

SUPER MARIO BROS

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FADE IN:

1. EXT. SWAMP - DAY

An otherworldly landscape. The sky is red, the earth a bubbling stew of primordial ooze...

SUPER CAPTION: BROOKLYN... SIXTY-FIVE MILLION YEARS AGO.

Suddenly a noise is heard. The sky darkens. Then a gigantic METEORITE COLLIDES WITH the SURFACE with shattering cataclysmic impact. The SCREEN is FILLED with flying debris, smoke, fire and molten lava...

2. EXT. BROOKLYN BRIDGE (1972) - MONTAGE OF CLOSE SHOTS - NIGHT

Lightning. TITLES OVER cables, steel and brick, awash in a torrent of rain. A black boot hits a puddle. TILT UP ON a dark figure, gazing at the New York skyline. He spins...

SUPER: "BROOKLYN. 20 YEARS AGO..."

3. EXT. BROOKLYN CHURCH (1972) - NIGHT

Lightning silhouettes the spires of a Gothic church. Rain overflows the gutters. A breathless young woman pounds on the door, glancing back. She tenderly places a bundle on the steps, then races off. NUNS open the door and look down...

4. EXT. STREET NEAR BROOKLYN BRIDGE (1972) - NIGHT

Headlights flare, a CAR SKIDS. The woman dodges traffic to reach the other side -- and runs smack into the dark figure. Knocked flat, she looks up: a haunted, knowing gaze. Behind the wet tangle of hair is a striking 20-year-old beauty. He offers his hand. She darts past him to a subway entrance.

5. INT. TUNNEL - NIGHT

Down the tracks, the woman pulls away some boards and enters an abandoned tunnel, shored up by rotting beams. She moves toward a distinctive rock formation at the end. But the dark figure overtakes her, spins her around to face him. Handsome and intense, almost hypnotic, this is the YOUNG KOOPA.

The woman wrenches free and throws herself at a support beam. Rocks crash down. A timber falls and strikes Koopa. He scrambles to the end of the tunnel as the CEILING CAVES IN.

6. INT. BROOKLYN CHURCH - CANDLE-LIT ROOM - NIGHT

The Nuns excitedly unwrap the bundle. Inside is a decorative metal egg. It hinges open to reveal a small gleaming stone and... a real EGG. Mottled, oblong, a foot-and-a-half long. And it's moving! CRACKING...

NUN

What is it?

The SHELL CRACKS OPEN and out bursts... a tiny baby's hand.

A PEAL OF THUNDER rocks the church as the Nuns gasp.

7. EXT. BROOKLYN MAIN STREET - DAY

MUSIC KICKS IN -- hard-driving, contemporary. We're on a busy street, somewhere like Flatbush Avenue.

LONG LENS SHOT

SHOOTING DOWN the street INTO the face of oncoming traffic. We hear an AMBULANCE-TYPE SIREN. A moment later we see a van, head-lights flashing, weaving between lanes. Cars pull over to ease access.

8. INT. MARIO BROTHERS VAN - MOVING - DAY

MARIO is driving. He is the eldest of the two brothers -- at least 35. He drives with a manic intensity, exhilarated by the speed and the urgency of their mission.

LUIGI, beside him, is the younger brother, about 22. He's checking a well-thumbed New York street guide.

LUIGI

Next left!

MARIO

Check!

THROUGH the windshield we see stoplights change to red. Mario decides to beat them out. He puts his foot down. We hear the SQUEAL of TIRES as the van fishtails round a corner. Luigi's eyes widen.

LUIGI

Sheesh, Mario!

MARIO

Emergency, kid!

We hear angry HONKING of HORNS. Mario ignores them.

9. EXT. STREET CORNER - DAY

As the van disappears FROM VIEW passersby exchange looks. Who were those guys? Narcs? FBI?

/0. EXT. BROOKLYN SIDESTREET - DAY

A terrace of rundown brownstones. The front of the VAN SKIDS INTO FRAME. We see the brothers' feet as they leap out. They run past kids in the street and up the steps to one of the houses. On the backs of their coveralls is stencilled the legend "Super Mario Bros." They carry heavy canvas bags.

//. INT. BROOKLYN APARTMENT BUILDING LANDING - DAY

The guys race up the stairs. A woman in a doorway points "up." They keep climbing. A mother pulls her startled infants out of the way.

/2. INT. BROOKLYN APARTMENT - DAY

A blue collar GUY with a beer gut opens the door to admit the guys. His voice is stressed.

HUSBAND (GUY)

It's my wife.

He waves them in.

/3. INT. BROOKLYN APARTMENT - BATHROOM - DAY

A woman is in the water-filled bath. She has a towel over her shoulders. As the guys enter she pulls it tighter round her to cover her nakedness.

MARIO

Don't worry, lady -- we're professionals.

His practiced eye spots the trouble immediately. Her big toe is stuck in the faucet! He turns to Luigi, like a surgeon to his head nurse.

MARIO

Wrench!

/4. EXT. BROOKLYN BRIDGE - EXCAVATION SITE - DAY

On the banks of the East River a major excavation is in progress. Signs read "Canelli Construction."

(CONTINUED)

CONTINUED:

Redneck construction workers picket the site while hardhated academics consult clipboards and study rocks and fossils. Other student volunteers are sorting plastic bags into boxes near a van marked Columbia University.

15. ANGLE ON TUNNEL ENTRANCE

A beautiful girl walks into the sunlight. This is DAISY. She wears soil-covered bib overalls.

CLOSER ANGLE

Daisy looks familiar. She has the same haunting eyes of the woman we saw in the opening scene. We notice something else -- the glint of a crystal pendant attached to a leather cord fastened around her neck.

A NERDY STUDENT catches up with her. He shows her what he's collected.

NERD

I got trilobites, ammonites,
brachiapods and gastropods. What
d'you think this is?

He shows her a fossilized bone.

DAISY

I think it's a hadrosaur.

NERD

A dinosaur bone? No shit.

DAISY

I still have to make a living.
I'll be back after three...

She hands the Nerd her hardhat and moves away.

16. ANGLE ON NONDESCRIPT RENTED CAR

parked within view of the site. Two guys sit inside. They look as if their clothes are rented -- as if they're not used to wearing suits and ties. Both have long faces with an unnatural pallor to their skin. Their names are IGGY and SPIKE. Iggy nudges Spike as they see Daisy leaving the site.

IGGY

There she goes...

He STARTS the MOTOR.

17. EXT. BROOKLYN SIDE STREET - DAY

Mario and Luigi exit the building and head for their van. Only now do we see it clearly -- it's a beatup, battered panel truck with rusting bodywork and a loose tailpipe. On the side is written: "SUPER MARIO BROTHERS -- EMERGENCY PLUMBING SERVICE. RESCUE ROOTER. BROOKLYN'S BEST!"

Mario is still fired up from the job.

MARIO
Boy, I love jobs like that. You feel the adrenaline, the blood pumpin' in your veins. Mario and Luigi to the rescue -- what a rush!

They sling their bags into the rear. Luigi has a more-grounded point of view.

LUIGI
It wasn't a life-threatening situation, Mario. We're not cops or paramedics. We're plumbers.

MARIO
Leak-busters, kid.

A BEEPER GOES OFF in his pocket. His eyes light up.

MARIO
Here we go again!

18. ANOTHER ANGLE

As the truck moves off we PASS a newsstand. The New York dailies have banner headlines: "ANOTHER BROOKLYN GIRL MISSING"...

19. EXT. RIVERFRONT (BROOKLYN) - DAY

Daisy is walking across the giant shadow of the Brooklyn Bridge. Ahead of her is a sign pointing to "The River Cafe."

20. INT. CAR - TRAVELLING - DAY

Iggy is curb-crawling, about 50 yards back of Daisy's figure. There's traffic but no pedestrians.

IGGY
Let's do it!

(CONTINUED)

CONTINUED:

With a smile of evil anticipation Spike picks up a black velvet hood from the floor of the car. Iggy accelerates.

Suddenly a van cuts in front of them -- a battered panel truck with Super Mario Brothers on the side.

Iggy stamps on the brake and hits the HORN, knowing the snatch is foiled.

21. INT. MARIO BROTHERS VAN - TRAVELLING - DAY

Mario shrugs off the angry motorist behind him.

MARIO,
And yours!

He hangs a right into the River Cafe parking lot, passing Daisy who's heading in the same direction.

Luigi gets a flash of her -- but it's enough.

LUIGI
Did you see her?

MARIO
(casually)
Who, the girl? Yeah, nice.

LUIGI
Whaddya mean nice...

He angles the side mirror to get another look at her.

LUIGI
... she's a vision.

22. INT. RIVER CAFE - KITCHEN - DAY

A high-tech kitchen full of gleaming surfaces, metal pans and simmering sauce pans. Underchefs are testing sauces under the critical eye of the chef. Waiters and waitresses come in and out with dishes and trays.

Mario has got his feet sticking out of an industrial-size dishwashing machine. Water has overflowed from the machine onto the floor. Luigi's attention is elsewhere -- on a waitress in a white blouse, black skirt and stockings. When she turns to pick up a tray we see it is Daisy. For a brief moment her eyes lock on Luigi's. He blushes and smiles. She smiles back and moves away.

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CONTINUED:

The manager, an uptight Frenchman named PASCAL, waits impatiently as Mario slides out from beneath the machine.

MARIO
Your hose is shot. You gonna need
a new impeller too, probably a new
motor.

PASCAL
I don't know what this means.

MARIO
Means two hours minimum.

PASCAL
Is too long -- I have a full
restaurant out there.

MARIO
You want a second opinion? Check
the Yellow Pages.

23. INT. RIVER CAFE - DAY

Daisy comes from the kitchen with a tray of appetizers. The kitchen door bangs against Spike's chair. He and Iggy have been given the worst table in the place -- what restaurateurs refer to as Siberia. They have both ordered steak tartar.

We hear the BUZZING of a FLY. Spike's eyes follow it for a moment then suddenly a long reptilian tongue uncurls, zaps the fly and retracts. It's so quick we're not quite sure we saw it...

Nor is a woman at a nearby table who is facing Spike -- a forkful of endive salad is frozen halfway to her open mouth.

IGGY
I've told you not to do that!

24. INT. RIVER CAFE - KITCHEN - DAY

Daisy re-enters the kitchen. She reads an order to a "sous-chef."

DAISY
Two seafood sausages, one
pappardelle, one tarragon
chicken...

(CONTINUED)

CONTINUED:

Luigi is handing tools to Mario but his eyes are still on Daisy.

LUIGI
Did you hear the way she said
that?

Suddenly, Daisy's feet slip on the wet floor. She flings out an arm to try and regain her balance. Instead she tumbles against a counter where stacks of expensive CHINA are waiting to be washed. They CRASH to the floor, splintering into fragments.

Luigi reaches out a hand to Daisy.

LUIGI
Are you okay, miss?

DAISY
Oh-mi-God!

Pascal appears, horrified.

PASCAL
Merde alors -- what have you done,
you stupid girl?!

Before Daisy can stutter a reply, Luigi pushes past her.

LUIGI
It wasn't her -- I did it.

PASCAL
These plates are Villeroy and
Bosche!

LUIGI
Is that French for expensive?

PASCAL
Of course expensive!

LUIGI
So knock it off what you owe us.

Mario looks up from his work -- what?!

25. EXT. RIVER CAFE PARKING LOT - DAY

It's late. The only vehicles left on the lot are the Mario Brothers' van and Spike and Iggy's rental.

(CONTINUED)

CONTINUED:

They watch from behind the windshield as the brothers leave the restaurant, carrying their tool kit.

26. ANGLE ON BROTHERS

as they make for the van.

MARIO
What's wrong with you? We work
three hours and we owe them fifty-
seven dollars!

They hear Daisy's FOOTSTEPS RUNNING behind them.

DAISY
Excuse me!

They turn to see her -- she's back in the bib overalls she wore on the excavation site.

DAISY
You saved me. I mean you saved my
job back there. But I can't let
you do this. How much do I owe
you?

MARIO
Well, with time and labor --

LUIGI
Nothing! Can we offer you a ride
somewhere er...

DAISY
Daisy.

LUIGI
I'm Luigi, this is my brother,
Mario.

DAISY
If it's not out of your way -- I'm
going to the excavation site.

Luigi is thrilled. He opens the van door for her.

27. ANGLE ON SPIKE AND IGGY

They look at each other. Another chance has eluded them.

28. INT. MARIO BROTHERS' VAN - TRAVELLING - DAY

Luigi is very aware of Daisy's presence squeezed in between the two brothers.

MARIO

So what's going on down there?
We know guys who were working
on that tunnel who've been laid
off.

DAISY

When the excavators went in, they
turned up some bones, fossils. So
the university got a stop order
on the work. My professor thinks
it's a major discovery.

LUIGI

You're a student?

DAISY

Paleontology. When I'm not a
waitress or making hospital beds,
or bagging groceries.

MARIO

Major, like what?

DAISY

There's iridium in the rocks. He
thinks... well, it's a theory...
This could be the site where a
giant meteorite hit... That could
be what wiped out all the
dinosaurs.

LUIGI

Just think -- there used to be
dinosaurs in Brooklyn.

MARIO

(sourly)

There used to be Dodgers -- look
what happened to them!

29. EXT. BROOKLYN BRIDGE EXCAVATION SITE - DAY

The van pulls up at the cordoned-off site. Luigi gets
out and helps Daisy down from the cab. Beyond
them the ranks of picketing construction workers have
swelled and more black and white police cars have pulled
up to subdue any confrontation.

(CONTINUED)

CONTINUED:

LUIGI

Wow, must be fascinating. Diggin' stuff up, learning about ancient civilizations.

Mario jumps down from the cab and joins them, insensitive to his brother's wish to be alone with Daisy.

MARIO

You wanna know how to tell a great civilization? By the plumbing.

Daisy laughs. Luigi is embarrassed.

LUIGI

Mario, please...

MARIO

I'm serious! Look at the Greeks, the Romans, the Incas. They were great because of their plumbing. That's how they became great.

DAISY

Maybe I'll use that in my thesis. Thanks again, you guys.

Luigi watches her walk away, wishing the conversation had taken a different turn. Beyond them a black limousine pulls up.

LUIGI

Did you have to butt in? I was gonna ask for her number.

Three guys climb out of the limo. The main man is EDDIE SCAPELLI. He reminds us of a younger John Gotti, whose designer clothes he emulates. His two ASSOCIATES are also dressed like businessmen, but they have faces like guys who've run a hundred meter dash on a sixty meter track.

Mario recognizes Eddie.

MARIO

Yo, Eddie, what's happenin'?

EDDIE

What's happenin' is, I'm dyin' here. I got the construction contract on this job. And now some egghead paleo-proctologist tells me I gotta stop.

(MORE)

(CONTINUED)

CONTINUED:

He moves on, calling out to the COPS.

EDDIE

Is this the best deployment of
your manpower? There's girls
going missin' all over Brooklyn
and there's six of New York's
finest standin' scratchin' their
balls!

COP

We're here to stop any trouble,
Eddie.

Eddie points indignantly to the picketers.

EDDIE

These are honest men with families
to feed. They have a right to
express their opinion.

COP

Not with baseball bats.

30. INT. BROTHERS' APARTMENT - SITTING ROOM - DAY

CLOSE ON a black and white photograph of the boys' father
-- an artisan's face, proud, stubborn, with a curly
moustache.

CAMERA WIDENS to show that the picture is flanked by two
framed citations for excellence in plumbing.

OVER the SHOT we can hear MARIO impersonating Sinatra
SINGING "Strangers in the Night."

31. ANOTHER ANGLE

reveals him in front of a mirror, splashing cologne on
his face. He's dressed to go out -- single-breasted
suit, button-down shirt and tie, a rectangle of handker-
chief in the breast pocket.

It's an older person's room as most of the furniture
belonged to their parents. The exception is a tape deck
and CD player.

Luigi enters, in a robe, his hair wet from the shower.

LUIGI

Who's the lucky lady?

(CONTINUED)

CONTINUED:

MARIO
Daniella.

LUIGI
I thought you were seeing Karen.

MARIO
Two dates and she wants me to meet her family. When that happens I'm gone.

LUIGI
Such a romantic!

MARIO
Women are like old-time sinks. They run hot or cold -- no in between.

LUIGI
I don't go for that. Some women you can't put a label on. Some have... I dunno... mystery, I guess.

Mario shoots his brother a shrewd look as he pulls down his gold-linked cuffs from his jacket.

MARIO
Like the girl you met today, for example?

LUIGI
Daisy is special.

MARIO
You just met her and already in your mind she's a princess.

LUIGI
She just might be... And what would she ever want with a plumber?

MARIO
Just wait till her toilet's blocked.

32. INT. ITALIAN RESTAURANT - NIGHT

A large sprawling time-warp of a restaurant -- the kind of place that serves meatballs in thick red sauce and has never heard of arugula or sun-dried tomatoes.

(CONTINUED)

CONTINUED:

There are red vinyl booths with teeny table lamps.

On the walls are framed photographs of Italian-American legends: Tony Bennett, Perry Como, Rocky Marciano and Sinatra's rat pack. Most of the clients look like wise guys with their coiffured dates.

We FIND Mario with DANIELLA in a corner booth. She's dark, ballsy, very Brooklyn with long crimson nails. Her fork is toying with spaghetti as he tops up her wine glass.

DANIELLA

I'm thinking of quitting my job.

MARIO

At the tanning salon? That's a growth industry.

DANIELLA

It's my boss. He's such a jerk. Like today, I'm going on a date, I wanna look nice. So I go get my hair done.

MARIO

Looks very nice, did I tell you that?

DANIELLA

Thank you -- So anyway, I get back there and straight off he's on my case. Says, 'Where you been, Daniella?' I says, 'I been to get my hair cut' -- like he didn't even notice.

MARIO

I guess he was teed off 'cos you did it on company time.

DANIELLA

It grew on company time.

MARIO

Not all of it.

DANIELLA

I didn't have it all cut off!

(CONTINUED)

CONTINUED:

Mario laughs. Then he notices something. Eddie has entered the restaurant, flanked by his two Associates. He gets a big hello from the maitre d'. He spots Mario and comes toward their booth.

Mario half rises. Eddie waves him back into his seat and addresses Daniella.

EDDIE
Go powder your nose, Daniella,
okay?

Daniella sighs but she's used to this kind of thing. She slithers off the vinyl in her tight-fitting dress and leaves the table. Eddie waves the Goons away and sits down in Daniella's seat.

MARIO
(nervously)
Is there a problem, Eddie?

EDDIE
I gotta get my guys back to work.
We need a little accident, like
maybe the place gets flooded.

MARIO
Why are you telling me this?

EDDIE
This is your field. You know
about pipes, valves, water.

MARIO
What if I get caught?

EDDIE
Don't worry about it. If the
worst should happen and you go
down, I got friends inside.
They'd look after you. Get you
a south-facing cell and clean
underwear.

Eddie rises. Mario is appalled by the prospect facing him. Eddie indicates the empty seat.

EDDIE
I'm happy you're taking out my
sister, she's a very special girl.

MARIO
I know that...

(CONTINUED)

CONTINUED:

EDDIE

I know you know that. And I know
you'll respect her...

He pauses while he takes a bread stick from the table.
He gestures with it for emphasis.

EDDIE

You touch her, you die!... Have a
nice evening.

He slaps Mario affectionately on the shoulder and leaves
him with less appetite than he had a few moments before.

33. EXT. BROOKLYN BRIDGE EXCAVATION SITE - NIGHT

Temporary floodlights illuminate the site. The
Professor, Daisy and a bunch of students are emerging
from the tunnel at the end of their last shift. It's
raining. They put on raincoats and unfurl umbrellas.
Daisy's is red. She reacts. To her surprise she sees
Luigi standing by his van. She walks towards him. He's
shy and embarrassed at being this obvious.

LUIGI

Hi... I happened to be passin'.
Thought you might need a ride.
Lot of weird things been happenin'
recently. Missin' girls 'n'
stuff.

The Nerd calls out.

NERD

We're all going for pizza, Daisy.
You wanna come?

Luigi sees his plans crushed. Daisy hesitates, then
calls out:

DAISY

I don't think so thanks.

Luigi brightens.

34. ANGLE ON CAR PARKED UNDER STREET LIGHT

Within we see the darkened shapes of Iggy and Spike. We
hear Iggy's voice.

IGGY (V.O.)

Shit -- the plumber again!

35. INT. MARIO BROTHERS' VAN - TRAVELLING - NIGHT

Past the windshield wipers we see Luigi and Daisy and headlights reflected in the glass. Daisy fingers the crystal hanging round her neck.

DAISY

You must think I'm weird being into fossils and old bones. It's just as long as I can remember it's what I wanted to do.

LUIGI

Did you find that down there?

DAISY

What?

LUIGI

That thing 'round your neck.

DAISY

This? No. It was with me when I was found.

LUIGI

Found? Most people are born.

DAISY

I was abandoned. I was brought up in St. Teresa's on Fulton Street.

LUIGI

Hey, that's my neighborhood. Maybe we saw each other as kids an'... y'know -- never knew.

36. INT. IGGY AND SPIKE'S CAR - NIGHT

Iggy and Spike are caught at a stop light in Saturday night traffic. The RAIN is POUNDING ON the ROOF of their car.

IGGY

You've lost her, Spike! He's gonna kill us!

37. EXT. ITALIAN RESTAURANT - NIGHT

Mario and Daniella shelter under the canopy of the restaurant. Rain is pouring from gutters and hammering on the sidewalk. He hails a passing cab in vain.

(CONTINUED)

CONTINUED:

MARIO

We could walk -- it's only a few blocks.

Daniella fingers her new hairdo.

DANIELLA

I spent eighty bucks on this!

Mario notices something. He runs out in the street, holding up his arms.

MARIO

Hey -- hey!!

The Mario Brothers' VAN SKIDS⁹ to a halt.

MARIO

Great timing, bro.

Luigi's face tells us that it's anything but.

INT. IGGY AND SPIKE'S CAR - TRAVELLING - NIGHT

The car is cruising down a residential street.

Through the windshield we see the Mario Brothers' van cross the intersection ahead.

SPIKE

We got 'em, Iggy!

He makes a left to pursue the van.

38. EXT. APARTMENT BLOCK - NIGHT

The Mario Brothers' van pulls up. The door opens and we can see Mario, Daniella, Daisy and Luigi packed together in the front seat. Daisy hands Daniella her red umbrella.

DAISY

Take this, please.

DANIELLA

Thanks. That's real nice of ya.

MARIO

Shall I see you to the door?

DANIELLA

Why bother?

39. ANOTHER ANGLE

Daniella's heels click across the wet sidewalk, her figure hunched under the red umbrella. She waves as the van drives off into the darkness.

CLOSE ON DANIELLA

She heads down a narrow alley to a side entrance of the building. She stops at the door and fumbles in her purse for keys. She reacts to a sound and looks around.

FROM HER POV

We see the silhouette of Iggy and Spike, a street lamp behind them. They move towards her.

DANIELLA
(squinting)
M-Mario?

40. INT. MARIO BROTHERS' APARTMENT - KITCHEN - DAY

Mario is pouring espresso in a mug with one hand while his other one checks the sports page. He walks through to the adjoining sitting room.

Suddenly the front DOOR to the apartment CAVES IN, CRASHING to the floor. Eddie's Goons tumble in afterwards. Mario spills his espresso.

MARIO
Shit!

Eddie enters.

EDDIE
Where is she, you sonovabitch!

MARIO
What are you talkin' about?!

Eddie flicks his fingers and the Goons head off for the bedroom.

EDDIE
She never made it home last night.

MARIO
I wouldn't bring Daniella here!
Not after what you said. Maybe
she's out. Maybe she went
jogging.

(CONTINUED)

CONTINUED:

EDDIE

She's Italian!

The two Goons return.

GOON

Nuthin'.

Eddie shakes his head.

EDDIE

I'm sorry, Mario. It's the pressure I'm under. I'm losing millions on this thing. An' I got people to answer to.

MARIO

Sure, Eddie. You want some espresso?

EDDIE

I just want this thing over with. The eggheads take Sunday off -- so we do it today.

Mario reacts. This is terrible news.

41. INT. RADIOLOGY ROOM - DAY

No clue to day or night in this windowless white-walled room which is dominated by a large machine reminiscent of a CAT scanner. We see female feet protruding from a hemispherical metal cover. We hear the WHIR of its MECHANISM.

42. ANOTHER ANGLE ON FACES OF IGGY AND SPIKE

Anxious, worried. Spike's long tongue protrudes and nervously flicks perspiration from his forehead.

43. IN GLASS-PANELED BOOTH

We see a female lab technician analyzing the magnetic resonance imagery of the brain scan. She shakes her head -- negative.

RESUME IGGY AND SPIKE

This is terrible news.

ANGLE ON MACHINE

As the patient's body re-emerges on a moving belt. We recognize Daniella. Her hair has been pinned back and she wears a high-collared white tunic. Her arms are strapped to her sides but none of this has intimidated her. She is steamed.

DANIELLA

D'you people know who my brother is? Lemme tell ya -- your balls are history!

44. INT. TUNNEL - EXCAVATION AREA - DAY

A flare of light illuminates a darkened recess of the tunnel.

45. REVERSE SHOT

reveals Daisy with Luigi. She is in her bib overalls and hard hat, a laminated pass pinned to her shoulder strap. She tilts a work light toward a layer of rock strata.

DAISY

This layer here is carboniferous sandstone. It doesn't crop up on any geological map of the area. And here, I want to show you something.

He follows her and the bobbing light. She shines it on a fossil of a strange creature. The head looks fiercely reptilian, the body beside it looks oddly humanoid.

DAISY

The proportions of the bones here, the opposable thumb... It's like the skeleton of an early human. But...

She points to the thrusting jaw full of sharp teeth.

LUIGI

I hope he had a dental plan.

DAISY

It's beautiful. It's almost as if he was a monster trying to be a human being...

46. EXT. EXCAVATION SITE - DAY

The site is roped off but idle.

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CONTINUED:

There's a black and white parked out front. But the two cops are drinking coffee and talking to one of Eddie's Goons.

Beyond and behind them the other Goon is escorting Mario into the entrance of the tunnel. Mario is carrying a bag and has a heavy-duty tool belt strapped around his waist.

47. INT. TUNNEL - DAY

We're deep in the bowels of the tunnel -- deeper than we've been before. It's pitch black -- then two twin pencil beams of light criss-cross in the darkness. A moment later we see the faces of Iggy and Spike. The source of the light is from signet rings on their gloved hands. They're not coming from the tunnel's entrance but from deep inside.

IGGY

Whatever happens, this'll be our last mission. When we get back we'll be heroes -- or we'll be dead.

SPIKE

Koopa wouldn't kill us. He wouldn't be that kind.

Suddenly Iggy reacts -- clamping his fingers in Spike's arm. His nostrils flare.

IGGY

It's her! She's here! I know her smell.

They drop into crouches and begin to move forward. For the first time we get a clue to their dino-carnivore ancestry. Their heads swing from side to side, as though they're hunting here as much by smell as sight. Their faces momentarily become more feral -- it's almost as though they have regressed a couple of notches -- eyes a touch more slitty -- tongues a bit more pointy.

48. INT. TUNNEL PUMPING AREA - DAY

A reluctant Mario is prodded forward by the Goon. They both carry flashlights. Mario shines his against a panel of controls, valves and pipes rusting with age and disuse.

(CONTINUED)

CONTINUED:

MARIO
I don't feel good about this.

GOON
Who gives a shit? Hurry it up, I
gotta take my mother to church.

Mario puts down his bag and pulls a wrench from his work belt.

49. INT. TUNNEL EXCAVATION AREA - DAY

Luigi watches as Daisy tenderly brushes soil from the dinosaur skull.

DAISY
Could you give me some more light
on this?

He moves across to a tangle of cables and other work lights. He bends over.

WHACK! A black rubber truncheon descends on the back of his neck. He slumps to his knees, his hard hat rolling across the rock-strewn ground.

50. ANGLE ON DAISY

Working intently. Some sixth sense alerts her. She turns round and screams as she sees the figures of Iggy and Spike looming at her.

They grab her. Daisy fights back. She squirms, she bites, she kicks, she yells. In the struggle the pendant is ripped loose from her neck and falls to the ground.

But she's no match for both of them. They start to drag her into the depths of the tunnel.

51. INT. TUNNEL PUMPING AREA - DAY

CLOSE ON the rusting valve of the pipe as it gives under Mario's wrench. There is a RUMBLE and a ROAR from deep inside the PUMPING MACHINERY.

52. INT. TUNNEL EXCAVATION AREA - DAY

Luigi is getting groggily to his knees, his hand rubbing the pain at the back of his neck. He reacts to the sound of WATER.

(CONTINUED)

CONTINUED:

LUIGI
Daisy?... Daisy?!

He sees something lying on the ground and scoops up the crystal. As he does so water starts to flow into the area.

53. INT. TUNNEL - FORK - DAY

Mario and the Goon are heading uphill toward the surface. They reach a point where another tunnel forks off toward the excavation area. Mario reacts as he hears a VOICE ECHOING in the distant darkness.

LUIGI (O.S.)
Daisy! Daisy!

MARIO
That's my brother!

GOON
What's the dumbass doin' down there?

Mario has to find out. He drops the tool bag and runs off.

54. INT. TUNNEL EXCAVATION AREA - DAY

Luigi reacts in surprise and relief as Mario rounds the bend in the tunnel, wading through the water which is now about a foot deep.

LUIGI
Mario!

MARIO
Gotta get out of here, kid.

LUIGI
I gotta find Daisy.

He grabs the flashlight from Mario and heads off down the tunnel. Mario reacts in exasperation, calculating the odds and the rising water. But he has no choice. He chases after his brother.

55. INT. TUNNEL - PORTAL AREA - DAY

The tunnel ends in a cave. Mario catches up with Luigi.

(CONTINUED)

CONTINUED:

The water is deepening and swirling around them -- duckboards, scaffolding and cables swept in its torrent.

Luigi looks around wildly -- where can she be?

In the darkest recesses of the cave, they see a portion of the rock which seems to glow and vibrate in the darkness.

56. Suddenly -- it ripples! Then Daisy's face appears -- through the solid surface! She sees Luigi and her hand reaches out -- like a drowning person going down for the third time.

DAISY
Hee-ee-lp me-eeee!

Then she's sucked back and the rock swirls and shudders, closing over her. The brothers exchange looks, unwilling to believe what they've just seen. Then Luigi starts thumping the rock with his fist.

LUIGI
She's in there!

MARIO
And we're in here and we're gonna drown!

At that instant the wall becomes fluid again and gulps at Luigi. He is snatched through. Mario reacts in consternation.

MARIO
Oh shit!

He moves toward the wall and examines the surface with his torch. It glistens and swirls -- specks of mica sparkle like distant galaxies. He blinks and reaches out to touch the wall. It is solid but the mica specks seem to be rushing towards him like a starfield. Mario braces himself and throws his shoulder against the wall. He hits rock and bounces off. Ow!

He reels in pain and leans back against the wall... THWUP! Mario is sucked through.

57. INT. PORTAL CHAMBER - DINO-YAWK

Mario catapults backward, through a smooth granite wall and lands on the rocky floor. Luigi bends over him, touching him, making sure he's alive, making sure he's real.

(CONTINUED)

CONTINUED:

Mario gets groggily to his feet and the brothers look around them.

The other walls are rough-hewn, deeply etched with a series of pictographs that depict a meteorite crashing to earth. Some are filled with a fluorescing moss that makes them look like a cross between cave drawings and graffiti.

MARIO
Are we in hell? Did we die?

LUIGI
I'm alive.

Mario touches the solid rock with his hands.

MARIO
But how...?

LUIGI
I dunno.

58. A hairline crack appears between two doors. It widens to reveal a wizened face. The CUSTODIAN enters. He's extremely old, but his clothes aren't. They're an oddball mix, some too large, some too small -- and all of them too young -- a warm-up jacket, baggy jeans, Nikes and a Mets cap.

CUSTODIAN
They didn't tell me no one else was comin' through. Got a cigarette?

The guys stare at each other, their heads still reeling.

MARIO
Gave 'em up.

CUSTODIAN
They always bring me things.
(yanks his sweater)
Benetton. And see?
(shows them a Swatch
watch with a fake
granite face)
'Sposed to work underwater.

LUIGI
Where did they take her?

Like doorman anywhere, he pushes for a bribe.

(CONTINUED)

CONTINUED:

CUSTODIAN

Could be anywhere. Cute, ain't she?

Luigi grabs Mario's wrench and gestures with it threateningly. The old man takes it for an offering.

CUSTODIAN

That's nice. They were headed for the air shaft. Where else could they go?

He stands aside and they push past him through the doors.

59. INT. PASSAGEWAY

The brothers find themselves in a dimly-lit tube-like tunnel. They run down it. There's a strong wind blowing from behind them.

They round a corner and come to the edge of a huge pit which seems to descend into nothingness.

Luigi notices that debris littering the tunnel is being swept upwards. He looks up -- there's an opening far above their heads. He puts his hand into the airstream -- it is nearly snatched away.

LUIGI

The updraft will take us.

Mario peers into the pit.

MARIO

S'posin' it doesn't?

LUIGI

Only one way to find out.

Before Mario can stop him, Luigi jumps. He's whisked upwards into the blackness.

Mario's eyes widen, but once again he has no alternative. He closes his eyes, leaps and is sucked aloft.

60. INT. ACCESS TUNNEL

Luigi arrives first, propelled by the updraft through an opening in the floor into another tunnel. This one is filled with a labyrinth of different-colored pipes and ducts. He picks himself up and is looking around when Mario is hurtled through the hole and crashes into him.

(CONTINUED)

CONTINUED:

They help each other to their feet. Mario registers the tangled network of pipes.

MARIO
Now I know I'm dreaming -- this
is a plumber's nightmare.

The floor and the pipes begin to vibrate. Then they hear a SOUND, GETTING NEARER, and LOUDER. It's like the rumble and rattle of a subway train and seems to be the other side of the wall. Flakes of rust and paint drift down from above.

They see a door and head towards it.

61. INT. SUBWAY STATION - DINO-YAWK

We're on the other side of the door on which is written "No Admittance Maintenance Crews Only!" The noise of the TRAIN here is LOUDER. It opens and the brothers come through.

A SUBWAY TRAIN CLATTERS right past their faces as it enters the station! They're at the extreme end of the platform, crowded with passengers.

It looks like New York -- but not quite. Maybe this is what it will look like if it goes the way of the South Bronx.

There's a feeling of neglect and decay. The walls are not only cracked, they're covered in a seeping fungus, half-obscuring the graffiti. The lights are different, the trash receptacles are different -- the advertisements are different.

The people, too, their clothes and features... though they act like New Yorkers as they jostle aggressively towards the opening doors.

Mario looks around, trying to figure it all out. Luigi sees something else.

Up the platform he has seen Iggy and Spike, dragging a protesting Daisy toward the train.

CLOSER ON the group, Daisy held in a vice-like grip by Iggy and Spike's gloved hands. Her face is pale, frightened and confused.

LUIGI (O.S.)
Daisy!

(CONTINUED)

CONTINUED:

At the sound of her name Daisy's eyes light up with hope. She turns her head and sees Luigi pushing past the crowd towards her, Mario behind him. Her spirits revived, she starts to struggle and kick.

Iggy forces her through the open doors of the train. Before they can follow her the brothers grab them and yank their asses across the platform.

Daisy tries desperately to squeeze off the train, but she's caught in the crush of people getting on.

Iggy and Spike take on the brothers. But the guys are brass knuckle brawlers from Brooklyn. Within seconds Iggy is bleeding from the nose and Spike's on the ground clutching his groin.

The commuters ignore them. Rucks and muggings are a familiar sight in the subways of Dyno-Yawk.

The main doors close. Daisy is trapped in the crush of people. Luigi reacts in dismay. He's saved her and lost her in the same moment.

Mario joins him and they watch helplessly as Daisy's pale face pressed against the window is taken into the depths of God knows where.

Mario claps his brother on the back.

MARIO

C'mon -- we'll get a cab to the next stop!

62. EXT. KOOPA SQUARE (DINO-YAWK) - NIGHT

The brothers run up the steps of the subway into the street. They react in astonishment. They've been thrust into the pulsing madness and mayhem of the city that's not New York.

They seem to be at its hub, a grotesque twisted version of Times Square. The place is ablaze with light and noise: Neon blinking. ROCK 'N' ROLL. A large crowd swirls and shoves aggressively. Somewhere, a WOMAN SCREAMS. TWO GUYS SCREAM back.

Atop the buildings, huge brightly-animated billboards feature ads for "Bullet Bill's REALLY Used Cars," and for shoes -- "Air" Stompers: "Just Stomp it."

Suspended high over the streets is a wire mesh.

(CONTINUED)

CONTINUED:

SPARKS RAIN DOWN as some kids try to skateboard over the net on a dare.

The net powers the zipping cars below, which have telescoping rods tipped with spring-mounted Tesla balls. The cars are battered beyond recognition, painted in Indian war colors.

The brothers' faces take all of this in. Luigi's voice is a whisper.

LUIGI

Where is this?

MARIO

It's like New York, but it ain't New York.

LUIGI

It's like New York on acid.

MARIO

How would you know, you don't even do Bufferin?

There's a blue flash on the grid above and a sound like an INSECT ZAPPER.

Two battered cars collide. The drivers react with indifference as if they were driving bumper cars.

A COUPLE OF HOOKERS twirl spiked handbags and eye the guys:

HOOKER #1

Hey, boys, wanna step on the scales? Wanna get flayed?

LUIGI

Excuse me?

HOOKER #1

What are you, a pair of herbivores? C'mon, read my hips...

63. The brothers move along. Above them a commercial on a giant TV SCREEN reads: "RE-ELECT KOOPA THE SPORTSMAN." This is superimposed over a macho-figure swinging a golf club.

Mario steps off the sidewalk to try and hail a cab. It swerves without slowing, trying to hit him. He leaps back.

(CONTINUED)

CONTINUED:

MARIO

Did you see that?

They see a Street-Freak ankling down the sidewalk towards them. At least he has a smile on his face. He's wearing strange oversized pneumatic hi-tops -- "Air Stompers." They don't know a MUGGER when they see one -- not in Dino-Yawk.

MUGGER

You guys from out of town?

MARIO

Brooklyn.

He frowns -- never heard of it.

MUGGER

Lethal part of the city here, man. Shouldn't wander 'round Dino-Yawk without a weapon. D'you got one?

LUIGI

No.

MUGGER

Good -- gimme all your money.

He pulls out an evil-looking stun stick from his jacket. He moves blindingly fast, frisking the brothers, lifting their wallets.

Mario resists. He gets zapped with the stun stick. He reels back as if stung by a cattle-prod.

The Mugger pulls dollar bills from their wallets -- they mean nothing to him. He tosses them aside.

MUGGER

I need coins, you drexes. Got any gold koopons?

MARIO

That's two hundred bucks!

The Mugger turns the dial on his stun stick from "STUN" to "FRY."

There's a sudden sound of a POLICE SIREN -- different again. It's more like the "whoop whoop" of an all stations alert on a submarine.

(CONTINUED)

CONTINUED:

MUGGER

Scud, it's the Kuffs!

He slams two air cylinders into his boots. A HISSING sound accompanies a rising series of BEEPS, then --

SCHWOOM! The Mugger's air stompers catapult him into the air. He bounces across the street, off the roofs of cars and buses.

64. The cop car cruises to a halt. One of TWO COPS gets out. He has the look of a gnarled veteran. Mario retrieves their wallets and cash from the gutter.

MARIO

(gratefully)

Thanks, Officer.

LUIGI

Yeah, really.

COP #1

You dumboids or somethin'? You get took by a turnstile jumper?

LUIGI

We didn't know what he was. Jus' seemed like a regular guy in very large basketball shoes.

COP #1

Lemme see some face-fit.

MARIO

Some what?

LUIGI

(whispering)

I.D. maybe.

MARIO

Oh sure -- here's my driver's license.

The Cop looks at it. It means nothing.

COP #1

What is this?

MARIO

It's expired, I know. I been meanin' to take care of it.

The Cop yells at his buddy in the car.

(CONTINUED)

CONTINUED:

COP #1
Y'ever hear of a driver's license?

COP #2
Log 'em!

COP #1
In back.

MARIO
What's the charge?!

COP #1
Failure to offer a bribe!

65. EXT. STREET (DINO-YAWK) - NIGHT

We FIND Daisy in another part of the city as she leaves another subway station. She's quickly caught up in the flotsam and jetsam of the street life. There's less neon here than in Koopa Square, but more cracked windows, fungus-rotted walls and dark alleys.

Some distance away two twin towers rise into the night sky, reminiscent of the New York Trade Center.

Daisy leaps back from the curb as a posse of hophead bikers rocket by. She looks around her. Then her face registers some kind of relief. Across the street is the facade of an old church. She waits for a break in the traffic and runs toward this sanctuary.

66. INT. CHURCH (DINO-YAWK) - NIGHT

Daisy enters through the heavy wooden door. It takes her a few moments to adjust her eyes. It's dark, damp and grey, but in different parts of the vast cavernous space there are pockets of flickering light.

She moves forward, her FOOTSTEPS ECHOING on the stone floor. It begins to dawn on her that this is not a place of worship. It's a refuge for the lower depths of the city -- the thieves, the lost souls, the crack-heads, the runaways, the cast-offs.

She reaches a circle of candles. She sees wasted bodies and wasted faces. She sees a long pipe being passed from hand to hand, lips sucking on it, sunken eyes waiting anxiously for their hit.

A long, scaly reptilian hand curls around her ankle. Daisy screams and runs off into the darkness.

67. EXT. TWIN TOWERS POLICE H.Q. - NIGHT

We are CLOSER ON the twin towers. One of them is clean and untarnished with lights burning at windows on most of its floors. The other is much more dilapidated with cracks in the masonry and much evidence of the fungus which seems to pervade the city. There are only lights burning in a few floors -- except the ground floor where a sign reads: "DINO-YAWK POLICE DEPARTMENT METRO DIVISION."

We see police cars and meat wagons passing each other on a concrete ramp which leads into the bowels of the building.

68. INT. POLICE HEADQUARTERS - DOCUMENTATION - NIGHT

A windowless basement with vast bare girders leading to metal walkways patrolled by stun gun-toting officers.

Before them is the arrest and documentation area, filled with riff-raff and low-life. As they enter prisoners tear off a number from a dispenser and wait their turn on metal benches riveted to the floor -- if they can find one. Chaos and confusion. Booking officers sit behind wire mesh windows. In front of each is a revolving turntable where detainees turn over their possessions.

We FIND the brothers at separate windows. Mario reluctantly unclips his workbelt.

MARIO

Take care of those, those are grade A tools. That's my livelihood there.

OFFICER

Zip it!

Luigi puts down a watch, a wallet, a St. Christopher's medallion -- then reluctantly Daisy's crystal pendant on its broken leather cord.

When it goes through it's seized by a broad-shouldered busty cop called GLORIA. She picks it up and ties it 'round her neck. She turns to a sister officer.

GLORIA

Waddya think?

LUIGI

I want a receipt for that.

She laughs -- fat chance.

(CONTINUED)

CONTINUED:

An officer whacks their backsides with a night stick and herds them together with a bunch of other prisoners. The group is prodded onto a moving canvas conveyor belt.

Ahead all they can see is a wall of hanging leather straps and beyond the ominous RUMBLING of MACHINERY.

MARIO
What's happening?

OLD LAG
De-fungus.

He wipes sweat from his brow.

OLD LAG
Jeez, it's hot. I hate Dino-Yawk in June -- how about you?

69. INT. POLICE HEADQUARTERS - DE-FUNGUS UNIT - NIGHT

It's exactly like a carwash. The belt moves the prisoners through jets of water, foam and rotating brushes. This is followed by a rinse, then the blast of electric dryers.

The guys emerge, steaming and gasping for breath.

MARIO
I guess we should be glad they left out the hot wax.

70. INT. POLICE HEADQUARTERS - HOLDING TANK - NIGHT

A barred door slams shut.

WIDE ANGLE REVEALS it's like a cage where the prisoners are contained like animals.

Mario and Luigi look around them. They can take no comfort from their surroundings or the rancid, evil faces of their fellow prisoners.

71. INT. KOOPA'S TOWER - ADMINISTRATION SUITE - NIGHT

A woman stands by the window, looking down on the lights of the city. This is LENA. She is a striking creature, tall with short swept-back hair, wearing a tight-fitting black rubber dress studded with pointed nipples.

LENA
You are convinced you had the right girl this time?

REVERSE ANGLE

SHOWS she is addressing Iggy and Spike, still showing the bruises and scars from their fight with the brothers. The room is like a command module with banks of MONITORS and data processing machines. They're monitored by a neardy technocrat called BLOOBER.

IGGY

Certain.

SPIKE

And we know she's in the city.

LENA

Who attacked you?

IGGY ♪

Two men followed her from the other side.

LENA

Through the portal?

They nod, abject.

Blobber moves to a console and presses a switch. A dozen monitors begin to flash mugshots of newly-arrived prisoners.

BLOOBER

Stop me if you see them.

They watch intently. To their relief they recognize the faces of Luigi and Mario.

IGGY

That's them.

Blobber freezes the frame, kills the other monitors, then enhances the images of the two brothers.

LENA

Get out. Search the city. Every sewer, every alley, every corner of every rat-infested ghetto. And pray you find her before Koopa does.

They scurry out. Lena pushes down a key and speaks into a mike.

LENA

Attention, all divisional commanders. Put out an all-points trawl in the metro section. Bring in every girl between sixteen and twenty-five. Immediately.

72. INT. POLICE HEADQUARTERS - HOLDING TANK - NIGHT

The prisoners who aren't sleeping are sunk into sullen silence. The druggies are scratching and yawning.

We FIND the brothers huddled together in a corner of the cold floor.

MARIO

This is what happens when your loins rule your head. Are you listenin' to me?

LUIGI

I'm listenin'.

MARIO

You know nothin' about this girl but you go chasin' after her. You had to be a hero!

LUIGI

What were you doin' in the tunnel, Mario?

MARIO

Whaddya talkin' about? I was rescuin' your ass, wasn't I?

LUIGI

So how come you were wearin' your work belt? And how come the place is floodin' all of a sudden?

This is an uncomfortable memory. Mario wishes he hadn't brought it up.

MARIO

Okay, okay. Eddie asked me.

LUIGI

Eddie asked you!

MARIO

What choice did I have? Eddie's people are mob people. They ask, you do. Or you end up with your head nailed to the floor.

They look up as a COP rattles the cage door. His name tag identifies him as SGT. SIMON.

SIMON

Mario brothers?

(CONTINUED)

CONTINUED:

LUIGI
That's us.

MARIO
And we want a lawyer.

SIMON
You got one.

73. INT. POLICE HEADQUARTERS - INTERVIEW ROOM - NIGHT

The room is bare except for faded regulation posters pinned to the fungus-stained walls. There's a table and several chairs, bolted to the floor. One wall is glass and we can see the documentation area below.

KOOPA sits at the table, though we will not yet have any clue to his identity. His long sleek black hair is tied in a ponytail and he's wearing Dino-Yawk's equivalent of designer clothes. On the table is a lizard skin briefcase and a box of donuts.

He looks up as the door is unlocked and Simon ushers in the brothers. Koopa gives them an ingratiating smile.

KOOPA
Hi, guys, come in, siddown. I'm
Lazard of Lazard, Conda and Dactyl.

He hands them each a business card.

LUIGI
What is this place? Who's in
charge? Who's the head honcho?

KOOPA
You mean the main man? El
Supremo? That's President Koopa.

MARIO
We want to see him.

KOOPA
I don't think you do.
(checks the walls
and drops his voice)
Koopa is one mean evil egg-
sucking son-of-a-snake. Trust
me on this.

The guys look at each other. What choice do they have?

(CONTINUED)

CONTINUED:

KOOPA

I need to ask some questions.
Procedure, you understand.

(consults a computer
printout)

You are the Super Mario Brothers
of Brooklyn, New York. You're
Mario, you're Luigi?

MARIO

Other way 'round.

KOOPA

And the young lady?

LUIGI

What young lady?

KOOPA

Don't slither me, man. Her name
is Daisy, you followed her here.
Don't you want to take her back?

MARIO

Sure, she's from Brooklyn, too.

KOOPA

Age.

LUIGI

I never asked. 'Bout twenty
I guess.

KOOPA

(silently)

Parents?

MARIO

She's an orphan.

LUIGI

(quietly)

Shut up.

MARIO

That's what you told me. Left on
the steps of a convent, you said.

Koopa rises, concealing an excited gleam in his eye.

KOOPA

Let's get out of here.

74. INT. POLICE HEADQUARTERS - CELL BLOCK CORRIDOR - NIGHT

The brothers follow Koopa down a corridor of empty cells, Simon a few paces behind them.

Luigi takes advantage of the moment, to sidemouth his brother.

LUIGI
I don't trust this guy. He's
too slick, too slimy.

MARIO
He's a lawyer!

75. INT. POLICE HEADQUARTERS - WOMEN'S INTERNMENT SECTION - NIGHT

Koopa leads the brothers onto a walkway above a vast space, like a warehouse.

The round-up has taken place. Every space is filled with young women of all shapes and sizes under the watchful eye of female officers.

Three open-doored freight elevators descend past the walkway packed with other girls caught in the city-wide trawl.

MARIO
There's Daisy!

Koopa reacts -- looking at the elevator as it descends. He snaps his fingers. The elevator stops, suspended halfway between ceiling and floor.

Pressed among the crush of girls we see the frightened face of Daisy.

Koopa turns to Simon, indicating the brothers.

KOOPA
Throw them back in the tank!

MARIO
Hey wait a minute.

SIMON
On your knees when you speak
to President Koopa.

He whacks the back of their legs so they fall to their knees.

(CONTINUED)

CONTINUED:

MARIO
You're that guy Koopa?

He nods.

MARIO
But you said... in your own
words...

LUIGI
He's a mean evil egg-sucking
son of a snake.

KOOPA
Did I lie?

He turns on his heel and walks away. Simon hauls
the brothers to their feet.

76. INT. RADIOLOGY ROOM - NIGHT

Daisy is strapped into the same machine which Daniella
went through earlier. Her frightened face disappears
inside the machine.

Behind it we see the Lab Technician. She reacts. On a
screen we see a holistic representation of Daisy's brain.
Different areas glow in various colors. Whatever she is
looking for, her face tells us they have found it...

77. INT. KOOPA'S TOWER - KOOPA'S SUITE - NIGHT

A vast room: towering crystalline windows overlook
the city. One side is Koopa's command center: a lone
computer console. The other is Koopa's bedroom: a
spacious bed, a banquet table, a sunken pit with bar.

The marble floor is strewn with torn sheets, gutted
pillows and empty bottles. A fiercely sexual Lena lies
stretched on the floor, panting with exhaustion, her
reptile skin dress clinging in tatters.

Across the room is Koopa, dressed in a warlord's robe
glowing with sweat. His hair untied now tumbles in dark
strands across his shoulders.

He takes a hit from an ornate curved opium pipe.

LENA
That was incredible. Now... let's
have sex.

(CONTINUED)

CONTINUED:

KOOPA

No, I have celebrated long enough.
Time to meet the girl for myself.

LENA

(jealously)

I hope you're not saving yourself
for her.

KOOPA

Don't be petty. This is an
affair of state.

He presses a button on his console. Lena gets to her feet, sulkily straightening the black silk cover on the bed.

Keeping his back to her, Koopa calls out:

KOOPA

And the bottles, Lena. First
impressions are so important.

Angrily she scoops up the bottles and her shoes and leaves.

78. At the other side of the room we hear the PURR of an
ELEVATOR.

Two lacquered cabinet doors open to reveal Daisy, flanked by two 'Goombas.' This is his private elite corps of guards. They are de-evolutionized creatures and their reptilian features are more pronounced. They understand but never speak.

One of them prods Daisy forward and she steps into the room. The elevator doors close behind her, leaving her alone with Koopa. Since we saw her last she has been bathed, her hair washed and combed. She looks especially, vulnerable and virginal in long white ankle-length robe.

Koopa gives her a welcoming smile. She takes little comfort from it. Her eyes nervously scope the rumpled bed and the air of decadence in the room.

KOOPA

I am Koopa. I have the privilege
of being the supreme being of...

He gestures out of the window.

KOOPA

... everything I can see, really.

(CONTINUED)

CONTINUED:

DAISY

If you saw your city from the street you might have a different view of it.

KOOPA

Oh, I rarely venture so low.

DAISY

It's disgusting. It's decayed and rotten.

KOOPA

Welcome home, Daisy!

The word startles her.

DAISY

Home -- what are you talking about?

KOOPA

Your mother came from here.

DAISY

My mother? Is she alive?

KOOPA

I'm afraid not. Your mother's family had an elite position in our society. Portal-keepers. Guardians of the way to the other side. She betrayed that trust. She crossed over with you and something else she stole.

He walks towards her. Daisy shudders as his hand reaches out and strokes her hair and cheek. Then swiftly and savagely his hands rip open her dress, exposing her breasts.

Daisy reacts -- pushing him away. But it's not her body he's interested in. His eyes narrow and he hisses venomously:

KOOPA

Where is it?

DAISY

What?

KOOPA

The crystal you carried 'round your neck?

(CONTINUED)

CONTINUED:

Daisy's eyes convey that she knows what he means but she tries to bluff.

I... I... DAISY

 KOOPA
Did they take it from you?

 DAISY
Who?

 KOOPA
The ones who brought you through?
Or the guards below?

 DAISY
I don't have it! It's gone.

A thought occurs to him and his anger subsides.

 KOOPA
Maybe your friends know where
it is...

79. INT. POLICE HEADQUARTERS - DE-EVOLUTION CHAMBER - NIGHT

A sinister, circular, windowless chamber. There is a bank of controls and gauges and in the center of the room, a strange pod-like device large enough to contain a human being. Bloober is adjusting wires and testing circuits.

Two "trusty" prisoners from a work crew are mopping up something like slime from the floor and walls adjacent to the machine.

We find the Brothers, standing with Simon, their guard. They anxiously take in their surroundings.

Luigi addresses the guard.

 LUIGI
What is that machine?

 SIMON
I wouldn't wanna spoil the
surprise.

A door is unlocked. Koopa enters, flanked by two of his Goombas. Simon signals to the clean-up crew to stop the work.

(CONTINUED)

CONTINUED:

LUIGI

What have you done to Daisy!?

This earns him a whack with Simon's night-stick.

KOOPA

I've arranged a little demonstration
to warn you of the consequences of
lying to me.

He indicates the pod which Bloober is still anxiously
working on.

KOOPA

Evolution is a process of change.
Things move on -- from primeval
slime -- to single-celled organisms
-- to intelligent life.

He glances sideways at a particularly dumb-looking
Goomba. The Goomba smiles brightly.

KOOPA

Devolution, of course, works the
other way.

MARIO

What the hell did you evolve from?

KOOPA

Tyrannosaurus rex -- the lizard
king... Sergeant?

Simon steps forward, snapping smartly to attention.

SIMON

Sah!

KOOPA

Are you a loyal voter?

SIMON

I am, sah. Eleven years veteran.
Order of the Armadillo.

KOOPA

Then step into the pod.

Simon's facade cracks.

SIMON

Me, sir? What about one of the
Goombas?

(CONTINUED)

CONTINUED:

KOOPA

They've already been through it,
you fool, that's why they're
Goombas. Don't worry. We'll only
give you a light zap. A couple
of gens. You won't even feel it.

Simon is pale as he steps into the pod. Bloober straps
him in, still unhappy about the readiness of his machine.

BLOOBER

I really ought to change the
stabilizing circuit. It ought to
be in the shop.

He closes the pod, steps away, moves to the control panel
and starts to throw switches. Koopa turns to the Brothers.

KOOPA

Your young friend lost a crystal
which she wore around her neck.
Try to remember where it is while
you watch this happen.

The MACHINE starts to HUM with electronic impulses.
Sparks fly from the control panel. Bloober gets a shock
from a short.

He shakes his head and moves faders on a console. The
pod starts to vibrate.

BLOOBER

See, it shouldn't do that.

KOOPA

All right, that's enough.

The machine is switched off. Koopa steps forward and
opens the pod.

The Brothers watch to see what unspeakable horror will
emerge.

Their fears seem groundless. Simon looks much the same
as he did when he went in, except for a faint fluorescent
glow. Koopa looks disappointed.

Then, Simon pitches forward, almost like Jell-O coming out
of a mold. He hits the floor and his body splatters
into a puddle of primeval gunk.

Everyone reacts in horror, except for Koopa who prods
what's left of Simon with the toe of his shoe.

(CONTINUED)

CONTINUED:

KOOPA

It will be interesting to see
how it works on mammals.

This is it for Mario. He rushes Koopa and slugs him
with all he's got.

Nothing. Koopa doesn't even flinch.

KOOPA

What was that, a rabbit punch?

Mario hits him again. Same result.

Luigi steps forward to help his brother but a Goomba
zaps him with his stun stick, sending him reeling to the
floor.

The Goomba swivels his stun stick toward Mario.

Mario leaps aside as he FIRES. The shot hits Koopa
in the knee. This knocks him back. His foot slips
on the gunge that was once Simon. He clings to the
edge of the pod.

Mario sees a chance. He kicks Koopa's feet away from
him. With a scream, Koopa falls into the pod.

CRACKLES and sparks from the machine. The Goombas rush
to help their leader.

KOOPA

Off! Turn it off!

BLOOPER

I thought it was off.

He starts yanking power cables from meter sockets.

In the confusion, Mario hauls Luigi to his feet and
they tear-ass out of there.

Koopa is pulled from the pod. He pushes the Goombas
away, seeming relatively unscathed by his experience.

80. INT. POLICE HEADQUARTERS - CORRIDOR - NIGHT

A bare cinder block corridor. The Brothers run down it.
ALARMS begin to SOUND. BELLS, a SIREN.

A door opens ahead of them. Two Goombas appear. They
have bazooka-like weapons at their hips and they let
fly with fireballs. The Brothers duck as huge chunks
of masonry are carved from the wall. They head down
a flight of metal stairs.

81. INT. POLICE HEADQUARTERS - STAIRCASE - NIGHT

The Brothers' feet clatter on the metal staircase as FIREBALLS RICOCHET around them. The stairs bottom out with a metal door ahead of them. Mario slams into the crossbar and they run through into:

82. INT. POLICE HEADQUARTERS - UNDERGROUND LOT - NIGHT

There are about a dozen bumper cop cars and a meat wagon parked under the gridwork, their antennae sparking against the overhead power mesh.

The cops are preoccupied with the disembarking prisoners. The guys duck down, bobbing and weaving between the lines of parked cars.

The pursuing Goombas burst through the staircase door. They scope the area -- no sign of their quarry.

ANGLE ON GUYS

as they crawl into one of the cars. The exterior shows signs of electrical scarring. The interior is heavily insulated.

Mario inspects the unfamiliar controls.

LUIGI

You don't know how to drive this.

MARIO

A car is a car.

He throws switches. Above them the electrical rod sparks on the grid.

LUIGI

Way to go!

MARIO

Let's hit the bricks!

The car speeds forward. The Goombas react to the sound and spray fireballs in its direction. The car hits a ramp.

Ahead a huge yellow and black gate arm is descending. Mario and Luigi crash through it sending splinters everywhere. The gate arm goes crazy, thrashing around madly.

83. EXT. STREET - NIGHT

The police car fishtails into the heavy traffic.

84. INT. POLICE CAR (TRAVELLING) - NIGHT

MARIO

Find the siren.

Luigi begins punching buttons. He activates the radio.

RADIO (V.O.)

... Alien species escaping from
Metro Central. Use of
unreasonable force is recommended.

The SIREN bursts into life. Cars swerve to one side,
clearing a path.

85. EXT. POLICE HQ EXIT RAMP - NIGHT

A pursuing cop car is clubbed by the still-spinning gate
arm, SHATTERING its WINDSHIELD.

86. INT. POLICE CAR (TRAVELLING) - NIGHT

The car is careening through the traffic, side-swiping
other vehicles that don't get out of the way fast enough.

In spite of their predicament Luigi is stoked.

LUIGI

I always wanted to do this.

MARIO

Do what?

LUIGI

Ride shotgun in a cop car.

MARIO

Isn't this your lucky day?

They hear TWIN SIRENS. To their dismay they see police
cars pulling level with them on either side.

87. EXT. EXPRESSWAY - NIGHT

Both cars train vicious-looking weapons on the Brothers.

88. INT. POLICE CAR (TRAVELLING) - NIGHT

Mario stamps on the brakes.

89. EXT. EXPRESSWAY - NIGHT

The police cars FIRE simultaneously as the Brothers' cars' tires lock and it skids OUT OF VIEW. The two police cars annihilate each other.

90. INT. POLICE CAR (TRAVELLING) - NIGHT

MARIO

Great brakes!

He hits the pedal again, swerving to avoid the carnage in the road ahead. Even so, debris rains down on the windshield.

Their relief is shortlived as, they hear the radio.

RADIO (V.O.)

Aliens heading west on Koopa Boulevard. Approaching Koopa Parkway near offramp to Avenue of the Koopas.

MARIO

Let's get off the freeway.

Ahead is a fork. One way is the parkway, the others an entrance to a tunnel, closed off by trestle barriers. There are warning signs "DANGER! -- NO THRUWAY!"

LUIGI

Which way?

It's a major decision.

MARIO

I dunno, whaddya think?

Simultaneously they point in different directions.

BROTHERS

That way!

Mario goes for his choice -- the blocked-off tunnel.

LUIGI

So why did you ask?!

91. EXT. EXPRESSWAY - NIGHT

The police car splinters the barrier as it hits it at speed and disappears into the darkness of the tunnel. The rod waves uselessly in the air as it breaks contact with the power grid.

92. INT. POLICE CAR (TRAVELLING)/TUNNEL - NIGHT

The windshield is a crazed web of glass. Luigi leans back and smashes it away with the heel of his boot.

Ahead of them the lights of the car illuminate the tunnel. The ground and walls are encrusted with thick layers of fungus. But the headlights start to fade, as does the motor.

LUIGI

We're not on the grid, we've lost power!

Mario's eyes scan the dashboard. There's a control marked "Auxiliary Power Unit." He tries it.

There's the HUM of a DYNAMO. Then the lights come on again and the MOTOR KICKS IN. Luigi points to a digital printout.

LUIGI

We got twenty miles...

93. INT. KOOPA'S TOWER ADMINISTRATION SUITE - NIGHT

Koopa and Lena stand facing the banks of monitors. On the screens are different views of the city. On each screen we see police cars pursuing and searching. Lights flashing, SIRENS BLARING. But no sign of the stolen car. Koopa barks commands into a microphone.

KOOPA

I want them alive, but I want them caught! In the name of Koopa why am I surrounded by incompetents and invertibrates!

During this emotional outburst, something happens to Koopa. For a moment his features take on the reptilian characteristics of his ancestry. Lena observes the change.

LENA

Are you all right?

KOOPA

What do you mean?

LENA

(delicately)

Since you came out of the machine, do you feel different?

(CONTINUED)

CONTINUED:

KOOPA

Better if anything. Energized,
invigorated.

He walks to the window and looks down philosophically.

KOOPA

We're losing our backbone as a
nation, Lena! There are citizens
down there eating vegetables!
Even fruit! When a species stops
devouring flesh it's headed
straight for the museum.

LENA,

You think your princess can save
all this?

KOOPA

The crystal can. With the crystal
I can merge the dimensions.

A message crackles from the control module.

VOICE (V.O.)

We've lost contact. They may have
crossed the city line.

Koopa's face transforms again as his anger rises. He
screams into the audio system.

KOOPA

Send out gunships, send out the
Goombas. Send out bounty hunters,
anything -- but bring me those
plumbers!!

94. INT. TUNNEL/POLICE CAR (TRAVELLING) - NIGHT

The fungus is thicker now and long tendrils of it fly in
through the smashed windscreen. The Brothers push it out
of their faces -- recoiling from its texture and smell.

MARIO

I can't see where I'm going...

LUIGI

Look out!

95. EXT. DESERT - TUNNEL'S END - NIGHT

The tunnel ends, like a sewer outfall above a sloping
desert landscape.

(CONTINUED)

CONTINUED:

The police car arcs out of the pipe into clear air. A trail of fungus clings to it like a bungee rope.

96. INT. POLICE CAR (TRAVELLING) - NIGHT

The Brothers are panicked, helpless, out of control. They yell against the sudden rush of wind through the broken screen.

Then the car comes to a shuddering landing. In the beams they get a quick glimpse of scrub and sand and cacti.

97. EXT. DESERT - NIGHT ,

We see the tail lights of the police cars disappearing into the shadows of this wasteland...

98. INT. KOOPA TOWER - DAISY'S ROOM - NIGHT

The room is austere, almost monastic, except for one glassed wall which overlooks the lights of the city.

Daisy is alone and frightened, looking every inch the princess locked in the tower. She looks off into the night sky, wondering where her friends are, and whether she will ever see them again.

She turns at the sound of the DOOR BEING UNLOCKED. A Goomba enters, one of the two who escorted her to Koopa's suite earlier. He holds a tray of food. He crosses the room and puts it down, gesturing that she should eat.

Daisy sees that the plate is covered with raw meat and recoils.

DAISY

I can't eat that, I'm a
vegetarian! I won't eat anything
with a face -- do you understand?

The Goomba shakes his head. But there's something sympathetic about his expression, as if he's trying to convey that she shouldn't be afraid of him.

DAISY

Don't you speak?

He shakes his head again.

(CONTINUED)

CONTINUED:

DAISY
My name is Daisy, do you know
that?

He points to a nametag which identifies him as HARK.

DAISY
Your name is Hark? That's a
nice name.

He smiles, pleased.

DAISY
D'you realize I'm being held
against my will? It's a flagrant
violation of my civil liberties.

This one's beyond him.

DAISY
Have you seen my friends? Are
Mario and Luigi safe?

He shakes his head and points out the window as if
miming "far away."

DAISY
They escaped!

Her face lights up, renewed with hope. Hark reacts in
panic to her excitement. He mimes that she should
remain silent and turns to leave.

DAISY
Hark! Thanks for letting me
know. Any chance of a plate of
steamed vegetables? No salt.

99. EXT. DESERT - DAY

It's morning. There's no sun, just a sickly yellow sky.
A bird of prey is circling. As the SHOT DEVELOPS we see
it is thermalling above the police car. Wind is the only
noise -- it's strong enough to have half buried the spent
vehicle in sand during the night.

ANGLE ON CAR

Through the shattered windscreen we can see the Brothers.
They are fast asleep.

CLOSE ON MARIO'S FACE

A fluttering shadow passes over it. His eyes open drowsily, then widen in terror.

HIS POV

Another bird of prey is perched upon the hood of the wrecked car, its cruel beak about a foot from his face.

MARIO

Gid-outa-here!!

The bird soars skyward. Luigi wakes up with a start, his head jerking backward against the headrest.

LUIGI

Sheesh, Mario, what is it?

MARIO

We were nearly breakfast.

He points upward. We see several of the birds circling above.

LUIGI

Oh gross... Where are we?

MARIO

You keep askin' me that. Last time I knew it was Sunday morning in Brooklyn. I was gonna have lunch at Carmine's and watch the Knicks on the tube.

Luigi opens the door, pushing it against the sand. They look around them. Nothing but arid desert and the MOANING of the WIND.

ANOTHER ANGLE ON SAND DUNE

Something moves. There is a light cascade of sound. Then, almost imperceptibly at first, we discern two eyes within the outline of a figure. Something is observing the Brothers...

100. EXT. DESERT SAND DUNE - DAY

The Brothers' heads COME INTO VIEW as they crest a ridge of sand. They reach the top and hold up their hands against the glare of the yellow sun.

101. THEIR POV

In the distance they can see the city. It's the first time we've seen it in perspective. Like Manhattan, it's an island, except it's smaller and encircled by sand and waste. We can see the twin towers, their tops obscured by a soup-like smog.

102. BACK TO SCENE

Luigi shakes his head in despair, taking in the arid landscape and the distant city.

LUIGI

What are we gonna do, bro? We got no water, no food, no juice. And we must be numero uno on their most wanted list.

MARIO

What are we gonna do? We're gonna go back in there and we're gonna rescue Daisy.

Luigi reacts, suprised by Mario's switch in attitude.

LUIGI

Wait a minute -- I'm the one that's hung up on Daisy. That's why we're in this jam.

MARIO

No, no. I owe her. It was me who fingered her. I was suckered by that Koopa creep and I feel a jerk.

LUIGI

So what's your plan?

MARIO

Gimme a break. I just said we were gonna do it -- I need a little time to work out how.

Luigi responds to Mario's sense of commitment.

LUIGI

Whatever you say.

MARIO

But d'you know why we'll do it. 'Cause who are we?

(CONTINUED)

CONTINUED:

LUIGI
We're the Mario Brothers.

MARIO
We're the Super Mario Brothers!

103. WIDER ANGLE FROM BELOW

at the two brave figures standing on the crest of the dune, the desert beyond them, the sky behind them. There's a small break in the clouds and a ray of sunlight shines down upon them as they clasp hands. MUSIC SWELLS for the heros' moment.

The mood is shattered by the 'CHUG-CHUG-CHUG of a HELICOPTER. A moment later it comes INTO VIEW.

CLOSE ON BROTHERS

Their confidence quickly evaporates. They run, looking desperately for cover -- rocks, a ravine. There isn't any.

ANGLE ON HELICOPTER

On the side we read the markings KBC. A door slides open. But it's not a gun that sticks out. It's a news crew's videocam. We see its lens focusing.

AERIAL SHOT OF BROTHERS

running and tumbling down the dune.

104. INT. BOOM BOOM BAR (INNER CITY) - DAY

It's a long bar, very basic, with a row of metal stools and shabby booths. Even though it's early in the day the place has several groups hunkered at the bar over yards of ale and carniburgers. Several of them are in uniform. This is a hangout for off-duty cops and Goombas.

On the giant TV SCREEN we see the aerial shot of Mario and Luigi running across the desert.

ANNOUNCER (V.O.)
The aliens were spotted at dawn this morning but President Koopa held off the militia search teams.
(MORE)

(CONTINUED)

CONTINUED:

ANNOUNCER (V.O.)(CONT'D)

In the interests of healthy competition and fair play he decided to make their capture a sporting event.

This gets a growl of interest from the drinkers. Among them we recognize Gloria, the cop who processed Luigi.

GLORIA

I processed those guys. The young one gave me this.

From her tunic she pulls Daisy's crystal. Even in the dingy bar it glows with a special aura.

COP

It's real nice, Gloria. You should get a nose ring to match.

Gloria takes exception to this. She short arms the Cop. He doesn't see it coming and flies back off his barstool.

RESUME TV SCREEN

ANNOUNCER (V.O.)

Morton and Wendy are at the starting grid.

/05. EXT. STARTING GRID - DAY

The place looks like an abandoned military base. The area is filled with an assortment of desert vehicles, from dune buggies to tanks. The drivers' uniforms are as bizarre and individual as their vehicles -- helmets, fatigues, leather jackets, bandanas, wrist spikes, cartridge belts. Noise and dust as competitors tune their engines and make last minute adjustments.

In complete contrast we find the sports presenters MORTON and WENDY, dressed, pressed and tressed. They wear matching smiles and blazers with the KBC logo on their breast pockets and on their microphones.

MORTON

Tough to hear myself over the roar of these machines, but excitement's pretty intense, wouldn't you say, Wendy.

(CONTINUED)

CONTINUED:

WENDY

That's right, Mort. It's an open field with two man teams from the Police, the Goombas, the Fire Department, the Snake Pit Mental Asylum and I believe there's even a team from Death Row?

MORTON

Yes, a big day for them. And let's remind you of the rules.

WENDY

There really aren't any, Mort, except to bring the aliens in alive.

MORTON

Aside from that, it's gonna be a bloodfest, folks. They can maim, they can kill, they can blow each other's heads off.

WENDY

We're gonna take a break now, then we'll be back for K.B.C.'s 'Violent World of Sports.'

/06. ANGLE ON ONE OF MACHINES

an improvised dune buggy, strung together with leather straps and cable, over rusting metal plates. The two drivers are bent over their engine, fixing something. When they straighten up we recognize Iggy and Spike. They're wearing matching Formula One type coveralls, embroidered with sponsors' stickers.

IGGY

We pull this off, Spike, we're back in favor. Our slate is clean.

SPIKE

(fired up)
Let's skin the snake, dude.

/07. EXT. DESERT - DAY

The brothers are heading toward the city. But they cast anxious glances above them, where the KBC helicopter is still hovering. They're exhausted, dehydrated, their lips cracked and parched.

(CONTINUED)

CONTINUED:

Mario is carrying the shotgun from the police car.

They react. In the middle distance they see a shimmering cloud, like a locust storm. They shield their eyes against the smoggy glare.

MARIO

I hope that's a mirage.

But it isn't. They start to hear the sound now -- the DEEP-THROATED ROAR of ENGINES. A moment later the front runners appear THROUGH the cloud of dust.

LUIGI

Holy cow...

MARIO

We're chewed, screwed and tattooed.

LUIGI

Are we givin' up that easy?

MARIO

Shit, no.

He cocks the shotgun, cradles it in his arms and they start to march resolutely toward the oncoming armada.

MARIO

I just wanna say somethin', kid.
I'm sorry I dragged you into the plumbing business.

LUIGI

Whaddya talkin' about?

MARIO

You know. I mean I had no choice.
I'm the eldest, it was expected.
But you coulda done something better with your life. Like college. I shouldn't've pressured you.

LUIGI

Mario, I wouldn't've had it any other way...

The moment unifies them. Mario's said what he had to say and shed the last residue of guilt. They face what looks like imminent destruction with stoical resolve.

108. ANGLE ON ARMADA

Two frontrunners have broken away from the pack. They turn their attention to each other. A gun turret swivels, and a moment later SHELLS BLAST into the ground around the leading VEHICLE.

It RETURNS FIRE, catching the other CRAFT in its fuel tank. It EXPLODES in a ball of flame and black smoke.

109. EXT. SPIKE AND IGGY'S BUGGY - TRAVELLING - DAY

Spike and Iggy have distanced themselves from the pack.

IGGY
Let the crazies take each other
out. Then we'll make our move.

110. EXT. DESERT - DAY

The guys are trying to avoid the leading vehicle, zig-zagging in the sand. The team are now visible. They're Goombas driving an armored car. Mounted on the back is what looks like a harpoon gun.

One of the Goombas scrambles out of his seat and positions himself behind it.

He fires. It catapults a net which unfolds as it spirals through the air. It enmeshes Mario and he's dragged along behind the vehicle.

Luigi runs desperately in pursuit.

The Goomba team react with malicious pleasure. They don't notice that another team is approaching on their blind side.

WHOOSH! A ROCKET FIRES across the space between them and scores a direct hit on the right hand caterpillar track. The vehicle loses control. Unable to go forward it can only move in a series of crippled circles.

The Goombas TRADE FIRE with the other team.

Luigi reaches the net and starts clawing at the mesh, trying to release his brother.

The exchange has given the slower vehicles a chance to catch up. It starts off a BARRAGE of ARTILLERY between them all.

Iggy and Spike sneak up from the flank. They release a barrage of smoke cannisters.

Soon the air is filled with noxious fumes and the sounds of CHOKING, RETCHING DRIVERS.

///. INT. HELICOPTER (DESERT) - TRAVELLING - DAY

BELOW we can see billows of smoke and hear the CRUNCH of METAL as vehicles on the perimeter collide. The "Eye in the Sky" REPORTER paints the scene.

REPORTER
It's crazy out here, Mort. The
Goombas are certainly out of it...

There's an EXPLOSION below.

REPORTER
... and the boys from Death Row
have just bought it... at least
it saves the State some juice.

///. EXT. DESERT - DAY

Thick smoke. Taking advantage of the confusion, Luigi releases Mario from the net. They start to run.

Then the smoke clears and they find themselves face to face with Iggy and Spike's buggy. Both have weapons pointing at them. Mario reaches for the shotgun.

IGGY
Drop it.

He has no choice. The gun drops in the sand.

Spike motions with his weapon. Accepting defeat the brothers climb into the rear of the buggy.

///. EXT. IGGY AND SPIKE'S BUGGY - TRAVELLING - DAY

Spike drives while Iggy keeps the guys in the sights of his weapon.

IGGY
Taste it, Spike. The winner's
laurels, the president's embrace,
the cheering crowds...

SPIKE
The endorsements!

They burst into maniacal laughter.

Suddenly the dune buggy is in space...

114. EXT. DESERT CRATER - DAY

The buggy is in mid-air, having crested a drop they hadn't known was there. Below them is a hollowed-out crater.

The buggy lands, cushioned by the soft sand. But it topples over, spilling its passengers. The brothers roll to the center of the crater. Iggy and Spike are further up the slopes, dazed and concussed.

Mario helps Luigi to his feet.

MARIO

You okay?

LUIGI,

I guess... except... oh God!

He looks down. They're both starting to sink into the sand. They desperately try to claw their way out, but the suction is too strong. In a flash, their bodies are swallowed below the surface!

115. ANGLE ON IGGY AND SPIKE

as they watch their hopes vanish beneath the sand.

IGGY

He wanted them alive, Spike.
That was the point of the game.

SPIKE

So? No one knows we did it.

Iggy takes a brief moment's comfort from that -- before he hears the CHUG-CHUG-CHUG of the CHOPPER. He looks up.

The KBC helicopter is low overhead, its camera focused right on them.

IGGY

Oh shit...

116. INT. TOAD'S HOLE - DAY

The guys have landed on what looks like the floor of an enormous junk store. Every inch of the walls is piled with paraphernalia, and what isn't on the ground is suspended from the ceiling: miners' lamps, bicycle frames, bizarre musical instruments. Most of it is metal.

A figure stands above them. He's holding an old pickaxe. When he speaks his voice is gravelly and throaty. His name is BURROWS.

(CONTINUED)

CONTINUED:

BURROWS
Are you the plumbers?

MARIO
Why, you want an estimate?

BURROWS
What shall we do with 'em, Toad?

The brothers look where Burrows is looking. Who is Toad and where is he?

117. TOAD slowly materializes against the rock face of the underground room. He is a chameleon-like creature, in that his skin can take on the characteristics of whatever background he happens to be standing against.

TOAD
Treat the guys with respect,
Burrows. They're quirks, like us.
Isn't it the cocktail hour?

He moves to an old rusting mine cart, filled with bottles. He selects one black with age, brushes some cobwebs from it and pops a stopper like the kind on a Grosh beer bottle. He passes it to Mario.

TOAD
The last of the seventy-two.

MARIO
Do you have a glass?

TOAD
Just sniff it. If you drink it
you'll suffer profound melancholia
for a week.

Mario takes a careful sniff and tries to hide his distaste.

MARIO
Interesting...

He offers it to Luigi, who shakes his head.

MARIO
... Refusal might give offense,
Luigi.

Luigi takes the bottle, sniffs and passes it on.

TOAD
Where you guys from?

(CONTINUED)

CONTINUED:

MARIO

Brooklyn.

Toad and Burrows trade looks.

TOAD

Brooklyn? That's a mythological place. How'd you get here?

LUIGI

We keep asking ourselves that. We were underground...

MARIO

We were sucked through a wall of solid rock! Doesn't make any sense.

TOAD

It all fits with my theory. The city -- this whole place -- it's not a whole place. It's a sub-dimension. That's why everything's so out of whack. The place is lousy with fungus, the system's corrupt and the music just isn't happening.

Toad fades away and disappears. The brothers are confused.

LUIGI

Where'd he go?

Toad "materializes" again.

TOAD

Sorry. There's a lot of chameleon in me since Koopa put me through his machine.

BURROWS

Spouting too many theories.

MARIO

What's the deal with this guy, Koopa? We seen his picture everywhere. Vote for Koopa the Sportsman, Koopa the Cruel, Koopa the Stud. Doesn't anyone run against this guy?

BURROWS

Koopa the Sensitive ran four years ago, he only got two percent.

(CONTINUED)

CONTINUED:

LUIGI
I mean somebody other than Koopa.

TOAD
No no. Koopa wouldn't like that.

MARIO
So you can elect anyone, so long
as its Koopa?

TOAD
That's the way it works.

LUIGI
What kinda system's, that?

BURROWS
Democracy..

118. EXT. DINO-YAWK - DAY

A sinister black helicopter is leaving the city.
Lettering identifies "Sky Force One."

It passes a gigantic statue, standing in a swamp at
the outer limits of the city.

It resembles the Statue of Liberty, only the lower hand
holds the torch, and the upper one thrusts up a burning
book. The spikes on her crown continue down her back
to her tail...

119. EXT. DESERT - DAY

We're near the spot where the Mario brothers disappeared.
The landscape is littered with the smoking carcasses of
burnt-out vehicles. The dead and wounded are being
stretchered into battery operated ambulances.

We FIND Morton and Wendy wearing disappointed
expressions, like Wimbledon commentators when it's
raining.

WENDY
A sad end to what could've been
an enthralling afternoon of
intense competition, Mort.

MORTON
That's right, Wendy. I feel for
the contestants.
(MORE)

(CONTINUED)

CONTINUED:

MORTON (CONT'D)

The ones who are with us feel
cheated that glory has eluded
them. The ones who aren't must
feel they died pointlessly.

They react, skywards, as do the walking and the wounded.
The black helicopter descends from the sky, blowing dust
and debris into the onlookers' eyes.

WENDY

It's the President. What do you
think this means, Mort?

MORTON

Wendy, my guess is he's here to
personally exact some terrible
revenge for today's foul-up. So
stay tuned, folks.

They're enveloped in a cloud of dust.

120. ANOTHER ANGLE

The hapless Iggy and Spike are spread-eagled, their
ankles and wrists strapped to wooden frames propped
against each other, facing opposite directions. Spike can
see Koopa coming, Iggy can't.

SPIKE

It's Koopa.

IGGY

How's he look? Is it Koopa
the Sportsman?

121. SPIKE'S POV

Koopa is striding TOWARDS them flanked by Goombas. Anger
has regressed his features still further. He reacts at
the sight of a TV camera covering the scene.

KOOPA

Kill that camera.

A Goomba obliges, BLASTING both camera and crew to
oblivion.

122. RESUME IGGY AND SPIKE

SPIKE

Looks more like Koopa the
Merciless to me...

(CONTINUED)

CONTINUED:

Koopa approaches them. Everyone else hangs back. This is private and personal.

KOOPA

If you please me with your
answers you will die less
painfully than if you don't.
Where is the crystal the girl
wore when you brought her
through the portal? Did you keep
it as a trinket for one of your
horrible wives?

SPIKE

We wouldn't do that. We're single.

IGGY

Footloose and fancy free.

SPIKE

The plumbers. They took it!

KOOPA

I thought as much. That's why
I wanted them alive.

Koopa looks towards the setting sun.

KOOPA

The sand eels will be out at
sunset. The carrion hawks
can finish what's left of you.

At the mention of the sand eels Iggy and Spike quiver
in terror.

123. EXT. DESERT - MINE ENTRANCE - DAY

A broken-down entrance to the disused mine shaft. Four
figures emerge into the fading evening light. Mario,
Luigi, Toad and Burrows. There's a noise of coyote-like
CREATURES enjoying a kill somewhere in the nearby dunes.

Then another CRY fills the air. A wailing helpless
moan.

MARIO

What's that?

TOAD

(puzzled)

It sounds like the sand eels have
found themselves a bite...

124. EXT. DESERT - SUNSET

The sun sinks below the horizon.

In the orange light we see the sand moving. A moment later the heads of dozens of sand eels wriggle and squirm to the surface. They resemble moray eels, their mouths filled with pointed piranha-like teeth.

We DISCOVER Iggy and Spike, struggling uselessly against the straps securing them.

SPIKE

Can you hear them yet?

IGGY

You don't hear them, You just feel them. They start at the ankles and... work their way up.

Spike looks down. The first eel wriggles INTO VIEW. It pauses for a moment at his lace-up boot. It's scaly tongue licks at the leather. Then it starts to slither toward the flesh concealed under his trouser leg.

Spike's eyes widen in horror and he and Iggy's screams fill the night air. A moment later they're answered by the distant ECHOING HOWLS of the coyotes.

Suddenly a flaming arrow lands between Spike's spread-eagled legs. We see the sand eels recoil from the flame, sliding back into the shadows.

125. ANOTHER ANGLE ON BROTHERS WITH TOAD AND BURROWS

who is cradling a crossbow.

BURROWS

Little buggers don't like fire.

Mario and Luigi recognize Iggy and Spike.

LUIGI

They're the ones who took Daisy.

Iggy and Spike give an anguished plea.

IGGY/SPIKE

Help us! Please!

Toad's gloved hand grasps the tail of the eel that's halfway up Spike's trouser leg. His eyes lock on Spike's.

TOAD

Are you with us?

(CONTINUED)

CONTINUED:

They nod their heads vigorously. Toad laughs. He pulls out the eel, whirls it 'round his head a few times then hurls it into the closing darkness.

126. EXT. DESERT - REFUSE DUMP - NIGHT

We're nearer the city now. Floodlights illuminate mountains of garbage and filth.

Huge dumper trucks -- sludge gulpers -- are spilling loads of Dino-Yawk's excrement, while bulldozers push it further into the pit.

The drivers -- the SNIFF-ITS -- wear protective gas masks and protective clothing like people handling toxic waste.

127. ANOTHER ANGLE

In the shadows we FIND the brothers, Toad, Burrows and a subdued Iggy and Spike. The Brooklyn boys gag and choke from the smell and fumes.

TOAD

Just be glad we're up-wind.

BURROWS

The sniff-its make good money.

LUIGI

Sniff-its?

BURROWS

The crews. And what they scavenge they keep.

TOAD

Unless we get there first.

Luigi reacts to a load of bottles being tipped from the truck.

LUIGI

Don't you guys recycle?

128. ANGLE ON ONE OF THE TRUCKS

The word "SLUDGE-GULPER" is written on the side. The driver is raising the rear end to tip his load. Two of his crew are behind helping out the refuse with long poles.

(CONTINUED)

CONTINUED:

Toad "materializes" beside one of the Sniff-its, like garbage taking on a human form. The Sniff-it reacts in astonishment. Behind him, Burrows wraps his arm around the other one's throat.

129. ANGLE ON DRIVER

He reacts as a gas-masked figure taps on the window of his cab. He opens the door.

We can see from the clothes that the figure in the mask is Mario. He grabs the driver's tunic and hauls him out of the cab.

WHACK! BOSH! Mario pulls off the driver's gas mask. He hands it to Luigi, who appears at the side of the truck.

131. EXT. CITY DUMP CHECKPOINT - NIGHT

The empty sludge-gulper arrives at a barred gate where the guards also wear gas masks. They register the figures inside the cabin and wave them through.

132. INT. SLUDGE-GULPER - TRAVELLING - NIGHT

As they clear the checkpoint the "crew" remove their gasmasks to reveal the brothers, Toad and Burrows. Iggy and Spike are crouched at their feet.

133. EXT. CITY LIMITS - NIGHT

A convoy of sludge-gulpers is heading back toward the city. They pass the ominous figure of the statue which Koopa's helicopter passed earlier.

134. INT. SLUDGE-GULPER - TRAVELLING - NIGHT

The brothers react to the looming shape of the statue.

LUIGI

What is that? It looks...
almost familiar.

TOAD

It's the Statue of Repression.
It was built as a tribute to the
people who founded this city and
wished they hadn't.

Mario turns his attention to Iggy and Spike.

(CONTINUED)

CONTINUED:

MARIO

Right, listen up you two. A woman cop took a pendant off my brother when they booked us in the can.

SPIKE

That's the crystal! That's what we nearly died for.

LUIGI

What's so special about it?

IGGY

No idea. But Koopa wants it as bad as he wants the girl.

MARIO

So if we get it back, we got something to trade.

IGGY

If the cop was female, she's probably wearin' it. Happens all the time. You should check out the Boom Boom Bar.

TOAD

That's a good idea. It's a hangout joint for cops and Goombas.

LUIGI

We don't look like either.

MARIO

And we smell. I haven't took a shower since Brooklyn.

It's true. The guys' clothes are torn and stained and stink.

IGGY

We'd better drop by our place.

136. INT. BOOM BOOM BAR - NIGHT

Now that it's night the bar is leaping. Off-duty cops and Goombas are thronged together with civilians. Some of them are where fashion is at in Dino-Yawk -- anarcho-dino-sado-chic. In the adjacent room there's a dance floor and disco. Lights flash and MUSIC pounds. Above the ultimate hi-tech lighting system swoops over the dancers like a choreographed robot arm.

136. ANGLE ON DOOR

A group squeezes in past the burly bouncers. It takes us a moment to realize that it's Mario, Luigi, Iggy and Spike. The brothers are in borrowed clothes, trying to look sharp in oversized zoot-like suits and hi-top stompers. Their hair is sleeked back and shining with grease. Iggy and Spike, like them, are sharply dressed. They wear a lot of chunky turquoise jewelry and look like Aztec pimps.

IGGY

I don't want to hang around.
We're the four most wanted faces
in town and the place is crawling
with kuffs and Goombas.

MARIO

Don't slither out on us, Iggy!
We have a deal.

SPIKE

It's cool. They're all zapped
and zonked.

A fight erupts nearby between a Cop and a Goomba. The Bouncers move in and break it up.

MARIO

This is a real redneck joint.

IGGY

Gets wild after midnight. Cops
hate Goombas, Goombas hate Cops.
Know what I mean?

LUIGI

I've seen her. Look!

Gloria is on the dance floor. She's out of uniform, squeezed into a rubbery dress with snakeskin tights. As she twists and turns we see the crystal swinging 'round her neck, the facets of its surface catching the strobe lights.

137. RESUME FOUR GUYS

SPIKE

Leave this to me.

They stare at him -- you?!

SPIKE

Here's the run.
(MORE)

(CONTINUED)

CONTINUED:

SPIKE (CONT'D)

I ask her for a dance, then we share some tubes, we booze and shmooze. I take her back to her place. She slips into something snakey and I do it.

MARIO

You do it with her?!

SPIKE

I mean I get the crystal.

IGGY

Give him his shot. ,

ANGLE ON GLORIA

Spike moves in between her and her partner, a cop almost as big as her.

SPIKE

Mind if I cut in?

The cop laughs.

GLORIA

Who are you?

SPIKE

Your main man, babe, your ram-a-dam, your can o' spam.

She short-arms him. He hurtles backwards off the floor, to be caught by the others.

MARIO

So... Plan B.

/38. ANGLE ON BAR

Lena appears, looking deadly in a centerfold dress. She squirms onto the stool, looking 'round the room with a mixture of curiosity and contempt.

The BARMAN leans in. He doesn't get many like this in here.

BARMAN

Haven't seen you in here before.

(CONTINUED)

CONTINUED:

LENA
I'm slumming. Give me a viper's
fang. Straight up.

The Barman goes off. Lena's eyes narrow.

FROM HER POV

we see the faces of Mario and Luigi, lit by the
strobing disco lights.

BACK TO SCENE

Mario's Brooklyn bachelor's antennae are working. He
turns and his eyes lock with Lena's. She smiles. He
turns to Luigi.

MARIO
Hold the phone...

Luigi sees where his brother's headed.

LUIGI
Mario, this isn't a Third Avenue
singles bar. We're on a mission.

MARIO
Jus' gonna mingle...

Mario approaches Lena, drawn irresistibly by her seductive
smile. A new song begins to blast from the speakers.
She nods towards the dance floor.

LENA
You wanna do the Dactyl?

MARIO
If that's a dance -- I do it.

He takes her hand and they move toward the floor. They
push through and find a space. She stands away from
him for a moment, sizing him up, challenging his moves.
This is okay by Mario -- he's on familiar territory.

He hits a pose. She copies him. He pivots, swivels a
hip. She copies this too. Mario smiles -- this babe's
up to speed.

ANGLE ON LUIGI

as Iggy and Spike rejoin him.

(CONTINUED)

CONTINUED:

IGGY
D'you know who your brother's
dancin' with?

LUIGI
She married or somethin'?

SPIKE
That's Koopa's main squirm.
His significant other!

They react to a ripple of applause from the dance floor. Other dancers -- including Gloria, have drawn back allowing Mario and Lena more room. They're hot, they're happening. The MUSIC pulses, the floor jumps with stomping feet. Mario's caught on to the main moves of the Dactyl. It's more like a mating ritual than a dance. Facial movements are as important as swivelling hips. Voices shout encouragement.

VOICES
Snake out, man! Slither down!

RESUME LUIGI, IGGY AND SPIKE

IGGY
(alarmed)
She's telepathed the Goombas!
She's giving out signals, man.
Look!

Sure enough, a posse of Goombas are positioning themselves around the perimeter of the dance floor.

IGGY
Soon as the dance is over, they're
gonna collar him.

Luigi looks around -- how do they get out of this? The MUSIC is BUILDING to a crescendo.

Above the dance floor is a whirling glitter-ball. Luigi judges its height and position. He moves away, pushing through the crowd.

ANGLE ON DANCE FLOOR

Rising hysteria as the dance climaxes. Sweat is rolling down Mario's face and trickling in rivulets down the cleavage of Lena's breasts.

Luigi heads for the Dee-Jay behind his console.

(CONTINUED)

CONTINUED:

Lena's body is one with Mario's but her eyes are elsewhere.

139. The leading Goomba catches her vibe. Time to move in. Luigi sees this. He runs up steps towards the Dee-Jay's booth. He leaps in the air. For a moment his feet crunch on the spinning turntables. Then he launches himself into space. His hands clutch the glitter-ball.

The crowd gasps, looking at his figure as it arcs over the dance floor. He sails over their heads, like Errol Flynn dangling from a chandelier. His legs kick out, straight into the jaws of the leading Goombas moving in on Mario.

Luigi arcs into a backward swing, his heels taking out another couple of Goombas. He drops to the floor and grabs his brother.

Iggy runs up to the Dee-Jay's booth. He knocks him off his stool and hits faders. The MUSIC goes to DOUBLE-SPEED and the whole room is suddenly strobing.

Pandemonium on the dance floor. Smelling a fight the cops move in, automatically taking on the Goombas, like marines and infantry head to head in a World War Two Hollywood canteen brawl.

In the flickering strobes the fight is almost psychedelic. We see Lena's face, pointlessly screaming orders to the Goombas.

Gloria joins in the fight, swinging at everything and everybody.

Mario and Luigi head towards her. Just before they reach her a Goomba grabs her throat, snapping the cord which secures the crystal. It falls to the floor.

The brothers drop to their knees. It's hard to know what's real or imaginary in the hallucinatory mayhem. Now they see it, now they don't. Luigi's almost got his hand on it when a foot kicks it away.

Mario crawls through kicking legs and flying bodies. He sees the crystal. His hand reaches out and curls around it -- then a leather boot slams down on his wrist.

He looks up. Above leathered boots, leathered thighs, a spiked belt, a bare midriff to the taunting triumphant face of Lena.

Luigi grabs the collar of Mario's jacket and yanks him to his feet.

(CONTINUED)

CONTINUED:

MARIO
I don't have the pendant!

LUIGI
Forget it!

They see Iggy gesturing towards them and head in his direction.

They push through the frenzied mob, avoiding head butts, karate chops and kicks to the groin.

We FIND Lena scanning the room to see where they've gone. She screams at a Goomba captain and separates him from the fight. She points to where the brothers are heading out of a rear door.

140. INT. BOOM BOOM CLUB - CORRIDOR - NIGHT

The guys head to a metal door. It's locked. They double back to a staircase. They have no choice but to go up. Their feet disappear up the stairs.

141. INT. BOOM BOOM CLUB - CLOAKROOM COUNTER - NIGHT

Three Goombas are handing over cloakroom tickets. A girl searches racks of lethal weapons, checking out their tags.

The leading Goomba indicates the girl's saucer for gratuities. He gestures to the others, "D'you have change?" They pat their pockets -- 'fraid not.

142. INT. BOOM BOOM CLUB STOCK ROOM - NIGHT

The four fugitives enter a room packed with crates of bottles, metal trays, towels -- all the service items of the club. It's a dead end. There's no way out except for a skylight fourteen feet above them.

They head back onto the landing -- to be met with a barrage of FIREBALLS from the pursuing Goombas.

They dive back into the stock room and barricade the door with crates and boxes.

SPIKE
We're fried!

Mario grabs Iggy and points to the foot stompers.

(CONTINUED)

CONTINUED:

MARIO

How do we work these shoes?

Iggy unclips a handful of cartridges from his belt. Some are blue, some are green.

MARIO

Which are which?

IGGY

The blue ones are full stomp.

MARIO

Gimme.

He grabs two and slots them into the shoes. They make a HYDRAULIC SOUND. Outside Goombas start BATTERING the door.

LUIGI

You can't go through glass!

MARIO

Watch!

He grabs an empty metal bottle crate. He holds it over his head like a wrap-around shield.

IGGY

Click your heels three times.

MARIO

You gotta be kidding!

But he does it. SCHWUNKUNKK! He blasts upward and rockets through the skylight. The others duck as shards of glass rain down.

143. EXT./INT. BOOM BOOM CLUB - ROOF - DAY

Mario lands upon the roof. He looks down through the broken skylight. The other guys are looking up.

WHOOSH! WHOOSH! WHOOSH!

They come whizzing through the aperture, just as the door collapses under the Goomba assault.

They run to the parapet of the roof.

Goomba reinforcements are arriving outside the club.

Mario looks, measuring the distance to the next roof.

(CONTINUED)

CONTINUED:

He hits the stompers again and bounces into space, making a landing on the opposite roof. The others follow his lead.

A barrage of FIREBALLS is released from below, SPLINTERING BRICKS, WINDOWS and TV ANTENNAE.

144. EXT. STREET - NIGHT

The four figures leap down from the rooftop into a deserted, garbage-strewn, dimly-lit back alley. They hit the bricks and catapult up again as if on a trampoline. One more bounce and all four jack-knife into the open rear end of the garbage truck.

ANGLE ON TOAD'S FACE

behind the wheel. He smiles -- "neat" -- and engages the CLUNKING GEARS.

145. INT. KOOPA'S TOWER - KOOPA'S SUITE - NIGHT

The room is empty. The lacquered door opens revealing Daisy in the elevator with Hark. He gives her a reassuring look and she steps into the room. She is less reassured as the elevator doors close behind her.

The lights have been dimmed, casting an eerie, seductive glow around his suite. She moves deeper into the room.

Something startles her -- a footfall? She can hear the FAINTEST kind of ANIMAL NOISE. She looks around, trying to detect its source. She hears the SOUND again -- then sees a shadow against a wall. It's the shape of a creature she has never seen before.

Then the animal breaks cover. Daisy screams at the sight of a four-foot-tall tyrannosaurus rex. It stops moving, eyes fixed on Daisy, as afraid as she is.

Then it starts to move towards her. Daisy backs away, terrified. Koopa's voice comes out of the darkness.

 KOOPA (O.S.)

Don't be afraid -- Yoshi won't hurt you.

He appears. His skin seems ghostly pale against the black warlord's robe.

(CONTINUED)

CONTINUED:

KOOPA

He's for you. A pet.

She steps forward cautiously.

KOOPA

Go ahead -- touch him. Just try not to move your fingers around like a small wounded animal.

DAISY

(softly)

I can't believe it.

KOOPA

You know all about them, Daisy. You were drawn to them. Fossils and creatures from lost worlds.

DAISY

Dinosaurs died out millions of years ago. My teacher thought it was a meteorite.

KOOPA

He was right. But it did more. It split the earth, creating parallel universes.

Koopa presses a button in an oval table. The leaves fold back revealing a hologram of Dino-Yawk.

KOOPA

Mine is shrinking. Contracting. Dying. Our resources consumed. But here -- here at the center of it all -- is a way through to another world. The world where you grew up.

DAISY

But I was born in this world?

KOOPA

Deep inside you've always known you were different from everyone else. Known that you were a stranger.

Daisy is almost hypnotized, reluctantly but irrevocably drawn to his sensuous voice and reptilian eyes.

(CONTINUED)

CONTINUED:

KOOPA

Weren't you always excited by
things you didn't understand?
Wasn't there something missing
from your life? Some unfulfilled
need?

He moves in towards her. YOSHI GROWLS. He kicks the
creature, sending it scuttling into the darkness.

Koopa reaches out a hand, fingering Daisy's hair.

KOOPA

You belong here with me. And when
our worlds unite we shall reign
over both of them. '

Daisy looks into his eyes. Her lips part submissively.

The spell is broken as the door is flung open. Lena
strides into the suite. She looks torn and bruised from
the fracas at the club. Her eyes flash angrily as she
sees Daisy and Koopa together.

He is even more angry. His face regresses, his eyes
narrowing to slits.

KOOPA

Get out!!

LENA

I brought you a gift.

KOOPA

I have everything I want.

LENA

Except the thing you need most.

She opens the palm of her hand. Koopa's expression
changes. He pushes Daisy aside, his eyes fixated on
the gleaming crystal...

146. EXT. SIDE STREET - NIGHT

The street is a darkened refuge from the buzz of the
city. Mario and Luigi step out from the shadows and look
upwards.

THEIR POV

Looming above the skyline are the twin towers.

BACK TO SCENE

The guys look at each other -- it's a daunting prospect.

LUIGI

It's not gonna be easy.

MARIO

Yeah, I thought that two years ago when I was called in to check this boiler in Bensonhurst. First I thought, no way Jose, this needs a specialist, a contractor. Then something inside me --

LUIGI

Mario, Mario -- This is bigger than a boiler!

Their attention is diverted by a burst of neon on a nearby rooftop. A commercial is projected on a giant screen. An oily PITCHMAN makes a direct appeal.

PITCHMAN

'Just think what you could do with five million koopons -- stick it to boss -- tell your pa where to get off -- have your school buried as a gift to future archaeologists -- with five million koopons you can do it all --

Mug shots of the brothers appear on the screen.

JUST FIND THE MARIO BROTHERS!

Before they can react, a manhole cover is pushed aside in the center of the darkened street. Toad's face appears.

TOAD

Let's go!

(47) INT. MAINTENANCE TUNNEL - NIGHT

The brothers descend a metal ladder. Luigi replaces the metal cover. They're in a large tunnel, the walls covered with cables and pipes. We can hear the HUM of an ELECTRICAL GENERATOR. Burrows and Toad are waiting for them. Burrows indicates a row of hooks on which maintenance crew coveralls hang.

MARIO

That's more like it. I felt like a dork in these clothes.

(CONTINUED)

CONTINUED:

TOAD

We gotta surprise for you. I know a couple quirks that work in Metro Central.

MARIO

Quirks?

TOAD

Subversives like us. One of them owes me -- here!

From behind his back he produces Mario's toolbelt. Mario's eyes light up and there's music in his heart. It's a potent moment. He can't speak. Luigi explains.

LUIGI

You don't know what this means to him. It's like Wyatt Earp gettin' back his gunbelt. Or Superman findin' his lost cape.

Mario straps it on, flexes his chest and swells with blue-collar pride.

MARIO

Nothin' can stop us now!

INT. ACCESS PIPE - NIGHT

The four figures reach a fork where two tunnels branch off in different directions. They look to Toad.

TOAD

I think the boiler room's that way...

They go with his choice.

148. INT. TWIN TOWERS - WORK ROOM - NIGHT

The guys come through a door and find themselves in a workroom.

A huge workbench spans a long wall. On a pegboard above it is a dizzying array of strange tools, predominantly hammers:

There are ball peen hammers, claw hammers, die hammers, jackhammers, mallets, sledgehammers, spalling hammers, stone hammers, tack hammers and trip hammers. Among others.

(CONTINUED)

CONTINUED:

Two grease-covered guys appear and start screaming gibberish. The Hammer Bros. They're under the mistaken impression the guys have come to take their jobs. Maybe it's Mario's toolbelt. The brothers look at each other, puzzled.

A CLAW HAMMER WHIZZES through the air and impales the wall behind Mario.

Mario, Luigi and Toad dash across the room, hopping over the spare parts on the floor, as the Hammer Bros. pelt them with hammer after hammer.

TOAD

Wrong move.

They dive back into the shelter of the tunnel.

149. INT. TWIN TOWERS - TUNNEL - NIGHT

The tunnel ends at a metal door. Fungus drips from the ceiling and they brush it out of their hair.

Toad tries the metal door. It doesn't give.

MARIO

Is this the boiler room?

TOAD

Maybe.

MARIO

What if it's the Goomba locker room?

LUIGI

Do it!

Mario takes a pry-bar from his belt and attacks the door.

150. INT. TWIN TOWERS - BOILER ROOM - NIGHT

The door gives and the guys enter. They could be in the engine room of an ocean-going ship. There's heavy metal, stairs and walkways, gigantic boilers, brass and copper gauges and controls. There's the THRUST of PISTONS, the HISS of STEAM and the occasional BLAST of a FURNACE. The room controls the building's water, heat and ventilation.

The guys look around with professional interest. There's a lot of rust, greenening copper and still more fungus.

(CONTINUED)

CONTINUED:

LUIGI

Look at the state of those pipes!

MARIO

Non-union work, that's for sure.

151. INT. TWIN TOWERS - MAIN LOBBY - NIGHT

Goombas are racing into the lobby from different directions where a SECURITY CHIEF stands with the gesticulating Hammer Brothers.

SECURITY CHIEF

The Mario Brothers are in the building. Check every floor, check the elevators, check the supply bays!

The Hammer Brothers continue to jabber excitedly, pounding hammers on the reception desk to make their point. They point to the TV screen where the "Get-The-Mario-Brothers" commercial is playing, then to themselves to convey that they want the reward.

152. INT. TWIN TOWERS - BOILER ROOM - NIGHT

Mario, Luigi and Toad are studying a control panel. On it is a computerized schematic of the Twin Towers illustrating floor plans, stairwells, elevator shafts and the entire complex heating and ventilating structure.

Mario stabs a finger at the screen.

MARIO

There -- that's the main vent pipe.

He swivels and points to the pipe behind him.

MARIO

Goes right to the top of the building.

TOAD

How're you gonna get up it?

MARIO

They gotta clean that sucker somehow...

He crosses over to the giant pipe and walks around it.

(CONTINUED)

CONTINUED:

It has a hinged metal door and inside, a small open elevator, just big enough to hold two people and their cleaning equipment. They turn as a SIREN starts to SOUND.

LUIGI
Knockin' off time?

TOAD
No chance -- they're on to you --
look!

There are flashing red lights above the doors.

MARIO
See if you can slow them down.

Luigi races across the room, ducking more pipes, dodging past HISSING VALVES and finds the main electrical circuit board. He whistles as he scopes the spaghetti of different colored wires and fuses. His fingers make selections, this one no, this one no, that one -- why not?

He pulls wires out in a shower of blue sparks.

153. INT. TWIN TOWERS - ELEVATOR SHAFT - NIGHT

Looking down the lift shaft. A mass of fungus is draped around the lift cables. We see three elevators ascending. Suddenly they shudder to a halt.

154. INT. TWIN TOWERS - COMMAND CENTER - NIGHT

The room is Koopa's equivalent of the National Security Council. An oval table faces banks of monitors which relay the most sophisticated computer technology. One wall carries an enormous chart filled with diagrams under the title "D-DAY. OCCUPATION AND ASSIMILATION PROCEDURES!"

Koopa is facing his chiefs of staff. Half are in uniform, military and security -- the others civilians. The only two we recognize are Lena and Bloober. Koopa wears military uniform befitting Koopa the Warlord. The crystal hangs around his neck.

KOOPA
Dimensional integration is no
longer a dream. It is about to
become a reality...

(CONTINUED)

CONTINUED:

He keys some pads and his screen is filled with sophisticated computer graphics indicating the separate states of New York and Dino-Yawk.

The program starts. Through the graphics Koopa's ultimate plan unfolds before our eyes -- the physical assimilation of the two dimensions.

BLOOBER

Do we anticipate a high casualty rate?

KOOPA

Inevitably. There will be massive destruction of property and thousands will die.' A small price to pay for the fulfillment of our reptilian destiny.

156. INT. TWIN TOWERS - BOILER ROOM - NIGHT

Luigi and Toad rejoin Mario. STEAM BELCHES around his legs.

LUIGI

What are you doin'?

MARIO

I made some adjustments... reversed the flow. Now... we're gonna have to time our jump real carefully when we get to the top.

LUIGI

Why?

MARIO

'Cause when it gets to the top it's gonna come right back down again. A bit like when you try to hit the bell with the hammer at Coney Island.

Luigi climbs into the "slug" and looks upwards.

HIS POV - ENDLESS DARK TUBE OF PIPE

LUIGI

How do we know there'll be something up there for us to grab onto?

(CONTINUED)

CONTINUED:

MARIO
Got any better ideas?

LUIGI
Guess not.

Mario turns to Toad.

MARIO
When I give the word, hit that lever.

TOAD
Listen, take this. It's cute but it's baaad!

He hands him a tiny clockwork device. It's round and has legs and could be concealed within a fist.

MARIO
I don't have kids.

TOAD
This isn't kid stuff. This can blow your head off.

Mario pockets it in his overalls.

They exchange a Dino-Yawk version of a home boys' handshake.

TOAD
We'll be waitin' for you. Just remember, 'he who leaps last goes without saying.'

Mario climbs into the slug alongside his brother. They curl themselves up like astronauts awaiting lift-off.

Toad steps to a lever by a console of gauges. Mario gives him the nod. He yanks it down.

Dials on the gauges leap into the red and steam envelops him.

156. INT. TWIN TOWERS - VERTICAL PIPE - NIGHT

Compressed STEAM RUSHES into the pipe and the slug takes off.

CLOSE ON BROTHERS' FACES

as the G-force begins to distort their features.

BOTH

Shi i i i i i i ittt!!!

The projectile hurtles upward leaving a trail of steam. Mario's pencil torch beam shows the passing tunnel. Tendrils of fungus and open shafts leading off at every other floor.

The slug starts to run -- literally -- out of steam. It slows. Mario and Luigi brace themselves. It doesn't make the next shaft -- which means they'll have to leap on the way down!

The slug starts to fall back.* The guys have only the briefest glimpse of the approaching shaft before they launch themselves into space.

They hang by their fingertips to the edge of the shaft as the slug hurtles away below them like a bomb.

Gritting their teeth the guys haul themselves with agonizing slowness over the edge of the shaft... hands, elbows, then they swing their legs over, panting with relief and exertion. Their faces are only a few inches from each other. Mario winks.

MARIO

Teamwork...

157. INT. TWIN TOWERS - BOILER ROOM - NIGHT

The slug returns to the foot of the pipe at maximum velocity. Toad dives over a labyrinth of pipes, taking cover. There's an incredible EXPLOSION. Cracks appear in the pipework, instrument panels go crazy, circuits fuse, gauges oscillate wildly as the entire power system for the building malfunctions.

158. INT. TWIN TOWERS - KOOPA'S COMMAND CENTER - NIGHT

Koopa continues to outline the consequences of the proposed merger.

KOOPA

You will seize all communication centers, neutralize any pockets of resistance and every plumber in New York will be rounded up and shot.

(CONTINUED)

CONTINUED:

The lights flicker as the power fades. There's a RUMBLING sound within the walls, a vibrating in the ceiling.

The group around the table exchanges glances, too afraid to say anything which might fuel Koopa's anger.

He stares malevolently at the screen as the graphics become jumbled and meaningless. A caption flashes in the corner of the screen:

GAME OVER GAME OVER
GAME OVER

159. EXT. TWIN TOWERS - NIGHT

Goombas hack open elevator doors to release their trapped colleagues. Here, too, the lights are flickering on and off.

The SECURITY CHIEF struts over.

SECURITY CHIEF
Hit the stairs!

The Goombas make for the stairs. A JANITOR appears.

JANITOR
The whole system's shot to shit.
The people downstairs are boiling,
the people up top are freezin'
their asses off.

SECURITY CHIEF
Get someone to fix it!

JANITOR
Where you gonna find a plumber
this time of night?

160. INT. TWIN TOWERS - STAIRWELL - NIGHT

A squad of Goombas enters the stairwell. They look upward.

Stairs stretch above them, as if to infinity.

They begin the daunting climb...

161. INT. TWIN TOWERS - VENTILATING SHAFT - NIGHT

Mario and Luigi are crawling along on their bellies. They come to a fork -- once again a decision. Mario looks at Luigi.

LUIGI

Why you lookin' at me? Whatever I say you'll go the other way.

MARIO

So?

LUIGI

Left.

MARIO

Okay.

They take the right fork. Then they see something.

20 feet away a man is sitting with his back against the shaft. He looks exhausted, drained, covered in dirt and sweat. There's an automatic pump gun cradled in his lap and he's picking shards of glass from his naked, bloodied feet. When he turns to look at them he looks exactly like BRUCE WILLIS.

BRUCE

Other way.

MARIO

Thanks.

They crawl back toward their own movie.

162. INT. TWIN TOWERS - PROPAGANDA ROOM - NIGHT

The room is empty, its glass walls facing the other tower. We're a few floors below roof level.

The walls display enormous posters from Koopa's ad campaigns: "KOOA'S THE ONE." shows Koopa flashing a peace sign, "ELECT KOOA THE STUD" has him cavorting with Lena, "PUTTING YOUR HARD-EARNED KOOPONS TO WORK -- ELECT KOOA THE ADMINISTRATOR" features an uncomfortably-bespectacled Koopa.

There are also lifesize cutouts of Koopa and proofs of proposed billboards.

163. ANGLE ON CEILING

where an inspection plate is being loosened from the shaft above.

(CONTINUED)

CONTINUED:

The last screw is removed and it drops to the floor. A moment later the Brothers wriggle through the hole and drop into the room below.

MARIO

Toad said Daisy was bein' held in the penthouse. How far up are we?

They cross to the window and look over to the other tower.

MARIO

'Bout three floors to go. She can't be far.

But Luigi seems troubled. ,

LUIGI

Mario... remember when we looked up, one tower was shiny and sleek like Trump Plaza? An' the other was all beat up an' lousy with fungus?

MARIO

So?

LUIGI

I'm lookin' at the the shiny one.

Mario begins to have doubts.

MARIO

You don't know we're in the wrong one.

LUIGI

No. But if I was runnin' the place, I'd be livin' over there.

Mario reacts -- oh shit!

164. INT. TWIN TOWERS - DAISY'S ROOM - NIGHT

Daisy sits alone. Her only company is Yoshi who lies at her feet. Something draws her to the window.

She looks across the divide to the other building.

HER POV

In the office of the other building the figures of Mario of Luigi move away from the window.

(CONTINUED)

CONTINUED:

Daisy reacts. Was it them? She presses her hands against the glass and wonders if she was seeing things...

165. INT. TWIN TOWERS - STAIRWELL - NIGHT

A door opens and Mario and Luigi enter the stairwell. They're about to head down when they hear footsteps.

On the landing below a squad of Goombas appears. For a moment the two groups stare at each other. Then Mario and Luigi turn on their heels and run up the stairs.

The climb has exhausted the Goombas. The last thing they need is to pick up speed and give chase. A couple give off half-hearted SHOTS while the others drag leaden feet up the stairs.

166. EXT. TWIN TOWERS - ROOFTOP - NIGHT

A metal door opens and the Brothers scramble through. They close it and slam a dead bolt across it. A huge TV antenna towers above them, swaying in the wind. They move to the edge -- it's a long way down.

Luigi looks to Mario -- now what?

Mario steps back. He looks at the antenna. Assessing its height and comparing it to the distance between the two towers. Then he moves to the base of the antenna. It's bolted down but the cement base is cracked and eroded by fungus.

MARIO

Wrench!

Luigi puts one in Mario's workbelt and hands it to him. Mario uses it but the bolts won't budge.

MARIO

Do I have some E-Zee Nut back there?

Luigi checks the belt and finds a squirt can. Mario applies some to the bolts.

They react to HAMMERING on the roof door. The Goombas are closing in.

LUIGI

Use the other wrench.

(CONTINUED)

CONTINUED:

MARIO

It's air-powered. I don't have any air.

Luigi digs into his pocket and produces a stomper cartridge.

MARIO

Top man!

He jams it in. Yes! He starts undoing the bolts, tossing wire cutters to his brother.

MARIO

Guy wires!

Luigi takes the cutter to the first of four supporting guy wires. He severs the first as Mario loosens the bolts. Behind them is a NOISE. A blue oxy-acetylene flame starts to burn a hole through the door.

Luigi severs another guy wire and moves to the next. Mario straightens up as the last bolt is loosened. Luigi severs the last guy wire. He runs to join Mario at the base of the antenna. Both brothers put their shoulders to the rusting metal girder and start to heave.

The antenna begins to crack, swaying, leaning, rocking in the wind. The guys push and strain. Then slowly and surely the enormous antenna keels over. They move back quickly as it tears out its rotting concrete base.

The giant structure arcs through the air, then hits the opposite roof with a shower of sparks. They've done it! The antenna now forms a perilous bridge spanning the terrifying chasm between the towers.

Luigi goes pale, his resolve weakening, realizing what's asked of him. Mario sees this. He knows he has to fire his brother up for the next ordeal. He grips his arm.

MARIO

Who are we?

Luigi's voice is a frightened whisper.

LUIGI

The Super Mario Brothers.

MARIO

I can't hear you!

LUIGI

The Super Mario Brothers!

(CONTINUED)

CONTINUED:

MARIO
Bitchin'!

They climb onto the metal trellis work of the antenna, their feet on one girder, their hands clutching another above them. Slowly and surely they start to inch their way over the abyss.

167. INT. TWIN TOWERS - KOOPER'S SUITE - NIGHT

Koopa stands in front of a floor-length mirror, fingering the crystal at his throat.

A uniformed SECURITY OFFICER enters.

SECURITY OFFICER
Communication systems are out, sir. Computer terminals are down and the temperature is below freezing.

KOOPA
Why do you bother me with trivialities when we stand on the brink of a new world order?

The Security Officer frowns -- where has he heard that before?

KOOPA
Get me the girl!

168. INT. TWIN TOWERS - DAISY'S ROOM - NIGHT

Daisy is at the window. She looks upward, transfixed.

HER POV

169. The Brothers are now halfway across the antenna.

170. EXT. TWIN TOWERS - ROOFTOP - NIGHT

A plate of METAL CRASHES to the ground as the oxy-acetylene burner finishes cutting the hole. A hand reaches through and pulls aside the bolt.

Goombas spill onto the roof, running to the parapet, levelling their weapons. They start SHOOTING, the fire balls lighting up the darkness.

171. EXT. BETWEEN TWIN TOWERS - NIGHT

FIREBALLS ricochet off the metal framework of the antenna as they EXPLODE around the brothers. One explodes a foot from Luigi's head. As he reacts he loses his grip. His feet slip from the lower rung. He falls. One hand catches a girder. His feet swing perilously into space. Except for the grey wires spiralling in the wind, there's nothing but air between him and the concrete 90 floors below.

Mario reacts fast. He unclips his toolbelt, wraps it 'round a stanchion and refastens it. Now he can lean back like a climber on a mountain face.

MARIO

Hang on, kid.

He stretches out an arm. It can't quite reach. It's tantalizingly near Luigi's tenuous grip on the girder. He leans further, straining closer...

Fireballs bounce around them. Then he locks his hand over Luigi's wrist. He starts to pull him up. The veins stand out on his forehead with the effort. His other hand grasps the loose sleeve of Luigi's coveralls. One last almighty heave and the brothers are clutching each other.

LUIGI

Thanks, Mario.

Another FUSILLADE of ARTILLERY bombards them.

Mario starts to haul in one of the flailing grey wires. Luigi sees what he's doing and helps him. It snakes toward them, the wire tearing at their hands.

MARIO

That should do it. Let's get outa here!

They wrap the last few feet around their wrists and make a slip knot binding them together.

Beyond them the other end starts to buckle and GROAN from the stress and the wind.

The guys leap into space like bungee jumpers. The wire uncoils and their weight arcs them toward the Koopa tower. They brace themselves feet first as they head for one of the glass windows.

172 INT. TWIN TOWERS - DORMITORY - NIGHT

The Brothers crash through the GLASS which SHATTERS into fragments. They hit the floor, rolling over like parachutists. They find themselves at a woman's feet. It's Daniella! Her face lights up as she recognizes Mario.

DANIELLA

Mario! You came for me!

The guys get up, dazed and confused. Daniella isn't the only girl in the room. There's about 20 others, of various shapes and sizes, but all the same age. They're wearing all their clothes with blankets wrapped around them for warmth.

GIRL #1

You know this guy, Daniella?

DANIELLA

Sure this is Mario, his brother Luigi. They came to rescue us, right, guys?

The girls cheer and holler. Mario and Luigi exchange glances -- this is more than they bargained for.

LUIGI

These are the girls who went missin' from Brooklyn?

DANIELLA

Two of them are from Queens -- but they're okay.

QUEENS GIRL

'Cept we're freezin' our asses off, 'cause somebody's turned off the heat.

Another GIRL points to the blank TV screen.

BROOKLYN GIRL

An' now the cable's down!

Luigi scans the faces quickly.

LUIGI

Where's Daisy?

DANIELLA

You mean the little blonde chick who loaned me her umbrella? She doesn't room with us.

(CONTINUED)

CONTINUED:

QUEENS GIRL
The little princess is up in the
penthouse.

BROOKLYN GIRL
She's the one he was after all the
time.

The others murmur. She's obviously not popular because
of this.

LUIGI
There's a reason for that --
that's why we gotta find her.

DANIELLA
So what's the plan, Mario? How're
ya bustin' us outa here?

The guys look at each other -- they don't have a clue.

173. INT. TWIN TOWERS - KOOPA'S SUITE - NIGHT

Hark brings a frightened Daisy into the room. Koopa and
Lena are dressed for travel in long, sleek ankle-length
coats. Lena reacts jealously.

LENA
Why do you need her?

KOOPA
She knows the other side.

LENA
And when she's outlived her
usefulness?

KOOPA
She can be yours, Lena.

Hark reacts to this exchange. He throws a sympathetic
look at Daisy but he's powerless to intervene.

174. INT. TWIN TOWERS - DORMITORY - NIGHT

Mario cracks open the locked door with his pry-bar. The
girls cheer.

MARIO
Keep it down, girls. Just sit
tight, okay?

He and Luigi slip into the corridor.

175. EXT. TWIN TOWERS - ROOFTOP - NIGHT

The Black Sky Force One helicopter sits on the rooftop, its ROTORS WHIRLING.

Koopa runs toward the machine, his hair blowing behind him in the downdraft. Lena follows, escorting Daisy, her arm twisted behind her back. She's in pain and Lena obviously enjoys this...

176. INT. TWIN TOWERS - COMMAND CENTER - NIGHT

Bloober is speaking into a mike. He, too, is shivering from the cold.

BLOOBER

Are all the main systems still down...? How long will the auxiliary system last...? For Koopa's sake, fix it!

Behind him the door opens. Mario and Luigi slip into the room. They react, recognizing the Dino-Yawker who was in charge of the De-evolution chamber. They advance cautiously, making sure he's not able to trigger any alarm.

Mario taps him on the shoulder.

MARIO

Remember us? The guys you were gonna turn into pond life?

LUIGI

Where's Koopa?

They react to a SOUND. Through the window we see the black helicopter swooping away from the twin towers.

BLOOBER

(smugly)

President Koopa has left the building.

MARIO

Where's he headed?

BLOOBER

That's classified information.

Luigi's eyes narrow, displaying an anger we've never seen before. It's he who now commands his own brother.

LUIGI

Mario -- socket wrench.

(CONTINUED)

CONTINUED:

Mario is surprised by Luigi's intensity. But he pulls it out of his belt anyway. Luigi brandishes it in Bloober's face.

LUIGI

Know what we use this for?
Loosening nuts. If you don't tell
us where he's gone I'll be very
happy to loosen yours.

BLOOBER

(panicked)

He's gone to the portal. He has
the crystal. With it he can merge
the dimensions.

MARIO

What is that in English?

Bloober notices something. Hark, the Goomba, has entered behind them, his weapon levelled toward them. Bloober's attitude relaxes to complacency.

BLOOBER

It means the city you know as your
home will no longer exist. Fry
them!

The guys wheel around. They register the Goomba and the stun gun levelled at them.

Hark cocks his weapon. Bloober laughs, enjoying their fear. Hark swivels his GUN and FIRES.

The impact sends Bloober flying against the computer terminals in a shower of sparks.

The Brothers react in surprise and relief.

MARIO

I dunno why you did that, but
thanks!

LUIGI

D'you know where Daisy is?

Hark points at the helicopter.

LUIGI

We gotta save her! An' we gotta
save New York!

MARIO

To say nothing of twenty uptight
Brooklyn babes.

177. INT. TWIN TOWERS - DORMITORY - NIGHT

The girls are all talking at once, wanting to know what's happening, complaining about the cold. Daniella is by the open door.

DANIELLA
Girls, hold it down, okay?
They're comin'!

Mario and Luigi re-enter -- with Hark. The girls react on seeing a Goomba.

MARIO
Don't worry -- this is Hark, he's
our friend.

Hark smiles to confirm that. ♪

MARIO
Okay -- here's the deal. Take the
girls down the stairs.

QUEENS GIRL
In these heels?

DANIELLA
Zip it, Angelica!

MARIO
Anyone asks, you're relocatin' the
girls to the precinct house. Go
round the supply base. You'll
find a garbage truck.

DANIELLA
Excuse me -- a garbage truck?

QUEENS GIRL
You're expectin' a stretch limo,
maybe?

MARIO
We'll be waitin' for you.

DANIELLA
You guys ain't comin' with us?

MARIO
The whole building's lookin' for
us. C'mon, move!

As the girls start to file out, Mario moves to a ventilation panel in the wall. He rips it out.

178. INT. TWIN TOWERS - VENTILATION SHAFT - NIGHT

The intense cold has coated the shaft with ice. The brothers' heads poke through and take this in.

LUIGI
Sheesh -- I sure did a number on
the cooling system.

MARIO
Grab a mattress...

179. INT. TWIN TOWERS - VENTILATION SYSTEM - NIGHT

We're somewhere deep within the building's network of ventilation and heating pipes. We hear a SWISHING sound.

A moment later the brothers appear, corkscrewing through the pipework on their mattress like an Olympic bobsled team. They SHATTER curtains of ICICLES and whizz round a hairpin bend, picking up speed as they hurtle downwards...

QUICK CUTS show their progress down this crazy Cresta run.

180. INT. TWIN TOWERS - BOILER ROOM - NIGHT

A maintenance crew is trying to fix the disabled system. STEAM is HISSING from ruptured pipes.

181. INT. TWIN TOWERS - VENTILATION SYSTEM - NIGHT

The final stretch is a straighter stretch of pipe connecting the two towers. The mattress sled comes INTO VIEW.

GUYS' POV

Ahead of them the tunnel ends in an inspection grid.

BACK TO SCENE

They brace themselves as they hurtle towards it.

182. INT. TWIN TOWERS - BOILER ROOM - NIGHT

The inspection crew are huddled together. They react to a new SOUND.

(CONTINUED)

CONTINUED:

A moment later the mattress sled comes tearing through the grid. It sends it flying through the air.

The brothers are airborne for a few seconds, then land on top of the crew, cushioning the force of their fall and knocking the Dino-Yawkers senseless.

183. INT. METEORITE CHAMBER - NIGHT

A bluish-white light FILLS the SCREEN. As the CAMERA PULLS BACK we REVEAL an underground chamber. The walls and ceiling are natural rock. The entire floor is the source of this strange pulsing energy.

184. ANOTHER ANGLE

reveals Koopa's face, glowing in the strange fluorescent light below him. His eyes are transfixed as his destiny is only moments away. He is standing on a promontory of rock a few feet above the glowing surface below. Behind him we see the faces of Daisy, Lena, two of his chiefs from the command center and three heavily-armed Goombas.

KOOPA

There is the meteorite which
shattered our dimensions,
condemning us to be second class
citizens of our twilight world.

With a savage gesture he snaps the cord around his throat securing Daisy's crystal.

KOOPA

Once this final fragment is
returned to its source the
dimensions will merge and we will
have a new world to conquer.

Lena steps forward.

LENA

Let me. I deserve this moment.

Koopa considers her request before handing it to her. He points to a crevice in the center of the glowing meteorite. She takes the crystal in her hands and caresses it with her long fingers. She looks at Daisy, enjoying her moment of power and Daisy's trepidation.

She steps down from the rock onto the surface of the meteorite. She kneels, then casts a look backwards at Koopa. He smiles, then nods for her to proceed.

(CONTINUED)

CONTINUED:

Lena places the missing fragment into the crevice. She freezes, as if her body is convulsed with a high-voltage shock. Then a moment later a PULSE OF ENERGY catapults her across the chamber.

185. EXT. NEW YORK - NIGHT

HIGH AND WIDE ON the East River and Brooklyn Bridge. A bubble of energy, like an exploding nuke, appears beneath the water. It expands outward and as it does so we see Dino-Yawk within it expanding to fill the space previously occupied by New York which winks out of existence.

186. QUICK VIGNETTES

illustrate the merging.

A cab driver sees a translucent wall moving across Fifth Avenue. Behind it is Dino-Yawk.

Forty-second Street and Broadway. The sidewalk is crowded with pimps, dealers, hustlers, hookers and pan-handlers, huddled in the rain outside the porno theaters.

Suddenly a group of Dino-Yawk street kids materializes among them -- grid-skaters and muggers in air-stompers. The lowlife of both dimensions stare at each other in consternation. Both groups react in panic and aggression.

187. EXT. KOOPA SQUARE - NIGHT

Now we're in Dino-Yawk -- the same square where the brothers got their first sight of the city, teeming with life and noise, maniac drivers and the SPARKING POWER GRID above them.

The garbage truck pulls up at the curb. Mario and Luigi run to the rear, helping out the posse of Brooklyn babes. Iggy, Spike and Toad get out of the cab to join them.

Then... weirdly... images from home start to superimpose themselves over Dino-Yawk. NYPD cars, yellow cabs, pretzel vendors, a bag lady with a supermarket cart.

For several moments everyone is frozen in mid-dimension, trapped in a fluid distortion of time and space.

It stops, suddenly. Everyone is freaked.

DANIELLA
What the hell was that?

(CONTINUED)

CONTINUED:

MARIO
It's started! C'mon!

He leads them down the stairs of the subway.

188. INT. METEORITE CHAMBER - NIGHT

Koopa bends over Lena, trying to revive her. His anger fuels a flash of red behind the retinas of his eyes.

KOOPA
What happened?

LENA
(weakly)
I couldn't do it... the force...

Koopa snatches up the crystal from the rock floor.

KOOPA
There is only one destined to do
this -- me!

Swiftly, he drops down onto the meteorite. He kneels down over the crevice. He thrusts the crystal toward the aperture.

He is met by a force field as waves of incandescent energy resist his attempt to replace the crystal. The veins stand out on his neck, his muscles bulge... he will not be refused.

189. INT. SUBWAY TRAIN - TRAVELLING - NIGHT

The brothers, Iggy and Spike, Daniella and the girls are crowded on a subway train. It's late. There are only a few Dino-Yawkers aboard, regarding our group with hostility and suspicion.

Suddenly the strange hallucinating VIBRATION STARTS again. Other passengers materialize -- a New York transit cop, brothers with boom boxes, red-bereted Guardian Angels.

DANIELLA
Are we home already?

There's a SHUDDER and a kaleidoscopic effect as the faces of New Yorkers and Dino-Yawkers merge and distort. Then it's over again.

190. INT. METEORITE CHAMBER - NIGHT

Koopa and the crystal are propelled across the chamber by an irresistible force. The crystal flies out of his hand and lands at Daisy's feet.

191. INT. SUBWAY STATION - NIGHT

The train doors open. The entire group runs down the platform, scattering Dino-Yawkers. They reach the maintenance door through which the brothers first came into the city.

Iggy takes out an electronic pass card. He inserts it and pushes the door open.

192. INT. ACCESS TUNNEL - NIGHT

Iggy and Spike lead the way under the labyrinth of colored pipes. Mario and Luigi are behind them followed by Hark, Daniella and the posse of girls.

They stop at the rim of the pit where the updraft of air desposited them. Iggy edges round it, pressing his back to the wall, the wind blowing his hair backwards. He reaches the other side and throws control switches. The updraft lessens.

IGGY
It'll take us down now.

DANIELLA
Are you crazy?

SPIKE
We done this a lotta times. We
don't like it, but we done it a
lotta times.

They jump. Sure enough the updraft cushions them, spiralling them gently downwards.

Mario takes Daniella and another girl by the hand and makes the next jump...

193. INT. PASSAGEWAY

The route to the portal chamber. Outside it, two armed Goombas are stationed. They hear a noise -- a SCUFFLING OF FEET in the darkness. They ready their weapons, then react in surprise.

(CONTINUED)

CONTINUED:

Walking into the light are four of the hottest foxes they've ever seen. It's Daniella and three other killer BROOKLYN BABES. They swivel their hips and pout provocatively.

DANIELLA

Hi, guys -- so what's goin' on?

The other girls start to admire their uniforms and their weapons.

BROOKLYN GIRL #1

That's some weapon you got there.

DANIELLA

How far d'you think a girl should go on a first date with a Goomba?

Whatever Goombas are, they're not immune to this kind of come-on. Daniella takes the weapon from the leading Goomba and turns it on him.

DANIELLA

Hit the deck, turtle breath!

Two of the other Girls disarm the second Goomba while the fourth emits an ear-piercing whistle.

The brothers and the others come INTO VIEW.

194. INT. PORTAL CHAMBER

The Custodian reacts in alarm as the door is kicked open and Mario and Luigi enter carrying the Goombas' weapons.

CUSTODIAN

Don't shoot, I'm an old man. You want your wrench back? I got it right here.

MARIO

Where's Koopa?

He nods -- they look. There's an opening in the rock and beyond it a tunnel sloping downwards. Mario turns to Iggy and Spike.

MARIO

Get the girls through the portal.

195. INT. METEORITE CHAMBER

For a second time Koopa is catapulted across the room by the pulsing force of the meteorite. He screams with fury, his eyes flashing red, his features regressing. It takes several seconds for him to regain his composure.

KOOPA

What is happening??!

Daisy supplies the answer.

DAISY

Only portal keepers have enough tolerance to withstand the dimensional energy.

Lena is the first to see the significance of her words.

LENA

Her family were portal keepers.

Before Koopa can react Mario and Luigi enter the chamber down the sloping tunnel.

KOOPA

(venomously)

Plumbers!

His guards pivot, swivelling their weapons towards Mario and Luigi. The brothers train theirs on Koopa.

MARIO

Back off or your boss gets it!

The Goombas hesitate.

MARIO

I'm countin'. Three... two...

They reluctantly lower their weapons.

LUIGI

I'm takin' you home, Daisy.

DAISY

You shouldn't have followed me, Luigi. I don't belong in your world. I've learned that here.

The brothers are stunned by this. So are Koopa and Lena.

LUIGI

What has he done to you?!

(CONTINUED)

CONTINUED:

DAISY

He's made me realize who I am.

She turns to Koopa, speaking with quiet authority.

DAISY

Give me the crystal.

Koopa hesitates.

DAISY

Don't you trust your future queen?

Koopa smiles with malevolent triumph and hands her the crystal. Luigi is gutted by this betrayal. Mario puts a restraining hand on his arm. '

Daisy climbs down onto the meteorite.

196. CLOSE SHOT ON HER HAND

Her fingers turn it so that it is the wider end which she inserts into the crevice.

Her body goes rigid as the energy flows from her into the crystal into the meteorite. Her face is bathed in a ghostly white light.

197. BACK TO SCENE

Koopa watches, transfixed. The brothers watch. In spite of her betrayal Luigi's concern is for her safety.

RESUME DAISY

Every muscle in her body is contracting in spasm.

Suddenly there is a fork of blue LIGHTNING. The METEORITE starts to RUMBLE and QUAKE.

LENA

What has she done?!

The whole ROOM starts to VIBRATE. Cracks appear in the walls. Earth and rocks start to fall from the roof.

LUIGI

Daisy!

Daisy scrambles off the meteorite.

(CONTINUED)

CONTINUED:

With an anguished roar Koopa leaps onto it, desperately trying to undo what she's done.

Daisy looks around, half blinded by the choking dust. Luigi grabs her and hauls her out of the way of a giant rock descending from above which certainly would have killed her.

MARIO

Get her out of here!

Luigi pulls Daisy towards the entrance.

Mario does not see Lena coming up behind him. She shoves him so that he falls into the pit containing the meteorite, next to Koopa. '

Lena throws back her head and laughs. Then her eyes widen in terror as a sudden landslide of falling rock engulfs her.

198. INT. PORTAL CHAMBER

Luigi brings Daisy into the chamber.

Half the girls have already gone through the portal. Iggy, Spike, Toad and Hark stand by it, ushering the rest through. Suddenly TREMORS from below hit the chamber. The WALLS and FLOOR start to SPLINTER and CRACK. A WIND starts to HOWL around them. The girls scream.

TOAD

Let's go, guys! Last exit to Brooklyn!

IGGY

Come through with us, man. Maybe we can get green cards.

TOAD

No. Someone's got to stay and fight the fight.

LUIGI

I gotta get Mario.

But as he turns the entrance to the tunnel caves in. There's another frightening RUMBLE and the chamber starts to disintegrate.

199. INT. METEORITE CHAMBER

Mario and Koopa are locked in combat. Suddenly the METEORITE ERUPTS, spitting out a shower of spinning asteroids.

At the same time the chamber loses its shape and definition, transforming into a void -- a limbo between the two dimensions.

200. EXT. BROOKLYN BRIDGE EXCAVATION SITE - DAY

Dawn is breaking over the city. There is a lot of activity by the site. Cop cars and ambulances are arriving and a mobile TV news crew is already in place.

201. CLOSE ON TV NEWS REPORTER

As he addresses the camera with dramatic intensity.

REPORTER #1

It's a confused situation here at Riverside Drive in Brooklyn. We don't know what hit -- certainly not a conventional earthquake -- but it's caused a giant whirlpool in the East River...

202. ANGLE ON EAST RIVER

It's a whirling, seething mass of bubbling water.

203. RESUME REPORTER

He reacts to FRANTIC SIGNALS from behind the camera and looks behind him. The SHOT WIDENS to include the entrance to the excavation site.

Girls are staggering into the light. They're bedraggled, bruised, shaken and confused.

REPORTER #1

This is amazing. There's a stream of young women staggering out of the excavation site. Don't go away!

204. INT. VOID

Time and space are fluid here. So are Mario and Koopa. Koopa lunges, becoming a fluid projectile.

(CONTINUED)

CONTINUED:

Mario flattens himself to evade him. Sucking worm-holes appear in different forms, dancing in space then suddenly vanishing.

The two antagonists catch rocks and hurl them at each other -- but they disintegrate into sparkling nothingness.

Koopa's face regresses so that his features are fully reptilian. He seizes a great shard of rock and raises it like a lance. But it touches a worm-hole and is sucked from his hands.

A whirling current sweeps them upwards in a cosmic vortex -- the raw stuff of chaos.

205. EXT. BROOKLYN BRIDGE EXCAVATION SITE - DAY

The crowd has grown to include relatives having tearful reunions with the Brooklyn Babes. Other TV units are jostling for exclusive interviews.

The Queens Girl is happy to face the cameras.

QUEENS GIRL

We were locked up in this weird
fungus-infested tower and guarded
by lizards. They weren't all bad
-- one of them was kinda cute.

ANOTHER ANGLE

ON Eddie and Daniella.

EDDIE

Did anyone touch you? 'Cos if so
they're answerin' to me.

DANIELLA

I've been in a sub-dimension,
Eddie. It's not your sphere of
influence!

A shout goes up.

All heads swivel to the tunnel entrance where Luigi appears supporting Daisy. They're followed by Iggy and Spike.

CLOSE ON LUIGI

As he reacts to the unaccustomed sunlight, the surge of people, the cameras and the microphones thrust in his face. He's bombarded with questions.

REPORTER #2

You one of the Mario brothers?

REPORTER #3

A lot of these girls are saying that you're the guys who defeated this Koopa and saved the Earth --

DAISY

Sure they did!

REPORTER #1

(skeptically)

And these guys are plumbers?!

DAISY

So? Plumbers are people too!

LUIGI

If anyone's a hero, it's my brother. An' he's still down there!

He shoots an anguished look back in the direction of the tunnel.

The first Reporter turns his back, freezing them out.

REPORTER #1

The plumbers who saved the world! Uh-huh -- I think the cops are going to wanna talk to them later but undeniably the kidnap victims are free -- and just who is responsible remains to be determined by the courts...

The moment is interrupted by CRIES OF ALARM from people near the river.

206. EXT. BROOKLYN BRIDGE - DAY

The water is churning again. Something is moving beneath the turbulent surface. There's a RUMBLING, then a WATER-SPOUT ERUPTS beneath the bridge. Within it we can see two flailing, spinning figures.

The water reaches the highest point of the bridge. There's pandemonium from the people watching below.

207. ANGLE ON HIGHEST SUPERSTRUCTURE OF BRIDGE

As the water subsides we see a figure clinging precariously to one of the main support cables.

208. CLOSE ON MARIO

As he realizes where he is. His face registers the terrifying drop below him. Then he registers something else.

209. SOME DISTANCE ABOVE HIM

A fully reptilian Koopa is spread-eagled against a metal stanchion, like a lizard on a wall. Their eyes lock.

Koopa has only one goal. The death of this tiresome adversary. He starts to crab downwards across the metal-work towards Mario.

210. ANGLE ON MARIO

He gets a foothold on a girder and lets go of the cable with one hand. He's more secure but he still has no escape.

He checks his toolbelt. Is there any possible weapon? He grabs a wrench and hurls it at the oncoming Koopa. It bounces off him harmlessly and spirals downwards toward the still churning waters of the river.

Koopa laughs and continues his descent.

Mario remembers something. He takes the mechanical toy which Toad gave him from his pocket. With one hand clinging to the cable he puts it in his mouth and with his free hand he winds it up.

He places it on a metal beam that curves upwards toward the descending Koopa. The little toy starts to move up the beam, its feet moving, its MECHANISM WHIRRING.

MARIO

I hope you're right, Toad. This better not be kid stuff.

Koopa doesn't even notice the device as he continues to slither down the metal framework toward his prey. His feet miss contact as he moves past it.

Mario reacts as he realizes his last chance has gone.

211. EXT. BROOKLYN BRIDGE EXCAVATION SITE - DAY

Luigi and Daisy, Iggy and Spike, look upwards toward the distant figures against the metalwork of the bridge.

212. EXT. BROOKLYN BRIDGE - DAY

Koopa reaches Mario. His reptilian tongue flicks out of his mouth. A scaly, claw-like hand shoots out, grabbing Mario by the throat, squeezing the life out of him.

ANGLE ON CLOCKWORK DEVICE

It reaches the end of the girder and "walks" into space.

RESUME KOOPA AND MARIO

Koopa's head tilts backwards in triumph, the mouth opening wide showing rows of pointed teeth.

The little toy drops from above, twisting and turning -- straight into the savage jaws of Koopa's mouth.

Koopa chokes and gags. He releases his hold on Mario.

Mario takes his chance. Grabbing the cable with both hands he arches his back and swings both feet into Koopa's belly.

Koopa loses his hold and falls, tumbling into space.

As he hits the water the BOMB EXPLODES within him, blowing the reptilian body to pieces.

Mario's face is a mixture of relief and revulsion.

Below him, Koopa's remains are flushed out of existence into the whirlpool of water below...

213. EXT. BROOKLYN STREET - CLOSE ON BOTTLE OF CHAMPAGNE - DAY
SHATTERING against the side of a vehicle.

214. WIDER ANGLE

reveals the scene. It's a block party in the middle of quintessential Brooklyn. The host is Eddie -- and it's he who's just smashed a bottle of domestic champagne against the side of a streamlined, custom-built, state-of-the-art plumbing truck.

(CONTINUED)

Eddie holds up a hand to silence.

112

EDDIE

This is a great day for two great
guys. The Mario Brothers.
Correction. The Super Mario
Brothers.

He gestures Mario forward to address the crowd.

Two sober suited Japanese EXECUTIVES step forward. They
give polite bows to the brothers.

EXECUTIVE

Excuse, please. You are Super
Mario, you are Super Luigi?

They guys nod -- that's us.

EXECUTIVE

We have contract, we wish to make
deal.

MARIO

What are we talkin' here? Clogged
drains? Slab leaks? Copper
repipes?

EXECUTIVE

We want rights to adventure.

MARIO

(modestly)

Look, all that happened was, there
was a job to do and we did it.
We're back in business an' any
future jobs -- large or small --
ourselves and our operatives will
be glad to handle it.

216. ANGLE ON IGGY AND SPIKE

They wear gleaming white overalls with the Super Mario
Brothers logo.

The camera pulls back to reveal the Mario Brothers' new van.

The paint is hardly dry on the letters which read "SUPER
MARIO BROTHERS -- BROOKLYN'S BEST!"

END TITLES.

FADE OUT.

THE END