

The Demon Machine

stories by Red Venom and JP

script by JP

based on characters, settings and themes by Id Software

06-19-2016

Character Reference

Story A

The Marines

Sarge

who: leader of fire squad

Team Blue

Sgt. Rubinello

who: logistics

Pvt. Unnamed

who: hero of Story A

Pvt. Ching

who: infantry

Pvt. Frog

who: maintenance

Team Red

Sgt. Wampa

who: engineer

Pvt. Storch

who: infantry

Pvt. Arnoy

who: infantry

Pvt. Jeremy

who: infantry

Team White

Sgt. Andres

who: intelligence

Pvt. Jay

who: maintenance

Pvt. Snell

who: infantry

Pvt. Boyle (no lines)

who: transport (ship pilot)

The Scientists

Big-Wig Scientist

Scientist Haynes

Scientist Barton

Additional

Security Official

Story B

Michael Durden

who: hero of Story B

Anne Durden

who: wife of Michael

David Durden

who: son of Michael & Anne

General Torrance

who: retired US general

Specialist Keaton

who: mystery man who saves Michael

Jonathan Wells

Jason

News Anchor

Man in Lab Coat (no lines)

Man in Plaid Shirt (no lines)

Scientist Anders

Scientist Gaj

Scientist Toma

Scientist Cade

Notes:

Directors are free to incorporate additional scenes or make edits which will not affect the movie's overall plot.

Recommended Titles Playlist:

"Curl" by Sneaker Pimps

Intro and Outro

"A Warm Place" by Nine Inch Nails

[Quiet] Intro to the UAC

"Velvet Divorce" by Sneaker Pimps

Title Theme

Ideas for A-Story (The Unnamed Marine) Playlist:

"Seen It For Days" by Road Kill

"Andean Twilight" by Talkdemonic

"The Mark Has Been Made" by Nine Inch Nails

"Something in the Way" by Nirvana

"Ripe [With Decay]" by Nine Inch Nails

"Cello" by Slowdive

"Sex Type Thing" by Stone Temple Pilots

"Eraser" by Nine Inch Nails

Ideas for B-Story (Michael Durden) Playlist:

"Wife by Two Thousand" by Sneaker Pimps

"Puppetmaster" by Kenji Kawai

"Floating Museum" by Kenji Kawai

"Lazy Calm" by Cocteau Twins

"The Fuel" by Sneaker Pimps

"Climbing Up the Walls" by Radiohead

"Ný batterí" by Sigur Ros

"Idiotique" (Radiohead Cover) by Amanda Palmer

FADE IN:

INT. MARS: UAC BUILDING - CORRIDORS - NIGHT [SCENE 1]

The camera slowly creeps through the corridors of an empty, dimly-lit industrial complex. Through the windows, we can make out the orange dunes and red-tinted atmosphere of the planet Mars. The following exposition is revealed via onscreen text:

Following the events of the 3rd World War, the Union Aerospace Corporation takes the lead in developing a habitable industrial base of Mars, eventually colonizing the planet and transporting a significant portion of Earth's population to the new world.

Not long after, explorations by the UAC uncover a mysterious monolith on Phobos, one of two moons orbiting Mars. Following intense scrutinization, the monolith is revealed to be an interplanetary gateway. The UAC quickly sets up bases on Phobos and its sister-moon, Deimos, to closer-inspect potential military, industrial, and commercial applications.

FADE TO BLACK. CUT TO:

CHAPTER 1: A FAMILIAR SENSE OF DOOM

CUT TO:

INT. EARTH: NY CITY - UAC BUILDING: WELLS' OFFICE - NIGHT [SCENE 2]

Title card: New York City

WELLS

I received a distress call from the Mars branch.

Silence in the room now. TORRANCE and DURDEN are all ears.

WELLS (CONT'D)

This information has not yet been made public, and we intend to keep it that way for the time being.

Pat Hasting, my former partner at the corporation, reached us several hours ago. He believes a war is imminent; it's a territorial dispute.

Seeing as how the last war left our planet in shambles, a war of any significant magnitude on Mars... well, let's just say it couldn't sustain the beating we took.

WELLS (CONT'D)

I'm aware the general population would rather ignore a distant cry for help at this current time, but I am not the general population. I've made a special request with support from our government.

Do I have your support as well, gentlemen?

Silence again. Torrance sighs.

DURDEN
How soon do we leave?

CUT TO:

INT. EARTH: NY CITY - UAC BUILDING: SHIP DOCK - NIGHT [SCENE 3]

Torrance and Durden make their way across a narrow metal bridge within the UAC, towards their space shuttle for immediate departure. Opening titles are introduced as shots of the men are interspersed with images of a darkened New York City.

Potential title sequence:

Untitled Reels presents

a 3DMM throwback

story by Red Venom with JP

script by JP

based on "Doom" © Id Software

directed by Red Venom with JP

with special guest direction by Redwampa, Gorosaurus, Aaron Haynes, Anders Borg & Beast

CUT TO:

EXT. EARTH: NY CITY - NIGHT [SCENE 4]

Various shots of New York City exuding a quiet and lonely presence at night. Shots include: A ruffled newspaper photo of Torrance underneath the headline "Victory in China" taped to the window of a general store. A young woman (Durden's wife, ANNE) looking out from her apartment's bay window at the city's skyline. The Statue of Liberty.

CUT TO:

EXT. EARTH: NY CITY - UAC BUILDING - NIGHT [SCENE 5]

A large, fortress-like corporate building stands somewhere in the city, mostly hidden in shadows.

CUT TO:

INT. EARTH: NY CITY - UAC BUILDING: CONFERENCE ROOM - NIGHT [SCENE 6]

Inside the building, a group of twelve ragtag marines are being briefed by their leader, SARGE, inside a conference room.

SARGE
Your orders are these: pacify the local population. Consider yourselves the most vital source of their security until we deliver more soldiers to the surrounding area.

Our diplomatic representatives, General Jack Torrance and Michael Durden, have already been dispatched.

PVT. FROG
Sending them off to the front-lines, Sarge?

PVT. ARNOY
(interrupting)
Torrance is a diplomat now?

SARGE
You're familiar with General Torrance's distrust of all things
Union Aerospace. He refuses to step foot into the Graci--
The marines look at one-another and chuckle.

SARGE (CONT'D)
So they've been sent via shuttle. We'll arrive well before
them. We're to set a tone of pacification and fortitude.

PVT. ARNOY
(with smirk)
Oorah.

CUT TO:

INT. PHOBOS: MOONBASE - COMPUTER LAB [SCENE 7]

Title card: Phobos Moon-Base

A team of scientists conduct their business in a brightly-lit computer lab. A loud humming sound echoes in the room. SCIENTIST ANDERS operates a large lever at the front of the lab. The others each command a large terminal of computers.

ANDERS
(announcing)
Increasing frequency.

Anders slowly pulls the lever downward. The scientists look intently at their respective computers.

ANDERS (CONT'D)
(announcing)
Frequency has doubled. Continue?

GAJ
Continue, please.

Anders continues pulling the lever downward.

SCIENTIST TOMA notices SOMETHING on his monitor.

TOMA
Saw something.

ANDERS
Saw what?

TOMA
Not sure. Slow it down.

ANDERS

Slowing it down...

Anders slowly pushes the lever back up.

The power falters. The screens go dark.

GAJ
Shit.

CADE
Jeffries? The cameras have cut off. Can you make sure the field
is clear?

CUT TO:

INT. PHOBOS: MOONBASE - HALLWAY [SCENE 8]

SCIENTIST JEFFRIES gets up from his seat. He walks down the passageway to the thick, metal teleporter room door. Through a narrow, horizontal window, Jeffries peers into the dimly-lit room. A shadowy figure stands alone.

JEFFRIES
There's something in there.

CADE
(shouting down the hall)
What do you see!?

The creature stares back at Jeffries. It blinks. Jeffries is taken aback.

JEFFRIES
It looks like...

The mysterious creature swiftly knocks down the door of the teleporter, crushing Jeffries.

CUT TO:

INT. SPACE: GRACI SHIP - CARGO BAY [SCENE 9]

Inside the Graci, the marines and their sergeant suit up in preparation for the mission.

PVT. SNELL
How fast do these things go now?

PVT. JAY
I don't know man, ask Boyle.

PVT. SNELL
I remember back when we were hustlin' in an M-ATV. Hit a road-
side bomb -- that thing jumped about 12 feet and kept on fly-
in'.

PVT. JAY
Now look at us, cruisin' in a damn spaceship.

PVT. JEREMY

Times are a-changin', fellas. Ain't no roadside bombs to worry about.

PVT. ARNOY
'Cept for the odd meteor.

PVT. JAY
This qualify us as space marines?

PVT. JEREMY
World's first.

PVT. ARNOY
Oorah.

PVT. SNELL
Our man of many words.

PVT. ARNOY
At least I know when to shut my mouth, Snell.

The other marines gawk.

PVT. ARNOY (CONT'D)
Why don't you go take that pent-up energy and cheer up that fella in there?

PVT. ARNOY motions down the hallway to a private quarters. The door is closed, a light shines beneath it.

PVT. SNELL
Nah. Dude hasn't seen his lady in a year and half. Probably whackin' it somethin' fierce.

The marines laugh.

CUT TO:

INT. SPACE: GRACI SHIP - CABIN [SCENE 10]

An UNNAMED MARINE quietly suits up in his quarters. He reflects briefly on a small photograph of a brunette with a glowing smile before tucking it into his pocket. He puts the earbuds of his music player in and lays on his cot.

CUT TO:

EXT. SPACE [SCENE 11]

A boxy, unImpressive transport spaceship floats serenely through space. The far-superior "Graci" ship carrying the marines whizzes by.

CUT TO:

INT. TRANSPORT SPACESHIP, BRIDGE [SCENE 12]

Torrance and Durden sit beside each other looking out of their spaceship's frontmost bridge window, buckled into their large, padded seats.

TORRANCE
(quietly, while watching the Graci pass)
There goes our muscle.

DURDEN
No one WANTS to go to war. The advantage we have here is that Mars lacks history; these are people who came to their planet just recently, all together, to make better lives for themselves. Most disputes like this arise from differences in distinct cultures.

TORRANCE
These are still people from Earth -- flawed people who had issues with each other before we even colonized the place. You can't take the human out of humans.

DURDEN
Agreed. But if we can remind them of their original intentions, we'll have a strong starting point for negotiation.

TORRANCE
I'm too old for this mess.

DURDEN
Duty calls. So... what did YOU have in mind?

CUT TO:

INT. SPACE: GRACI SHIP - CARGO BAY [SCENE 13]

The marines collectively watch from a large side window as the Graci descends upon Mars. A sandy, dark-red beach stretches for miles.

CUT TO:

EXT. MARS: EDEN CITY [SCENE 14]

Title card: Eden City

Just past the dunes of the beach, the ship approaches an active city, much like New York. This is Eden City. PVT. SNELL is surprised.

PVT. SNELL
Looks like Earth.

PVT. JEREMY
What were you expecting?

PVT. SNELL
(shaking his head)
I don't know. Something more like the future, I guess.

PVT. JEREMY
They're humans. They do human shit. Just relocated.

SGT. WAMPA walks up behind the group.

SGT. WAMPA

People hustling, trash on the streets... just like home. Quit gawking and get ready.

CUT TO:

EXT. MARS: EDEN CITY [SCENE 15]

The Graci flies by various daunting Union Aerospace structures. Shots include: a nuclear power reactor, several cooling towers, a manufacturing center full of massive, vintage clock-style gears.

It descends into a cargo hanger.

CUT TO:

INT. MARS: EDEN CITY - UAC BUILDING: AIRLOCK/LOBBY [SCENE 16]

The marines pass through an airlock into the base before being scanned for various contaminants.

A female SECURITY OFFICIAL scans PVT. CHING'S body with an electronic wand. The wand makes a beeping noise when it nears his crotch.

SECURITY OFFICIAL
Sir?

PVT. CHING
I'm not sure what that's about. You might have to take a look down there.

PVT. FROG
(from behind Ching)
He stuffs his watch down his pants. Every time.

SECURITY OFFICIAL
Please remove your watch, sir.

Unnamed walks past a computer screen, and stops to watch a televised newflash from Earth.

CUT TO:

INT. EARTH: NEWS STATION - NIGHT [SCENE 17]

NEWS ANCHOR
New reports this evening concerning the Union Aerospace Corporation; serious allegations now pointed squarely at the UAC Mars mission. Sources tell us several staff members have gone missing recently. There has been no official statement from the Union Aerospace Mars headquarters.

CUT TO:

INT. MARS: EDEN CITY - UAC BUILDING: LOBBY [SCENE 18]

A security official walks by the television and turns it off. Unnamed eyes him suspiciously before glancing around the room.

CUT TO:

EXT. MARS: EDEN CITY [SCENE 19]

The transport spaceship containing Torrance and Durden quietly descends on Mars.

CUT TO:

INT. MARS: EDEN CITY - UAC BUILDING: AIRLOCK/LOBBY [SCENE 20]

Torrance and Durden pass through the same airlock as the marines. However, the place is completely devoid of life. Their footsteps echo down the clearing.

TORRANCE
(calling out)
Hello!?

Durden taps a large button on a random callbox.

DURDEN
Anybody there?

Durden waits a moment.

DURDEN (CONT'D)
Look, getting in here was a little more difficult than we anticipated... I'm not saying we're Important people or anything, but my partner had a significant role in ending the 3rd World War, and I'm the youngest guy to be awarded the Nobel Peace Prize. We may or may not be the only ones standing between the world you live in and its complete annihilation.

Someone could've opened the door for us. That's all I'm saying.

Durden steps away from the box and follows Torrance.

CUT TO:

EXT. MARS: EDEN CITY - EMPTY STREET [SCENE 21]

Durden and Torrance walk down an empty, silent city street, baffled. No signs of life are to be found.

DURDEN
This can't be right. We must've landed in the wrong place.

TORRANCE
Right... this is that model city they show potential residents looking to rent one.

Something's going on here. We're not seeing it.

They continue on.

CUT TO:

CHAPTER 2: THE PHOBOS ANOMALY

CUT TO:

INT. MARS: EDEN CITY - UAC BUILDING: MAIN HALL [SCENE 22]

The marines follow Sarge down a long corridor. Unnamed listens to his music while the others talk. Suddenly, the lights blink.

Ahead of them, Sarge is speaking to a higher-ranking officer on a communication device.

SARGE
Yes, sir. Absolutely, sir.

He turns to address the squad.

SARGE (CONT'D)
(to all)
Listen up. New orders.

The marines quiet down and turn to Sarge.

SARGE (CONT'D)
We'll be briefed by a member of the UAC staff.

Some of the men are irritated.

SARGE
(angrily)
You get an order, you take that order. We go where they tell us to go.

The marines resume following Sarge. Unnamed locks eyes with a fidgety, suspicious-looking SCIENTIST watching them from the end of the corridor.

CUT TO:

INT. MARS: EDEN CITY - UAC BUILDING: DEBRIEFING ROOM [SCENE 23]

The squad, now feeling testy, sits around a small conference table. Their gear lays piled in front of them. A BIGWIG SCIENTIST addresses them all.

BIGWIG SCIENTIST
There's no other way to say this; Deimos has disappeared.

SARGE
I'm sorry, what?

The scientist points to a photograph of the moon Deimos on the wall.

BIGWIG SCIENTIST
(repeating)
Deimos has completely disappeared.

A couple of the marines chuckle, but the scientist is serious -- dead serious.

PVT. CHING
What do you mean disappeared?

PVT. JAY

Your computers are fried, doc.

PVT. SNELL

(joking)

You try turning 'em off and on again?

SARGE

(to Snell)

Shut up. Let him talk.

BIGWIG SCIENTIST

There were reports of equipment failure; computer systems on Phobos malfunctioned. We sent security reinforcements, but they failed to establish contact with us upon their arrival.

Then, Deimos disappeared.

SARGE

(to squad)

This has become a recon mission.

PVT. JAY

(with panic in his voice)

We have no idea what we're dealing with, Sarge.

SARGE

We're just the ones to find out. You didn't join the corps to sit around on Mars anyway.

CUT TO:

EXT. MARS: EDEN CITY - EMPTY STREET [SCENE 24]

Durden and Torrance walk down the streets of the city. All is quiet.

Torrance spots a shadowy figure running in the distance.

TORRANCE

There!

He starts running towards the figure. Durden follows.

DURDEN

What!? What did you see!?

The two run down the road. Durden, not in particularly good shape, has difficulty keeping up. Torrance disappears around a corner, behind a building.

DURDEN

Torrance! Don't do this to me, we need to stick together here!

TORRANCE

(from somewhere else)

Then keep up!

Durden huffs and puffs as he strengthens his pace.

CUT TO:

EXT. MARS: EDEN CITY - DARK ALLEY [SCENE 25]

Durden is alone in an alleyway. He looks around frantically for his partner.

DURDEN

We have to get back to the ship, Torrance! You're right, this
is suspicious. Red flags, buddy! Something's up!

From back out in the open street, a pistol fires off several rounds. Durden makes a mad dash towards the noise.

CUT TO:

EXT. MARS: EDEN CITY - EMPTY STREET [SCENE 26]

Durden rounds the corner, back out into the street. Once again, nothing. He stands, petrified, looking all around him.

A strange, animalistic sound echoes in the distance. The street lamps flicker.

Durden looks up; Torrance is dead, Impaled at the top of the street lamp in front of him.

CUT TO:

CHAPTER 3: INTO THE ABYSS

CUT TO:

INT. MARS: EDEN CITY - UAC BUILDING: AIRLOCK/LOBBY [SCENE 27]

Durden sweats profusely as he runs back through the halls of the Union Aerospace Corporation. Sounds of gattling guns firing, angry growls and other mysterious noises through the walls frighten and confuse him.

He hits a large button on the wall to open the airlock. It opens. Up ahead, smoke and explosions. An all-out battle between silhouetted figures is raging in the room that houses his ship.

A fire-ball whizzes by his head. It hits the wall above him and explodes; Durden is knocked to the ground. The room goes completely silent for Durden as the battle continues.

A weakened Durden peers upward, and sees his own face, shrouded in a beam of light, staring back down at him. He faints.

CUT TO BLACK. FADE IN:

INT. MARS: EDEN CITY - UAC BUILDING: GRACI SHIP: CARGO BAY [SCENE 28]

A few of the marines are talking about the mission. Several are shook up. Others, mostly the veterans, are angry about their change of orders.

PVT. STORCH

I don't have a good feeling about this.

PVT. JEREMY

Ain't nothing. These people are slaves to their technology.

PVT. ARNOY
Let me get this straight: that whole moon disappeared?

SGT. WAMPA
That's what the man said.

PVT. JEREMY
Bull.

PVT. ARNOY
How does that even happen?

SARGE
Listen, folks; we may be facing hostiles up there. I want you alert. Marines, keep your ears open. Listen to your sergeants. Sergeants, don't buck this up.

Sergeant Andres, please remind these folks of our mission.

SGT. ANDRES
(to all)
We're here to re-establish radio contact between UAC-Mars and UAC-Phobos. We are also to avert or contain a possible biohazardous outbreak and assist in the evacuation of UAC employees, if necessary.

We're to determine what happened to Deimos and the missing security reinforcements. And finally, we're to provide a swift resolution to stabilize the dwindling morale of UAC-Mars staff.

PVT. JEREMY
(quietly)
Tall order.

CUT TO:

EXT. MARS: EDEN CITY [SCENE 29]

The Graci takes off, back into the Mars atmosphere, now headed towards Phobos.

CUT TO:

INT. MARS: EDEN CITY - UAC BUILDING: AIRLOCK [SCENE 30]

Durden, unconscious, is being pulled away from the battle wreckage by a mysterious human stranger.

MYSTERIOUS MAN
Semper fi, you lucky bastard.

CUT TO:

EXT. PHOBOS: CRATERED SURFACE/MOONBASE [SCENE 31]

The Graci lands at the entrance of the Phobos Moon Base, built within a shockingly large Impact crater. The base's extensive laboratory facilities are housed within large, rounded industrial buildings.

The doors of the Graci open. The marines fan out and scout the area as the ship's engine continues to "WHIRR" loudly. Vegetation-covered mountains can be seen in the background.

Unnamed picks up a hidden piece of metal from the ground. He brushes the dust off of it.

SGT. RUBINELLO
What do we got?

UNNAMED
Fuselage.

Pvt. Ching notices black dots floating around the distant buildings.

PVT. CHING
The hell?

SARGE
Make your way to the hanger. Keep your eyes peeled.

Sarge pulls his communication device close to his mouth.

SARGE (CONT'D)
Cut off that engine, Boyle.

Team Red (Wampa, STORCH, Arnoy, JEREMY) make their way toward the building's entrance.

Sgt. Wampa touches the glass door's handle. It immediately collapses into dust.

SGT. WAMPA
What the hell?

PVT. ARNOY
(staring at the remains of the door)
There's no protocol for this.

Further back, Sarge is losing his cool due to the ship's booming noise.

SARGE
(enraged, yelling into comm. device)
Turn the goddamn engine off, you amateur!

Suddenly, a small explosion in the distance. The marines closest to their ship (Team White) duck and cover as a missile flies towards them; direct hit: the Graci is blown to pieces.

PVT. JEREMY
(looking back at the ship)
Jesus.

PVT. JAY
Man down!

As the dust clears, gut-wrenching sounds of animal roars, metal bending, and tortured screams echo from all over. The marines are horrified.

CUT TO:

INT. EARTH: NY CITY - DURDEN'S APARTMENT: DURDEN'S BEDROOM - NIGHT [SCENE 32]

A young woman, Anne Durden, wakes up in a darkened bedroom. The comforter beside her is folded over; her partner has gotten up. She glances over at the alarm clock: 3:25am. Concerned, she turns on the light and steps out of bed.

ANNE
Michael?

She quietly walks down a darkened hallway of her apartment. She hears a throat-clearing noise.

Anne approaches the bathroom door and discovers Durden, standing alone, staring at himself in the mirror.

DURDEN
Yeah?

ANNE
What's wrong?

She smells something vile, and peaks at the open toilet bowl.

ANNE (CONT'D)
Are you sick?

DURDEN
I don't know.

Silence.

DURDEN (CONT'D)
It still bothers me, I'm sorry. An entire planet's population was decimated, and I'm back here?

Anne sighs.

DURDEN (CONT'D)
There are times when I'm alone, and something doesn't feel right; I can't explain it. My heart races and my eyes can't focus on any one thing... it's like I'm not actually here; I'm just watching this all happen.

Anne puts her arms around Durden.

ANNE
What do I have to do to convince you that you're here with me?

Durden sighs.

DURDEN
Somewhere, on some distant world, I stepped off that ship, and I did my job, and everything was fine.

I would have preferred that one.

ANNE
Me too.

DURDEN

And somewhere, there's a world where I disappeared with all
the others out there.

ANNE

Well, in this one, you're here. And you're babbling.

Durden turns around, his head down.

ANNE (CONT'D)

(playfully)

So shut up and get back in bed with me.

The two kiss.

CUT TO:

EXT. PHOBOS: CRATERED SURFACE/MOONBASE [SCENE 33]

*Back on Phobos, the marines are shaken from the explosion. The terrifying sounds
around them continue.*

SARGE

(shouting into communication device)

Hello!? Come in!

SARGE (CONT'D)

(to self)

The damn link is dead.

Sarge turns to Sgt. Wampa.

SARGE (CONT'D)

(shouting)

Get your men in there, set up a base of perimeters and find us
a working radio!

Sgt. Wampa nods.

SGT. WAMPA

(to his team)

You heard 'im.

Team Red enter the building, guns drawn.

*Team Blue (Rubinello, Ching, Frog, Unnamed) make their way to the side of the
building.*

Team White sifts through the wreckage of the Graci.

CUT TO:

INT. PHOBOS: MOONBASE - COMPUTER TERMINAL [SCENE 34]

Team Red scouts a large, empty computer terminal.

SGT. WAMPA

(to Pvt. Jeremy)

Check the radio.

Pvt. Jeremy goes to turn on the nearest computer. It immediately falls to dust.

PVT. JEREMY
What the hell's going on here?

SGT. WAMPA
Check the others.

He does; same thing.

PVT. STORCH
I don't like this.

SGT. WAMPA
Neither do I, but we have our orders.

Pvt. Arnoy leans on a wall. It immediately turns to dust as well, revealing a hanging, bloodied carcass behind it.

PVT. ARNOY
Holy--

PVT. ARNOY (CONT'D)
(to others)
You need to see this.

The team gathers around the body.

SGT. WAMPA
(into communication device)
Sarge, hostiles were here. May still be present.

SARGE
(via communication device)
What'd you find?

SGT. WAMPA
Someone's hidden a carcass. They disembowled him... strung him
up. Bad news.

SARGE
(via communication device)
Alright, I'm sending in White. I'll follow.

PVT. STORCH
(to team)
Who could've done this?

PVT. ARNOY
The UAC's got a lot of enemies.

SGT. WAMPA
We'll find 'em.

CUT TO:

CHAPTER 4: AN AWAKENING

CUT TO:

INT. EARTH: NY CITY - DURDEN'S APARTMENT: DURDEN'S BEDROOM - DAY [SCENE 35]

A melancholy song plays on the alarm clock radio. Durden turns the thing off before realizing there's blood on his pillow. He touches his face to check for cuts and bruises; nothing. He can't figure out where the stain came from.

CUT TO:

INT. EARTH: NY CITY - DURDEN'S APARTMENT: BATHROOM - DAY [SCENE 36]

Durden showers.

CUT TO:

INT. EARTH: NY CITY - DURDEN'S APARTMENT: DURDEN'S BEDROOM - DAY [SCENE 37]

Durden quietly gets ready for work so as not to wake his wife. Behind him, Durden's professional documents miraculously file themselves into his briefcase.

Anne sits up, rubbing her eyes.

ANNE
Michael?

Durden's eyes open wide. It's apparent he's been hiding this ability from his wife. Immediately, his remaining papers fall to the floor. He turns around to Anne.

DURDEN
Hey... what are you doin' up?

ANNE
I thought I heard something.

DURDEN
It's just me. Getting ready for work. Sorry, I'll be quieter.

ANNE
Okay.

DURDEN
Okay.

Anne lays back down. Durden wipes his brow.

CUT TO:

EXT. EARTH: NY CITY - DAY [SCENE 38]

A train quietly travels through early-morning New York City.

CUT TO:

EXT. EARTH: TRAIN CAR (MOVING) - DAY [SCENE 39]

Inside the train, Durden sits alone reading a newspaper. The car is otherwise empty.

The MYSTERIOUS STRANGER who rescued Durden on Mars watches Durden through the train car's door window from inside the adjacent car.

As the train enters a dark tunnel, the stranger enters Durden's car.

Durden looks up from his newspaper to see the man standing in front of him. Without warning, the stranger pulls out a syringe and injects SOMETHING into Durden's neck. Durden falls to the ground.

CUT TO:

INT. PHOBOS: MOONBASE - CORRIDORS [SCENE 40]

Teams Red and White, as well as Sarge, are fanning out inside the Phobos complex. The marines scout long corridors as lights flicker.

Pvt. Jeremy, off on his own, enters a laboratory.

CUT TO:

INT. PHOBOS: MOONBASE - LABORATORY [SCENE 41]

Jeremy is surprised to find a small, robotic spider-creature quickly rebuilding a severely-damaged wall.

PVT. JEREMY
...the hell are you?

The creature sees him. It scampers away, leaving the wall unfinished.

PVT. JEREMY
(into communication device)
Just found some kind of big spider. It ran off. I caught it rebuilding a wall.

SGT. WAMPA
(via communication device)
What's your location?

PVT. JEREMY
Down the east corridor. First laboratory to the left.

SGT. WAMPA
(via communication device)
On my way.

Pvt. Jeremy scans the room. The light flickers.

He hears a tapping noise. He looks up. The ceiling is covered with spider-creatures. The moment he turns to run, they attack.

CUT TO:

INT. PHOBOS: MOONBASE - EAST CORRIDOR [SCENE 42]

*Sgt. Wampa swiftly walks down the east corridor with his weapon drawn.
He looks into the laboratory, and upon seeing the scene, starts shooting.*

CUT TO:

INT. PHOBOS: MOONBASE - CORRIDORS [SCENE 43]

The other marines hear the noise.

PVT. ARNOY
(to Pvt. Storch)
Let's go.

INT. PHOBOS: MOONBASE - DARKENED ROOM [SCENE 44]

Elsewhere in the moon base, a skeleton-like figure with clawed hands, the ARCH-VILE, hears the noise. It grunts.

CUT TO:

EXT. EARTH: NY CITY - ELLIS ISLAND LABORATORY - NIGHT [SCENE 45]

Durden wakes up in a laboratory, strapped to a table. His arms are extended in a crucifixion pose. The mysterious stranger, Keaton, stands beside a MAN IN A LAB COAT. They watch Durden from a control room ahead of them.

An x-ray view of Durden's chest is projected onto the wall in front of him, above the control room. A small table with several sharp tools sits next to Durden. He looks back at Keaton.

KEATON
Have you heard the rumors, Michael? Secret experiments with
teleportation; gateways between the moons of Mars.

It's true. Every word of it.

Something came through that machine, and made its way down to
Mars using a UAC shuttle. My team was stationed there when it
happened.

They took the whole city. Just a handful of them. They at-
tacked, took bits of the living organisms... then they re-built
and hid to not arouse suspicion. We took out several of them.
They tried to take our ships, but we wouldn't let them.

I saved your life. You know, I never needed my name in lights;
I was perfectly happy living in anonymity. But, when I ex-
pressed concern about what I saw out there--

Keaton points to the sky through a small window in the ceiling.

KEATON (CONT'D)
When I made a few proposals, I really got to see our govern-
ment in action. Well, I'm done dealing with the red tape.

The man in the lab coat holds Durden's eyes open and examines them with the help

of a small flashlight.

KEATON (CONT'D)

I've seen what you can do. You brought it back... some part of it. Now I have reason to believe there's a grave threat to Earth. My colleagues and I are in agreement: When a government fails to function, people must step up.

The man in the lab coat reaches for a scalpel from the surgical table.

He pushes the scalpel into Durden's chest; a drop of blood appears. Durden immediately flexes his extremities, bursting open every shackle binding him down.

He kicks the man in the lab coat directly in the shoulder lightning-quick, effectively snapping his neck as his body contorts and falls to the floor.

Durden then kicks both feet into the air, leaping up from the table. He runs across the room and makes an unnaturally high jump through a small window near the ceiling.

CUT TO:

EXT. EARTH: NY CITY - NIGHT [SCENE 46]

Durden bounds across rooftops.

CUT TO:

INT. EARTH: NY CITY - DURDEN'S APARTMENT: ENTRANCE - NIGHT [SCENE 47]

Durden stands just inside his apartment's closed door, waiting.

CUT TO:

INT. EARTH: NY CITY - DURDEN'S APARTMENT BUILDING: HALLWAY - NIGHT [SCENE 48]

From down the darkened hallway, Anne Durden can be seen standing in the illuminated elevator. The door closes.

Keaton rounds the corner and makes his way down the hall.

He approaches Durden's door and stops. Durden remains on the opposite side.

After a moment of pause, Durden's alarm clock flips on. Simultaneously, KEATON kicks the door open.

CUT TO:

INT. EARTH: NY CITY - DURDEN'S APARTMENT: ENTRANCE - NIGHT [SCENE 49]

Keaton is immediately lifted off of his feet and thrown into the wall. Durden stands by, watching him.

Keaton stands and turns to Durden. Durden's eyes are encrusted in blood.

Another man barges through the doorway, charging at Durden. Durden quickly pushes him back out into the hallway, where he explodes against the wall. The music stops. Keaton is taken aback.

KEATON

It is of the utmost Importance to know exactly what we are dealing with, Michael.

DURDEN

Leave us alone. I never harmed anyone until you attacked me.

KEATON

I watched you die on Mars. A creature up there brought you back to life; it put part of itself in you. We have to stop it.

Durden clutches his chest in pain.

KEATON (CONT'D)

This isn't your doing. We don't know what we're dealing with, do you understand me?

Durden drops to his knees. Keaton pulls out a gun and points it to Durden's chest.

KEATON (CONT'D)

I'm sorry.

He pulls the trigger. A spattering of blood. Durden falls to the floor, lifeless.

Keaton stands over the body.

He reaches into his pocket and pulls out a small, metal container. Keaton twists open the container, empties a pill into his hand, and swallows it. He, too, falls to the floor, lifeless.

The place is now silent.

CUT TO:

CHAPTER 5: KNEE-DEEP IN THE DEAD

CUT TO:

EXT. SPACE [SCENE 50]

A shot of Phobos from a distance, reinforcing the fact that the marines are very much on their own.

CUT TO:

EXT. PHOBOS: CRATERED SURFACE [SCENE 51]

Team Blue (SGT. RUBINELLO, PVT. FROG, Pvt. Ching, Unnamed) walk along the cratered ground of Phobos with their weapons drawn. The place is now eerily quiet.

As they make their way towards a building with the signage "Toxin Refinery," Sgt. Rubinello looks upward to see the aforementioned floating dots are, in fact, large, flying demon creatures (Cacodemons).

SGT. RUBINELLO
(to men)

Fall back. We don't have nearly enough men.

CUT TO:

INT. PHOBOS: MOONBASE - EAST CORRIDOR [SCENE 52]

A war between the marines and the armies of hell rages throughout the east corridor of the Phobos moon-base.

Imps charge down a corridor. Meanwhile, Sarge wrestles a zombified human to the ground.

An explosion knocks PVT. JAY to the ground. He is immediately dragged away by a creature.

SGT. ANDRES is crushed into a wall by a charging PINKY DEMON.

As the battle rages on, the Arch-Vile enters the room.

CUT TO:

INT. EARTH: NY CITY - HOSPITAL: WAITING ROOM - NIGHT [SCENE 53]

Durden sits alone in a hospital waiting room with a blanket over his lap. He is asleep, but suffering from bad dreams/memories of the past. He sees the following moments in his head: Being held at the laboratory ... Being attacked at his home ... Being saved by Anne after Keaton killed himself ... Recovering in the hospital.

He wakes up as his friend, JASON, enters the hospital room.

JASON

Hey, congratulations, Dad! Where's the little one?

DURDEN

They're both resting.

JASON

You too, I see.

DURDEN

Trying.

JASON sits down next to Durden.

JASON

I'm starting to think you're immortal. It's a hell of a life you've had, buddy.

Durden sighs.

JASON (CONT'D)

So, when're we gettin' a little sister?

Durden glares at JASON.

JASON (CONT'D)

Too soon?

CUT TO:

INT. EARTH: NY CITY - DURDEN'S APARTMENT: ENTRANCE - NIGHT [SCENE 54]

Durden quietly walks around his apartment living room holding his newborn son, DAVID. He looks at the indentation in the wall made by Keaton's body.

DURDEN

I was a bit of a mess before you got here, sorry about that.

It's hard sometimes. All I ever wanted to do was bring people together. And this whole thing happened. I lost control. I took peoples' lives.

I can move things just by thinking about them. I can jump and run like some kind of superhero. But it only brings awful things into my life. So, I don't. I don't even tell your mom.

Durden sighs.

DURDEN (CONT'D)

In fact, do me a favor. Don't tell your mother we had this conversation.

Slow zoom in on baby David, who stares quietly back at his father.

CUT TO:

EXT. PHOBOS: MOONBASE - WEST CORRIDOR [SCENE 55]

Team Blue enters an alternate doorway to the moon-base. Sgt. Rubinello speaks into his communication device.

SGT. RUBINELLO

Come in, Sarge.

He waits. No answer.

CUT TO:

INT. PHOBOS: MOONBASE - WEST CORRIDOR [SCENE 56]

The four marines come upon a fork in the moon-base's clearing.

SGT. RUBINELLO

(to Unnamed)

You and Ching take this corridor. Frog and I will take that other one. Find the team. Meet back at the entrance. I don't care what it takes, we're getting home.

CUT TO:

INT. PHOBOS: MOONBASE - WEST CORRIDOR [SCENE 57]

Unnamed and Pvt. Ching walk down a long corridor, guns drawn. The lights flicker. Growls can be heard in the distance.

An Imp can be seen in the passageway as the lights blink.

A door behind Unnamed slowly creeks open. Out pops the head of a scientist, SCIENTIST HAYNES — still human.

HAYNES
Psst. Here...

Unnamed stops and turns around.

HAYNES (CONT'D)
In here.

The Unnamed and Pvt. Ching look at each other.

CUT TO:

INT. PHOBOS: MOONBASE - SMALL COMPUTER ROOM [SCENE 58]

The two marines join two shook-up scientists, Haynes and SCIENTIST BARTON, in a small computer room. They all sit on the floor. The lights are dim.

HAYNES
Where is your ship?

UNNAMED
The ship was destroyed after we arrived.

BARTON
Oh, thank God.

PVT. CHING
Thank God?

BARTON
The last thing we want is for those things to get a hold of a ship.

UNNAMED
Are there any other survivors?

HAYNES
Probably all dead by now.

We've been hiding here, trying to get the power up and running in some capacity; desperate to contact Mars. The whole damn system is nearly fried.

UNNAMED
Fill us in, Doc.

HAYNES
Months ago we created gateways between Phobos and Deimos.

PVT. CHING
Teleportation.

BARTON
Yes, teleportation.

HAYNES

Computer systems here malfunctioned, something came through the gateway... and that's when Deimos disappeared.

PVT. CHING

What do you know about these things?

HAYNES

Only what I've observed. They seem to exist in a chronic state of warfare. And they use psychological tactics to instill fear.

Haynes points at a pentagram on the wall.

PVT. CHING

Are these things from Hell?

BARTON

(quick to answer)

Yes.

HAYNES

They have heightened abilities, but they breathe, just the same as we do. They die. The soldiers on base were able to take some of them out.

BARTON

Tell them about the humanoid demon.

PVT. CHING

(nervous)

WHAT about a humanoid demon?

HAYNES

One of them appears to be able to bring the others back to life. It does the same with humans.

BARTON

Only the humans come back like THEM. Zombies. Different abilities. I've seen some of them moving things with their minds.

HAYNES

We don't know that for a fact.

What we DO know is that the teleporter must be short-circuited. We've made several attempts to do so, but the demons have been relentless.

UNNAMED

Tell us how to get to the teleporter.

BARTON

There's something else you should know.

HAYNES

Our teleporter was not the original gateway. The original gateway was discovered at the monolith. It's what began all of this. If we're to end this and destroy ALL access into our world, we'll need to close it as well.

BARTON
We'll need to cut off whatever is powering the gateway.

PVT. CHING
And how the hell do we do that?

BARTON
Whatever's keeping it open -- it's on the other side.
The marines look at each other.

PVT. CHING
Anything else we can do for you?

UNNAMED
Do us a favor. When you get a hold of Mars, get them to send
some reinforcements.
The scientists nod.

CUT TO:

INT. PHOBOS: MOONBASE - EAST CORRIDOR [SCENE 59]

Pvt. Ching and Unnamed are at the site of the recent battle. Bodies and blood surround them.

PVT. CHING
What in God's name happened?

UNNAMED
There's no use denying it now.

Unnamed picks up ammo from a lifeless body. This was Pvt. Snell.

UNNAMED (CONT'D)
Let's keep moving.

UNNAMED (CONT'D)
(into communication device)
Come in, Sgt. Rubinello.

SGT. RUBINELLO
(via communication device)
I'm here.

PVT. CHING
Thank God.

He walks past another mangled, dead body. This was Sgt. Andres.

CUT TO:

INT. EARTH: NY CITY - PARK - DAY [SCENE 60]

A young David Durden (approx. 8), walking with his mother, looks at a dead bird on the sidewalk.

DAVID

What happens when you die?

Anne is caught off-guard by the question.

ANNE

Um... well, some people think there's another life after this one. We leave this one, and come back in the next. If we've been good, it's a happy life. If we've been bad, it isn't. Other people think, well...

Anne hesitates. She doesn't want to discuss Atheism with a child.

DAVID

What do YOU think happens?

ANNE

Aren't you a little young to be asking these kinds of questions?

David shakes his head "no."

ANNE

Well, I'm not sure. And I kind of like it that way, y'know? I think we're all here together, living this life... we shouldn't be so concerned with the idea of another one. Let's make the most out of this one.

DAVID

Oh.

Anne wonders if she should've kept her mouth shut.

ANNE

Hey, you should get some rest. It's been a long day.

DAVID

Yeah.

ANNE

You're such a good kid. I'm glad you're so curious.

Don't tell Dad we had this discussion.

They continue walking.

CUT TO:

EXT. EARTH: NY CITY - DURDEN'S APARTMENT BUILDING: ROOFTOP - DAY [SCENE 61]

Durden quietly exercises on his apartment building's rooftop.

CUT TO:

INT. PHOBOS: MOONBASE - EAST CORRIDOR [SCENE 62]

Unnamed and Pvt. Ching quietly walk through the corridors of the base. Bodies hang from the ceiling.

UNNAMED

They're going to meet us at the lab.

Suddenly, loud footsteps can be heard. The marines stop and look at each other. The footsteps get louder.

The marines duck down. A large, Imposing Imp walks down a perpendicular path. It stops for a moment. The marines hide, just out of sight.

The Imp continues on its way.

UNNAMED
(quietly)
Let's go.

CUT TO:

INT. PHOBOS: MOONBASE - EAST CORRIDOR [SCENE 63]

Unnamed and Pvt. Ching approach a blacked-out elevator. Suddenly, it begins to hum. Its lights turn on.

PVT. CHING
They got it back online.

UNNAMED
Stand clear, Ching.

The marines back away with guns pointed at the elevator.

The doors open -- a pentagram is painted on the interior. They look at each other.

CUT TO:

INT. PHOBOS: MOONBASE - SOUTH CORRIDOR [SCENE 64]

The remaining marines of teams Red and White (Sarge, Sgt. Rubinello, Sgt. Wampa, Pvt. Storch, Pvt. Arnoy) march down a corridor, shooting at all manners of demon that cross their paths.

A revenant picks up Pvt. Storch and crushes his skull.

CUT TO:

INT. PHOBOS: MOONBASE - ELEVATOR [SCENE 65]

Unnamed and Pvt. Ching stand on guard as the elevator takes them down into the lower depths of the building.

CUT TO:

INT. PHOBOS: MOONBASE - DELTA LABS: CORRIDOR [SCENE 66]

The elevator opens at the "Delta Labs" floor. Pvt. Ching and Unnamed exit the doorway as lights continue to flicker.

Growls and snarls can be heard all around. A mysterious human-like silhouette makes an appearance in the foreground as the marines make their way through the

labyrinthine halls.

A bright light shines from an open doorway far down the hall. The marines duck into a nearby room as a figure emerges.

CUT TO:

INT. PHOBOS: MOONBASE - DELTA LABS: ARMORY [SCENE 67]

The men realize they're surrounded by weapons of all shapes and sizes.

UNNAMED
(quietly)
Grab some ammo.

CUT TO:

INT. PHOBOS: MOONBASE - DELTA LABS: CORRIDOR [SCENE 68]

A lone marine walks by the room.

PVT. CHING
One of us!

UNNAMED
Not so fast.

Back down the corridor, the elevator dings. The doors open, and the six remaining marines exit. Sarge leads. He sees the lone marine, standing still, just a few yards ahead of them.

SARGE
(cautious)
What's your name, soldier?

The marine is silent.

The entire group cocks their guns. All attention is on the marine.

SARGE
(cautious)
Put down the weapon.

The place goes quiet.

Suddenly, a large CACODEMON attacks the men from behind. The lone marine simultaneously opens fire on the men.

As the team battles the Cacodemon, Pvt. Ching and Unnamed leap out into the corridor, firing their weapons at the lone marine, killing him.

SARGE
(shouting over gunfire)
Get to the teleporter!

All marines run towards the mysterious, brightly-lit doorway. The Cacodemon charges full-force at the men.

Each of the marines manages to avoid the monster as it flies into the room ahead

of them. In a flash of light, it disappears into a floating gateway portal. This is the teleporter.

After a moment of calm, the men enter the teleporter room.

CUT TO:

INT. PHOBOS: MOONBASE - DELTA LABS: TELEPORTER ROOM [SCENE 69]

As the men examine the room, an overhead radio turns on. It's Haynes.

HAYNES

(via radio)

Hello? Can you hear me? You must act quickly.

PVT. ARNOY

Who's that?

UNNAMED

A survivor. We can trust him.

SARGE

(to radio)

We can hear you.

HAYNES

(via radio)

The teleporter remains open without power. What we have to do is break the circuit somehow.

SGT. WAMPA

Correct me if I'm wrong, but there's no need to be delicate here. We can just blow this place to hell.

HAYNES

No! You'll destroy lifetimes worth of research!

Without hesitation, Sarge opens fire on the teleporter. The bullets simply disappear into the air.

Indistinct noises are heard from the portal. The marines look at each other. The noises gradually become louder, more clear - feet stomping.

SARGE

Everybody out! Blow it to hell!

As the soldiers quickly exit the room, dozens of monsters begin to pour out of the gateway. A battle ensues.

CUT TO:

INT. EARTH: NY CITY - ANNE'S CAR (MOVING) - DAY [SCENE 70]

Anne drives David (approx. age 10) through the city at night. It's raining. Suddenly, a loud BANG. A tire has burst.

Anne pulls the car over.

ANNE
(getting out of the car)
This should only take a few minutes.

DAVID
Want some help?

ANNE
No, I think I've got it. Thank you. You stay here.

Beside the car, Anne bends down to check the damage.

Through the car window, David sees an oncoming truck in the distance, swerving in and out of its lane. David rolls down his window.

DAVID
Mom?

She continues looking at the tire. It's bad.

DAVID (CONT'D)
(repeating, a little louder)
Mom?

ANNE
Yeah?

A shot of the incoming truck.

A shot of Anne as she looks up at David; in the background, the truck is about to strike her.

CUT TO:

INT. PHOBOS: MOONBASE - DELTA LABS: CORRIDOR [SCENE 71]

As the battle in the corridor rages on, Unnamed runs back towards the weapons room.

Within the scuffle, the Cacodemon takes out Pvt. Ching and Sgt. Wampa.

Pvt. Arnoy fires some rounds at the portal.

PVT. ARNOY
I don't know what else to do.

SARGE
Hit the damn thing harder!

Unnamed enters the scene with a rocket launcher. He fires a shot at the teleporter room.

A loud explosion. A burst of light. The walls of the room begin to crumble; mission accomplished.

Unnamed joins Pvt. Arnoy and Sgt. Rubinello as they continue to mow down the creatures.

Without warning, the Cacodemon returns to kill Sgt. Rubinello.

Furious, Sarge jumps on the back of the Cacodemon. He digs a knife into its eye.

The Cacodemon, with Sarge still on its back, flies upward, bursting through the ceiling.

CUT TO:

EXT. PHOBOS: CRATERED SURFACE/MOONBASE [SCENE 72]

The Cacodemon bursts through the top of the moon-base, upwards into the atmosphere.

They fly up into space. Lacking oxygen, the two suffocate, and drift off into the darkness.

CUT TO:

CHAPTER 6: INFERNO

INT. EARTH: NY CITY - DURDEN'S APARTMENT: DURDEN'S BEDROOM - NIGHT [SCENE 73]

CUT TO:

A creaking sound in the dark. Durden wakes up alone in his bed; he gets up and quietly walks into the hallway to see what the noise was.

Noticing David's bedroom door opened slightly, Durden peaks in. No David.

CUT TO:

INT. EARTH: NY CITY - DURDEN'S APARTMENT BUILDING: STAIRS TO ROOF - NIGHT [SCENE 74]

Durden walks up the stairs of his apartment complex, leading to the roof.

At the edge of the roof stands David, looking out at stars. Durden quietly observes from afar. David's focus is on Mars, flickering in the night sky.

CUT TO:

INT. PHOBOS: MOONBASE - DELTA LABS: CORRIDOR [SCENE 75]

Unnamed and Pvt. Arnoy, the remaining survivors of the team, walk down a passageway, their guns drawn.

An Imp approaches, only to be gunned down quickly by Unnamed.

PVT. ARNOY

Where are we headed?

UNNAMED

We're going to end this.

CUT TO:

EXT. PHOBOS: MOONBASE - BRIDGE BETWEEN BUILDINGS [SCENE 76]

The two men quickly walk along a bridge connecting two buildings.

Below, a group of marines watches. Pvt. Arnoy notices.

PVT. ARNOY
Reinforcements!?

Unnamed takes a look.

UNNAMED
Pretty sure that's OUR team, Arnoy. Keep moving.

The two men continue along as the marines watch from the ground.

CUT TO:

EXT. EARTH: NY CITY - SMALL ELECTRONICS SHOP STOREFRONT - NIGHT [SCENE 77]

A large-screen television sitting in a storefront broadcasts the day's news.

NEWSCASTER
Concerned scientists have gathered together in San Francisco
to discuss the recent increase in winds and sporadic earth-
quakes throughout the planet.

CUT TO:

EXT. EARTH: NY CITY - UN BUILDING - NIGHT [SCENE 78]

The familiar United Nations building stands in front of a gray sky.

CUT TO:

INT. EARTH: NY CITY - UN BUILDING: DURDEN'S OFFICE - NIGHT [SCENE 79]

Durden works quietly at his office desk, alone. His friend and coworker, Jason, stops by.

JASON
Better be getting back to that son of yours, hm?

Durden looks at the clock.

DURDEN
Yeah, it's about that time.

JASON
Come on, I'll take you home.

CUT TO:

INT. EARTH: NY CITY - DURDEN'S APARTMENT: LIVING ROOM - NIGHT [SCENE 80]

Durden returns home to find David asleep on the couch. He turns the television off and puts a blanket over his son.

Durden notices a photograph of his deceased wife sitting in front of David.

DURDEN

(quietly)
We're all that one guy with the weight of the world on our
shoulders, aren't we? Every single one of us.

CUT TO:

INT. EARTH: NY CITY - DURDEN'S APARTMENT: DURDEN'S BEDROOM - NIGHT [SCENE 81]

Durden lays awake at night.

CUT TO:

INT. PHOBOS: MOONBASE - SMALL COMPUTER ROOM [SCENE 82]

Back in the computer lab, the two scientists are mid-conversation.

BARTON
We've divulged ENOUGH information.

HAYNES
I still think we should have told them.

BARTON
We've done ourselves a tremendous favor, do you understand?
When those reckless bastards leave this base for the monolith,
those things out there will all be focused on them. And when
that happens--

HAYNES
They'll clear a path for us.

BARTON
We can go home.

CUT TO:

INT. PHOBOS: MOONBASE - WEST CORRIDOR [SCENE 83]

*Outside the computer room, in the shadows, stands the Arch-Vile. It has been
listening.*

CUT TO:

EXT. EARTH: NY CITY - TIMES SQUARE - DAY [SCENE 84]

*David walks down a city street, alone. On a large television screen (Times
Square-style), he sees a news report concerning "The End of the World?"*

Across the road, a store is being looted.

A car pulls up beside David. It's his father.

DURDEN
Come on, pal. Let's go home.

David gets in. Violence on the streets escalates as the car drives away.

CUT TO:

EXT. EARTH: VARIOUS OUTDOOR LOCATIONS [SCENE 85]

Shots of natural disasters all around the Earth, including volcanoes, floods, earthquakes.

CUT TO:

INT. EARTH: NY CITY - DOWNTOWN BAR - DAY [SCENE 86]

Durden and his friend Jason are drinking together at a bar.

DURDEN

This is a nightmare.

JASON

I disagree, Michael. Nightmares aren't nearly this horrific.

NEWSCASTER

(via television)

In a last-ditch effort, hundreds of the world's leaders and greatest minds have boarded three spacecrafts supplied by the Union Aerospace Corporation, due to launch at any moment. Such spacecrafts we've only heard about in rumor over the past years.

Godspeed.

JASON

Don't you have some clout with those people?

DURDEN

My pull gets me as far as all the work I've done has gotten us. All the work we've done... we overcame the destruction of that damn war only to delay the inevitable by a couple of years.

JASON

(making a toast)

Farewell, our superiors. We hath built you a mighty ark to nowhere.

CUT TO:

EXT. SPACE [SCENE 87]

A large ship flies through Earth's atmosphere. When it enters outer space, a terrifyingly-close Mars appears in the background.

CUT TO:

CHAPTER 7: ENTRYWAY

CUT TO:

INT. EARTH: NEWS STATION - NIGHT [SCENE 88]

NEWSCASTER

It appears that our worst fears have come to fruition. The spaceships carrying the world's greatest minds, our leaders, and our most valuable citizens, have disintegrated, torn to pieces by the opposing gravitational forces of both the Earth and Mars.

Oh... God.

The NEWSCASTER drops his papers and exits.

CUT TO:

EXT. PHOBOS: CRATERED SURFACE [SCENE 89]

Pvt. Arnoy and Unnamed charge across the barren Phobos landscape. Behind them, the formerly-deceased team of marines enters the frame, chasing them. Behind them, numerous demon creatures follow.

CUT TO:

INT. PHOBOS: MOONBASE - DELTA LABS: CORRIDOR [SCENE 90]

Back at the Moon-Base, the scientists make their way through a darkened corridor. The place is now quiet.

The Arch-Vile follows close behind, remaining in the shadows.

CUT TO:

INT. EARTH: NY CITY - DURDEN'S APARTMENT: DAVID'S BEDROOM - NIGHT [SCENE 91]

Durden enters his son's room.

DURDEN

David?

On David's bed is the familiar photo of Durden's wife, Anne. It has a spot of blood on it.

Durden remembers his son looking out into the night sky, and imagines him crying tears of blood, as he himself had once done in the laboratory.

A shocking thought occurs to Durden. He runs to the door.

CUT TO:

EXT. PHOBOS: CRATERED SURFACE [SCENE 92]

Pvt. Arnoy and Unnamed battle the oncoming hordes of zombies and monsters. Dozens of creatures are killed by the two marines.

CUT TO:

INT. PHOBOS: MOONBASE - POWER GENERATOR ROOM [SCENE 93]

Scientists Haynes and Barton walk through a large power generator room. They look around.

BARTON
Got it.

Barton pulls down a small lever on the wall. The floor of the room opens up, revealing a small spacecraft below them.

BARTON
There it is. Our ticket home.

Suddenly, there's a loud banging on the locked door of the room.

HAYNES
Let's make this quick. Can you fly that thing?

BARTON
If it means getting the hell out of here, yes. I'll grab this ship with my toes and flap my goddamn arms.

The banging gets fiercer as the two men drop to the floor below. Haynes grabs a nearby bag of grenades.

The scientists enter the ship, closing the door behind them.

Suddenly, the locked door bursts open. A mob of creatures, led by the Arch-Vile, charge into the room and swarm around the ship.

Barton turns the ship's engine on. A pop song plays on the stereo as the monsters rock the ship.

Pvt. Arnoy struggles to get the ship in flight.

HAYNES
Pick it up, Barton!

BARTON
Trying!

Through the front windshield, Pvt. Arnoy sees the Arch-Vile staring right back at him.

BARTON
What the hell are you?

The Arch-Vile pulls Arnoy through the front windshield.

CUT TO:

EXT. PHOBOS: CRATERED SURFACE [SCENE 94]

Pvt. Arnoy and Unnamed are overwhelmed by the beasts. Pvt. Arnoy is killed. Unnamed grabs Arnoy's rocket launcher and resumes running into the distance.

CUT TO:

EXT. EARTH: NY CITY - CROWDED STREET - NIGHT [SCENE 95]

Durden runs out into a crowded city street, screaming for his son.

DURDEN
David! David!!

He runs down various alleys, panic-stricken, looking for his son.

Durden supernaturally launches himself upward, landing on a cathedral's highest cross as it pierces the sky. He looks around the city's skyline before seeing David on a nearby building's rooftop, staring at the stars.

Durden jumps to the building.

DURDEN
(to David)
Did you do this!? Are you doing this right now!?

David remains silent.

Durden grabs David by his collar.

DURDEN (CONT'D)
Stop it! Push it away!

David looks down remorsefully and shakes his head.

DURDEN (CONT'D)
Push it away!

DAVID
You don't understand.

CUT TO:

EXT. PHOBOS: CRATERED SURFACE - MONOLITH [SCENE 96]

Unnamed approaches the monolith. An open gateway pulsates in front of it.

He turns to look at the creatures behind him. He fires a rocket at the mob, killing several.

In the distance, Unnamed can see the ship taking off from the Moon-Base. In a hail-mary effort, he aims his rocket launcher and fires.

He looks back down at the creatures. They have all stopped dead in their tracks.

Unnamed turns back towards the gateway. In front of him stands a mammoth CYBER-DEMON.

CUT TO:

INT. PHOBOS: MOONBASE - UNDISCLOSED SHIP [SCENE 97]

The Arch-Vile pilots the secret ship, as several other creatures stand behind him. Suddenly, the words "Incoming Projectile" appear on the computer screen ahead of him. His eyes widen.

CUT TO:

EXT. PHOBOS: CRATERED SURFACE [SCENE 98]

The ship's wing is clipped by the rocket, and is sent spiraling back down to the ground.

CUT TO:

EXT. EARTH: NY CITY - SKYSCRAPER: ROOFTOP - NIGHT [SCENE 99]

Back on the skyscraper's rooftop, Durden pleads with his son.

DURDEN

We have to get you to the UAC, now.

Durden grabs David by the arm. David angrily pushes him away.

DAVID

I can't get it back. Fear doesn't move planets.

DURDEN

Do you see what's happening? You're the only solution we've got.

DAVID

I can't do it.

DURDEN

We don't have a choice, do you understand!?

Durden grabs David by the arm again. This time, David grabs him back.

DAVID

No!

David violently throws Durden to the roof of the adjacent building.

Durden picks himself up. Suddenly, David flies into him, and the two go careening through the window of a nearby building.

CUT TO:

INT. EARTH: NY CITY - BUILDING: LARGE STUDIO SPACE - NIGHT [SCENE 100]

The two pull themselves to their feet and look at one another. All lights in the room blow out.

CUT TO:

EXT. EARTH: NY CITY - NIGHT [SCENE 101]

The two fly back out of the building. Durden kicks himself free and lands on a lower roof. He pulls himself to his feet. David lands beside him.

CUT TO:

EXT. PHOBOS: CRATERED SURFACE - MONOLITH [SCENE 102]

Unnamed strafes to the side of the Cyberdemon, firing his rockets at the creature. It seems to have little effect. The Cyberdemon fires rockets back at the marine.

Unnamed ducks down into a small crater.

CUT TO:

EXT. EARTH: NY CITY - BUILDING: ROOFTOP - NIGHT [SCENE 103]

Back in the city, the struggle between father and son continues.

DURDEN

Use this anger towards me. For God's sake, push it away. Don't
punish the world for my mistakes.

DAVID closes his eyes. He strains angrily to pull the planets apart.

David starts to cry blood.

DAVID

I'm afraid.

DURDEN

(resigned)
It's okay.

Durden hugs David.

DURDEN

You're just a kid.

DURDEN (CONT'D)

(to self)
It was always too late.

Durden looks at his son.

DURDEN (CONT'D)

I'm sorry.

Durden and his son stand alone as the planets nearly touch.

CUT TO:

EXT. PHOBOS: CRATERED SURFACE - MONOLITH [SCENE 104]

Unnamed shouts at the Cyberdemon from his crater.

UNNAMED

Can you understand me? I'm assuming there's no compromise
here, but I'm not what you'd call "book smart" like all these
scientists your buddies wiped out, so I'll need you to spell
it out for me.

The Cyberdemon eyes the crater.

UNNAMED

(CONT'D)

Maybe you've done this a hundred times before, on some other
far-off worlds. But today, you ran into me and my friends.

CUT TO:

EXT. EARTH: NY CITY - NIGHT - NIGHT / EXT. SPACE [SCENE 105]

As Durden and David hug, they are pulled up into the atmosphere along with everything else in sight, including people, vehicles, and buildings. Mars and Earth collide, destroying any hope for survival.

CUT TO:

EXT. PHOBOS: CRATERED SURFACE [SCENE 106]

Unnamed stands and faces the mighty creature with his arms up.

UNNAMED

I just need to get by you; close that window over there. It's drafty.

The Cyberdemon wastes no time in firing several more rounds of rockets at the marine. As he does so, the marine leaps up onto his extended arm, and climbs his way up the creature's shoulder.

He jams his knife into the creature's skull. The Cyberdemon stands in shock for a moment, before falling to the ground with a mighty thud.

Unnamed looks out at the crowd of monsters around him. He pulls the knife out.

UNNAMED

(CONT'D)

As for the rest of you...

CUT TO:

EXT. PHOBOS: CRATERED SURFACE - LATER [SCENE 107]

Unnamed stands victorious on a pile of dead bodies, his bloodied knife in his hand. He steps down off the pile.

CUT TO:

EXT. PHOBOS: CRATERED SURFACE - LATER [SCENE 108]

The Arch-Vile lays, severely injured but still breathing, beside the crashed ship.

Unnamed slowly approaches.

He stands over the creature, cocks his gun, and shoots it in the head.

CUT TO:

EXT. MARS: EDEN CITY [SCENE 109]

From a distance, the transport spaceship that carried Torrance and Durden at the beginning of the film quietly descends on Mars.

CUT TO:

INT. MARS: EDEN CITY - UAC BUILDING: MAIN HALL [SCENE 110]

After being successfully scanned by a security official's electronic wand, Durden and Torrance are greeted by PAT HASTING. The place is alive with UAC employees.

HASTING

Welcome to Mars, gentlemen. I'm Patrick Hasting.

Durden smiles and nods.

HASTING (CONT'D)

I'd like to introduce you to Specialist Keaton. He'll be briefing you men on your assignment.

Keaton approaches Torrance and shakes his hand.

KEATON

We're happy to have you here, sir.

TORRANCE

We're happy to help.

Keaton turns to Durden and shakes his hand.

DURDEN

So tell us, are the rumors true?

CUT TO:

EXT. PHOBOS: CRATERED SURFACE [SCENE 111]

Unnamed stands before the monolith's gateway.

He takes a deep breath, and runs into the portal.

CUT TO BLACK. CUE CREDITS.

Potential credit sequence:

dedicated to Jimmy Pozin and the 3DMM.com community

directed by Red Venom and JP with:

Redwampa, Gorosaurus, Aaron Haynes, Beast, Mike Storch, Anders Borg

Interested in recording lines for a future release of The Demon Machine? Contact us.