on the loose, I'm not
taking any more chances.
Operation Sphinx will flush
him out.

93 INT. OLD MINE - NIGHT

The solar car proceeds along the tunnel. It enters an area full of smoke. Dozens of men are sitting around smoking cigarettes, pipes and cigars. Quail looks at them in amazement.

QUAIL

What's all this?

BENNIE

Nothin', boss. Just old
smokies. Only place they
can come for a puff. It's
all banned topside.

They have now climbed out of the car. Quail looks searchingly at Melina and Bennie.

QUAIL

So you two are into something
a bit more serious than the
taxi and truck-stop business.

BENNIE

That's right, boss.

He unzips his jacket to reveal a T-shirt with "MARTIAN
LIBERATION FRONT" (and an appropriate symbol) emblazoned
on it.

QUAIL

My God!... T-shirts. They
died out on Earth years ago.

BENNIE

(hurt)

Well, maybe we ain't fashion
leaders, boss.

MELINA

No. But we still believe in
a free Mars.

They walk as they talk - into a room off the main tunnel.
It is adorned with "FREE MARS" and "MARTIAN LIBERATION
FRONT" posters. A group of people are printing T-shirts
and leaflets. They exchange greetings with Melina and
Bennie.

QUAIL

So where did I fit into all
this?

MELINA

You - when you were Charles
Hauser with E.I.O -
infiltrated our group. I
guess Coahaagen didn't trust
you any more when you and
I...

Her gesture suggests their liaison.

QUAIL

Yeah. And I can't even
remember it. We'll have to
arrange a return bout.

MELINA

...so he had your memory
wiped and fixed you up with
a new identity.

QUAIL

But - the Sphinx. Why is
that stuck in my mind? Why's
it so important?

MELINA

I don't know.

BENNIE

Just an ole heap o' stone,
boss.

QUAIL

It's more than that, Bennie,
I know it's more. Somehow
it's connected.

He slumps into a chair with frustration.

MELINA

(reflecting)

Maybe there's a way you can
get your memory back.

QUAIL

How? What? Where? When?

MELINA

A bit of Martian Wisdom.
We're not all stupid
colonists.

99

EXT. CITY - NIGHT

Bennie, Quail and Melina are walking in a crowded area

of town. Water sellers and food stalls are everywhere. An ARMORED LOUDSPEAKER VEHICLE appears, broadcasting to the crowd. It is also swinging a powerful searchlight along the footpaths and streets.

VOICE FROM LOUDSPEAKER

...all residents are to
report to their nearest
space-travel agent within
twelve hours, all residents
will be departing on shuttles
within twenty-four hours. Air
and water supplies will be cut
off at that time. I repeat...

MELINA

He's doing it!

QUAIL

What? Why?

MELINA

Clearing everyone out! It's
been rumored for months...

The searchlight approaches Bennie, Quail and Melina. Bennie ducks into a doorway, while Quail grabs Melina and kisses her passionately. The light sees only the back of his head. She responds warmly to his kiss.

QUAIL

Wow. I can see why I was
willing to betray E.I.O.

MELINA

I though you believed in
our cause?

QUAIL

Yes. Of course. That, too.

They move into the crowd. The message on the loudspeaker is repeated.

101 INT. KUATO'S SANCTUARY - NIGHT

The interior of the room is an amazing contrast to its ghetto exterior. The decor is a baroque combination of Middle Eastern opulence and 21st century flash. It looks like something out of "The Arabian Nights".

A man enters from another room. Although the man's features are East Indian, he is very much a Peter Lorre type; he wears a small fez cap and a white linen robe with a cowl draped around the back of his neck.

STRANGE MAN

(nodding to
Quail)

Your servant, Fahreem Kuato.
I greet you by the
twenty-seven names that still
remain, praying that you cast
jewels into the darkness and
given them to glow with the
colors of life.

As Kuato speaks, Quail, unimpressed, talks, sotto voce, to Melina.

QUAIL

What use is this weirdo?

MELINA

Ssssh...there are skills on
mars that Earth has forgotten.

KUATO

No need to introduce yourself,
Mr. Quail.

(MORE)

KUATO (CONT'D)

(smiles at Quail's
surprise)

Tolerate my presumption, but
it does not tax my powers to
know that you are the most
sought-after man on two
worlds.

From the street the sound of loudspeakers giving information
about Quail and Co. can be heard. Searchlight beams
occasionally sweep past the windows.

KUATO

(continuing)

This way, my dear man. We
have much to accomplish --
(ominously)
-- and very little time.

102 INT. KUATO'S INNER SANCTUM - NIGHT

A Bysantine salon filled with enormous Oriental pillows.

(NOTE: In the scenes inside Kuato's sanctum, the loudspeaker
vans in the outside streets can be heard from time to
time. They are repeating the evacuation message
from scene 99, but alternating it with a call for the
apprehension of Quail and Melina...

VOICE FROM LOUDSPEAKER

...for information leading to
these arrests, first-class
travel to Earth will be
provided plus a weekend at
the Leningrad Disneyworld,
all expenses paid. I repeat,
an Oriental girl and Earthman,
possibly to be found in the

(MORE)

VOICE FROM LOUDSPEAKER (CONT'D)

company of a black taxi driver.
These are dangerous subversives
and sworn enemies of the
glorious Peoples Republic of
Mars...)

KUATO

The turbulence you hear
outside is but a reflection
of the turmoil within you.
You have brought it to Mars
in your search for yourself.

Kuato takes a seat on the pillows, invites the others to
join him. Quail hesitates.

QUAIL

And you're going to help me
by reading my mind?

KUATO

Indubitably. There is only
small matter of a fee.

THREE RESPONSES COME TOGETHER.

QUAIL

A fee!

KAUTO

Naturally.

MELINA

This is for our cause!

KUATO

(soothingly)

Income before ideals. Shall
we say five-hundred-thousand
dollars?

QUAIL

(appalled)

Five-hundred-thousand Martian
dollars, that's...

(think,
calculating the
exchange rate)

KUATO

Not Martian dollars, Mr.
Quail - Earth dollars.

MELINA

That's interplanetary robbery!

QUAIL

With today's exchange rate...
that's over two million
Martian dollars!

KUATO

(suave)

What price do you put, Mr.
Quail, on the future of the
solar system?

BENNIE

Aw, come off it, man. Just
for a bit of mumbo-jumbo
with a crystal ball.

KUATO

(his manner
slipping)

Listen, buster, we're talking
heavy stuff here. You try
and work out what's with this
guy!

He jerks his thumb toward Quail.

QUAIL

Okay! Okay! I'll pay it,
but the Interstellar Trade
Practices Commission might
be interested in this.

Everyone calms down.

Kuato smiles. He extinguishes all the lights save one
small blue one, which illuminates the room eerily, like
a seance.

KUATO

Retrieving the past is like
walking backwards along a
perilous road. The
half-recalled, the
half-forgotten, the repressed,
the fantasies, the triumphs,
joys, failures, betrayals...

He closes his eyes and concentrates.

KUATO

(continuing)

Yes... I can feel it... a
wall. Erasure techniques are
so brutal.

(frowns; scans
harder)

Blocks. Side channels.
Future and past all jumbled.
I shall have to enter deep
trance to break through.

(rising)

I will be scanning you through
the Oracle Head.

Kuato turns around and sits down with back toward Quail.
He reaches up and lowers his cowl, REVEALING:

A TINY LITTLE HEAD GROWING OUT OF THE BACK OF HIS NECK!

The head's eyes are closed in sleep. It is utterly hairless and looks like one of those dolls made from dried apples; a shriveled, ancient-looking yellow little ball.

The LITTLE FACE TWITCHED, YAWNS and OPENS ITS EYES, BLINKS. It looks at Melina, then at Quail.

It opens its toothless little mouth and SPEAKS.

ORACLE HEAD

Do not fear me. I need your
openness...

ZOOM IN ON QUAIL'S EYES.

ORACLE HEAD

(continuing)

Open you thoughts to my
presence...

CONTINUE ZOOM UNTIL ENTIRE FRAME is filled by QUAIL'S EYE.

ORACLE HEAD

(continuing)

Open...

DISSOLVE TO:

BLACKNESS BROKEN BY PULSES OF WHITE LIGHT

The alternations between dark (ACTION) and white (LIGHT) are RHYTHMICAL so as to create a hypnotic, dream-like feeling.

103 WHITE LIGHT

Fades to reveal a dramatic CLOSE UP of the SPHINX. We see its face, shoulders and behind it the red Martian sky --

103A PULL BACK

to reveal the Sphinx is a PROJECTION on a screen in a windowless briefing room. Quail is seated across from Cohagen and other SENIOR E.I.O. OFFICERS. On the walls are numerous satellite photos, recon maps and excavation drawings -- all relating to the Sphinx.

107 EXT. MARTIAN SPHINX - SUNSET

Scaffolding and excavation works cover a wall of the Sphinx; the Sphinx's huge CARVED FACE visible in the background.

Quail and several other E.I.O. agents stand poised, wearing breathing masks and protective gear, as a powerful excavation device prizes back a huge stone, revealing an ENTRANCE TO SOME KIND OF HIDDEN CHAMBER.

The other agents are fearful, don't want to proceed. Quail ignores them, enters the chamber --

107A CLOSE - QUAIL'S FACE

As he enters. We read awe, shock and fascination on his features. He approaches something we can't see. His hand reaches out.

Suddenly, a bolt of incredible powerful energy flashes out, striking Quail like a bolt of lightning.

WHITE LIGHT.

105 INT. LAST CHANCE SALOON - NIGHT

Quail and Melina are dancing. The faceted mirror ball on the ceiling become the --

WHITE LIGHT.

106 INT. BEDROOM - DAY

Melina watches from the bed as Quail dresses. She rises, with only the sheet around her, tries desperately to make Quail stay. Plainly he wants to, but he can't. They kiss lingeringly; then Quail, as if "called to duty," exits.

WHITE LIGHT.

108 INT. DETENTION CELL - WINDOWLESS

Quail alone, hands bound, in a holding chamber. Suddenly, the door opens and THREE BEEFY E.I.O. AGENTS enter. They grab Quail to haul him out. Quail battles them with amazing skill and resourcefulness. With his bound hands he SLUGS ONE MAN, hurling him into a wall; he RABBIT-PUNCHES a second man with a two-handed blow and KNOCKS HIM UNCONSCIOUS. The third man sneaks around behind Quail and DROPS HIM WITH A BLACKJACK to the back of the head.

WHITE LIGHT.

109 INT. HOSPITAL ROOM - WINDOWLESS

Quail on his back, all four limbs pinned by some futuristic version of "the rack," his head held immobile by a FEARSOME DEVICE similar to the one we glimpsed on Earth, in the van the two agents tried to shove him into.

Several DOCTORS stand over him. INTO FRAME moves...
Cohaagen!

Cohaagen orders the doctors to attach electrodes to PROBES already inserted into Quail's brain. As they turn up the power, Quail's face contorts in a grimace of agony --

ORACLE HEAD'S VOICE

You have seen your past.
Now read the future...

WHITE LIGHT.

110 INT. SURREAL TUNNEL - DAY OR NIGHT

The same scene we saw during the film's OPENING SEQUENCE.

A man wearing a LIGHT-WEIGHT THERMAL SUIT races through a LABYRINTH OF TUNNELS. The GROUND TREMBLES beneath him, as if in an earthquake. EXPLOSIONS rumble deep in the ground below him. Suddenly we realize -- the man is Quail

INSERT - CLOSE - QUAIL

He throws a backward glance over his shoulder, fearfully, as he runs. Suddenly a BRILLIANT WHITE LIGHT floods in from ahead of him; he puts up his hands to protect his eyes -- and sees his hands are SPLATTERED WITH BLOOD!

Quail runs even faster -- ahead the BRILLIANT LIGHT seems to promise safety. He battles toward it. SOUNDS OF EXPLOSIONS increase, building urgency. Up ahead, emerging from the light, HANDS REACH OUT TO HELP QUAIL. He seems almost to safety. But just as he REACHES THE HANDS --

TWO GUNSHOTS RING OUT!

SHOCK CUT TO:

111 INT. KUATO'S INNER SANCTUM - NIGHT

Quail awakens with a jolt. White as a sheet... sweating like he's just run ten miles. Then: a transformation seems to come over him. He LOOKS -- and SEES:

KUATO slumped across the cushions -- MELINA beside Kuato -- BENNIE standing holding a smoking GUN trained on Kuato.

MELINA

(rushes to Quail)

Charles! Are you all right?

Quail stares at her, as if an entire bank of lost memories were suddenly clicking back into place --

MELINA

(continuing)

He kept dragging you deeper
and deeper into the trance!
We couldn't wake either of
you!

BENNIE

You stopped breathing!

Quail gives Bennie that same eerie look, then turns to Kuato, who is sprawled motionless across the pillows, a curl of smoke rising from two entry wounds in his spine.

QUAIL

Why did you kill him? It
was the next bit I really...

BENNIE

No choice, boss. It was him
or you.

Quail lunges across the pillows to Kuato's unbreathing form. Quail shakes the ancient mystic, trying to find a

last flicker of life.

Kuato's body is dead white. Quail releases his grip;
he about to give up when --

A MUFFLED CHOCKED SOUND comes from behind Kuato's neck.
It's the Oracle Head! Quail instantly rolls Kuato's body
over. The Head is still alive!

Quail bends closer, kneeling.

ORACLE HEAD

(whispers)

-- the vengeance you seek...
and the salvation of Mars...
are waiting for you in the
crown of the Sphinx.

(sags, gasping)

The Oracle Head lets out a LONG SIGH and goes limp, a
small trickle of blood oozing from the corner of its
mouth.

BENNIE

Phobos and Demos! What was
that all about?

Quail ignores him, still kneeling -- deep in thought --
over the Oracle Head.

MELINA

Are you okay?... Charles?
Doug? Whoever?

Quail reaches out and closes the Oracle Head's tiny
eyelids. Melina and Bennie exchange a glance. Then:

QUAIL

Stands. For a moment his back is to Melina and Bennie.

Then he turns.

He has become a different man. His eyes gleam. He is forceful, purposeful, contained. Once again the ace E.I.O. agent. Melina senses immediately that this is the man she knew before

QUAIL

(even his voice
has changed)

I'm fine... only I'm not
Doug -- I'm Charles Hauser...
and I know everything Hauser
knew.

He turns to Bennie

QUAIL

(continuing)

Bennie, where's your depot?

BENNIE

(working it out)

Well... you go outta here...
take a left, then down past
the first... no second...
water bureau you...

QUAIL

(briskly)

Can you get us there?

BENNIE

No problem.

MELINA

But why?

QUAIL

We're going to the Sphinx.

He strides off. The others follow, still full of questions.

BENNIE

Impossible, man. Guards
everywhere.

MELINA

The Oracle... what did you
learn?

QUAIL

Only everything. I've got
total recall.

They are now heading down the stairs toward the street.

114 EXT. STREET - EARLY MORNING

Quail, Melina and Bennie make their way through the crowds to Bennie's depot. The streets are even busier than before - people are now beginning to evacuate the city. Everyone is carrying their possessions - bundles, suitcases, pets, etc., etc. The loudspeaker vans are still touring and broadcasting the same message.

Bennie indicates a building on their left.

115 INT. CAR POOL - EARLY MORNING

Bennie and Melina follow Quail as he walks up and down the rows of vehicles in the vast building. There are bulldozers and ore haulers as well as solar taxis.

BENNIE

We'll never get near the
Sphinx! They'll blow us
apart!

Quail ignores him as he continues to mumble to himself.

He rapidly but carefully inspects each vehicle as they pass. Camera tracks rapidly with them.

MELINA

What are we doing, Charles?
For God's sake, tell us.

QUAIL

The Sphinx... it's not some
useless artifact, it's a
machine built by some alien
race eighteen millions years
ago. The same race that
built the on one Earth...
for the same purpose.

He stops in front of a large, odd-shaped vehicle with a large scoop or propeller on the front.

QUAIL

(continuing)

This is what we need.

He begins to climb in; the others follow.

BENNIE

(referring to the
Sphinx)

It's a hunk of old stone,
man.

MELINA

(ditto)

Purpose? What purpose?

Bennie starts the engine.

QUAIL

Come on, Bennie, move it.
(then, to Melina)
(MORE)

QUAIL (CONT'D)

Have you heard the word,
"terraform"?

Melina shakes her head. The vehicle moves off.

115A EXT. AIR LOCK - MORNING

GUARDS are carefully checking every vehicle leaving the city, though this has to be done fairly rapidly because of the inhabitants leaving for the Space Ports.

The vehicle with Bennie, Quail and Melina arrives.

115B INT. VEHICLE - AIR LOCK - MORNING

Bennie is nervous. Melina and Quail are in the back, but cannot be seen. Guards are checking all vehicles exiting, looking for Quail and Melina.

BENNIE

(calling to
Guards)

Just deliverin' some old junk
to the mine out at Apidalia
Planitia. Got them people
you're lookin' for in the
back as well.

The Guards laugh and signal him on.

Once through the second door of the air lock (i.e. to the area outside the city), Quail and Melina emerge and sit up on the rear seats.

QUAIL

The machine in the Sphinx is
tapped straight down to the
(MORE)

QUAIL (CONT'D)
molten core of this planet.
There are tunnels and ducts
everywhere, all powered by
fusion generators...

BENNIE
You sure the little man
didn't fry your brain, Quail?

MELINA
(overlapping)
For what? To do what?

QUAIL
To combine elements in the
Martian core and release
them as oxygen, hydrogen
and nitrogen.

BENNIE
That's air!

116B EXT. DESERT - MORNING

In a wide shot, the vehicle is traversing the desert. The domed city is some distance in the background. Voices are heard in false perspective. Emphasis is on the dry and hostile natural landscape of Mars.

QUAIL
That's right. Air and water.
Terriforming will create a
permanent livable environment
for Mars. No more pressurized
cities, no more containers in
the desert. There'll be
rivers, vegetation - life -
the same as Earth.

MELINA

(baffled)

So why is Coahaagen shipping
everyone out?

QUAIL

Don't you see?! From being
a pile of red dirt with
minerals, Mars is going to
change into a chunk of
priceless real estate.

MELINA

And Coahaagen's going to own
it all!

QUAIL

Right! He can start selling
it off to well-heeled investors
from Earth. Beach condos, ski
resorts, you name it.

MELINA

No wonder he wanted you to...
penetrate... out group.

QUAIL

(nods)

Once word of this gets out,
the whole planet will support
you.

117 EXT. DESERT - DAY

The vehicle is now approaching the Sphinx. Both it and
the pyramids can be seen some distance away.

Voice are heard in CU perspective.

MELINA

So what can we do?

QUAIL

Ruin his little scheme by
terriforming ahead of
schedule - while the
inhabitants are still here.

Melina is amazed.

MELINA

But who'll work the machine?
Do you know how?

QUAIL

I'm the only one who does.
Why do you think Coahaagen's
left me alone all this time?

118 EXT. DESERT - DAY

The vehicle is even closer to the Sphinx.

QUAIL

I was the first one inside
when they cracked the riddle
of the Sphinx. It must've
been programmed. Some kind
of...force...shot into me.

MELINA

But Coahaagen wiped your
memory!!!

QUAIL

(smoothly)
Just a way of putting me on
(MORE)

QUAIL (CONT'D)

ice. He'd've reversed it
once the planet was evacuated.

BENNIE

Man! This is real complicated.
Go over it again, real slow.

119 INT. VEHICLE - DAY

QUAIL

(ignoring Bennie's
aside)

What he hadn't counted on was
your effect on me.

MELINA

(smiling)

And all without the marvels
of modern science!

Quail looks out the back window, his attention attracted
by two patrol vehicles. They are some distance away, but
approaching steadily.

119A EXT. DESERT - DAY

A wide shot shows a total of four patrol vehicles approach-
ing the vehicle with Quail, Melina and Bennie. Suddenly,
it stops moving.

120 INT. VEHICLE - DAY

The vehicle had just stopped.

QUAIL

Bennie, don't stop now, take
it...

He turns to see Bennie is covering him and Melina with a pistol.

MELINA

You bastard.

BENNIE

Like I said. It's a tough planet. I'm a baddie, not a goodie.

QUAIL

I should have known, you were just too helpful.

BENNIE

EIO Rule One, man. Trust Nobody. Now you can do your terriforming stuff right when those space shuttles are gone.

MELINA

But what about the Martian people? Out cause? I thought you believed in it.

BENNIE

Your cause? That bunch of dead beat radicals! When I hand in this little number...
(flicks his gun
in Quail's face)
...I'll get real estate rights
on the whole of Chryse
Planitia...

At that instant, Melina lunges, PUNCHES A RED EMERGENCY BUTTON. The VENT beside Bennie's hand BLOWS OPEN, [causing] a powerful suction caused by Mars's vacuum atmosphere.

Bennie's gun hand is PLANTED AGAINST THE VENT [OPENING.]

Simultaneously, the air in the vehicle starts rushing out! All three parties begin choking. As Bennie's mechanical hand claws for the lever that seals the vent, Quail has a moment to jump him. He pounds Bennie's gun hand, the PISTOL IS SUCKED, CLATTERING, OUT THE VENT!

Quail delivers a roundhouse punch to Bennie, knocking him clear across the bus.

Melina seals the vent, REPRESSURIZES THE CABIN.

Bennie gets up off the floor, shaking off Quail's punch--

121 EXT. DESERT - DAY

The E.I.O. vehicle are a half mile off -- and closing in.

122 INT. SAND MOLE - DAY

Quail glances at the vehicles, turns to Bennie -- ready to jump him. But stops short at what he sees Bennie doing.

Bennie is clipping on his MECHANICAL ARM. It sprouts several rows of vicious-looking STEEL BLADES --

BENNIE

This makes Bennie a cut above
anyone else.

Bennie presses another button and the BLADES START SPINNING. Bennie's mechanical arm is in effect now a BUZZ SAW!

The fight begins. Bennie attacks Quail with his buzz-saw arm; Quail dodges. Bennie's arm shreds various articles in the cabin -- and keeps Melina at bay with well-timed swipes. Finally Bennie gets in a roundhouse punch to Quail's jaw with his real hand. Quail sprawls, dazed.

Now Bennie goes for the kill. But Melina leaps onto him. Bennie grabs her by the hair and moves his SPINNING HAND in for the quick kill. Melina clutches the terrifying appendage with both hands, desperately keeping it at bay. But her strength is no match for Bennie; the whirring blades are just about to bite into Melina's neck when --

Quail comes back, lands a ferocious rabbit punch to Bennie's spine. Quail lunges at him, grabs the blade weapon; he and Bennie crash into the cabin wall and --

The BLADE RIPS CLEAR THROUGH THE MOLE'S WALL! Alarms sound as a GAPING HOLE IS BLOWN IN THE SIDE OF THE CABIN! ALL THE AIR IS SUCKED OUT BY MARS'S EXTERNAL VACUUM!

Now no one can breathe. They all claw for their masks, [still] in place. Bennie is first; he recovers, lunges with his SPINNING ARM for Quail. Quail barely dodges, grabs the arm, muscles it back toward Bennie --

The SPINNING BLADES SEVER BENNIE'S OWN OXYGEN LINE! Gasping, he falters. Quail aims a titanic blow, PUNCHES BENNIE out through the hole in the mole's wall!

Quail and Melina, masks on, stare out as Bennie claws desperately at his severed air-line. The Martian vacuum pulls the oxygen from Bennie's lungs, he chokes, staggers --

122AA EXT. DESERT - DAY

Bennie is beside the vehicle. He implodes like a balloon with all its air gone.

122AB INT/EXT. VEHICLE - DAY

Melina hides her face in horror. At that instant --

122A EXT. DESERT - DAY

Bullets dig into the sand all around the vehicle. The patrol cars are only a few hundred yards away! Loud-speakers call for Quail's surrender.

122B INT. VEHICLE - DAY

Quail lunges for the vehicle controls. Presses a button marked "Dive". The vehicle tilts.

122C EXT. DESERT - DAY

The vehicle burrows powerfully into the sand. As the patrol cars close in and rake the desert with gunfire, the vehicle vanishes from sight. In the distance, the Sphinx looms ominously.

A driver in one of the patrol vehicles (filmed from outside the windscreen) is speaking into a microphone. He can't be heard but can only be radioing a report.

123 INT. SAND MOLE - MOVING - UNDERGROUND

The little mining vehicle moves powerfully, propelled by its BORER NOSE.

Quail mans the controls while Melina struggles to shore up the gaping hole in the side, into which SAND is POURING as the mole moves forward. Quail looks at a compass in the control panel. He makes a correction.

QUAIL

(shouts over
engine noise)

Hope I've got this direction
right.

Sand pours over him from bullet holes resulting from the encounter with patrol cars.

CU speedometer: 22 MPH. Every other gauge is overheating, flashing WARNING LIGHTS --

124 INT. SPHINX CONTROL ROOM - DAY

Cohaagen and a number of his associates, plus scientists and heavily arms troops are present.

COHAAGEN

The air supply is off under the domes?

EMILE

Yes, sir. In a couple of hours it'll be all gone.

COHAAGEN

Any trouble with the rabble?

EMILE

Not much, sir. A lot of complaining. But they're all heading towards the shuttle areas.

On some of the video screens a number of space shuttles can be seen, ready for departure to Earth.

123 INT. TUNNEL BENEATH SPHINX

The Mole bores through a sand wall, emerges into a cramped horizontal tunnel. Quail and Melina leap out. The poor Mole is smoking like an overheated drill bit. Its nose is worn to a nub.

MELINA

We got in with this thing,
but we'll never get back out.

QUAIL

A shame. Such a pleasant
trip.

There's a lighted area at the end of the tunnel. Quail
and Melina hurry toward it, moving silently, close to
the wall.

126B INT. MAIN DOWNSHAFT

They draw up an abyss -- where their tunnel intersects the
MAIN DOWNSHAFT. Melina gasps at the colossal scale of the
drilling, hundreds of yards across, deeper than the eye
can see, and crisscrossed by catwalks, buttresses and
super-sophisticated technology.

Quail and Melina are forty feet below the upper end of
the main downshaft. They can look up the shaft and
see the first interior level of the Sphinx itself.

QUAIL

(points down
shaft)

This is the main tap --
straight down to the core
of Mars. When we trigger
the mechanism, fusion
reactors will detonate down
there -- four hundred miles
deep.

MELINA

Remind me not to slip.

QUAIL

The new elements will come
booming up through this
shaft -- and six thousand
others all around the
planet.

He's right at home -- and full of confidence.

Quail climbs onto the ladder, which links various top
levels.

He starts to climb. Melina follows him. They are tiny
figures. The space around them plummets down to infinity.

127 INT. CORRIDOR AT TOP OF SHAFT - LOWEST MANNED LEVEL (LEVEL ONE)

A patrol of NINE HEAVILY-ARMED GUARDS appear from a corridor
in Level One -- directly above where Quail and Melina are
climbing.

128 ON THE WALL OF THE SHAFT

Quail and Melina's heads inch into view at floor level.
They take one peek at these formidable warriors and duck
back swiftly out of sight.

129 INT. TOP OF SHAFT - LOWEST MANNED LEVEL (LEVEL ONE)

GUARD LEADER

(to two of his
men)

Stay in contact. I want to
hear from this checkpoint
every four minutes.

Seven of the Guards move off, two remain in position.

We HEAR the FOOTSTEPS of the seven guards recede.

The two remaining guards realize their isolation; they glance tensely to one another.

GUARD #1

Did you hear something?

GUARD #2

No. Where?

GUARD #1

Over there.

The First Guard points to the edge of the main shaft -- right where Quail and Melina are hiding. The Guards cock their weapons, start cautiously forward. Just as they're about to peer over the brink, guns at the ready:

QUAIL'S VOICE (O.S.)

(from behind the
guards)

I'm not there, boys. I'm
here.

The guards spin around, weapons poised. Standing in the shadows, near the corridor, is Quail! (Still with no gun)

Both guards walk quickly toward Quail, covering him with their weapons.

GUARD #1

(to Guard #2)

Watch him. He was EIO trained.
They're all full of tricks.

GUARD #2

Yeah? Like...who was that
(MORE)

GUARD #2 (CONT'D)

guy? -- Fred Bond??

(to Quail)

Keep 'em up, Fred, keep 'em
up.

Quail has his arms raised high. Just as the Guards reach him, he fizzes electronically, emitting a humming sound, then disappears.

GUARD #1

A hologram!

Before either Guard can react, the real Quail appears -- one foot behind them. With two LIGHTNING BLOWS, he dispatches the Guards. (Apparently Quail has climbed out of the shaft while the Guards were distracted.)

Quail snatches both Guards' weapons, grenades and ammo belts. Melina climbs out of the shaft. Quail tosses her one of the Guard's guns.

130 INT. CORRIDOR - LEVEL ONE

ALARMS go off everywhere. Quail -- carrying a gun and all the grenades and ammo belts -- and Melina (just carrying a gun) bolt down a corridor past a sign: "LEVEL ONE".

MELINA

(running)

Where'd you get that little
trick?

QUAIL

(running)

Mail-order company. It's a
great one for fooling the
wife.

131 INT. CONTROL ROOM (LEVEL THIRTEEN)

Cohaagen and his Aides hear the ALARMS, see Quail and Melina on MONITORS as they race down the corridor on Level One.

COHAAGEN

How the hell did they get in?

SECURITY AIDE

Up the fusion core.

COHAAGEN

Up the fusion core??

He exhibits begrudging admiration for Quail.

SECURITY AIDE

(studies monitor
more carefully)

They're on Level One.

A wall sign behind Cohaagen reads: "LEVEL THIRTEEN".

COHAAGEN

Seal all upper levels.

A button is pressed and huge doors slide across in front of the formidable doors already closing the Control Room off from the outside corridors.

133 INT. LEVEL ONE CORRIDOR

Quail and Melina are still racing through the corridors. He passes her a fresh ammo belt.

QUAIL
(indicates
weapons)

Know how to use one of these?

Melina expertly ejects her spent clip (that Guards fired at Quail), slams in a fresh clip and cocks the gun.

Quail has a half-second to react, impressed, then --
FOUR GUARDS pound into view at the end of the corridor.

Melina opens fire, nails two. Quail heaves a grenade; as it EXPLODES, he and Melina bolt down a side corridor --

134 INT. VARIOUS CORRIDORS, CATWALKS, STAIRS

ALARMS continue as Quail and Melina dash down the side passageway. MORE GUARDS cut them off; Melina's machine gun sends them scattering --

Quail pauses at a corner. He looks around quickly and sees that an elevator is arriving. He motions Melina back. The doors of the elevator begin to open. Very quickly, Quail bobs his head and arm around the corner. He calls out, loudly...

QUAIL

Catch!

He hurls something toward the armed men in the elevator. Instinctively one of them reaches for the thrown object. It is an explosive device of some sort. Quail and Melina press themselves against the wall just around a corner from the elevator. There is a tremendous explosion.

Quail, followed by Melina, rounds a corner. The elevator is in ruins; bodies are scattered everywhere.

MELINA

Great stuff, but how do we
get up?

She points toward the upper levels.

135 INT. CONTROL ROOM (LEVEL THIRTEEN)

Melina and Quail can be seen on the security monitor from a high angle. Quail looks up, spots the monitor, and shoots it to pieces. The image on the screen goes black.

COHAAGEN

Forget them. We'll pick up
Quail once the shuttles have
left for Earth.

137 INT. CORRIDOR

Quail spots a large WINDOWED AIR LOCK at the end of the corridor. He and Melina race to it. Quail starts to open the inner door of the air lock.

QUAIL

If you're afraid of the
heights, you better get
over it real quick.

He is pulling Melina through the inner air lock door just
as --

GUARDS stampede around the corner of the corridor toward
them.

Quail is out of sight, but they see Melina poised near the window. She waves and smiles to them, hiding her gun behind her body. They slow down and approach less cautiously, beguiled by her manner and attractiveness. As they get close, she suddenly lifts her gun and opens fire, mowing them down.

140 EXT. SPHINX'S FACE - DAY

Quail and Melina climb through the outer air lock door. They are at the Sphinx's shoulder, with a dizzying drop beneath them. Melina looks down. She's sorry she did: the fall is at least 200 feet. (Both are wearing their breathing apparatus.)

Quail and Melina start to climb. Up the Sphinx's shoulder, along its Egyptian-like headdress --

141 INT. CONTROL ROOM - DAY

Cohaagen's chief aide, Emile, addresses him quietly.

EMILE

If Quail's the only one who
can operate all this...

(gestures toward
Sphinx's controls)

...then he can call all the
shots.

COHAAGEN

We'll tell him the computer's
worked out the operational
details so we don't really
need him. We're just doing
him a favor.

EMILE

And if that doesn't work?

COHAAGEN

We offer him rewards.

EMILE

What if that doesn't work?

COHAAGEN

We'll torture him. You don't
think I got this far by being
a nice guy?

142 EXT. SPHINX'S FACE - DAY

Quail and Melina traverse across the cheekbones, haul
themselves up at the base of the red translucent eyes --

142A INT. CONTROL ROOM - DAY

The video monitors show the space shuttles. An operator,
with earphones, turns to Coahaagen.

OPERATOR

First of the shuttles ready
for departure, sir. Two
minute countdown.

142B EXT. SPHINX - DAY

Quail jams THREE GRENADES against the glass of the eyes,
pulls Melina back behind the stone cheeks --

143 INT. SPHINX CONTROL ROOM

A MUFFLED EXPLOSION (due to the thin Martian atmosphere)
detonates overhead. THE SPHINX'S RIGHT EYE BLOWS IN a
storm of shards and shrapnell.

Instantly, the room turns into a hurricane as the Martian
vacuum sucks out all air! Everyone panics, grabbing their

COHAAGEN

Seal the breach! Repressurize!

An aide dives for an EMERGENCY SWITCH. But now --

Quail and Melina, wearing breather masks, bursts in onto an overhead catwalk. They OPEN FIRE on the Guards, who are choking, struggling with their masks.

An EMERGENCY PRESSURE SEAL powers into place, sealing the breach in the eye. REPRESSURIZATION comes up, the internal atmosphere stabilizes --

None of the men inside the control room still moves. The victors tug off their masks, spring down to the main level. Melina hurries to the main control panel.

Melina looks towards the video monitors showing half a dozen huge space shuttles lined up for departure.

MELINA

Those shuttles are starting up
any minute. If you know how
to work this thing, you better
do it now.

Quail tentatively approaches the imposingly complex machinery.

QUAIL

Yes...

He hesitates.

MELINA

Don't you know how?

Transfixed, mesmerized, Quail moves closer to the control panel.

QUAIL

Yes... there's a vital
connection missing...

He approaches even closer. He begins to raise his arm towards a blank area a little above his head.

QUAIL

(continuing)

...me...

COHAAGEN

Wait!

MELINA

Don't wait!

COHAAGEN

If you activate the mechanism
you'll die...there were
glimpses of it in your
memory.

QUAIL

Wrong, Cohagen, there's a
long tunnel, a brilliant
white light, hands reaching
for me...

COHAAGEN

(assured)

That's your death. That's
what it looks like. That's
what is always looks like.

Quail looks around him, half-convinced.

MELINA

(looking toward
space shuttles
on video screens)

Charles - for Mars's sake....

Quail hesitates. He looks from Melina to Cohagen.

COHAAGEN

It's not too late. Join us
again. U've a lot to offer.
A whole world.

Quail continues to look at him, thoughtfully.

QUAIL

You don't deserve a new world,
you and people like you made
too big a mess of the old one.
Time someone else had a
chance.

He turns back to the machine and slowly raises his arm again. His fingers reach towards the blank section on the panel. Slowly, through the panel, a luminous hand reaches toward Quail's fingers. Gently, the fingers of the two hands touch.

The entire control room begins to rumble and shudder. As Quail reaches for Melina, Cohaagen suddenly dives on him. They grapple amid the shuddering Sphinx and can be seen only intermittently as debris crashes around them.

The fight ends as Cohaagen is hurled backwards and disappears when a section of floor collapses underneath him.

144 INT. SURREAL TUNNEL

A reprise of the sequence that opened the movie.

Quail RUNS THROUGH A LABYRINTH OF TUNNELS. THE GROUND HEAVES BENEATH HIM ... HUGE STONE BLOCKS CRASH DOWN ON ALL SIDES! We hear an EXPLOSION and ANOTHER and ANOTHER, each one SOUNDING CLOSER than the last --

Quail clamps his breathing mask on as he runs. Is this his own death? Where is Melina?

The tunnel walls are just like the ones in Quail's original nightmare -- bright reddish-orange, clay and quartz.

Quail throws a backward glance fearfully over his shoulder. The EXPLOSIONS are closer. Suddenly --

Up ahead appears a BRILLIANT WHITE LIGHT. Quail sees it, but it only terrifies him more. Is it death he's running to? He hurries on with all his strength, but --

Just as he nears the white light, HE FALLS. On his knees, too weak to move. He struggles --

HANDS ARE REACHING OUT TO HIM, from out of the brilliant light. Quail stretches for them, just as --

A FINAL EXPLOSION blows him forward -- straight into the WHITE LIGHT! The HANDS SEIZE HIM, pull him upward to --

145 EXT. MARTIAN DESERT - DAY

The hands belong to breather-masked MINERS, dismounting rapidly from an overloaded transport vehicle which was taking them to the Space Port. Quail looks from them to Melina, who is walking towards the group.

QUAIL'S P.O.V. - MINERS' MASKED FACES

The miners' desert garb, shield goggles and breathers add to the surreal nightmare quality of Quail's tortured perspective --

BACK TO QUAIL

In terror, lost, disoriented totally.

QUAIL

Am I dying?

MASKED MINER

I won't lie to you, pal.
You are.

MINER (from Melina's bar)

I'd say in about forty years...

(he and others
help Quail to
his feet)

...come on, we've gotta get
to the Space Port. That
Intergalactic Napoleon's
switched off the air.

2ND MINER

Shippin' us all out. Mars
is finished.

A MINER'S WIFE watches them. She is crying.

Quail looks up at the sky. Melina follows his glance.
So do the others.

Slowly, but perceptibly, the color is changing from yellow
to blue.

MELINA

It's happening.

MINER

What is it?

All the miners are puzzled, apprehensive. Quail reaches
toward the one who spoke to him before and pulls off his
breathing apparatus. At first the man is shocked, then
realizes he can breathe without it. Quail takes off
his own, then Melina's

All the miners watch in amazement. They all remove their breathing masks.

QUAIL

That's just the start. Next
there'll be rain and growth
and ... life.

Melina embraces him.

QUAIL

(continuing)

Rekall could never have come
up with anything like this.

Melina looks oddly at him, smiling, mysterious.

As the sky becomes more and more blue, more of the Miners descend from the bus. Softly at first, then with more and more confidence, they begin singing the Martian National Anthem.

The music swells. Quail puts his arm around Melina. They both join in the chorus.

It reaches an impassioned crescendo as the FRAME FREEZES and the END CREDITS ROLL UP the screen.

THE END