

TOTAL RECALL

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FINAL
August 22, 1989

1 EXT. MARS RED ROCK DESERT (DREAM SEQ.#1) - DAY

1

RED! A vacant, epic expanse of glowing crimson.

TWO MOONS rise into frame, floating over the jagged peaks of distant mountains. We are PANNING DOWN to the endless red plains of MARS.

2 EXT. MARS RED ROCK DESERT (DREAM SEQ.#1) - DAY

2

TWO PEOPLE in space suits walk across the Mars surface, down a slope, across a flat area and up onto a small ridge. They stand and look out over the Mars landscape. They reach for each other's hand and look at each other.

QUAID

I love you.

MELINA

I love you.

Then they hug each other and walk off.

3 EXT. MARS RED ROCK DESERT (DREAM SEQ.#1) - DAY

3

Quaid walks from the precipice down a gradual slope. The ground gives way underneath him. He falls. His visor hits a rock. A small crack spreads, and the visor blows out.

Quaid starts to decompress. HHHHNh! His breath is drawn out. His face puffs up. Veins stand out in his skin. His eyes bulge. His tongue protrudes. His nose and eyelids bleed.

The woman rushes to him. She kneels down over him. They clasp hands. His eyes explo...

4
thru OMITTED
5

4
thru
5

6 INT. QUAID'S BEDROOM - DAY

6

Quaid wakes in bed, sweaty and panting.

A beautiful woman wakes up next to him. She's not the brunette from before, but a stunning blonde amazon -- LORI.

LORI
Doug? are you all right?

He's still disoriented.

LORI (CONT'D)
You were dreaming. It's O.K.

Quaid starts to come back to reality. Lori presses a button and opaque walls dissolve into transparent windows. WHITE LIGHT gradually fills the dark room, and the city becomes visible outside.

LORI (CONT'D)
Was it about Mars?

Quaid nods, troubled. Lore wipes the sweat from his brow.

LORI
Is that better?

QUAID
Mmmm.....

LORI
Poor baby. This is getting to be an
obsession.

Lori caresses him, comforting, then erotic. Her lips dwell on his muscular chest. He starts to relax.

LORI
(non-chalant)
Was she there?

Amused, Quaid plays dumb.

QUAID
Who?

LORI
The brunette. The one you told me
about.

QUAID
(laughs)
Lori, I don't believe it...You're
jealous of a dream!

Lori punches Quaid in the stomach, and they wrestle playfully
but rough.

LORI
Who is she?

QUAID
Nobody.

LORI
Nobody?!
(down onto him)
What's her name?

QUAID
I don't know.

LORI
Tell me!

Lori straddles Quaid, and he laughs so hard he can't defend
himself.

LORI
It's not funny, Doug. You dream about
her every night.

QUAID
But I'm always home by morning.

Quaid grabs Lori's wrists and immobilizes her in the infamous
pretzel grip.

LORI
Let me go!

QUAID
Aw, come on, baby...You're the girl
of my dreams.

She stops resisting.

LORI
...You mean it?

QUAID
You know I do.

Quaid lets her go, and Lori entwines him in her long, athletic legs.

LORI
I'll give you something to dream about.

7 INT. QUAID'S KITCHEN/LIVING ROOM - DAY

7

TWO LARGE BANANAS are liquified as they pass through a juicer into a half-gallon pitcher.

Dressed for heavy construction work, Quaid makes the POWER SHAKE to end all power shakes. He grinds up fruits, vegetables, butts, wheat germ, leftovers, several kinds of powder. He pours in a dozen shelled eggs--glubglubglub--from a carton. Then he mixes it all together in a forty-horsepower blender. ZEEEEEEEEEE!

Meanwhile, The NEWS drones in the background.

NEWSCASTER (O.S.)
On the war front, Northern Block satellites incinerated a shipyard in Bombay, starting a fire that swept throughout the city. Civilian casualties are estimated to exceed ten thousand. The Chairman defended the attack, calling space-based weapons the only effective defense against the Southern Block's numerical superiority.

Quaid gulps down his breakfast directly from his jumbo pitcher and walks over to the flat, wall-sized HIGH DEFINITION TELEVISION.

NEWSCASTER
And more violence last night on Mars...

Quaid lowers the pitcher, watches with attention, and walks over to the table.

ON TV, FIREFIGHTERS put out a blaze at a MINE as ARMORED SOLDIERS brutally beat back a crowd of MINERS. The Mine is enclosed under a glass "DOME".

NEWSCASTER (O.S.) (CONT'D)
...where terrorists demanding
independence once again halted
extraction of turbinium ore.

Lori comes out of the bathroom and walks behind Quaid to the kitchen. She tensely watches the news as she makes her breakfast.

In a small corner of the TV screen, we see a STILL PHOTO OF VILOS COHAAGEN, a middle-aged man of commanding presence and obvious intelligence.

NEWSCASTER (CONT'D)
With one mine already closed, Mars
Administrator Vilos Cohaagen vowed that
troops would be used, if necessary,
to keep production at full capacity.
At the press conference, he emphasized
that...

As the INSERT OF COHAAGEN expands to fill the screen, Lori presses the remote control. BONK. The TV screen transforms into an ENVIRONMENTAL WINDOW that look out onto a virgin forest.

LORI
No wonder you have nightmares. You're
always watching the news.

Quaid and Lori sit down and eat breakfast.

QUAID
Lori...

LORI
Yeah, sweetheart?

QUAID
Let's do it.

LORI

Do what?

QUAID

Move to Mars.

She stops buttering the bread.

LORI

Honey, do you have to spoil a perfectly wonderful morning.

QUAID

Just think about it.

LORI

(exasperated, but sweet)
Sweetheart, we've been through this a million times. You'd hate it on Mars. It's dry; it's ugly; it's boring! --I mean, really, a revolution could break out there any minute.

QUAID

Cohaagen says it's just a few extremists.

LORI

And you believe him?

QUAID

All right, forget about it.

Quaid clicks on the remote control. The FOREST PRIMEVAL is replaced by a...PRESS CONFERENCE ON THE TELEVISION.

REPORTER (O.S.)

Do you want to give them independence?

COHAAGEN

Absolutely not. Mars was colonized by the Northern Block at enormous expense. Our entire war effort depends on their turbinium.

Lori straddles Quaid seductively, obscuring his view.

LORI

Doug, maybe we should take a trip.

QUAID

Lori, move.

LORI

There's lots nicer places than Mars.

COHAAGEN

...and it's ridiculous to think we're going to give it away just because a bunch of lazy mutants think they own the planet.

LORI

What about Saturn? Don't you wanna see Saturn? Everybody says it's gorgeous.

Quaid stretches to see around Lori. She playfully leans with him.

REPORTER

Any comment, sir, on the rumor you closed the Pyramid Mine because you found alien artifacts inside?

Cohaagen and the reporters all chuckle.

LORI

We could take one of those lonng space cruises. The kind with nothing to do.

Lori traps him into a lonng kiss.

COHAAGEN

Pat, I wish we could find some nice alien artifacts. Our tourist industry could use a boost... -- But the fact is, it's Mr. Kuato and his terrorists who spread these rumors, to undermine trust in the government.

Back to the studio.

NEWSCASTER

That's it for the news. Stay tuned
for Christine and the weather. But
first this.

COMMERCIAL for American Express: "Don't leave Earth without
it."

Lori finally ends the kiss.

LORI

Well...What do you say?

QUAID

I'm late.

Quaid trudges to the door, discouraged. Concerned, Lori
catches him before he can leave.

LORI

Sweetheart...I know it's hard being
in a new town, but let's at least give
it a chance here. Okay?

QUAID

Lori, don't you understand? I feel
I was meant for something more than
this. I want to do something with my
life.--I want to be somebody.

Lori strokes his cheek and looks into his eyes adoringly.

LORI

You are somebody. You're the man I
love.

QUAID

Bye.

Quaid hugs Lori hard, grateful for her love and support, but
he's still, somehow, unsatisfied. They kiss good-bye, and
Lori watches him head down the hallway to work.

LORI (CONT'D)

Have a nice day.

- 8 OMITTED 8
- 9 EXT. THE COMMONS - DAY 9
- Quaid joins the bustling crowd of school children and commuters who scurry like ants in all directions through the central plaza/transportation hub of this futuristic community.
- Quaid follows signs down to the Subway.
- 10 OMITTED 10
- 11 INT. SUBWAY STATION - SECURITY LOBBY - DAY 11
- Commuters file past wall-sized PANELS. On the other side, GUARDS screen them for concealed weapons. PAN with Quaid as he approaches the checkpoint.
- BEHIND X-RAY PANEL as Quaid passes behind the X-ray panel, he and other commuters become WALKING SKELETONS. A few steps later, the skeletons emerge from behind the screen, opaque human beings once again.
- 12 OMITTED 12
- 13 INT. SUBWAY STATION - SUBWAY PLATFORM/TRAIN - DAY 13
- IN A CROWD, Quaid moves forward, one sardine among many, and boards a subway car.
- 14 INT. SUBWAY CAR - DAY 14
- The doors close behind him and Quaid walks to the side where TV COMMERCIALS play on a row of flat MONITORS.
- ON TV, A CABBIE, in an old-fashioned checkered cap, turns to the back seat and addresses the CAMERA.
- JOHNNY
- Thanks for taking JohnnyCab. I hope you enjoyed the ride.

This commercial ends, and the next one begins.

A HAPPY FELLOW lies next to a SEXPOT on a round bed. The bedroom is under a glass dome at the bottom of the ocean. Outside, colorful fish swim around .

NARRATOR (O.S.)

Do you dream of a vacation at the bottom
of the ocean...

JUMP CUT: The Fellow now appears in a poverty level apartment, alone, surrounded by a pile of bills.

NARRATOR (O.S.)

...but you can't float the bill?

A SOPHISTICATED WOMAN skis to a stop next to a flock of penguins.

NARRATOR (O.S.)

Would you like to ski Antarctica...

JUMP CUT: The same woman, now in an office, is surrounded by ten employees, all demanding decisions.

NARRATOR (O.S.)

...but you're snowed under with work?

A SPORTSMAN in a space suit climbs up the pyramidal mountain from Quaid's dream.

NARRATOR (O.S.)

Have you always wanted to climb the
mountains of Mars...

JUMP CUT: The Sportsman is now an OLD MAN creeping up a STAIRCASE.

NARRATOR (O.S.)

...but now you're over the hill? --Then
come to Rekall, Incorporated...

STAIRCASE REFLECTED IN PUPIL OF EYE

Rapid PULLBACK to FACE OF DR. EDGEMAR, a professional gentleman. He is the narrator we've been hearing.

DR. EDGEMAR
 ...where you can buy the memory of your
 ideal vacation, cheaper, safer, and
 better than the real thing.

Discover Dr. Edgemar ON A BEACH at SUNSET. He walks over
 to a Rekall IMPLANT CHAIR, floating over the water, and sits
 down.

DR. EDGEMAR
 So don't let life pass you by. Call
 Rekall: For the memory of a lifetime.
 (jingle)
 Reeeeeeeekalllll... RekallRekallRekall

As a CHORUS OF SIRENS chants dreamily on, Dr. Edgemar opens his
 cupped hands. A butterfly flutters out.

SUPERIMPOSE Rekall LOGO and a twelve-digit PHONE NUMBER.

Quaid is intrigued.

15 EXT. CONSTRUCTION SITE - DAY

15

GRRRRRRRR!! Futuristic DRILLHAMMERS grind a concrete surface
 to bits.

Quaid's taut muscles glisten with sweat as he and several
 WORKERS excavate a rocky building site. The others struggle
 to control the powerful tool, but Quaid wields his drillhammer
 like an artist, working twice as fast with half the effort.

Quaid shouts at HARRY, a middle-aged buddy with a beer belly,
 likeable face, and Brooklyn accent.

QUAID
 Hey Harry...Harry! You ever heard of
 Rekall?

HARRY
 Rekall?

QUAID
 They sell fake memories.

HARRY
Oh, Rekall.

QUAID
Yeah.

HARRY
"RekallRekallRekall."
(stops drilling)
You thinkin' of goin' there?

Quaid also takes a break, leaning on his drillhammer, which
HISSES in neutral.

QUAID
I don't know. Maybe.

HARRY
Well don't.

Quaid is surprised, even challenged, by the intensity of
Harry's reaction.

QUAID
Why not?

HARRY
A friend of mine tried one of their
"special offers"...Nearly got himself
lobotomized.

QUAID
No shit...

HARRY
Don't fuck with your brain, pal. It
ain't worth it.

Harry and Quaid rev up their hammers.

QUAID
I guess you're right.

They resume drilling.

16 EXT. REKALL BUILDING - DAY

16

Quaid walks through an almost desolate plaza and enters through the glass doors.

17 INT. REKALL BUILDING/LOBBY - DAY

17

Quaid walks to the CONSOLE in the center of the floor.

CLOSE ON: COMPUTER DIRECTORY as Quaid selects REKALL, INC. from a long list of names. The screen displays the location and personnel.

18 INT. REKALL RECEPTION - DAY

18

CLOSE ON: A YOUNG WOMAN'S HANDS. A white stylus touches each fingernail, and red pigment instantly saturates the entire surface. RACK FOCUS to Quaid, who enters in the background.

QUAID

Hello.

TIFFANY, a bored, ornamental receptionist hides her paraphernalia and greets Quaid. She sits in front of a large REKALL LOGO.

TIFFANY

(big smile)

Good afternoon. Welcome to Rekall.

QUAID

Douglas Quaid. I have an appointment.

Tiffany checks a schedule and finds his name.

TIFFANY

Okay. Just a moment, Mr. Quaid.

QUAID

Thank you.

Tiffany speaks to a salesman on the VIDEO INTERCOM. We see him on the screen.

TIFFANY (CONT'D)

Bob, Douglas Quaid is here to see you.
(listens, hangs up)
It'll just be a minute.

QUAID

Thank you.

Quaid ambles around the room, perusing VIDEO TRAVEL POSTERS for imaginary vacations. Tiffany watches him with interest. A moment later, BOB MCCLANE enters. He's a former high school jock.

MCCLANE

Doug...Bob McClane.

QUAID

Nice to meet you.

MCCLANE

Good to see ya. Right this way.

McClane shakes Quaid's hand and leads him away. Meanwhile, Tiffany diffidently changes the color of her fingernails again with a touch of the stylus.

19 INT. MCCLANE'S OFFICE AT RECALL - DAY

19

McClane ushers Quaid into a stylishly decorated room.

MCCLANE

Have a seat, sit down, make yourself comfortable.

Quaid lowers himself into a sleek, futuristic chair. McClane sits behind his desk.

MCCLANE (CONT'D)

Now help me out here, Doug. You were interested in a memory of...

QUAID

Mars.

MCCLANE
(unenthusiastic)
Right. Mars.

QUAID
That a problem?

MCCLANE
To be perfectly honest with you, Doug,
if outer space is your thing, I think
you'd be much happier with one of our
Saturn cruises. Everybody raves about
'em.

QUAID
(irritated)
I'm not interested in Saturn. I said
Mars.

MCCLANE
Okay, you're the boss -- Mars it is.

McClane types on his computer keyboard, and figures come up on
his screen.

MCCLANE (CONT'D)
Let's see...the basic Mars package will
run you just eight hundred and
ninety-nine credits. That's for two
full weeks of memories, complete in
every detail. --A longer trip'll run
you a little more, cause you need a
deeper implant.

QUAID
What's in the two week package?

MCCLANE
First of all, Doug, when you go ReKall,
you get nothing but first class
memories: private cabin on the shuttle;
deluxe suite at the Hilton; plus all
the major sights: Mount Pyramid, the
Grand Canals, and of course...
(leers)
Venusville.

QUAID

How real does it seem?

MCCLANE

As real as any memory in your head.

QUAID

Come on, don't bullshit me.

MCCLANE

I'm telling you, Doug, your brain won't know the difference. Guaranteed, or your money back.

QUAID

What about the guy you lobotomized...Did he get a refund?

MCCLANE

(nervous laugh)

You're talking ancient history, Doug. Nowadays, traveling with Rekall is safer than getting on a rocket.

(types)

Look at the statistics.

Numbers and graphs appear on the monitor.

MCCLANE

Besides, a real holiday's a big pain in the butt: lost luggage, lousy weather, crooked taxi drivers. When you go with Rekall, everything's perfect. --So whaddaya say?

Quaid ponders his decision.

QUAID

All right.

MCCLANE

Smart move.

(types)

Now while you fill out the questionnaire, I'll familiarize you with some of our options.

QUAID

No options.

MCCLANE

Whatever you say...Just answer one question. What is it that is exactly the same about every vacation you've ever taken?

Quaid fills out the questionnaire on his video screen.

QUAID

I give up.

MCCLANE

You. You're the same.

(pauses for effect)

No matter where you go, there you are.

Always the same old you.

(grins enigmatically)

Let me suggest that you take a vacation from yourself. I know it sounds wild, but it's the latest thing in travel.

We call it an "Ego Trip".

QUAID

I'm not interested in that.

MCCLANE

You're gonna love this. --We offer you a choice of alternate identities during your trip.

McClane pre-empts Quaid's questionnaire on the video monitor with CLOSE UP: the following list.

A-14 MILLIONAIRE PLAYBOY

A-15 SPORTS HERO

A-16 INDUSTRIAL TYCOON

A-17 SECRET AGENT

MCCLANE (O.S.)

Face it...Why go to Mars as a tourist when you can go as a playboy, or a famous jock, or a...

QUAID

Secret agent...How much is that?

MCCLANE

Aaah, let me tantalize you. You're a top operative, back under deep cover on your most important mission. People are trying to kill you left and right. You meet a beautiful, exotic woman...

McClane interrupts himself.

QUAID

Go on.

MCCLANE

(sits back)

I don't wanna spoil it for you, Doug. Just rest assured, by the time the trip is over, you get the girl, you kill the bad guys, and you save the entire planet.

(smiles confidently)

Now you tell me. Is that worth three hundred measly credits?

Quaid smiles reluctantly. McClane's got him hooked.

20 INT. REKALL - MEMORY STUDIO - DAY

20

Quaid sits in a "dentist's chair" in an office which is a cross between an operating room and a sound mixing booth. An IV tube is connected to the back of his hand, and he wears a GREEN SURGICAL SMOCK over his street cloths.

ERNIE, a hyperactive young technician, lowers over Quaid's head a burnished metal bowl at the end of an elbow arm. He has the air of an acid-head who's still out there.

ERNIE

Just relax. First trip?

QUAID

Mm-hmm.

Ernie carefully aligns the complex scientific instrument and

locks it in place.

ERNIE

Don't worry. Things hardly ever fuck
up.

The door opens and a bird-like, middle-aged woman enters in a stylish pants suit. DR. LULL is too skinny and her hair is too red. She treats Quaid with impersonal conviviality.

DR. LULL

Good evening...
(checks video-chart)
Doug. I'm Dr. Lull.

QUAID

Nice to meet you.

Dr. Lull flips through Quaid's computer chart.

DR. LULL

Ernie, patch in matrix 62B, 37, and...
(looks at Quaid)
Would you like us to integrate some
alien stuff?

In quick succession, Dr. Lull runs through a series of graphics on the computer screen representing "memory trip" cassette covers. We see pictures of slimy green Martians.

QUAID

Two-headed monsters?

DR. LULL

Don't you keep up with the news? We're
doing alien artifacts now.

Dr. Lull and Quaid share a facetious smile.

QUAID

Sure. Why not?

The latest graphic appears on the screen: a sophisticated archaeological dig inside a red cave. Dr. Lull crosses the room to get another laser disk. She tosses it to Ernie, who examines the cover art with interest before plugging it in.

ERNIE

That's a new one.

Dr. Lull fastens straps over Quaid to hold him in place and makes perfunctory conversation.

DR. LULL

So, been married long?

QUAID

Eight years.

DR. LULL

I see. Slipping away for a little hanky-panky.

QUAID

Not really. I've just always been fascinated by Mars.

ERNIE

All systems go.

DR. LULL

(fastens last strap)

Then we're all set.

DR. LULL (CONT'D)

Ready for dream land?

Quaid nods and Dr. Lull shoots him in the neck with the medicine gun.

DR. LULL (CONT'D)

I'll be asking you a few questions, Doug, as we can fine tune the ego program. Answer honestly, and you'll enjoy yourself a whole lot more.

Quaid begins to feel the effects of the anaesthetic. Dr. Lull checks his vital signs.

DR. LULL (CONT'D)

Your sexual orientation?

QUAID

Hetero.

DR. LULL

Hmmm.

(flips a switch)

And how do you like your women?

Quaid looks drowsily at a schematic female outline on a computer screen. With each decision, the computer image adjusts to correspond to Quaid's taste.

DR. LULL (CONT'D)

Blonde, brunette, redhead?

QUAID

Brunette.

DR. LULL

Slim, athletic, voluptuous?

The schematic figures fills out, her breasts expanding to enormous size.

QUAID

(woozy)

Athletic.

The computer figure returns to more normal proportions.

DR. LULL

Demure, aggressive, sleazy? Be honest.

QUAID

Sleazy...and demure.

DR. LULL

(with certainty)

Forty-one A, Ernie.

Ernie inserts cassette 41A into his console. The computer image seems very similar to the woman in Quaid's dream.

ERNIE

Boy, is he gonna have a wild time.

Won't wanna come back.

21 INT. MCCLANES OFFICE - DUSK

21

McClane is talking with another prospective client, a spinsterish, middle-aged woman, MISS LONELYHEARTS.

MCCLANE
So, what do you say?

MISS LONEYHEARTS
I'm not so sure.
(complains)
But there won't be any souvenirs.

MCCLANE
Not true. For just a few credits more,
we supply T-shirts, snapshots of you
at the sights, and letters from the
handsome men you'll meet.

The VIDEOPHONE rings, and Dr. Lull appears on his screen.

DR. LULL (LIVE FEED)
Bob?

MCCLANE
(impatient)
What is it?

DR. LULL
You better get down here.

McClane rolls his eyes, as if in league with the customer against the company.

MCCLANE
I'm with an very important client.

DR. LULL
Looks like another schizoid embolism.

Miss Lonelyhearts is scandalized. McClane stands and attempts a reassuring smile.

MCCLANE
I'll be right back.

MISS LONELYHEARTS
Mr. McClane, Mr. McClane.

TIFFANY
Bob, what's wrong?

22 INT. REKALL - MEMORY STUDIO - DUSK

22

MCCLANE
(to Tiffany)
Don't let her leave

McClane strides into the memory studio, ready to kick ass, but he pulls up short at what he sees and hears.

Quaid shouts and thrashes about in the chair, violently struggling to break the straps that hold him down. He's like a different person: a caged animal.

QUAID
You're dead, all of you! You blew my cover.

Terrified, Dr. Lull and Ernie keep a safe distance from Quaid. McClane is merely aggravated.

MCCLANE
What the fuck is going on here?! You can't install a simple goddamn double implant?!

DR. LULL
It's not my fault. We hit a memory cap.

QUAID
They'll be here any minute! They'll kill you all!

MCCLANE
What's he talking about?

QUAID
Let me go!

McClane walks up to Quaid and examines his eyes.

MCCLANE

Mr. Quaid, try and calm down.

Quaid breaks the strap holding his right arm and grabs McClane by the throat.

QUAID

(quietly menacing)

My name's not Quaid.

McClane, choking, tries to pry Quaid's hand from his neck, but he can't loosen the iron grip.

QUAID

Untie me.

Ernie rushes over and unsuccessfully tries to wrestle Quaid's arm down, using his full body weight. McClane's eyes are bulging.

Dr. Lull frantically jabs a SYRINGE GUN into Quaid's thigh and fires dose after dose until Quaid's grip weakens and he passes out.

McClane falls to the ground, gagging. Dr. Lull goes over to help him.

DR. LULL

Are you all right?

McClane shoves her away and gasps for breath.

DR. LULL (CONT'D)

Listen to me! He's been going on and on about Mars.

(frightened)

He's really been there.

MCCLANE

(raspy)

Use your head, you dumb bitch! He's acting out the secret agent role from his Ego Trip!

DR. LULL
(superior)
I'm afraid that's not possible.

MCCLANE
(condescending)
Why not?

DR. LULL
We haven't implanted it yet.

McClane falls silent. Suddenly he's terrified.

MCCLANE
Oh shit....Oh shit...

DR. LULL
I've been trying to tell you. Someone
erased his memory.

ERNIE
(hysterical)
Excuse me, someone? We're talking the
fucking Agency!

DR. LULL
Shut up!

TIFFANY
Bob, the client's gone.

WHACK! Dr. Lull SLAPS Ernie across the face. Her violent
act shocks everyone to silence, including herself. McClane
tries to think.

MCCLANE
Okay, this is what we're gonna do.
Renata, cover up any memory he has of
us or Rekall.

DR. LULL
I'll do what I can. It's getting messy
in there.

MCCLANE
Ernie, dump him in a cab. Around the
(MORE)

MCCLANE (CONT'D)
 corner. Tiffany, you help him.
 (Ernie nods)
 I'll destroy his file and refund his
 money.
 (stands)
 And if anybody comes asking...we've
 never heard of Douglas Quaid.

DR. LULL
 Come on...put his head in place.

They look at Quaid, sprawled unconscious in the chair.

23 EXT./INT. TAXICAB - NIGHT (RAIN)

23

Quaid, befuddles, slowly comes to his senses in the back seat.
 It's pouring RAIN outside.

QUAID
 Where am I?

CABBIE
 (cheerful)
 You're in a JohnnyCab!

QUAID
 I mean...what am I doing here?

Through WINDSHIELD, we see that the Cabbie is a smiling
 robotic mannequin in an old-fashioned cabbie's uniform. His
 vehicle is a JOHNNYCAB, the automated Checker Cab of the
 future.

JOHNNY
 I'm sorry. Would you please rephrase
 the question.

QUAID
 (impatient, enunciates)
 How did I get in this taxi?!

JOHNNY
 The door opened. You got it.

24 EXT. THE COMMONS - NIGHT (RAIN)

24

The JohnnyCab dives up to the commons. Quaid exits the JohnnyCab.

JOHNNY

Thanks for taking JohnnyCab! I hope
you enjoyed the ride.

Still woozy, he staggers down a covered walkway out of the pouring rain. Harry, his buddy from work, approaches him.

HARRY

Hey, Quaid!

QUAID

(surprised)

Harry!

HARRY

(claps Quaid on shoulder)

How was your trip to Mars?

Harry walks with Quaid toward the SECURITY GATE leading to his apartment complex.

QUAID

What trip?

HARRY

You went to Rekall, remember?

QUAID

I did?

HARRY

Yeah, you did. I told you not to but
you did anyway.

QUAID

What are you, my father?

HARRY

Let me buy you a drink.

QUAID

No, Harry, I'm already late...See you tomorrow.

Suddenly, THREE LARGE MEN grab Quaid and rush him back downstairs to Harry who draws a gun.

QUAID

Hey!

Quaid starts to put up a fight.

25 INT. COMMONS - NIGHT (RAIN)

25

Harry and the Agents march Quaid along an interior corridor.

QUAID

Harry, what the hell is this?

HARRY

Come on, let's go have that drink.

QUAID (CONT'D)

What the fuck did I do wrong?! Tell me!

HARRY

You blabbed, Quaid! You blabbed about Mars!

QUAID

Are you crazy?! I don't know anything about Mars.

26 INT. COMMAND - NIGHT (RAIN)

26

The goons throw Quaid against a wall and twist his arms behind his back.

HARRY

You shoulda listened to me, Quaid.
I was there to keep you outta trouble.

QUAID

Harry, you're making a big mistake!
You've got me mixed up with somebody
else!

HARRY

Unh-uh, pal. You've got yourself mixed
up with somebody else.

Harry starts to pull the trigger. Quaid kicks with both legs -- one to Harry and one to the other Goon facing him. Then he throws the goons holding him against the wall and cracks their heads together before throwing them aside. Then he kicks Harry's gun out of his hand.

HARRY

Son of a bitch.

Then Quaid kicks the goon to his right in the stomach, then knees him in the face. Then he karate chops the goon to his left in the face. Then he steps forward onto Harry's neck. Harry reaches up and Quaid grabs his arms and cracks his neck by pulling up.

Then the kicked goon attacks Quaid by grabbing his neck. Quaid gains the advantage and cracks the goon's neck.

Then he steps toward the karate chop goon who is attacking with Harry's gun. Quaid wrestles the gun from his and shoots him in the back, drops him and shoots the last Goon and runs away

27 INT. QUAID'S LIVING ROOM/KITCHEN - NIGHT

27

Lori adjusts the HOLO-CONSOLE. The image of a female TENNIS PLAYER pops up and executes a perfect swing. Lori walks to the hologram and gets inside. She imitates the movements of the holo-model, making minor adjustments to her form until they are completely IN SYNC.

Bingo! The hologram glows bright red and colors the room.

The front door flies open, and Quaid enters, breathless.

LORI

Hi, honey.

Quaid darts around the apartment, crouched below window level, turning off every light in the place.

LORI (CONT'D)
What are you doing?

QUAID
Some men just tried to kill me!

Quaid turns a switch at the holo-console, and BZZZT! The hologram disappears. Lori stands there, alarmed, as Quaid keeps turning off lights.

LORI
Muggers?! Doug, are you all right?
What happened?

QUAID
No! Spies or something. And Harry
from work...Get down!

Lori has stepped in front of a window. Quaid drags her to the floor.

QUAID (CONT'D)
Harry from work...He was the boss.

LORI
(bewildered)
Take it easy. Tell me exactly what
happened? Why would "spies" want to
kill you?

QUAID
I don't know! It had something to do
with Mars.

LORI
Mars? You've never even been to Mars.

QUAID
I know it sounds crazy, but I went to
this Rekall place after work, and...

LORI
(grabs him)
You went to those brain butchers?!

QUAID
Let me finish!

LORI
What did they do to you? Tell me!

QUAID
(embarrassed)
--I got a trip to Mars.

LORI
(disapprovingly)
Oh God, Doug.

QUAID
Forget Rekall, will you! These men
were going to kill me...

LORI
Doug, nobody tried to kill you.

QUAID
They did! But I killed them!

Lori tries to lead Quaid to the sofa.

LORI
Sweetheart, listen to me. Those
assholes at Rekall have fucked up your
mind, and you're having paranoid
delusions.

Quaid holds up his hands, which are covered with blood.

QUAID
You call this a paranoid delusion?!

LORI
Doug...

Lori is stunned. She doesn't know whether to be afraid for
Quaid--or of him.

LORI (CONT'D)
Doug, I'm calling a doctor.

He dashes to the bathroom, keeping low.

28 OMITTED

28

29 INT. QUAID'S LIVING ROOM/KITCHEN - NIGHT

29

Upset, Lori makes a videophone call.

QUAID (O.S.)
Don't! Don't call anybody!

An imposing man appears on the videoscreen.

MAN (RICHTER, LIVE FEED)
Hello. How can I help?

30 INT. QUAID'S BATHROOM - NIGHT

30

Quaid shuts the door. He looks at himself in the mirror. He twists the faucet and washes the blood off his hands. Quaid splashes water on his face, takes a deep breath, dries off, then opens the bathroom door. Tracer bullets RIP into the dark bathroom, smashing the mirror, walls, and fixtures. The photograph on the dresser explodes.

31 INT. QUAID'S LIVING ROOM/KITCHEN - NIGHT

31

Quaid dives forward and scrambles into the living area, which is also in total darkness.

QUAID
Lori! Run!

Quaid hides behind the BAR, and peeks over the edge.. Bullets shatter bottles and glasses all around him. He creeps around the bar and jumps toward the far wall. His assailant fires and looks for him with a flashlight. Quaid lands behind the dining table and goes for the chair next to the display shelves. As his assailant fires again, Quaid throws a chair and runs after it to attack the assailant. Their fighting

silhouettes are visible against the window.

A gun SKITTERS across the floor. We hear a few meaty THUDS, then a painful GRUNT as someone's breath WHOOSHES out.

A LIGHT comes on, and Quaid is standing there with one hand on the lamp switch and the other arm circling Lori's neck in a chokehold!

Quaid is astonished. Devastated.

QUAID

Lori...

Lori elbows him in the ribs, hits him in the balls, then punches him in the face. She then continues her assault on his pushing him backwards along the kitchen counter.

Quaid merely defends himself, unwilling to strike his wife. Under this handicap, he absorbs savage blows that would kill a lesser man.

As Lori winds up for the coup de grace, he throws her over the counter. She flies all the way to the kitchen, where she lies, dazed.

Quaid recovers his breath.

QUAID (CONT'D)

Lori, why are you doing this?

Lori grabs a carving knife from the wall and charges Quaid. He tumbles away just in time. She pursues him, doing her best to slice him open. He disarms her, and Lori still tries to grab the gun on the floor. Quaid gets to it first and holds the gun to her head.

Lori remains stubbornly silent. Crazy, Quaid shoves the gun barrel in her ear.

QUAID (CONT'D)

Not talk! I said TALK!!

LORI

I'm not your wife.

QUAID
The hell you're not.

LORI
(panicked)
I swear to God!...I never saw you before
six weeks ago! Our marriage is just
a memory implant -- agghh!

QUAID
You think I'm an idiot?
(bitter)
Remember our wedding?

LORI
It was implanted by the Agency.

QUAID
And falling in love?

LORI
Implanted.

QUAID
Our friends, my job, eight years
together, I suppose all this was
implanted too?

LORI
The job's real. -- But the Agency set
it up.

QUAID
Bullshit.

Quaid pushes Lori away, but keep his gun trained on her.

LORI
They erased your identity and implanted
a new one. I was written in as your
wife so I could watch you, make sure
the erasure took. -- Sorry, Quaid.
Your whole life is just a dream.

Quaid tries to defend his sanity with an air of sarcasm.

QUAID

O.K. then. If I'm not me, then who
the hell am I?

LORI

Beats me. I just work here.

Quaid sits in a chair and rubs his forehead, trying to decide
what to do -- how to react. Lori is suddenly sweet and
intimate.

LORI (CONT'D)

But Doug...There's something I want
you to know. You're the best assignment
I ever had. Really.

QUAID

I'm honored.

LORI

You sure you don't wanna...? For old
time's sake. If you don't trust me,
you can tie me up.

QUAID

I didn't know you were so kinky.

LORI

It's time you found out.

Quaid catches Lori glancing at the VIDEO MONITOR which
displays the lobby of the apartment building (LIVE FEED).
AGENTS enter. The leader in RICHTER, the "doctor" Lori
called. He radiates malevolence with a dark intensity. His
equally vicious partner is HELM. Quaid glares at Lori and
holds the gun to her head.

QUAID

Clever girl.

LORI

Doug...You wouldn't shoot me, would
you? After all we've been through?

QUAID

Yeah. Some of it was fun.

Lori leans seductively toward Quaid, expecting a caress.
Instead, he knocks her out with the gun.

QUAID (CONT'D)
Nice knowing you.

Quaid stands and runs to the door.

32 EXT. COMMONS - CORRIDOR - NIGHT 32

Quaid races down the hallway and runs downstairs. A second later, Richter and his men dash across the commons, then up the stairs as Quaid watches and then exits.

33 INT. QUAID'S LIVING ROOM/KITCHEN - NIGHT 33

Richter finds Lori, unconscious, on the floor.

34 EXT. COMMONS - STAIRWELL - NIGHT 34

Quaid runs downstairs and into the subway.

35 INT. QUAID'S LIVING ROOM/KITCHEN - NIGHT 35

Helm activates a futuristic TRACKING DEVICE and pans it around like a Geiger counter. Other agents search the apartment. One agent tries to help Lori, Richter kicks him away.

RICHTER
Don't touch her.

She's comes to, groggy.

RICHTER (CONT'D)
You all right?

Lori gingerly checks out her bruise.

LORI
Sorry, guess I blew it.

RICHTER
What's he remember?

LORI
Nothing, so far.

HELM
I got him!

Helm shows Richter the tracking device.

CLOSE ON: A FLASHING RED DOT moving through a SCHEMATIC REPRESENTATION of the building.

RICHTER AND HELM run to a window and look outside. They see Quaid running down an inclined rooftop toward the Commons.

RICHTER
Shit, he's going for the subway. Let's
get him. Go!

Helm and the other agents storm out.

Richter lags behind and walks over to Lori. They kiss passionately.

RICHTER
Pack your stuff and get out of here.

He heads for the door.

LORI
What if they bring him back?

RICHTER
(turns around)
Not a chance.

Richter leaves.

36 EXT. COMMONS - ENTRANCE TO SUBWAY - NIGHT

36

Richter, Helm and the agents run downstairs into the subway after Quaid.

RICHTER
The subway....Go!

37 INT. SUBWAY STATION - SECURITY AREA - NIGHT

37

Quaid arrives at the SECURITY AREA and passes behind the X-Ray screen. He's a SKELETON.

Suddenly ALARMS WAIL!! RED LIGHTS FLASH!! The skeleton is surprised. Then he remembers the gun, which GLOWS BRIGHT RED in his bony hand!

Guards spring forward to intercept him. Quaid's SKULL sees them coming. The skull turns and looks behind him.

Richter and Company rush toward him at full speed.

The Guards, now skeletons, storm closer.

Trapped, his skull looks straight ahead (through X-ray screen, at camera), and runs forward.

Quaid CRASHES THROUGH the X-ray screen, emerging from the image of his skeleton in a shower of glass.

He races toward the subway platforms followed by Richter, Helm, the agents and guards.

38
thru OMITTED
40

38
thru
40

41 INT. SUBWAY - INTERSECTION OF CORRIDORS AND STAIRCASES - NIGHTT 41

Quaid arrives at the intersection and barrels down the stairs.

RICHTER
Move! Move!

A moment later, Richter arrives at the same place and consults the Tracking Device, which indicates Quaid's location. Richter signals everyone but Helm to continue on the same level.

RICHTER
Go, go, go. You come with me.

Helm and Richter dash down the stairs.

42 OMITTED

42

43 INT. SUBWAY - LOWER LEVEL ESCALATOR - NIGHT

43

Quaid turns a corner and runs onto an escalator flowing up. As he rises, he looks behind him, then AHEAD -- and there they are! Four agents arrive at the upper escalator landing. They look down; see him; shoot!

Most of the commuters crouch to the ground, but an UNLUCKY BUSINESSMAN catches a bullet in the face. Dead, he falls backwards onto Quaid.

Quaid grabs Unlucky's body and, using it as a shield, mounts the escalator.

The Agents keep firing, blasting the body to bits. Quaid fires up at this enemies, killing one, two, three four!

But the gunshots continue! Richter and Helm, now behind him, shoot as they run up the escalator.

Quaid hurls the remains of the corpse at them, knocking them down. He arrives at the top of the escalator and runs away.

Richter and Helm struggle out from under the corpse. They run after Quaid from the escalator.

HELM

Platform!

44 INT. SUBWAY PLATFORM/TRAIN - NIGHT

44

Quaid runs to the subway platform followed by Richter and Helm.

RICHTER

Where?

HELM

Up to the right.

Quaid fights his way through the exiting passengers to a train

that is leaving. He runs along the side of the train, breaks a window and dives into the train, bowling down passengers.

Richter and Helm charge into the area, see Quaid, and shoot at him with total disregard for innocent bystanders.

Richter and Helm get a clearer shot at Quaid. Their bullets are coming closer. They only manage to shoot out the windows and the train leaves the station.

45 INT. SUBWAY CAR - NIGHT

45

Suddenly, it's quiet. In shock, no one says a word. The only VOICE comes from a line of TEN TELEVISIONS, all playing the same commercial.

ON TV, A HUCKSTER delivers a sales pitch in CLOSE UP. ZOOM OUT and reveal that he stands in front of a gargantuan rocket ship on a launching pad.

HUCKSTER

Don't settle for pale memories! Don't
fall for fake implants! Experience
space travel the old-fashioned way on
a real-live holiday you can afford.

The rocket sails through space past the Earth orbit.

Quaid shakes his head and sighs.

46 EXT. COMMONS - NIGHT

46

Richter and Helm angrily stride out of the station and get in their CAR.

RICHTER

I want that fucker dead.

HELM

I don't blame you man. I wouldn't want
Quaid porkin' my old lady.

RICHTER

Are you saying she liked it?

HELM

I'm sure she hated every fuckin' minute of it.

47 INT. RICHTER'S CAR - NIGHT

47

The dashboard is filled with elaborate tracking devices, electronic maps, and communications equipment. In the passenger seat, Richter furiously turns knobs and punches buttons, unsuccessfully trying to get a reading on Quaid.

RADIO (O.S.)

Six beta nine, we have a live transmission from Mr. Cohaagen.

RICHTER

Richter here. Patch it through.

A video monitor lights up with a grainy image of Cohaagen's angry face.

COHAAGEN (LIVE FEED)

What the fuck is going on down there?!

RICHTER

I'm trying to neutralize a traitor.

COHAAGEN

If I wanted him dead, you moron, I wouldn't have dumped him on Earth.

RICHTER

We can't let him run around. He knows too much.

COHAAGEN

Lori says he can't remember jack shit!

RICHTER

That's now. In an hour, he could have total recall.

COHAAGEN

Listen to me, Richter, I want Quaid delivered alive for re-implantation.

(MORE)

COHAAGEN (CONT'D)
Have you got that? I want him back
in place with Lori.

Richter is mortified.

COHAAGEN (CONT'D)
Did you hear me?

Richter turns a dial, causing the reception to break up.

RICHTER
What was that? I couldn't hear you.

HELM
I've got Quaid.

COHAAGEN
I said I want him back in place with
Lori...

Richter deliberately intensifies the interference. Cohaagen makes vituperative threats which we can't decipher.

RICHTER
Hello? We've got sunspots. I'm
switching to another channel.

Helm nudges Richter. A blinking red dot flashes on the Tracking Device on a map filled with large CIRCLES. Richter is happy to see it. He snaps his fingers and points Helm forward.

RICHTER (CONT'D)
I'm losing you sir.

Richter ends the transmission as Helm guns the car into traffic, splashing water on commuters.

RICHTER
Where is he?

HELM
Level 2. Galleria.

RICHTER (CONT'D)
He shoulda killed Quaid back on Mars.

48 EXT. SUBWAY/MALL - NIGHT

48

Quaid walks out of a Subway Station and emerges in a round shopping plaza sunk in the middle of a traffic circle. Cars whiz around the periphery of the plaza, which has degenerated into a slum, complete with bars, flophouses, pimps, prostitutes, gangs, motorcycles, peddlers, and drunks sleeping in doorways.

In the distance, he sees a flashing sign on a flophouse, HOTEL RITZ.

49 EXT./INT. RICHTER'S CAR - NIGHT

49

Richter fulminates as Helm zigs in and out of traffic, HONKING.

Helm looks away at the TRACKING DEVICE, which zooms to a more detailed map section.

HELM

Circle twenty-eight. Top level.

50 INT. RITZ HOTEL ROOM - NIGHT

50

Quaid no sooner enters and closes the curtains than the videophone RINGS. He doesn't answer. On the fourth ring, he steps to the side of the screen, so he can't be seen, and lets the call through without saying anything.

The videophone screen shows a man's hand blocking the lens.

CALLER (LIVE FEED)

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

Quaid doesn't hang up.

QUAID

What do you want?

CALLER (CONT'D)

They've got you bugged, and they'll
(MORE)

CALLER (CONT'D)
be busting down the door in about three
minutes unless you do exactly what I
say.

Out of sight, Quaid searches his clothes for the bug.

CALLER (CONT'D)
Don't bother looking. It's in your
skull.

QUAID
(looks around, spooked)
Who are you?

CALLER
Never mind. Wet a towel and wrap it
around your head. That'll muffle the
signal.

QUAID
How'd you find me?

CALLER
I'd advise you to hurry.

Quaid sees the sink on the other side of the room. Once he
walks in front of the videophone to get there, the caller
continues.

CALLER (CONT'D)
This'll buy you some time. They won't
be able to pinpoint you.

Quaid feels like a fool, but he wets a large towel and begins
to wrap it around his head.

STEVENS
And hurry.

51 INT. RICHTER'S CAR - CROSS STREETS - NIGHT

51

CLOSE ON: TRACKING DEVICE. The frame ZOOMS OUT six levels
of detail to general map of the area. The blinking light
grows dim.

RICHTER

Shit!

HELM

What is it?

Richter fiddles with the tracking device, then whacks it a few times.

RICHTER

We lost him!

52 INT. RITZ HOTEL ROOM - NIGHT

52

Quaid finishes wrapping the wet towel around his head like a turban.

CALLER

Now go to the window.

Quaid pulls aside a curtain and peeks outside.

CALLER (CONT'D)

Can you see me down there?

52A EXT. RITZ HOTEL/PHONE BOOTH - NIGHT

52A

Quaid looks out and SEES the phone booth. (INTERCUT VIDEOPHONE/PHONE BOOTH/HOTEL ROOM) STEVENS, a mustachioed soldier-of-fortune, holds up a DOCTOR'S SATCHEL. Quaid can't clearly see the man's face.

STEVENS

This is the suitcase you gave me.

QUAID

I gave you?

STEVENS (CONT'D)

I'm leaving it here. Come get it and keep moving.

Quaid see Stevens begins to hang up.

QUAID

Wait!

STEVENS

(impatient)

What?

QUAID

...Who are you?

STEVENS

(abrupt, irritated)

We were buddies in the Agency back on Mars. You asked me to find you if you disappeared. So here I am, good-bye.

QUAID

What was I doing on Mars?! Damn!

The line goes dead. Stevens leaves the phone booth. Quaid dashes out of the hotel room.

53
thru OMITTED
54A

53
thru
54A

55 EXT. RITZ HOTEL/PHONE BOOTH - NIGHT

55

Quaid runs out of the hotel, glances around for Stevens, then hustles over to the phone booth, where a sweet LITTLE OLD LADY is pulling out the suitcase.

QUAID

Excuse me, ma'am. That's mine.

LITTLE OLD LADY

I don't see your name on it.

Quaid takes hold of the suitcase and pulls gently, but the Old Lady won't let go.

QUAID

Somebody left it for me.

LITTLE OLD LADY

Go find your own bag!

The Little Old Lady clutches the suitcase to her chest with all her might. At a loss, Quaid rips it away from her.

QUAID

Sorry, ma'am. I need it.

Quaid turns and walks off.

LITTLE OLD LADY

Fuck you, asshole!

56
thru OMITTED
64

56
thru
64

64A INT./EXT. RICHTER'S CAR/OUTSIDE THE MALL - NIGHT

64A

Richter and Helm drive up to the Mall, looking for Quaid. Helm consults the Tracking Device, which displays only a vague map of the whole area. Suddenly the red dot gets brighter. He looks around and sees Quaid approaching a Johnnycab.

HELM

That son of a bitch got to be around here somewhere.

RICHTER

I've got him. The guy in the turban.

Helm slams on the brakes and brings the car to a SCREECHING halt.

Quaid turns to the sound and sees Richter and Helm.

65 INT. JOHNNYCAB/MALL - NIGHT

65

Quaid jumps in the Johnnycab. Johnny turns around and addresses him.

JOHNNY

Welcome to JohnnyCab. Where can I...?

QUAID

Drive! DRIVE!!

Quaid sees Richter and Helm leave their car and rush straight at him.

JOHNNY

Would you please repeat the destination?

QUAID

Anywhere! Go!..Just go -- OH SHIT!!
SHIT!!

Richter and Helm take aim through the crowd.

JOHNNY

I'm sorry. I'm not familiar with that address.

Quaid furiously wrenches Johnny (an armless torso) from his console, drags him into the back seat and takes off in the Johnnycab just as Richter and Helm run up.

Richter and Helm fire. A window shatters in the Johnnycab.

Quaid leans over the driver's seat and awkwardly turns the steering joystick. The cab starts spinning. As Richter and Helm keep shooting, the windows blow out in sequence.

JOHNNY'S HEAD

Please fasten your seat belt.

Quaid fiddles with the joystick. When he reaches the limit of his frustration, Johnnycab suddenly straightens out.

Richter and Helm run after it.

66
thru OMITTED
69

66
thru
69

70 EXT. CEMENT FACTORY - NIGHT

70

Quaid drives Johnnycab up to an abandoned factory and exits, taking the case with him.

JOHNNY

The fare is eighteen credits, please.

QUAID
Quit while you're ahead.

JOHNNY
(spewing sparks)
Thanks for taking Johnnycab.

Johnnycab starts forward after Quaid who is walking away. Quaid jumps out of the way just in time as Johnny goes past and crashes into a wall and explodes.

JOHNNY
We hope you enjoyed the ride.

Quaid runs away from the explosion and up some stairs, entering the factory.

71 INT. CEMENT FACTORY - NIGHT

71

Quaid enters into the MACHINE ROOM, a huge space filled with rusted equipment. Rats scurry out of his way.

Quaid sets the satchel on an assembly line apparatus and removes the contents: Packets of MARTIAN MONEY. Quaid whistles to himself as he flips through the RED BANK NOTES. A few false IDENTITY CARDS with photos we can't clearly see. A SPACE SHUTTLE TICKET TO MARS, FIRST CLASS. A weird SURGICAL INSTRUMENT sealed in clear plastic. A WRIST WATCH.

As Quaid examines the watch, he is startled by a fearsome INTRUDER who stares at him from the shadows about thirty feet away. Quaid draws his gun and FIRES. The Man simultaneously SHOOTs at Quaid.

Who's going to drop? Neither.

Guns extended, they have each other in check. Quaid takes a step forward. The Intruder also steps into the light.

Quaid can now see the Intruder. It's himself! Or rather, a mirror image HOLOGRAM of extremely high fidelity.

He walks toward the hologram, which matches him step for step. Like the Marx Brothers routine, Quaid makes a sudden movement. The hologram isn't fooled.

Quaid presses a button. BZZZT. The hologram disappears.

He reaches into the satchel and removes a miniature VIDEODISC PLAYER/TV SET.

Quaid turns it on.

ON THE TV SCREEN Quaid himself appears in close-up and addresses the camera.

HAUSER

Howdy, Stranger; this is Hauser. If things have gone wrong, I'm talking to myself--and you've got a wet towel wrapped around your head.

Hauser laughs heartily. He has an air of complete self-confidence. Quaid watches, fascinated.

HAUSER (CONT'D)

Now whatever your name is, get ready for the big surprise.--You're not you. You're me.

Quaid stares at Hauser's face.

QUAID

No shit.

72 EXT./INT. RICHTER'S CAR - DRIVING - NIGHT

72

Richter and Helm drive around, looking for Quaid and trying to pick him up on the tracking device.

AGENT

Six beta nine, six beta nine, come in.

Richter punches a button, and the agent appears on the videophone screen.

RICHTER

You found him?

AGENT

No. We picked up an explosion at the old cement factory.

RICHTER

Send two units. We'll meet them there.

AGENT

Roger.

The car accelerates.

73 INT. CEMENT FACTORY - MACHINE ROOM - NIGHT

73

Fascinated, Quaid continues watching his alter ego.

HAUSER

All my life I worked for Mars
Intelligence. I did Coahaagen's dirty
work. Then a few weeks ago, I met
somebody--a women. And I learned a few
things; like I've been playing for the
wrong team.

(sighs)

All I can do now is try to make up
for it

(taps on his forehead)

There's enough shit in here to fuck
Cohaagen good. Unfortunately, if you're
listening to this, that means he got
to me first. And here comes the hard
part, old buddy: now it's all up to
you.

Quaid's not so sure he likes this idea.

QUAID

Great.

HAUSER (CONT'D)

Sorry to drag you into it, but you're
the only one I can trust.

74 EXT. CEMENT FACTORY COMPOUND - NIGHT

74

Richter's car and two other Agency vehicles cruise down the
alleys between the various buildings, alert for any sign of
Quaid. They drive to the burning Johnnycab and exit their

cars.

RICHTER

What do we got?

AGENT

He's not here. He's gone.

HELM

I've got a weak signal over there.

RICHTER

Split up. Find him.

75 INT. CEMENT FACTORY - MACHINE ROOM - NIGHT

75

ON TV: Hauser reaches into the same satchel that Quaid picked up at the pawn shop.

HAUSER

First, let's get rid of that bug in your head.

(holds up plastic bag)

Take this thing out of the case and stick it up your nose. Don't worry; it's self-guiding. Just shove real hard...

Quaid throws the remainder of his Mars bar to the rats and takes out "the thingy in the plastic bag". He tears it open and removes a surgical instrument that looks like the metallic tentacle of an alien.

HAUSER (CONT'D)

When you hear the crunch, you're there. Just pull it out.

He sticks the tentacle up his nose and shoves. Whoa! Quaid grimaces with pain.

HAUSER (CONT'D)

And be careful. It's my head, too.

The recorded message freeze-frames. Quaid warily sits down and continues with the procedure.

As the instrument winds through his sinuses, Quaid's face bulges and distorts. The pain grows more and more intense until CRUNCH! The instrument breaks through cartilage and stops.

Quaid pulls the large device from his nose. The homing device glistens like an aluminum pea in a tiny claw at the end of the tentacle.

Quaid takes the bloody pea, rolls it between his thumb and forefinger, then shoves it into a Mars bar.

76 EXT. CEMENT FACTORY COMPOUND - NIGHT

76

Richter, Helm and the agents continue their search among the buildings of the factory. Helm studies the tracking device.

HELM

He's not at ground level.

RICHTER

(signals to agents)

Up!

They all climb ladders and staircases to the second story of various buildings.

They split up at the top of the stairs. Richter, Helm and two agents continue across a catwalk. Helm is consulting the tracking device.

HELM

I've got a lock! There!

RICHTER

Come on!

They head toward the building where Quaid is hiding.

77 INT. CEMENT FACTORY - MACHINE ROOM - NIGHT

77

Recovering from the pain, Quaid presses a button on the Videodisc player, and the recorded message continues.

HAUSER

Now this is the plan. Get your ass to Mars. Then go the Hilton and flash the Brubaker I.D. at the desk. That's all there is to it. Just do what I tell you, and we can nail that sonovabitch who fucked you and me and millions of other poor bastards here on Mars.

(personal)

I'm counting on you, buddy. Don't let me down.

The TV automatically turns off. Quaid is left in the silent darkness.

He hears Richter and his men nearby, sees a beam from their flashlights and springs to his feet.

Quaid races back to his things, throws them into the case, smashes the videoplayer with his case and runs. He stops, and returns to put the bug in a piece of candy.

78 INT. CEMENT FACTORY - ADJOINING ROOM - NIGHT

78

Richter and his men juke left and right like heat-seeking missiles. The Tracking Device shows Quaid's exact location.

HELM

Straight ahead...in there.

Richter spins through a door into the...

79 INT. CEMENT FACTORY - MACHINE ROOM - NIGHT

79

Flashlight beams cut through the dusty air. Richter and the others unleash a FIRE STORM in the general direction of Quaid's remains.

HELM

There!

Another fire storm ensues. No luck.

HELM

There!

They all point in another direction. Another fire storm.

HELM

There!

And they point in yet another direction. And yet another fire storm.

Richter now understands how they were tricked. Infuriated, he
BLASTS THE RAT TO A PULP.

HAUSER (O.S.)

...ass to Mars squurtrk Get your ass
to Mars squurtrk...

In the midst of the barrage, Helm walks up to Richter with the broken videoplayer which SQUAWKS like a broken record. Distracted, Richter stops shooting, turns and watches a static-ridden snippet of the recorded message on the CRACKED SCREEN. Only a small shard of the videodisc remains inside.

HAUSER

...Get your ass to Mars squurtrk Get
your ass to...

80 EXT. MARS - DAY (WEEKS LATER)

80

RED!

A vacant, epic expanse of glowing crimson.

A space ship drops into frame, retro rockets burning. PAN DOWN with space ship as it descends in front of two moons, the Pyramid Mine, a distant city -- and prepares to land at the Mars SPACE PORT.

81 INT. MARS SPACEPORT/IMMIGRATION HALL - DAY

81

CLOSE ON PASSPORT: BAM! An official seal stamps down on the document, leaving the circular imprint: MARS FEDERAL COLONY/CONFEDERATION OF NORTHERN NATIONS.

An IMMIGRATION OFFICER hands the passport back to its OWNER, who takes it and moves on.

IMMIGRATION OFFICER

Next!

The Immigration Hall is filled with passengers arriving from Earth, queued up in three long lines. SOLDIERS on a high state of alert stand guard with AUTOMATIC RIFLES.

QUAID'S SATCHEL sits on the floor behind a white line. A hand reaches down, picks it up, and carries it forward. FROM THE BACK, we see that the person carrying the satchel is a tall FAT LADY in a loose-fitting dress. She steps up to the Immigration Officer at his desk.

IMMIGRATION OFFICER (CONT'D)

Passport.

As the Fat Lady hands over her passport, SOLDIERS rush directly towards her from the rear of the hall, shoving people aside. Richter, Helm, and EVERETT, a stern military officer, urgently follow in the path cleared by the Soldiers.

They get closer and closer to the Fat Lady...and pass right behind her without noticing anything in the least suspicious.

EVERETT

Mr. Coahaagen wants to see you right away.

RICHTER

Any news of Quaid?

EVERETT

Not since you lost him.

RICHTER

Watch your mouth, Captain.

The group walks past the Immigration desks and exits the frame. HOLD ON the back of the Fat Lady.

The Immigration Officer studies her passport. CLOSE ON her PHOTO. He looks up. CLOSE ON her FACE.

She bears no resemblance to Quaid.

IMMIGRATION OFFICER
How long do you plan to stay on Mars?

FAT LADY
Two weeks.

HELM
Look at this shit.

RICHTER (O.S.)
What the hell is this?

BEHIND THE DESKS, Richter stops at a wall defaced with graffiti: "KUATO LIVES!".

EVERETT
The Martians all love Kuato. They think
he's fuckin' George Washington.

HELM
Kill the bastard.

EVERETT
Nobody knows who he is.

The Immigration Officer picks up the seal, ready to stamp the Fat Lady's passport after one last perfunctory question.

IMMIGRATION OFFICER
Have you brought any fruits or
vegetables onto the planet?

FAT LADY
Two weeks.

He stops himself from hammering down with the seal.

IMMIGRATION OFFICER
Excuse me...?

Fat Lady covers her mouth, embarrassed.

FAT LADY
(loud)
Two weeks.

Richter glances at the Fat Lady but keeps walking toward the exit.

EVERETT

And things are getting hot around here.
The rebels took over the refinery last
night. No turbinium's going out.

THE FAT LADY is having some kind of fit. She keeps repeating the same phrase over and over, each time SLOWER and MORE DISTORTED, like a phonograph record running down. Everybody stares at the poor woman. She holds her mouth and tries to shut herself up.

FAT LADY

Twooo weeeeks. Twooooooo weeeeks.
Twoooooooo weeeeeeks.

Richter stops and looks suspiciously at the Fat Lady. The Fat Lady sees him staring. They lock eyes. Richter knows! He points!

RICHTER

Quaid! That's Quaid!

EVERETT

Where?

RICHTER

There! The woman!

The Fat Lady edges to the side along a wall.

RICHTER

Get him!

Everett and his men are confused.

RICHTER (CONT'D)

HER!

EVERETT

Arrest that woman!

FAT LADY

Twooooooo! Weeeeeeks!

Richter, Helm, Everett and soldiers run over. The Fat Lady twists her ear. She is shaking radically. Her face splits down the middle, revealing Quaid inside!

QUAID

Catch!

Quaid throws the split face at a SOLDIER near a window. The Soldier instinctively catches the face, which snaps together and addresses him in a normal voice.

FAT LADY FACE

Get ready for a big surprise.

Just as the Soldier reacts, BOOM! The face explodes. Everett, Richter and Helm fire at Quaid. The gunfire bursts a window.

The near-vacuum outside creates an INSTANT TYPHOON in the station. WHRRRRRR! Loose objects are sucked out through the broken window. Richter, Helm, Everett and all the soldiers hold on for dear life.

Quaid pulls himself along a stair railing toward a doorway.

ALARMS sound and METAL BARRIERS slide down over windows and doorways, sealing off the depressurized area: SQQRRCHANG! SQQRRCHANG! SQQRRCHANG!

Quaid thrusts out from a wall and rolls under a falling barrier. SQQRRCHANG!

A metal sheet covers the shattered window. SQQRRCHANG!

Instantly, the air is still and quiet.

Richter sprints to Quaid's doorway and tries to pull up the metal barrier. It won't give. He YELLS at a young, frightened SOLDIER.

RICHTER

Open it!!!

The Soldier is speechless. Furious, Richter backhands him with his gun.

RICHTER (CONT'D)
Open the goddamn door! Now!

Everett grabs Richter's arm as he is about to strike again.

EVERETT
I can't--they're all connected.

Richter and Everett stare at each other with mutual hatred.

82 INT. MARTIAN SUBWAY CAR - DAY

82

The train CLATTERS through a dark tunnel. The CROWDING AND FLASHING OF LIGHTS create a feeling of anxiety.

REWARD POSTERS for KUATO are posted throughout the train. They contain no likeness of the wanted man.

Quaid looks around, alert to potential danger. He overhears snippets of various private conversations.

MARTIAN WIFE
Then a few days later, Cohaagen raised
the price of air.

MARTIAN HUSBAND
Again?

MARTIAN #3
Nobody on Earth gives a damn what
happens up here.

MARTIAN HUSBAND
They just want our turbinium, so they
can zap things from space.

RED LIGHT floods the car and the REVERBERATED CLATTERING DIMINISHES. The subway emerges onto the surface of Mars. Through a window behind Quaid, we see the Pyramid Mine from his recurrent dream.

Quaid turns, and sees the object of his obsession. Fascinated, he addresses a BURLY MINER standing next to him.

QUAID

Excuse me.
(nods to mountain)
What's that?

BURLY MINER

You mean the Pyramid Mine?
(sees Quaid staring at it)
I used to work there, till they found
that alien shit inside.

QUAID

(dismisses the idea)
Well, that's a rumor, isn't it?

BURLY MINER

Think so?

Quaid's eyes are rivited the object of his obsession.

83 EXT. SURFACE OF MARS - DAY

83

The train worms into a tunnel leading to the domed city of
CHRYSE, perched on the side of a steep canyon. High on the
other ledge looms COHAAGEN'S HEADQUARTERS.

84 INT. COHAAGEN'S OFFICE - DAY

84

Cohaagen sits in his high-backed executive chair in front
of a wall-sized picture window which overlooks a majestic
panorama of the Pyramid Mine.

We hear doors slide open, then footsteps. Richter enters
the frame.

RICHTER

Mr. Cohaagen...You wanted to see me?

Cohaagen swivels around in his chair. He's smiling.

COHAAGEN

Richter, do you know why I'm such a
happy person?

RICHTER

No, sir.

COHAAGEN

Because I've got the greatest job in the solar system. As long as the turbinium keeps flowing, I can do anything I want. Anything.

(stands)

If fact, the only thing I ever worry about is that one day, if the rebels win, it all might end.

Cohaagen explodes, pounding his fist on the desk.

COHAAGEN (CONT'D)

AND YOU'RE FUCKIN' MAKING IT HAPPEN!!!!
FIRST YOU TRY AND KILL QUAID AND THEN
YOU LET HIM GET AWAY!!

Richter survives the barrage, shaken but not cowed.

RICHTER

He had help. From our side, sir.

COHAAGEN

(as if totally obvious)

I know that.

RICHTER

(caught off guard)

But I thought...

COHAAGEN

Who told you to think?! I don't give you enough information to think!

(points)

You do what you're told!! That's what you do!

RICHTER

Yes, sir.

Cohaagen feeds his GOLDFISH who swim around in a large spherical bowl.

COHAAGEN (CONT'D)

Now let's get down to business. Kuato wants what's in Quaid's head. And he might be able to get it, cause they say he's psychic. Now I have a little plan to keep this from happening. --Do you think you can play along?

RICHTER

Yes, sir.

COHAAGEN

Great! Because, otherwise I'll erase your ass.

85 INT. TRANSPORTATION HUB - DAY

85

A mob of passengers disembark from a commuter train. Amid the crowd, we find Quaid, doing his best to be inconspicuous.

He moves through a broad underground plaza hewn from solid rock. The railway platform is on one side, across from a large scale, bustling MINE OPERATION.

PUNK CABBIE

Taxi! Sir! Taxi! Sir! Magazines!

BENNY

Man!

Around the Hub, OTHER TUNNELS lead to various neighborhoods (labeled SECTORS A-D, SECTOR E-F, etc.) and hotels. Quaid walks into the tunnel labeled "HILTON".

86 INT. HILTON HOTEL LOBBY/LOUNGE/RECEPTION - DAY

86

Quaid comes out of the inclined underground walkway into a spacious atrium under a glass dome. The Pyramid Mine is visible straight ahead, through a high wall of glass. Red sunlight bathes the lobby in a weird rosy glow.

Quaid crosses the lobby and walks up to the REGISTRATION DESK. A CLERK addresses him.

CLERK

Good afternoon. Can I help you?

Quaid hands his ID card to the Clerk.

QUAID

I'd like a room, please.

The Clerk takes the ID card and plugs it into a slot. The "Brubaker" file shows up on the monitor.

CLERK

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

QUAID

Thank you.

CLERK

Would you like the same suite?

QUAID

Definitely.

The Clerk sees something unusual on the monitor.

CLERK

Hmm. It seems you left something in our safe.

QUAID

Get it, please.

CLERK

Identification?

They press their thumbs to a safe-opener box.

A small SAFE DEPOSIT BOX slides smoothly out of a wall. He pulls the box from its track and sets it in front of Quaid.

The clerk politely leaves Quaid alone.

CLERK

I'll go encode your room key.

QUAID
(opens box)
Thank you.

The Clerk steps away, and Quaid look inside the box.

It's empty....except in the back, there's a piece of red paper folded in eighths. Quaid grabs the paper and hurriedly unfolds it.

CLOSE ON: RED PAPER. It's an advertising FLIER for a bar, THE LAST RESORT in VENUSVILLE, featuring a drawing of a naked woman.

Quaid turns the paper over. On the other side is a handwritten message: "For a GOOD TIME, ask for Melina".

The Clerk returns with a plastic key card, which he hands to Quaid.

CLERK
There you go, Mr. Brubaker. Suite 610
in the East Wing.

QUAID
(reaching for a pen)
May I use your pen?

CLOSE ON: BACK OF FLIER. Quaid scribbles "Melina" under the written message. The handwriting matches.

87 INT. TRANSPORTATION HUB - DAY

87

Quaid comes out of the driveway from the Hilton and strides toward the cab stand. On the way, he's approached by BENNY, an amiable black hustler in his early-thirties.

BENNY
Hey, man...need a cab?

Quaid nods toward the first taxi in line.

QUAID
What's wrong with this one?

BENNY

He ain't got five kids to feed.

Quaid sees that the other cabbie is a PUNK in his early twenties. He takes mercy on Benny.

QUAID

Where's yours?

BENNY

Over there man.

QUAID

You got the job.

As Benny leads Quaid away, the Punk Cabbie runs after them.

PUNK CABBIE

That's my fare, you asshole! Hey
mister...goddamn it...fuck off
man...shit!

Suddenly, BOOM! A HUGE EXPLOSION destroys the upper level of the mine. Windows shatter. The blast throws Benny to the ground and almost topples Quaid. ALARMS go off.

Benny staggers to his feet, slightly dazed.

BENNY

Welcome to Mars.

QUAID

What was that? An accident?

SOLDIERS dash from all directions and engage in a shootout with REBEL GUERRILLAS.

BENNY

The rebels. They're trying to shut
down the mines.

BENNY (CONT'D)

Let's get out of here...before they
arrest us.

Benny swings up the gullwing door of HIS MINI-CAB, and Quaid squeezes himself into the tiny vehicle.

88 EXT./INT. BENNY'S CAB/TRANSPORTATION HUB - DAY

88

Benny quickly pulls into traffic.

QUAID

What to the rebels want?

BENNY

Oh, the usual. More money, more
freedom, more air.

Benny cuts off several cars and drives into a dark tunnel.

89 INT. TUNNEL - DAY

89

Benny drives through the narrow tube. Occasionally, a patch
of red light hits the cab through a ceiling panel.

BENNY

So, where to?

QUAID

The Last Resort.

BENNY

(suggestive)

You're getting off to an early start.

The cab emerges into a plaza, immersed in red light.

90 EXT./INT. MINING HUB - DAY

90

Various tunnels lead to different SECTORS and different MINES.
Benny's cab swerves out of the path of a stampeding mining
MOLE.

BENNY

First time on Mars?

QUAID

Yeah...Well, actually no...Sort of.

BENNY
 (to himself)
 Man don't know if he's been to Mars
 or not

The cab zigs into a tunnel marked, "Sector G/VENUSVILLE".

91 EXT./INT. VENUSVILLE PLAZA - DAY

91

Benny's taxi emerges from a tunnel in the bustling adult entertainment district, filled with bars, brothels, cafes, strip joints, t-shirt shops, cheap hotels, and PSYCHIC PARLORS.

Most of the buildings are dilapidated and covered with ads, signs, and graffiti. REWARD POSTERS for KUATO are posted up everywhere.

BENNY
 Voila! Venusville.

Porters push handcarts and carry goods on their backs. SOLDIERS patrol the streets in pairs. Huge fans blow air into Venusville.

Quaid stares out the window, engrossed in the spectacle of the strange planet. Benny parks the taxi by a pedestrian alley which is too narrow for cars.

BENNY
 Crazy Martian drivers.
 (exasperated, to Quaid)
 We're going to have to walk from here.

MUTANT
 Would you like to know the future?

BENNY
 Come on. It's around the corner.

Benny leads Quaid down a crowded, narrow alley. Barkers and hookers try to lure them inside.

MADAME FATIMA stands in front of a psychic parlor with her LITTLE GIRL. She looks like a knockout. Benny nudges Quaid to look. Hair covers half her face.

BENNY (CONT'D)
Not bad, eh?

MADAME FATIMA
Read your palm? Read your aura? Probe
the secrets of your heart.

As Madame Fatima steps forward, the fan blows her hair,
revealing a horrible disfigurement on the concealed side of
her face. Quaid is shocked and disturbed to see that Madame
Fatima's little girl had the same congenital defect.

LITTLE GIRL
I bet I can guess your birthday.

QUAID
(bends low)
What is it?

LITTLE GIRL
You're a Taurus, right?

QUAID
(impressed, smiles)
How'd you guess?

Quaid gives the little girl a coin. She smiles in gratitude.
He walks on and turns to Benny.

QUAID (CONT'D)
Tell me something; are all psychics,
uh....?

BENNY
Freaks?...'Fraid so, man. Goes with
the territory.

QUAID
What happened to them?

BENNY
Cheap domes. And no air to screen out
the rays.

Arriving at a corner, Benny points into a dead-end alley at a
seedy dive.

BENNY (CONT'D)

Well, there it is; the Last Resort.

(grimaces)

Sure you wanna go in?

QUAID

Why not?

BENNY

I know a much better place down the block -- the girls are clean; the liquor ain't watered down...

QUAID

And you get a kickback.

Benny pleads guilty with a broad smile. He has a mouth full of bad teeth, including two gold caps, one with a crescent moon design, the other with a star.

BENNY

Hey, I got five kids to feed.

Quaid peels a few large bills into Benny's hand.

QUAID

Take 'em to the dentist.

Benny counts the money, his eyes wide with amazement. By the time he looks up, Quaid is walking away.

BENNY

Hey, mister!...thanks! I'll be waiting for you; take your time. Benny's the name. Benny!

Quaid walks into the Last Resort.

92 INT. LAST RESORT - DAY

92

Quaid stops just inside the door and cases the joint. It's a low-down whorehouse for miners. Girls walk in and out, picking up clients and bringing them upstairs. Some of the men play cards.

Quaid walks to the bar and approaches the BARTENDER.

BARTENDER
What do you want?

QUAID
I'm looking for Melina.

BARTENDER
She's busy. --But Mary here, she's free.

Mary, a sexy, well-built prostitute, rubs against Quaid.

MARY
Not "free" honey, but available.

Quaid notices that Mary has THREE BREASTS, prominently displayed in a special bikini top.

QUAID
I'll wait for Melina.

Insulted, Mary farts and oozes over to another customer.

MARY
Earth slime.

BARTENDER
Thing is, friend, Mel's real picky.
She kinda sticks to her regulars.

Quaid presses a red banknote into the Bartender's hand.

QUAID
Don't worry. She will like me.

The Bartender calls toward a table near the stairs.

BARTENDER
Mel! Hey, Mel!

A woman carouses with a bunch of miners at a table. She sits on the knee of a sullen, unshaven fellow named TONY. GEORGE, who's relaxed and confident, sees the Bartender trying to get Melina's attention. He signals her, and she turns around, laughing. When she sees Quaid, her laugh fades to shock.

Melina bears an uncanny resemblance to Quaid's fantasy composite at Rekall.

Melina sashays over to Quaid and looks him up and down.

MELINA

Hello there, Hauser. Still bulging,
I see.

She kisses him wet and sloppy and rubs up against him.

MELINA (CONT'D)

Ooo, whatcha been feeding that thing?

QUAID

Blondes.

MELINA

(looks down)

I think it's still hungry.

Melina leads Quaid toward the stairs. Tony sticks his leg out, blocking the way.

TONY

You got a lotta nerve showin' your face
around here.

QUAID

Look who's talking.

Tony grabs Quaid's arm, and they're about to come to blows when George defuses the situation.

GEORGE

(to Tony)

Hey, hey Tony. Give the big guy a
break.

QUAID

Relax, you'll live longer.

With some relief, Tony lets go of Quaid.

Melina takes Quaid by the hand and leads him up the stairs.

93 INT. LAST RESORT - STAIRWAY - DAY

93

They pass THUMBELINA, a beautiful midget in a push-up corset. She's going down.

MELINA

Honey, take care of Tony, will ya?

THUMBELINA surveys Quaid appreciatively.

MIDGET

As usual.

(eyes Quaid)

You need and help with this one gimme
a holler.

94 OMITTED

94

95 INT. LAST RESORT - MELINA'S CRIB - DAY

95

Quaid enters first, then Melina pulls the door closed behind her. She turns to Quaid, smiles seductively, then SLAPS him hard across the face!

MELINA

You son of a bitch! You're alive!

Quaid is stunned.

MELINA (CONT'D)

I thought Coahaagen tortured you to
death!

QUAID

I guess he didn't.

MELINA

You couldn't get me a message? You
never wondered what happened to me?

Melina's tone of voice and bearing are suddenly completely different: intelligent, dignified. Quaid doesn't know what to say. He looks at her, guilty yet innocent.

Seeing Quaid's lost expression, Melina's wrath evaporates.

MELINA (CONT'D)

Oh, Hauser...Thank God you're alive.

She kisses him with deep feeling, engulfing him in a flood of chaste passion. He makes half-hearted resistance.

QUAID

Melina...Melina...

Quaid summons the strength to push her away.

QUAID (CONT'D)

Melina!

Melina is flushed and panting.

MELINA

...What?

QUAID

There's something I have to tell you...

Melina waits, curious. Quaid continues with difficulty.

QUAID (CONT'D)

I don't remember you.

MELINA

What are you talking about?

QUAID

I don't remember you. I don't remember us. I don't even remember me.

Melina half-laughs, not really believing him.

MELINA

What, did you get amnesia?...How'd you get here?

QUAID

Hauser left me a note.

MELINA

Hauser? You're Hauser.

QUAID

Not anymore.

Melina looks at him with puzzlement.

QUAID

Now I'm Quaid. Douglas Quaid.

She breaks into a grin.

MELINA

Hauser, you're lost your mind.

QUAID

I didn't lose it. Coahaagen stole it.
He found out that Hauser switched
sides,-so he turned him into somebody
else. Me.

MELINA

This is too weird.

QUAID

Then he dumped me on Earth with a wife
and a lousy job and ...

MELINA

Wait, did you say wife?...Are you
fuckin' married!!?

Quaid realizes he's stuck his foot in his mouth.

QUAID

She wasn't really my wife.

MELINA

Oh, she isn't really your wife. How
stupid of me...She was Hauser's wife.

QUAID

Forget I said wife.

MELINA

No. Let's forget everything! I've had
it with you and your goddamn lies.

QUAID
(exasperated, innocent)
Why would I lie to you?

MELINA
Because you're still working for
Cohaagen.

QUAID
Don't be ridiculous.

MELINA
You never loved me, Hauser! You just
used me to get inside.

QUAID
Inside what?

Quaid's curiosity seems to confirm Melina's suspicions. She
becomes cold and distant.

MELINA
I think you better leave.

QUAID
Melina, Hauser sent me to do something.

MELINA
I'm not falling for it.

QUAID
(points to his head)
He said there's enough in here to nail
Cohaagen for good.

MELINA
Get out!

Quaid steps forward.

QUAID
You've got to help me remember.

Melina backs toward the bed.

MELINA
I said get out!

QUAID
(closes in)
Melina, please...People are trying to
kill me.

Melina pulls a HUGE AUTOMATIC PISTOL from under her mattress,
and Quaid finds himself staring down the barrel.

MELINA
Really?

Quaid studies her steely eyes.

QUAID
All right. I'm leaving.

Quaid backs out of the room. Melina holds back tears.

96 INT. LAST RESORT - DAY

96

Benny sits at the bar and feels up Mary.

BENNY
Oh, baby, you make me wish I had three
hands.

MARY
You're doing okay with two.

Over her shoulder, Benny sees Quaid coming down from upstairs.

BENNY
'Scuse me, babe. We'll pick this up
later.

To Mary's surprise, Benny slips out of her embrace and pushes
through the crowd. He meets Quaid at the bottom of the
stairs.

BENNY
That didn't take long.

Quaid ignores Benny and heads for the door. Benny chases after
him.

BENNY (CONT'D)

Lemme ask you a question. Ever fuck
a mutant?

QUAID

Take me to the hotel.

Quaid walks out of the brothel.

CAMERA watches them through a window as they disappear into
the sights and sounds of Venusville.

BENNY

I know these Siamese twins...Man, you
don't know if you're comin' or goin'.

George appears in the foreground in front of the window.
He looks from the window to the top of the stairs, where
Melina stands.

97 OMITTED

97

98 INT. HILTON - QUAID'S ROOM - DAY (LATE)

98

Quaid lies forlorn on his bed in the dark, staring at the
TV, but not really watching. The blue light of the television
flickers against the somber red of the setting sun.

ON TV: COHAAGEN delivers a speech from his office.

COHAAGEN

This afternoon at 4:30pm, I signed an
order declaring martial law throughout
the Mars Federal Colony. I will not
tolerate any further damage to our
mineral export operations. Mr. Kuato
and his terrorists must understand that
their self-defeating efforts will only
bring misery and suffering to the people
of Mars.

Quaid turns off the TV and stares at the ceiling. He is
startled by a KNOCK AT THE DOOR.

Quaid sits up slowly, on alert.

VOICE (O.S.)
(through door)
Mr. Quaid...?

Quaid picks up his gun.

QUAID
What?

VOICE (O.S.)
I need to talk to you--about Mr. Hauser.

Quaid COCKS his gun and approaches the door very cautiously,
from the side.

QUAID
Who are you?

VOICE (O.S.)
Dr. Edgemar. From Rekall.

QUAID
(stunned, incredulous)
How did you find me?

EDGEMAR (O.S.)
It's difficult to explain...Could you
open the door, please. I'm not armed.

All of a sudden, Quaid flings opens the door and takes
hair-trigger aim at...Dr. Edgemar from the Rekall
commercial!!! He's dresses in the same tweed jacket. Quaid
keeps the gun on Edgemar and glances up and down the hall.

EDGEMAR
Don't worry; I'm alone. --May I come
in?

Quaid roughly pulls Edgemar into the hotel room and closes
the door. He frisks Edgemar and find to weapon.

QUAID
What do you want?

EDGEMAR

This is going to be very difficult for you at accept, Mr. Quaid.

QUAID

I'm listening.

EDGEMAR

I'm afraid you're not really standing here right now.

Quaid can't repress a chuckle.

QUAID

Ya know, Doc, you could have followed me.

EDGEMAR

I'm quite serious. You're not here, and neither am I.

Quaid squeezes Edgemar's shoulder, verifying its solidity.

QUAID

Amazing. Where are we?

EDGEMAR

At Rekall.

Quaid's cockiness wavers.

EDGEMAR (CONT'D)

You're strapped into an implant chair, and I'm monitoring you at a psycho-probe console.

QUAID

Oh, I get it; I'm dreaming! And this is all part of that delightful vacation your company sold me.

EDGEMAR

Not exactly. What you're experiencing is a free-form delusion based on our memory tapes. But you're inventing it yourself as you go along.

QUAID

Well, if this is my delusion, who invited you?

EDGEMAR

I've been artificially implanted as an emergency measure.

(gravely)

I'm sorry to tell you this, Mr. Quaid, but you've suffered a schizoid embolism. We can't snap you out of your fantasy. I've been sent in to try to talk you down.

QUAID

How much is Coahaagen paying you for this?

EDGEMAR

Think about it. Your dream started in the middle of the implant procedure. Everything after that--the chases, the trip to Mars, your suite here at the Hilton--these are all elements of your Rekall Holiday. And Ego Trip: You paid to be a secret agent.

QUAID

Bullshit. It's all coincidence.

EDGEMAR

What about the girl? Brunette, athletic, sleazy and demure; just like you specified. Is that a coincidence?

QUAID

She's real. I dreamed about her before I even went to Rekall.

EDGEMAR

Mr. Quaid, can you hear yourself?
"She's real because you dreamed her?"

QUAID

That's right.

Edgemar sighs, discouraged.

EDGEMAR

Maybe this'll convince you. Would you
mind opening the door?

Quaid jabs his gun into Edgemar's ribs.

QUAID

You open it.

EDGEMAR

No need to be rude. I'll do it.

Quaid shadows Edgemar as he opens the door.

Lori stands in the threshold!

Quaid does his best to absorb another shock.

Lori puts on a brave face, like holding back tears in front
of a sick child. There is not the slightest indication that
she has even been anything but Quaid's adoring wife.

LORI

Sweetheart...

EDGEMAR

Come in, Mrs. Quaid.

Lori walks in hesitantly. Quaid pulls her to him and roughly
frisks her.

QUAID

I suppose you're not here either.

LORI

I'm here at Rekall.

Quaid laughs and roughly pushes her away.

LORI (CONT'D)

(crushed)

I love you.

QUAID

Right. That's why you tried to kill
me.

LORI

Nooo! I would never do anything to hurt you. I want you to come back to me.

QUAID

Bullshit.

Lori's heart is breaking, but Quaid's is cold as ice.

EDGEMAR

What's bullshit, Mr. Quaid?

(reasonable)

That you're having a paranoid episode triggered by acute neuro-chemical trauma?

(derisive)

Or that you're really an invincible secret agent from Mars who's the victim of an interplanetary conspiracy to make him think he's a lowly construction worker?

Quaid's certainty is undermined. Edgemar looks at him with great sympathy and kindness.

EDGEMAR (CONT'D)

Stop punishing yourself, Doug. You're a fine, upstanding man. You have a beautiful wife who loves you.

LORI

I do.

Lori beams at him with pure affection.

EDGEMAR (CONT'D)

Your whole life is ahead of you... But you've got to want to return to reality.

Quaid is half-convinced, but doesn't want to show it.

QUAID

Suppose I do...then what?

EDGEMAR
Swallow this.

Edgemar opens his hand, revealing a small pill.

QUAID
What is it?

EDGEMAR
It's a symbol. Of your desire to return
to reality. --Inside your dream, you'll
fall asleep.

Quaid picks up the pill and examines it.

QUAID
All right. Let's say you're telling
the truth, and this is all a dream...

Realizing something, Quaid raises his gun to Edgemar's head.

QUAID (CONT'D)
Then I can pull this trigger, and it
won't matter.

LORI
Doug, don't!

Edgemar remains preternaturally calm. His eyes and voice
express his unselfish concern for Quaid.

EDGEMAR
It won't make the slightest difference
to me, Doug, but the consequences to
you would be devastating. In your mind,
I'll be dead. And with no one to guide
you out, you'll be stuck in permanent
psychosis.

LORI
Doug, let Dr. Edgemar help you.

Finger on the trigger, Quaid is torn with doubt.

EDGEMAR
The walls of reality will come crashing
(MORE)

EDGEMAR (CONT'D)
down. One minute you'll be the savior
of the rebel cause, then, next thing
you know, you'll be Coahaagen's bosom
buddy. You'll even have ridiculous
fantasies about alien civilizations--as
you requested. But in the end, back
on Earth...You'll be lobotomized.

Quaid becomes totally demoralized.

EDGEMAR (CONT'D)
(firm)
So get a grip on yourself, Doug. And
put down the gun.

Edgemar stares hard. Quaid hesitantly lowers the gun.

EDGEMAR (CONT'D)
Good... Now take the pill and put it
in your mouth.

Quaid puts the pill in his mouth.

EDGEMAR (CONT'D)
Swallow it.

Quaid hesitates. Edgemar and Lori watch with great
anticipation.

LORI
Go ahead, sweetheart.

Quaid is wracked with indecision. Then he sees a single drop
of sweat trickle down Edgemar's brow. Abruptly, he swings his
gun at Edgemar and fires.

Edgemar's blood splatters in a dense circle on the wall.
Quaid spits the pill out onto Edgemar's blood-stained body.

LORI
Now you've done it! Now you've done
it!

BOOM! The blood stain EXPLODES, blasting Quaid backwards
through the air. FOUR MARS AGENTS storm through the big hole.

Quaid ducks, turns, and starts to rise, facing toward the wall.

Agent #1 rushes Quaid. Quaid ducks as Agent #1 goes to hit Quaid with his gun, but goes over Quaid's shoulder.

Quaid rises and flips #1 over his right shoulder. #1 lands on bed. As Quaid recovers, Agent #2 grabs Quaid's right arm. Agent #3 grabs Quaid's left arm, and Agent #4 comes in to hit Quaid.

Quaid kicks #4 in the chest. #4 flies backward. Quaid then elbows #2 in the chest then backhands #2 across the face. #2 falls backwards.

Quaid then throws a right cross at #3, who falls backwards, as Quaid follows through with his punch. #4 comes in and kicks Quaid in the stomach with his right foot. Quaid reacts, then backhands #4 across the face. #4 hits the ground.

#2 comes in with a right leg kick at Quaid's left shoulder/head. Quaid grabs the leg and throws him. Instantly, #3 is rising up behind Quaid and hits him on the back of the head with his gun. Quaid collapses and tries to crawl away towards the door.

#1 grabs Quaid by the collar and shirt. #4 grabs his left leg, and they try and restrain him.

Then Lori steps in and kicks across the face, moves around to the other side and kicks him in the balls. He stops resisting.

Lori kicks him across the face again, Quaid falls backwards, unconscious.

LORI

That's for making me come to Mars.
You know how much I hate this fucking
planet. Cuff him.

Lori looks down triumphantly and speaks into a wireless
MINI-VIDEOPHONE.

LORI (CONT'D)

I've got him.

99 INT. HILTON - LOUNGE - DAY (LATE)

99

At the other end of the line, Richter sits at a bar next to Helm. A panorama of Mars is visible behind them through the dome.

RICHTER

Bring him down by the service elevator.

Lori blows him a kiss. End of call. Richter and Helm slide off their stools, and run through the lobby to the service elevator.

100 INT. HILTON - CORRIDOR/SERVICE ELEVATOR - 6TH FL. - DAY (LATE)

100

Four agents drag Quaid, semi-conscious, to the SERVICE ELEVATOR, Lori follows. An agent presses the call button. They wait.

The doors slide open. Melina stands inside and professionally assassinates the four agents who have their hands full with Quaid.

Lori drops to the floor, swings her legs, and swipes Melina's feet out from under her. Her gun goes flying.

Then Lori kicks Melina in the face and the stomach and then flips her over her head. They stand and face off, then Melina hits Lori in the face and kicks her in the stomach.

Lori blocks Melina's next punch and elbows Melina in the ribs and flips Melina again, then elbows Melina in the face.

Quaid squirms groggily over a pile of corpses and wrests a gun from a dead hand.

Lori positions herself on top of Melina and pulls her head back. Lori pulls a knife from an ankle sheath and prepares to plunge it into Melina's throat.

PIYUNG! The knife flies from Lori's hand.

Quaid sprawls on the floor, hands cuffed in front of him. He holds a smoking pistol aimed at Lori.

LORI

Doug...you wouldn't hurt me, would you,
honey?

She sees his expression.

LORI (CONT'D)

Sweetheart, be reasonable...We're
married.

Lori stealthily reaches behind her back for a concealed gun.
and pulls it on him.

Quaid shoots Lori in the forehead, leaving a clean, small
hole between her eyes.

QUAID

(rising, to Melina)
Consider that a divorce.

She falls backwards toward the elevator. A beat...

MELINA

That was your wife?

He nods blankly.

MELINA (CONT'D)

What a bitch.

101 INT. HILTON - LOBBY SIDE/SERVICE ELEVATOR - DAY (LATE)

101

Richter and Helm wait impatiently for the service elevator
to arrive. It's stuck on the sixth floor. They realize
something is wrong, and they run back to the passenger
elevator in the lobby.

RICHTER

Get out of the way!

102 INT. HILTON - CORRIDOR/SERVICE-PASS. ELEVATORS - DAY (LATE)

102

Melina hastily searches through the pockets of the dead

agents.

QUAID
I thought you didn't like me.

MELINA
If Coahaagen wants you dead, you might
be okay.

Melina finds the key and starts unlocking Quaid's handcuffs.

QUAID
So you dropped by to apologize?

MELINA
Kuatō wants to see you.
(off come the cuffs)
Come on!

She pulls him to his feet, and they run toward the passenger elevators. The doors slide open: Richter and Helm are inside!

Melina pulls Quaid toward an adjacent corridor. Richter and Helm charge out of the elevator, shooting.

They chase after Quaid and Melina, until they almost trip over Lori's dead body. Helm keeps going, but Richter, stunned and bereaved, kneels down and strokes her face.

RICHTER
Oh, baby.

103 INT. HILTON - CORRIDOR/BALCONY/DOME - DAY (LATE)

103

Quaid and Melina approach the end of the corridor: A BALCONY which overlooks the lobby, far below. The glass DOME stretches away at an incline, seemingly out of reach.

QUAID
Now what?

MELINA
Jump!

Without missing a step, Melina and Quaid jump onto the

balustrade and LEAP into the void.

104 INT. HILTON - DOME - DAY (LATE)

104

Quaid and Melina grab onto metal girders which form the matrix for the glass panes of the Dome.

105 INT. HILTON - CORRIDOR/BALCONY/DOME - DAY (LATE)

105

Helm arrives at the balcony and takes aim, but he decides not to shoot. Richter walks up a moment later, in a rage, and gets ready to fire. Just as he pulls the trigger, Helm slams his arm down. The gun discharges into the floor.

HELM

No! You're crack the fucking dome!
Are you trying to kill us?! The dome'll
crack!

Furious, Richter hits Helm and tries to shoot again. Helm struggles fiercely with his much larger boss.

Richter comes to his senses and stops fighting. Looking over the banister, he sees that Quaid and Melina are climbing down the Dome to the lobby. Richter and Helm dash back down the corridor.

106 OMITTED

106

107 INT. HILTON - DOME - DAY (LATE)

107

Silhouetted against the vast Dome like flies on a window, Quaid and Melina swing and slide toward the lobby. On the way, they pass a WINDOW WASHER in a SPACESUIT on the outside of the Dome.

QUAID

By the way...ever heard of a company
names Rekall?

MELINA

I used to model for 'em, why?

QUAID
Just wondering.

Quaid and Melina get into position and drop down into the Lobby.

108 OMITTED 108

109 INT. HILTON - LOUNGE - DAY (LATE) 109

Quaid and Melina jump onto the lobby cat walk and then run to an exit that leads to the Hub.

110 INT. HILTON - LOBBY/ELEVATORS - DAY (LATE) 110

Richter and Helm charge out of the elevator, run by the registration desk, and chase Quaid and Melina across the Lobby, shooting.

111 INT. PEDESTRIAN TUNNEL - DAY (LATE) 111

Quaid and Melina sprint down the ramp.

112 INT. TRANSPORTATION HUB - DAY (LATE) 112

Quaid and Melina run into the street and look for a cab. Out of nowhere, a TAXI streaks up beside them. The door wings up. It's Benny.

QUAID
Taxi! Melina! Melina!

They dive inside.

BENNY
Need a ride?

MELINA
The Last Resort! Quick!

113 EXT./INT. BENNY'S CAR/TRANSPORTATION HUB - DAY (LATE)

113

Benny's cab scoots into traffic.

BENNY

You guys are going in circles.

Richter and Helm run into the Hub; see the cab; shoot at it!

The rear window of the taxi SHATTERS!

BENNY (CONT'D)

Jesus! Ya'll in trouble!

RICHTER

Come on!

Richter and Helm jump into their car and take off in pursuit, hitting a pedestrian.

Benny's cab speed into a tunnel.

MELINA

Shut up and drive!

BENNY (CONT'D)

Whatcha doin' to me, man?! I got six kids to feed!

114 OMITTED

114

115 EXT./INT. TUNNEL - DAY (LATE)

115

Richter and Helm chase after Melina and Quaid.

RICHTER

Faster! Faster!

Richter knocks out his window and fires at Quaid and Melina. They shoot back through the empty rear window frame. Melina shoots the gun out of Richter's hand.

QUAID

Not bad, for a hooker.

MELINA

I'm not a hooker! That's my cover.

116 EXT./INT. MINING HUB - DAY (LATE)

116

Benny's taxi jets out of the tunnel into the Mining Hub and swerves around a Mole. Richter's car zooms into the Hub. He leans out the window again, only this time he has a MUCH BIGGER GUN.

Benny makes a wide turn and fishtails into the Venusville (Sector G) tube. Helm makes a tighter turn and gains some ground. Richter blasts away with his Big Gun as his car enters the tunnel.

117 EXT./INT. VENUSVILLE TUNNEL - DAY (LATE)

117

Benny's front windshield SHATTERS. His taxi swerves out of control.

118 EXT./INT. VENUSVILLE PLAZA - DAY (LATE)

118

Benny's cab careens out of the tunnel, weaves through the crowded area, and crashes into Madame Fatima's psychic parlor.

118A INT. SHOPS - DAY (LATE)

118A

Benny's cab plows through the psychic parlor and a STRIP JOINT, finally coming to a stop in a COURTYARD.

Out in the street, Richter's car screeched to a halt. He and Helm run out and wade through the wreckage.

HELM

Follow us!

Quaid, Melina and Benny scramble out of the cab and start running down a narrow alley.

BENNY

Aw, Christ! Now they're after me!

118B EXT./INT. VENUSVILLE STREET - DAY (LATE)

118B

Melina, Quaid and Benny turn out of the alley onto a street. Richter and Helm follow a short distance back. Before they can shoot, Melina, Quaid and Benny round the corner into the dead-end alley that leads to the Last Resort.

119 EXT. LAST RESORT - DAY (LATE)

119

The Bartender holds open the door. Melina, Quaid, and Benny dash inside.

120 INT. LAST RESORT - DAY (LATE)

120

Melina leads Quaid and Benny through the crowd to the back of the brothel.

MELINA

Tony!

With rehearsed precision, Tony opens a concealed panel in the rear wall. Melina, Quaid and Benny charge through the secret doorway. Quaid stops for just a moment, and faces Tony.

QUAID

Thank you Tony.

Immediately, Tony and the Bartender close the panel, move the table into place, sit down, and manage to act non-chalant just as Richter and Helm charge inside, guns drawn.

HELM

Spread out.

The room falls quiet. Richter and Helm wade into the club and look around. SOLDIERS arrive and stand by the door. Richter comes across Mary who's descending the stairs.

MARY

What to have some fun?

RICHTER

Where are they?

MARY

What are you talking about. I don't know...

BANG! Richter shoots Mary in the back. Then he points his gun at Thumbelina and holds it on her.

RICHTER

Maybe you know.

Before she can respond, Tony comes from behind Richter and kicks the gun away. Helm pivots to shoot Tony, when Thumbelina reaches up with a Bowie knife and guts Helm like a fish.

RICHTER

Kill 'em!

Richter runs from the stairs to the front of the Last Resort through the crowd and kicking and hitting two miners on his way to the window. He reaches the window and jumps through and escapes.

121
thru OMITTED
122

121
thru
122

123 EXT. LAST RESORT - DAY (LATE)

123

TEN SOLDIERS rush up just as Richter tumbles into the street. They cover his retreat with a rain of bullets.

Richter dashes for cover behind a car. The soldiers exchange fire with rebels who snipe at them from inside the Last Resort. Everett calls to Richter to come to the car and take a call on the videophone.

EVERETT

Richter! Call from Cohaagen.

RICHTER

This is Richter sir...I've got them pinned down.

COHAAGEN

Stop fighting and get out.

RICHTER
They've got Quaid! They're protecting
him!

COHAAGEN
Perfect!...Get out of Sector G. Now.
Don't think. Do it.

RICHTER
Yes, sir.

Cohaagen hangs up. Richter just shakes his head.

RICHTER
(to Everett)
Pull them out.

EVERETT
O.K., everybody pull out!

124
thru OMITTED
125

124
thru
125

125A INT. MINING HUB - DAY (LATE)

125A

Quaid, Melina and Benny arrive at the hub and head toward a
tunnel on the far side of the plaza....SQURRCHANG!! Down
comes a fire door. They rush to the next
tunnel...SQURRCHANG!!! Too late. Now they really pour it on,
and crouch, roll, and dive under the last door
before...SQURRCHANG!! The whole hub is sealed off.

126 EXT. VENUSVILLE PLAZA - DAY (LATE)

126

Soldiers finish backing into tunnels that lead to town.
SQURRCHANG!!! SQURRCHANG!!! SQURRCHANG!! Richter and his
group back out last. SQURRCHANG!!

Venusville is sealed off. The streets are empty and quiet.

The rebels from the Last Resort cautiously come out of hiding
and mill about the eerily deserted area. Slowly, gradually,
others join them. Madame Fatima and her Little Girl stand in
front of the giant fans.

A mechanical SHUDDER startles everyone, and the ambient noise level of the area grows MARKEDLY QUIETER. The breeze of the fans stops blowing Madame Fatima's hair.

The fan blades slow down, condensing from a blur of motion into hard metal. They come to a stop.

Silence. Dread.

127		127
thru OMITTED		thru
128		128

129 INT. CATACOMBS - NIGHT	129
----------------------------	-----

DARKNESS. A circle of light slides into frame, illuminating MUMMIFIED CORPSES that lie in niches in a tunnel wall.

130 INT. CATACOMBS - VARIOUS - NIGHT	130
--------------------------------------	-----

Melina leads Quaid and Benny through a labyrinth of narrow corridors honeycombed with open tombs.

Benny lingers behind, examining the dried bodies.

MELINA

The first settlers are buried here.
They worked themselves to death, but
Cohaagen ended up with all the money.
He built cheap domes and watched their
kids turn into freaks.

QUAID

I saw them.

BENNY

(from a distance)
And if you wanna breathe, you gotta
but his air.

MELINA

But maybe you can change all that.

BENNY (O.S.)

I think my grampa might be here.

While Benny stops to inspect a mummy, Melina and Quaid proceed alone into the next chamber.

131 INT. CATACOMBS/SITUATION ROOM ENTRANCE - NIGHT

131

QUAID

What can I do?

MELINA

Kuato's gonna make you remember a few things you knew when you were Hauser.

QUAID

Like what?

MELINA

All sorts of things.

(off-handed)

You might even remember you loved me.

QUAID

I don't need Kuato for that.

MELINA

(glances back, dubious)

Oh, since when?

Quaid pulls Melina to him and stares into her eyes.

QUAID

Melina, I've been dreaming about you every night ...till I couldn't go on with my life.

He kisses her passionately. And they keep kissing.

Behind them, some of the corpses start to move! Slowly, they slide out of their niches and converge on Quaid and Melina, who are oblivious to their danger. The zombies get closer and closer.

Quaid and Melina opens their eyes and see the zombies!

MUTANT LIEUTENANT (O.S.)

Freeze...

A MUTANT LIEUTENANT and another rebel walk out through a bank of niches which is actually a concealed door.

MUTANT LIEUTENANT
Come on Melina. Kuato's waiting.

The zombies pulls of their masks, revealing normal rebel fighters with rifles slung behind them.

At this point, Benny blithely rounds the corner and catches up.

BENNY
Well I didn't find him, but...Oh, shit!

The rebels point their rifles at Benny, who freezes.

MUTANT LIEUTENANT
Who's this?

MELINA
He helped us get away.

BENNY
(nervous)
Don't worry. I'm on your side.

Benny grabs his right arm and twists it off! Underneath his prosthetic limb is a DEFORMED NUB with a few vestigial fingers. The mutant Lieutenant and the others look with sympathy at Benny's handicap. Benny then stretches out his arm, and an ADDITIONAL FOREARM unhinges like a Pterodactyl wing.

Even the mutant Lieutenant is grossed out -- and convinced.

LIEUTENANT
All right. Let's go.

The Lieutenant leads them through a narrow tunnel into the...

132 INT. SITUATION ROOM - NIGHT

132

A large force of armed Rebels has assembled in platoons. The mood is very dark. They stare at Quaid.

LIEUTENANT

(to Benny)

You wait here.

(to Quaid and Melina)

Follow me.

The Lieutenant escorts Quaid and Melina across the room to a table where the COMMANDING OFFICER and several other OFFICERS are gathered around a VIDEOPHONE.

The Commanding Officer is George! He communicates with Tony at the Last Resort. Tony breathes with difficulty, as do the customers, staff, and children in the background.

GEORGE

Drill through to Section M.

TONY

We can't. Cohagen depressurized the tunnels. And they're rigged to blow up.

George looks over the monitor and sees that Quaid and Melina are being led over to him.

GEORGE

Okay, sit tight. Melina just got here with Quaid.

TONY

(gasps for a breath)

I hope he was worth it.

GEORGE

So do I.

They exchange a solemn look, then George ends the call. He turns to Melina and manages a faint smile.

GEORGE

Glad you made it.

MELINA

You don't look so glad.

George gets up from his desk.

GEORGE

Cohaagen sealed up Venusville. HE shut off all the air.

Quaid and Melina are appalled.

GEORGE (CONT'D)

You must know something pretty damn important, Quaid. He wants you.

Quaid and Melina look at each other, mortified.

GEORGE (CONT'D)

If we don't hand you over, everybody in the sector'll be dead by morning.

QUAID

We don't have much choice then, do we?

MELINA

We can't turn him in...

GEORGE

That's up to Kuato.

(to Quaid)

Come with me, Quaid.

George leads Quaid to a fortified door.

George leads Quaid through the door, and the Lieutenant immediately closes it behind them.

133 INT. KUATO'S CHAMBER - NIGHT

133

George and Quaid walk into a dark chamber, outfitted as an office with a desk and chairs.

GEORGE

Sit down.

QUAID
Where's Kuato?

GEORGE
On his way.

GEORGE (CONT'D)
You heard the rumors about the Pyramid
Mine?

QUAID
Yeah.

GEORGE
Cohaagen found something weird inside,
and it's got him scared shitless.

QUAID
(joking)
What, aliens?

GEORGE
You tell me.

QUAID
I don't know.

GEORGE
Yes, you do. That's why we brought
you here. -- Coahaagen's big secret
is buried in that black hole you call
a brain. And Kuato's gonna dig it
out.

QUAID
You're Kuato, right?

GEORGE
Wrong.
(lets go of chair)
Kuato's a mutant. So don't get upset
when you see him.

George unbuttons his shirt, revealing...A SMALL SECOND HEAD
GROWING FROM HIS CHEST!

Kuato's sleeping face is ancient yet infantile, and no bigger

than a grapefruit. His eyes open. His toothless mouth speaks.

Kuato/George holds out his/their hands. Quaid reluctantly holds them.

George closes his eyes and falls into a trance. Kuato stares hypnotically at Quaid. One of his eyes is abnormally large.

KUATO

What do you want, Mr. Quaid?

QUAID

Same as you. To remember.

KUATO

But why?

QUAID

To be myself again.

KUATO

You are what you do.

Kuato stares at Quaid, making sure he understands.

KUATO (CONT'D)

A man is defined by his actions, not his memories. Now take my hands.

Quaid can't help looking into Kuato's large eye. His gaze is caught and held.

KUATO (CONT'D)

Now open you mind to me. Please.

Open your mind...

(hypnotic)

Openyourmind... openyourmind... open your mind.

QUAID'S POV; ZOOMING into Kuato's large eye. Quaid is reflected in the pupil. ZOOMING in on Quaid's head, eye, pupil, darkness...

134 INT. REACTOR CAVERN (MIND PROBE) - VARIOUS TIMES

134

GLIDING between AVENUES OF SQUARE METAL TOWERS.

(NOTE: From here on, the sequence is a seamless P.O.V. journey through Quaid's mental landscape.)

135 INT. REACTOR CAVERN/ABYSS (MIND PROBE) - VARIOUS TIMES

135

FOOTSTEPS and CONVERSATIONS echo in the distance. LOOK DOWN and see PEOPLE walking far below on a FLIMSY BRIDGE that runs between the towers, over a dark, bottomless ABYSS.

136 INT. REACTOR CAVERN/GLACIER (MIND PROBE) - VARIOUS TIMES

136

CAMERA WHOOSHES DOWN the side of the tower, UNDER the tower, which hangs suspended over a GLACIER. The tower has no bottom casing. Inside, we see an orderly pattern of large metal rods. We hear vague conversation.

SCIENTIST A (O.S.)

But once it starts, that's it. We can't contain it.

SCIENTIST B (O.S.)

The chain reaction could spread to all the turbinium in the crust.

137 INT. REACTOR CAVERN/BRIDGE (MIND PROBE) - VARIOUS TIMES

137

WHOOSHING OVER AND UP to the bridge: Cohaagen, Richter, and TWO SCIENTISTS are walking toward a tower.

RICHTER

I say we throw the switch and see what happens.

COHAAGEN

Don't be an idiot.

SCIENTIST B

We're talking meltdown here.

FOLLOW the group through a peeled-back section of the tower

casing into the interior.

138 INT. REACTOR (MIND PROBE) - VARIOUS TIMES

138

INSIDE THE TOWER are the metal rods which we saw from below. Up close they are gigantic, like a forest of shiny Sequoias.

SCIENTIST A
Meltdown on a planetary scale.

RICHTER
Don't you think whoever built this thing
thought of that?

COHAAGEN
Who knows what the hell they thought.
They weren't human.

CAMERA veers away from the group on its own exploration of the structure. The voices become increasingly vague.

SCIENTIST A (O.S.)
Maybe it's a trap. Maybe they want
meltdown.

COHAAGEN (O.S.)
We're not sure this piece o' junk will
even work. What is it, a million, half
a million...?

SCIENTIST B
About a half a million.

COHAAGEN (O.S.)
Half a million years old.

139 INT. REACTOR (MIND PROBE) - VARIOUS TIMES

139

CAMERA tilts away from the group and looks toward the top of the tower, which rises seemingly forever.

The POV SOARS UP, up, up the side of the tower to a LEDGE at the very top. POV SWOOPS over the ledge into...

140 INT. REACTOR CORE/CONTROL ROOM (MIND PROBE) - VARIOUS TIMES

140

A CONTROL ROOM. Five identical PILLBOX structures are arranged in a circle like some alien Stonehenge. CAMERA approaches a ROUND STONE ALTAR in the center of the room.

KUATO (O.S.)

Closer...

Moving closer, hovering directly above the altar which has been sculpted with the IMPRINT OF A HAND.

KUATO (O.S.)

Closer...

TRACK TOWARD the round center of the altar, as is drawn into it. The IMAGE starts to VIBRATE. LOW-PITCHED RUMBLING fills the soundtrack. The circle of the altar MATCH DISSOLVES INTO:

141 INT. KUATO'S CHAMBER - NIGHT

141

...a rapid PULL BACK from the iris of Quaid's eye. He snaps awake and sees a mining mole drilling through a stone wall into Kuato's chamber! (The VIBRATION and RUMBLING from the dream continue.) Kuato/George sits motionless, still in a trance. Quaid shakes George's shoulders.

QUAID

Wake up! Snap out of it!

George wakes from his trance and sees the advancing mole.

GEORGE

Shit!

QUAID

C'mon!

The mining mole crashes through the wall. Quaid pulls George toward the concealed door. George closes his shirt over Kuato's head. Quaid swings the door open, and they run out.

142 INT. SITUATION ROOM - NIGHT

142

GEORGE

They found us! Everybody out!

QUAID

Melina!

CHAOS! Moles are drilling through the stone walls: Entrances for more soldiers. Freedom fighters retreat in all directions. Quaid grabs Melina. The mole backs up to let soldiers into the situation room.

LIEUTENANT

George! Get out!

GEORGE

There's an airlock.

George runs after them into the tunnel as the Lieutenant covers the retreat. Quaid and Melina follow.

QUAID

Come on Benny! Let's go!

Benny runs after them into the tunnel. The Lieutenant is killed.

143 OMITTED

143

144 INT. CONNECTING CHAMBER/AIR LOCK - NIGHT

144

The group arrives at an AIR LOCK. It looks like they might actually get away. They run inside. Quaid closes the door.

145 INT. AIR LOCK - WITH VIEW OF MARTIAN LANDSCAPE - NIGHT

145

GEORGE

Put these on. We're going outside.

As Quaid starts to put on a spacesuit, he hears GUNSHOTS next to him, inside the airlock. He sees George's body jerking to the staccato report of gunfire.

Benny is the villain, in full control of his rifle.

Quaid lunges for Benny, but before he can grab him, Benny takes Melina hostage, with his gun pointed at her head.

BENNY

Freeze!

Quaid and Melina can hardly believe their eyes. Benny breaks into a wide smile.

BENNY (CONT'D)

Congratulations, Quaid. You led us right to him.

Quaid and Melina are devastated. After a moment, Quaid kneels down to examine George/Kuato's lifeless form.

MELINA

How could you do this? You're a mutant.

BENNY

Hey, I got four kids to feed.

QUAID

What happened to number five?

BENNY

(grins)

Ah, shit. You got me. I ain't even married.

(suddenly fierce)

Now put your fucking hands in the air!

As Quaid complies with the order, Benny edges over and vigorously kicks open the bolt on the airlock door. He's not the geek he seemed to be.

Richter and soldiers are approaching in the tunnel and enter the airlock.

Kuato, barely alive, gags out a word.

KUATO

Quaid...Quaid.

Quaid leans close as Richter and soldiers comes to a stop.

BENNY

Forget it, bro. His fortune telling
days are over.

Kuato grabs Quaid's collar and pulls him nearer.

KUATO

Start the reactor...Free Mars.

A burst of gunfire finishes off Kuato. Quaid spins around
angrily and finds a rifle pointed directly in his face.
Richter stands at the airlock door, holding the gun. He wants
to pull the trigger real bad.

RICHTER

Mr. Cohaagen would like to talk to you.

146 INT. COHAAGEN'S OFFICE - NIGHT

146

A SHEET lies over a body.

COHAAGEN (O.S.)

So this is the great man.

A hand pulls back the sheet, revealing George/Kuato's dead
body on a conference table.

Cohaagen grimaces as he looks at the mutant.

COHAAGEN

No wonder he kept out of sight.

Richter, Benny, and several Security Police stand guard over
Quaid and Melina, who are securely shackled. Outside the
picture windows, the city lights twinkle under a threatening
violet sky. Various scenes of suffocation in Venusville play
on a bank of TV MONITORS.

Cohaagen turns away and recovers his ebullient mood as he
comes over to Quaid and claps him on the shoulder.

COHAAGEN

Well, my boy, you're a hero.

QUAID

Fuck you.

COHAAGEN

Don't be modest. Kuato's dead; the Resistance has been completely wiped out; and you were the key to the whole thing.

Melina's face hardens.

QUAID

He's lying.

MELINA

You two-faced-bastard.

She spits at Quaid. Cohaagen pulls out his handkerchief and daubs away the saliva.

COHAAGEN

(to Melina)

You can't blame him, angel. He's innocent. That's the beauty of it.

Cohaagen enjoys Melina's and Quaid's confusion.

COHAAGEN (CONT'D)

You see, Quaid, none of my people could get close to Kuato. The fucking mutants could always sniff us out. So Hauser and I sat down and invented you: the perfect mole.

QUAID

He's lying. Hauser turned against you.

COHAAGEN

That's what we wanted you to think. The fact is, Hauser volunteered to become Doug Quaid. It was the only way to fool the psychics.

QUAID

Get your story straight.

(points to Richter)

This idiot's been trying to kill me
since I went to Rekall. --You don't
kill somebody you're trying to plant.

COHAAGEN

He wasn't in on it. You set him off
by going to Rekall.

QUAID

So why am I still alive?

COHAAGEN

We gave you lots of help.
(gestures)
Benny here...

BENNY

My pleasure, man.

Benny holds up his artificial limbs and reveals a blinking
homing device.

COHAAGEN

The guy with the suitcase; the mask;
the money; the message from Hauser...All
of that was set up by us.

QUAID

Sorry. Too perfect.

COHAAGEN

Perfect, my ass! --You pop your memory
cap before we can activate you. Then
Richter goes hod wild, screwing up
everything I spent a year planning.
--Frankly, I'm amazed it worked.

Quaid shakes his head, as if impressed.

QUAID

Well, Cohagen, I have to hand it to
you...This is the best mindfuck yet.

COHAAGEN

Don't take my word for it, Quaid.
Someone you trust wants to talk to you.

QUAID

Who is it this time--my mother?

Cohaagen turns on the HOLOVISION. HAUSER appears on the screen in the same clothes and setting as in the previous disk message.

HAUSER

Howdy, Quaid. If you're listening to this, that means Kuato's dead and you led us to him. I knew you wouldn't let me down.

(laughs)

Sorry for all the shit I put you through. But hey, what are friends for?

Quaid's last wall of resistance crumbles.

HAUSER (CONT'D)

I'd like to wish you happiness and long life, old buddy, but unfortunately that's not gonna happen. You see, that's my body you've got there, and, well...I want it back.

Quaid is chilled.

HAUSER (CONT'D)

Sorry to be an Indian giver, but I was here first. --So, adios, amigo, and thanks for not getting yourself killed.

Cohaagen steps into frame behind Hauser and lays a hand on his shoulder. Together they smile and wave good-bye to Quaid.

HAUSER (CONT'D)

Maybe we'll meet in our dreams. You never know.

The videodisc message ends. Cohagen beams, proud of himself. Quaid, in shock, looks at Melina.

147 INT. COHAAGEN'S IMPLANT LAB - NIGHT

147

Quaid and Melina are brought into the Implant Lab and strapped into chairs that makes Rekall seem amateurish.

Cohaagen and Richter watch with glee as a DOCTOR and SIX ASSISTANTS prepare for the re-programming operation. Melina already has an IV drip in the back of her hand. Quaid bucks and struggles as a technician inserts the needle in his hand.

DOCTOR
Ready to go, sir.

COHAAGEN
Relax, Quaid. You'll like being Hauser.

QUAID
The guy's a fucking asshole.

COHAAGEN
Not true, he's one of my best
friends...He's got a big house and a
Mercedes. And you like Melina, right?
(leans close)
Well, you'll get to fuck her every
night.--That's right. She's gonna be
Hauser's babe.

MELINA
I'll kill him first.

COHAAGEN
Unh-un, princess. We're having you
fixed. You'll be respectful and
compliant and appreciative, just the
way a woman should be.

Melina spits at Cohaagen.

QUAID
Bastard!

Quaid struggles angrily against his shackles. A call comes in on the VIDEOPHONE.

TECHNICIAN
Get me Mr. Cohaagen.

ASSISTANT
Mr. Cohaagen, for you.

Cohaagen turns impatiently to the videophone screen, where a nervous TECHNICIAN stands at the AIR PUMPING STATION in front of a wall of dials and gauges.

COHAAGEN
What is it?

TECHNICIAN
Sir, the oxygen level is bottoming out in Sector G. What do you want me to do about it?

COHAAGEN
(as if obvious)
Don't do anything.

TECHNICIAN
They can't last an hour, sir.

Cohaagen presses a button on the videophone and switches TCHK - TCHK - TCHK to THREE QUICK VIEWS of people suffocating in Venusville. TCHK. He switches back to the phone call.

COHAAGEN
Fuck 'em. It'll be a lesson to the others.

TCHK. He hangs up.

QUAID
Come on, Cohaagen! You got what you want. Give these people air!

COHAAGEN
My friend, five minutes from now, you won't give a shit about the people.
(to Doctor)
Fire it up, Doc.

The Doctor turns on the machine, which starts to WHINE. Cohaagen heads for the door and signals to Richter.

RICHTER

Excuse me, Doctor, you mean he's not going to remember any of this?

DOCTOR

Not a thing.

RICHTER

I see.

Richter thinks for a moment...then WHAM! He slugs Quaid square in the face.

Cohaagen turns around at the door and sees the two men staring hatefully at each other.

COHAAGEN

Quaid, I'm having a little party tonight. Why don't you and Melina drop by, say around nine-ish.

(to Doctor)

You'll remind him, Doc?

Pre-occupies with his work, the Doctor answers absently.

DOCTOR

Sure.

RICHTER

See you at the party.

Cohaagen and Richter leave the lab, mightily amused.

The WHINING noise now becomes truly terrifying. Quaid and Melina concentrate to fight the effects of the re-programming.

DOCTOR

Keep still. Fighting just makes it hurt.

Quaid bucks against the HELMET AND FOUR SETS OF METAL BRACKETS which bind his arms and legs (FIVE HANDICAPS).

DOCTOR (CONT'D)

If you don't keep still, you'll end up psychotic.

Quaid thrashes about in his chair. The screws holding the chair together start to loosen.

In adrenaline overdrive, Quaid rips the right armrest from the chair. It hangs from his forearm like an unwieldy splint. (One of five handicaps is gone.)

The Doctor rushes over. Quaid swings the armrest and drives a long exposed bolt through the Doctor's throat.

Assistant 1 grabs Quaid's forearm. Quaid curls him into a one-armed hug and snaps his neck.

Quaid lifts the helmet from his head. (Two of five handicaps are gone.) Assistant 2, behind him, grabs his wrist. Quaid grips #2's hair and pulls him forward, over his shoulder. #2's head lands between Quaid's knees. Quaid cracks his skull like a walnut.

Quaid reaches over and releases the bracket over his left wrist. (Three handicaps down; two remain) But Assistants 3-5 converge on him, holding down his arms.

Quaid sees that Melina is still fighting her brainwashing.

QUAID

Hold on!

Assistant 6 charges with a long metal pole. Quaid pulls #5 in front of him, like a shield. #5 is skewered.

Quaid flings #5 aside, reaches down, unshackles one ankle, and immediately kicks #3 in the balls.

Quaid stands up with only one leg still shackled.

#6 and #4 bait Quaid like a bear, using the pole and a fireax. Quaid grabs the bole from #6 and uses it to block the ax. He then bends to unfasten the last ankle bracket. The fireax comes arching down at him.

Quaid leaps clear just as the fireax lodges in the chair.

Now free and unhandicapped, Quaid faces #6. He sidesteps a thrust, grabs the pole, and thrusts it into #6's head. It goes in one temple and out the other.

Immediately, Quaid pulls off Melina's helmet.

Number 4 (the ax man) activates an ALARM and makes a run for the door. Quaid swings the pole, tripping 4 so that he lands directly on his nose.

As ALARMS SCREAM, Quaid runs to Melina and begins releasing her from her many shackles.

QUAID

Are you all right? Are you still you?

MELINA

I'm not sure dear? What do you think?

Quaid is aghast. Melina kisses him.

MELINA (CONT'D)

Let's get the hell out of here!

Relieved, Quaid flips the last buckle. Melina steps out of her chair, Quaid grabs the ax and they run.

148 INT. CORRIDOR - LAB TO ELEVATOR - NIGHT

148

ALARMS blare. Quaid and Melina run through the hallway for the elevators. Quaid goes to the right, Melina to the left. Quaid throws the axe to Melina. The elevator doors open, two soldiers are inside and start to exit. Quaid hits the first soldier on the right, knocking him down and out. Melina axes the second soldier on the left in the stomach and he goes down. Then run into the elevator after taking the guns from the dead soldiers. As the doors close they are each taking a flashlight off the back wall of the elevator.

QUAID

The lamps!

149 INT. COHAAGEN'S OFFICE - PRE-DAWN

149

Back to camera, Coahaagen stands in front of a wall of glass and stares out at the city and landscape, bathed in dark purple light. The horizon is pink, signaling the approach of dawn. The ALARMS WAIL in the background, muffled but

insistent.

RICHTER (O.S.)

Well, sir?

Cohaagen thinks for a moment, then answers flatly without turning around.

COHAAGEN

Kill him.

RICHTER (CONT'D)

(to himself)

It's about goddamn time.

Richter dashes out.

Cohaagen looks at his pet goldfish swimming harmlessly in its bowl. He peevishly sweeps the bowl off its stand. It falls to the floor and smashes to bits. The goldfish flounders desperately, unable to breathe.

150 INT. MINE TUNNEL/ELEVATOR LANDING - PRE-DAWN

150

The elevator doors open. Quaid and Melina, holding flashlights, run out in opposite directions.

MELINA

Where are you going?!

QUAID

The reactor.

MELINA

What reactor?!

QUAID

The one in the mine!

MELINA

People are dying, Quaid!! Stop!!

(digs in)

We've got to get air!!

Quaid snaps her to him and grips her shoulders.

QUAID
The reactor makes air!
(calmer)
That's Coahaagen's secret!

Quaid lets go of Melina.

QUAID (CONT'D)
Now come on.

They start running. The passage is strewn with tools, drillhammers, and other equipment which lie on the ground, as if abandoned in a panic. Melina is still perplexed.

MELINA
Where's this "reactor" come from?

QUAID
Aliens built it.

MELINA
Aliens?!

151 INT. INTERSECTION TUNNEL/DEAD END - PRE-DAWN

151

MELINA
You sure about this?

QUAID
It's just up ahead.

Quaid's flashlight reveals that the tunnel abruptly comes to a DEAD END just up ahead. He is dumbfounded.

VROARRR! Quaid and Melina are bathed in the bright light of a Mole, which rumbles past the intersecting tunnel, blocking any possibility of escape. Its 7-foot/diameter CENTRAL DRILL spins at full speed. Quaid and Melina back away, firing.

151A INT. CABIN OF MOLE - PRE-DAWN

151A

Benny gleefully directs the mole from a cabin at the rear. He steers with the aid of several video monitors. One of them shows Quaid and Melina fleeing, just ahead of the tip of the drill. Quaid and Melina run out of ammunition. Quaid throws

his gun aside, sees a drillhammer lying on the ground and grabs it.

BENNY

(into microphone)

Quaid! Hey, Quaid! Remember me?
Benny! Benny's the name. I'm gonna
git you sucker! You ain't goin'
nowhere.

Benny guns the central drill: VROOM! VROOOOOM!! In the tunnel, Quaid and Melina hear Benny's amplified voice from inside the mole.

BENNY

Go ahead, hurt me! Give me your best
shot. Give it to me! I can take it,
fuck! Shit! Fuck! Goddamn it!

Quaid attacks the mole with the drill. Quaid's arms and shoulders are lacerated on both sides by the drills. In a final daring thrust, Quaid drives the drillhammer into a cable. SPLURG! Black hydraulic fluid gushes all over Quaid, and the central drill grinds to a halt. GRGGRRGR -- the tip of the central drill chews into the stone wall. Melina is trapped in a tiny recess to the right. Quaid is penned into a slightly larger cul-de-sac to the left.

BENNY

Hey Quaid! You gonna bite the big one!
Eat me! Eat me! Hey, Melina, how does
it feel? I'm comin' baby, I'm coming
for you!

Benny throws a fit inside the Mole and jams it into reverse.

BENNY

What the fuck?! Goddamn sonovabitchin'
piece of Martian junk. I'll back up!
I'll back up! I'll crush you! Quaid,
I'm gonna squash you!

Melina checks out the hole in the wall made by the mole. As the Mole backs up, Quaid slips under the retracting side drill, squeezes between the mole and the side wall of the tunnel, and sidles his way to the back of the machine.

Benny shifts into drive and checks his monitors: There's Melina. Where's Quaid?

BENNY

Quaid! Where are you? Where the fuck are you?

Quaid arrives at the back of the Mole, jumps onto a "running board" at the side of the cabin, and starts drilling.

QUAID

Benny! Screw you!

Inside the Mole, Benny is disturbed by a curious high-pitched whine that cuts through the roaring and grinding.

The drill penetrates the door of the cabin and bores into Benny's chest. The spinning tip of the drill emerges from his back. Quaid pulls the drill back out and drops it.

MELINA

Quaid! Get over here!

Quaid runs over and joins her at the wall. She points into the cone.

MELINA

There's an opening.

An open HOLE is in the stone wall.

Quaid looks through it. A dimly lighted object is visible in the distance.

QUAID

I knew it!

Quaid climbs through the hole, followed by Melina...

152 INT. REACTOR CAVERN/ABYSS - PRE-DAWN

152

...and gets his first look at the alien reactor.

Quaid moves through the hole and continues down a tunnel which quickly widens, affording a panoramic view of a great wonder:

The alien reactor glimpsed in Quaid's mind probe!

Hundreds of geometric columns hand suspended in a graceful draping pattern, like metal stalactites in a vast mechanical cavern built by giants. The titanic construction is organized into four groupings which radiate from a central core.

Quaid stares with wonder and awe. Melina appears next to him, even more impressed. They look up at the alien reactor. The columns extend seemingly forever into the dark recesses of the hollowed-out mountain.

QUAID (O.S.)

It's all one big reactor made out of
turbinium.

Quaid and Melina are standing at the edge of a steep cliff, next to the footings of a flimsy BRIDGE of human design. The bridge stretches from the cave wall, over an abyss, to the core of the reactor.

QUAID (CONT'D)

Cohaagen knows it makes air. But the
bastard won't turn it on.

MELINA

Of course not. If Mars had an
atmosphere, he's lose control.

152A
thru OMITTED
154

152A
thru
154

155 INT. REACTOR CAVERN/BRIDGE - PRE-DAWN

155

Quaid starts climbing the footings toward the bridge, some eighteen feet above. Melina follows him up the girders.

QUAID

Ya see down there...It's a glacier.

They are precariously balance over a seemingly bottomless
ABYSS.

QUAID (CONT'D)

The whole core of Mars is ice. The
reactor melts it and releases oxygen.

MELINA
Enough for everybody to breathe?

156 INT. REACTOR CAVERN/BRIDGE - PRE-DAWN

156

Quaid pulls himself onto the bridge, then reaches down and lifts Melina.

QUAID
Plenty.

Standing on the walkway, they look up at the gargantuan reactor which looms ahead of them like Valhalla at the end of the Asgaard Bridge.

QUAID (CONT'D)
If we turn it on in time.

They start walking toward the reactor.

157 EXT. VENUSVILLE - DAWN

157

Pan down from the PINK SKY as seen through the dome, to the streets of Venusville, lined with suffocating people who have gathered to face the end together. Madame Fatima and her daughter wait with the others.

158 INT. LAST RESORT - DAY

158

Tony, the Bartender, Thumbelina and others lie prostrate on the floor and on beds, gasping for breath.

159 OMITTED

159

159A INT. COHAAGEN'S OFFICE - DAWN

159A

A GOLDFISH flounders on the floor, among the broken glass, unable to breathe.

160 INT. REACTOR CAVERN/BRIDGE - DAY 160

Quaid and Melina head down a walkway which is bordered by an avenue of spectacular floating towers.

161 OMITTED 161

162 INT. REACTOR - DAY 162

Richter gives a "get ready" signal to THIRTY SOLDIERS who lie in wait to ambush Quaid and Melina as soon as they come inside.

RICHTER

Come on. Let's go.

The soldiers spread out among the huge metal Sequoias that extend down through the floor like pegs through a pegboard.

163 INT. REACTOR CAVERN/BRIDGE TO TOWER - DAY 163

Quaid and Melina approach the opening in the tower as seen in Quaid's mind probe. Quaid signals Melina to stay back. He steps forward.

164 INT. REACTOR - DAY 164

Richter's people stare at the opening, waiting for Quaid to enter. He steps into view. Richter's soldiers reveal themselves.

BRRTDBTRBDRTRTDBRTDBDRDBTTDRDBD! Richter and his men open fire. Quaid collapses. They step forward in a tightening circle, emptying thousands of rounds into his body.

He reacts to the shots and goes down on his knees -- but he's not dead. He stands up, laughs at the soldiers and starts to walk away.

RICHTER

Son of a bitch! He's got a hologram.
Spread out!

Quaid walks into one of the columns and disappears. The real Quaid appears and mows down a lot of the soldiers with gunfire.

Melina runs in to join Quaid shooting at soldiers. Then they split up, Quaid running one way, Melina the other.

Quaid kills two soldiers as he runs into the columns. Quaid and his hologram appear at either side of a column.

165 INT. REACTOR - DAY

165

Quaid moves along among the columns and runs into three soldiers. He starts laughing.

QUAID

You think this is the real Quaid? Well it is.

Quaid then shoots them down and runs off.

Melina and Quaid come together at one of the columns, cross each other and then go their separate ways. She now has the hologram watch. Melina runs to another column, peeks around, gets shot at, then goes to the other side of the column.

166 INT. REACTOR - NEAR ELEVATOR - DAY

166

A SOLDIER HERE and a SOLDIER THERE see her walking. They both open fire. The bullets pass through "Melina", and they shoot each other.

Quaid and Melina meet up. Melina throws the hologram watch back to him. Quaid takes the hologram watch and runs up the middle of a row of columns. Richter runs across in front of him and fires and misses. Two soldiers pop out behind him and Melina kills them. Quaid continues after Richter.

167 OMITTED

167

168 INT. REACTOR CORE - DAY

168

Richter sprints onto an open FREIGHT ELEVATOR at the far end

of the area. The elevator starts to rise. Quaid jumps onto the elevator and drags Richter to the floor.

Melina runs over too late and watches the elevator ascend at incredible speed with Quaid hanging below.

Richter and Quaid wrestle savagely on the floor, trying to force each other over the side. Richter lodges his foot in a hole in the floor and shoves Quaid's head over the edge.

Quaid looks up. YAAA! The elevator is approaching a hole Cohaagen cut in the metal shell which encloses the bunch of columns. The hole is exactly big enough for the elevator to pass through. Anything extended beyond the boundaries of the elevator--like Quaid's head--will be sliced off!

Quaid summons all his strength and throws Richter and himself back into the elevator without a nanosecond to spare. As the elevator passes through the hole cut in the metal, a sharp edge guillotines Richter's rifle in half. Nasty.

The elevator emerges in a narrow space between two concentric curved walls. The adversaries exchange blows. Richter knocks Quaid down, then rushes at him. Quaid flips Richter over the side!

But Richter grabs Quaid's wrists and drags Quaid with him.

Quaid's foot catches a crater in the floor and halts their mutual slide to death. He hangs over the side, bend at the waist, supporting Richter who dangles from his wrists.

Quaid struggles to pull himself back inside, but Richter bounces up and down, pulling Quaid further out.

RICHTER
You're goin' with me!

The elevator rapidly approaches another guillotine-hole cut in the metal platform.

Richter pulls at Quaid. Quaid slips. He gropes for another foothold. The metal edges are about to cut him in half.

Quaid's searching foot finds a hole. He pulls back...

The metal edges sweep by.

AGAAGHGGHGGHAA! A cry of pain.

The elevator comes to a halt. CHUNGGG!

Quaid lies on the floor, intact. Still gripping his wrists...are Richter's severed hands.

QUAID

See you at the party.

Richter falls to his death, SCREEEEEEEEAMMMmmiinnggg...
Quaid walks to the other side of the elevator and rides up
amid the columns.

169
thru OMITTED
172

169
thru
172

173 INT. REACTOR CORE/CONTROL ROOM - DAY

173

Quaid walks out of the elevator onto a platform and finds
himself in the CONTROL ROOM from Kuato's mind probe. The
elevator closes behind him and descends.

Quaid walks toward the round altar in the center of the room.
At the center of the altar is the emblem of an open hand.
Quaid reaches out for the mythic symbol.

A light hits him and he stops his hand. Quaid looks up and
sees Cohaagen step into the light, holding a gun.

COHAAGEN

Don't touch that! Get away! Get back!

Cohaagen signals Quaid away from the altar. He backs off.

QUAID

What are you afraid of? Turn it on.

COHAAGEN (CONT'D)

Impossible. Once the reaction starts,
it'll spread to all the turbinium in
the planet. Mars will go into global
meltdown.--That's why the aliens never
turned it on.

QUAID

Do you expect me to believe you?

COHAAGEN

Who gives a shit what you believe?
In thirty seconds, you'll be dead.
Then I'll blow this place up...

Cohaagen shows Quaid a detonator in his left hand and points with his gun to an explosive charge near the altar.

COHAAGEN

...and be home in time for corn flakes.

Quaid makes a sudden move toward the emblem. BANG! Cohaagen shoots and hits the altar near Quaid. Quaid freezes.

COHAAGEN

I didn't want it to end this way. I
wanted Hauser back. But nooo. You
had to be Quaid.

QUAID

I am Quaid.

COHAAGEN

You're nothing! You're nobody! You're
a stupid dream.

(takes aim)

Well all dreams come to an end.

CLOSE ON: A GUN. The trigger is squeezed. The sound of
GUNSHOTS!

Cohaagen is blown to the floor, hit in the shoulder and arm.
He drops his gun and the detonator.

Melina stands by the elevator.

Cohaagen reaches for the detonator.

Quaid runs to the explosive charge, grabs it, and throws it,
while Melina runs to Cohaagen. Cohaagen activates the
detonator.

174 INT. REACTOR CORE/CAVERN - DAY

174

THE CHARGE sails out of the control room and explodes near the surrounding metal wall. Melina falls back from the blast of the bomb.

175 INT. REACTOR CORE/CONTROL ROOM/CAVERN - DAY

175

INSTANT TORNADO. Quaid, Melina and Cohaagen are all sucked toward the hole, Cohaagen gets a grip on the altar. Melina grabs at the edge of the platform but gets sucked toward the altar. Melina gets sucked around the altar and grips a light stand that is wedged into the altar.

Sucked through the air toward the hole, Quaid desperately snatches a length of cable. HWANG! His flight jerks to a stop.

Anchored, Quaid makes a Herculean effort to climb UP THE CABLE against the powerful wind.

COHAAGEN

(screams to be heard)

Don't do it! They'll die! Everybody'll die!

Quaid pulls himself to the edge of the altar, grabs Cohaagen's arm and yanks him off the altar.

QUAID

You first.

Caught by the suction, Cohaagen goes flying toward the hole in the wall, where he disappears.

175A EXT. PYRAMID MOUNTAIN - DAY

175A

Cohaagen rockets out of the hole in the side of the mountain and drops on the sandy slope. HHHhhnnh! His breath is sucked from his lungs and he starts to decompress.

175B INT. CONTROL ROOM - DAY

175B

Quaid summons all his strength and reaches for the emblem. He fits his hand into the alien imprint.

The sphere glows and descends into the altar. An awesome low-pitches rumble shakes the control room.

Quaid can't hold on any longer and gets sucked out the hole, followed immediately by Melina.

The light streams out of the hole where the sphere descended.

176 INT. REACTOR/BOTTOM OF TOWER - DAY

176

Dozens of gleaming turbinium columns drop from their sheathes.

177 INT. REACTOR CAVERN/GLACIER - DAY

177

Richter's splattered, handless body lies on the ice. Rods descend into the "pegholes" all around him.

178
thru OMITTED
179

178
thru
179

180 INT. REACTOR CAVERN/GLACIER - DAY

180

The rods glow red, and ice melts around them. Chucks of ice and debris are sucked up in the vacuum.

181 OMITTED

181

182 EXT. PYRAMID MOUNTAIN - DAY

182

Cohaagen's eyeballs rupture and his brain sprouts through his ears.

183 INT. REACTOR CAVERN/GLACIER - DAY

183

The whole melting glacier glows red from the incandescence of the rods. Water boils around the rods, releasing a STORM OF STEAM. Richter's body bobs on an ice floe.

- 184 INT. REACTOR CORE/CONTROL ROOM - DAY 184
The room is now filled with a tornado of STEAM.
- 185 INT. REACTOR CAVERN/GLACIER - DAY 185
More shit is disgorged. Richter.
- 186 OMITTED 186
- 187 INT. REACTOR CAVERN/GLACIER - DAY 187
The glacier is now a roiling lake-sized Jacuzzi. It glows BLUE. Steam erupts from the surface like an inverted waterfall.
- 188 OMITTED 188
- 189 EXT. PYRAMID MOUNTAIN - DAY 189
Quaid and Melina drop to the side of the volcano.
HHhhhhhhhhh. The air is drawn out of their lungs, and they gasp for breath.
- 190 INT. REACTOR CORE/CONTROL ROOM - DAY 190
Steam builds up under enormous pressure. Walls start to crack.
- 191 EXT. PYRAMID MOUNTAIN - DAY 191
BOOMMMMMMMMMMMMM!!!!!!! The top of the mountain blows off under the enormous pressure of the steam.
- 192 INT. HILTON HOTEL - DAY 192
The dome shatters and crashes down. The people collapse in the agony of instant depressurization.

193 EXT. PYRAMID MOUNTAIN - DAY 193

Quaid and Melina are agonizing in depressurization when they are hit by a blast of steam and air from the exploding mountain. Geysers of steam sprout around them.

194 EXT. VENUSVILLE PLAZA - DAY 194

The dome shatters and crashes down. The people collapse in the agony of instant depressurization, including Madame Fatima and her daughter.

195 INT. VENUSVILLE - DAY 195

Moments from death, our rebels hear the explosion, and feel the effects of depressurization.

196 EXT. MARS LANDSCAPE/PYRAMID MOUNTAIN - DAY 196

PANORAMA. A mammoth geyser of steam and gas sprays out of the pinnacle of the Pyramid Mine like a white volcano. The spray forms a WHITE CLOUD directly over the mountain.

197 EXT. PYRAMID MOUNTAIN - DAY 197

Quaid's and Melina's eyes bulge. They reach out for each other.

They find each other's hands and hold tight, preparing to die together. They look up and see a vision of heaven.

The sky is blue. The white cloud engulfs them.

They can breathe! They stand and walk toward the blue sky.

198 INT. LAST RESORT - DAY 198

Gasping for breath, the rebels find air! They can breathe!

199 INT. HILTON HOTEL - DAY 199
Everybody can breathe!

200 OMITTED 200

201 EXT. VENUSVILLE PLAZA - DAY 201
Everybody can breathe, including Madame Fatima and daughter!

202 EXT. MARS LANDSCAPE/PYRAMID MOUNTAIN - DAY 202
PANORAMA. The cloud expands in all directions. Blue sky drives out the red.

203 EXT. PYRAMID MOUNTAIN - DAY 203
Quaid and Melina stand on the side of the mountain and hold each other. They see the cloud spread over the city, and they behold what they have wrought.

204 INT. HILTON HOTEL - DAY 204
People stand and look through the shattered dome framework at the new blue sky.

205 OMITTED 205

206 EXT. VENUSVILLE PLAZA - DAY 206
Madame Fatima, her daughter, and the others look up to the blue sky seen through the dome windows.

207 EXT. MARS LANDSCAPE - DAY 207
VARIOUS SHOTS of blue sky over Mars.

208 EXT. PYRAMID MINE - DAY

208

Quaid and Melina walk hand in hand up the slope, gazing in awe at the billowing clouds in the new blue sky.

MELINA

(overwhelmed)

Quaid, I can't believe it...It's like
a dream.

On hearing her words, Quaid's expression turns grim and confused.

MELINA (CONT'D)

What's wrong?

QUAID

I just has a terrible thought...What
is this is all a dream?

MELINA

Then kiss me quick...before you wake
up.

Melina offers her lips. Quaid takes her in his arms. And
they KISS.

THE END