

Demon Warlord  
by  
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FADE IN

EXT. FOREST - NIGHT

SUPER:

Tulsa, Oklahoma

August, 2038

A highway is overgrown with weeds and covered in dust. Rusted shells of cars dot the field and roadway.

SLOANE(28) - filthy, muscular, clothed in leather robe - jogs through the ruins of a truck stop toward a ridge. He holds a compound bow in one hand and an arrow in the other.

He pauses for a moment next to a car. A skeleton is still in the passenger seat. A few hundred meters away four PEOPLE can be seen camping near a lake.

Sloane jogs on, to right, then to the top of the ridge. Trees, grass, and the shells of ancient ruins dominate the background. Faded signs advertise used cars and farm tractors.

Sloane pauses behind some bushes and watches the ruins.

SLOANE

Easy targets.

He watches for a moment then heads down the ridge toward bushes two hundred yards from the camp site.

EXT. PLAINS - SAME TIME

The campers sit around their campfire eating. Four horses are tied to nearby trees.

A faint SCREECHING sound comes from somewhere in the darkness.

One of the men - MARCUS, a 22 year-old with a buzz cut and a no-nonsense demeanor - points toward the ruins.

MARCUS

It came from over there.

EDWARD

Easy targets.

He sprints toward another bush, keeping an eye on the campers as he goes.

Another SCREECH, much louder now.

Two of the campers jog over to the tent and duck inside.

Sloane reaches for an arrow as he jogs toward the campers, sure-footed and fast in the darkness. Runes on his bow glow dull red.

An asura moves into sight from behind a ruined building. It is about 200 yards away.

One YOUNG MAN(18) sits up straight and points.

YOUNG MAN  
I think I saw something like a huge dog  
over there.

Four more creatures emerge from cover.

Sloane pauses near a tree. Nobody, or no creature, seems to have noticed him yet.

The two men who went in the tent emerge carrying crossbows.

Marcus and the other man pick up their bows.

EXT. CAMPSITE - MOMENTS LATER

The men ready their weapons and move away from the campfire and from whatever got their attention.

MARCUS  
Take cover that way! Joseph, look after  
the horses.

The horses have started to paw the ground and snort.

JOSEPH (!9), big-boned but athletic, runs toward the horses.

Marcus points in that direction.

MARCUS (CONT'D)  
Over there.

They can one of the asuras now.

Three more asuras head around the group toward the horses.

One of the men shoots an arrow at the lead creature. The arrow sticks but seems to do no damage at all.

One of the horses breaks a branch and bolts into the night with a dog-thing close behind.

Two asuras rush toward the campers.

More arrows and bolts fly at the other creatures in the woods.

Marcus and company begin to fall back toward where the horses are.

YOUNG MAN  
Arrows don't work!

A fifth asura emerges from the woods and circles to the left.

MARCUS  
I can see that.

Marcus shoots that one in the chest.

It SQUEALS and changes course toward Marcus.

Marcus struggles to reload his crossbow.

Another arrow flies out of the darkness and strikes the asura in the head. This hit drops it immediately.

MARCUS (CONT'D)  
Whose shooting out there?

The other asuras retreat into the forest.

Marcus and company stop their retreat into the woods.

Sloane walks to the edge of the woods and approaches the fallen creature.

MARCUS (CONT'D)  
Who the hell are you?

Marcus approaches the man closely.

SLOANE  
What are you doing out here?

MARCUS  
That's really none of your business.

SLOANE

My name is Sloane. You seem unprepared to be out here.

Marcus notices the arrow and bow, still glowing dully. Sloane gives no sign of noticing the confused look.

The others start to gather behind Marcus. All are more interested in checking out the dead...whatever it is.

MARCUS

What is that thing?

He points at the creature with his bow.

SLOANE

Mutant.

David and the others look just as puzzled as Marcus does.

MARCUS

Mutant?

SLOANE

Never mind.

MARCUS

I know what mutations are. Nothing like this could happen naturally.

He kicks the corpse.

SLOANE

Okay. Just be glad this one's harmless now.

MARCUS

What are you doing here?

Sloane pulls out the arrow and kneels to wipe it on the ground.

SLOANE

Exploring.

MARCUS

How did you just happen to be in the area?

Sloane looks up to survey the group and camp site.

SLOANE  
I was following those creatures and their  
master for the past few days.

Sloane starts to walk into the middle of the camp.

MARCUS  
Their master?

Sloane crouches by the fire.

SLOANE  
Yes. I can explain later. We need to get  
out of here.

MARCUS  
What makes those things so hard to kill?

SLOANE  
Your weapons just aren't powerful enough.

Marcus scowls but doesn't say anything.

MARCUS  
Is that bow a pre-collapse artifact?  
Where did you get it?

Sloane pretends to ignore Marcus.

SLOANE  
You could say that. Where are you from?

MARCUS  
Eden City. Its about 30 miles southeast  
of here.

SLOANE  
Well, mind if I tag along. We're going  
the same general direction.

MARCUS  
Where are you headed?

SLOANE  
Circling back down south and east.

MARCUS  
Let's go.

The others move off toward their gear and tents.

INT. BUILDING - DAY

ALEXANDRA (22) - lean and fit with a sly smile that doesn't go with her buzz cut and shapeless grey clothes - stands in the entrance.

Two TEENAGED BOYS dump their baskets into a storage bin and leave. They try to look her over without being obvious.

Alexandra drops her basket and goes inside. She looks left and right.

Someone rushes her from the darkness - another TEENAGED BOY. His friend, a SKINNY YOUNG MAN rushes her too.

Alex slips out of the first boys arms and backs up into a defensive pose.

The two boys come at her again kicking and punching without much skill.

Alex blocks the kicks and punches and leans in to punch one of the boys in the gut.

TEENAGER

Shit!

Alex steps back.

ALEX

Sorry Ray.

He bends over and tries to get a breath.

The other boy relaxes.

They both start laughing at Ray at the same time.

ALEX (CONT'D)

Sorry Ray.

TEENAGER

Did either one of us hit you at all.

ALEX

Once.

She points at Ray.

EXT. PLAINS - DAY

The group follows a trail toward a row of greenhouses, and a town. Two of the men are doubled up on the lead horse.

Sloane follows closely, on foot. He's now in just trousers and a T-shirt. Geometric tattoos snake up each arm.

SLOANE

How many people live here?

Marcus, who is on the last horse, looks back.

MARCUS

Fifteen thousand, maybe. We haven't gotten around to counting.

The group turns right and goes past the greenhouses.

People move around in the greenhouses, partly obscured by the frosted glass on the sides.

SLOANE

How can you not know something like that?

Marcus ignores him.

Alexandra watches the group go by. Marcus nods and waves at her, as do Joseph and Edward.

Sloane makes eye contact and nods.

A few moments later Sloane pats Marcus' horse on the rump.

SLOANE (CONT'D)

Who is she?

MARCUS

Her name is Alexandra. She's part of the militia, and quite a character too.

Two of the guys laugh.

INT. STABLES - DAY

The stable is clean, well-lit and empty of horses - there are stalls for eight. Marcus and Sloane are the only two inside.

SLOANE

Where do visitors usually stay?



MARCUS

Come with me. We don't really get visitors.

SLOANE

I hope I can afford it.

MARCUS

No need to worry.

They head toward the open stable doors.

SLOANE

Why?

MARCUS

There's no charge for a cot to sleep on.

They emerge into the bright afternoon sun. Several CITIZENS mill past the fenced yard of the stable.

A TEENAGED BOY (15) comes into the yard and gawks at Sloane.

SLOANE

What are you looking at?

The teen looks down.

Sloane looks back. The kid is staring at his bow.

Sloane scowls and looks ahead.

SLOANE (CONT'D)

So, tell me more about this place.

MARCUS

Eden City. After the collapse some soldiers and their families helped secure the area - from there.

Marcus points to the right at a concrete wall twice as high as the people walking in front of it.

SLOANE

What is that?

MARCUS

It used to be a refugee camp. People fortified the wooden fences a couple of years after the collapse.

SLOANE  
Are any of them still alive?

Marcus stops.

MARCUS  
Some are.

SLOANE  
Interesting. So, you mentioned having a militia before...

EXT. STREET - CONTINUOUS

Some PEOPLE pause to check out Sloane's odd outfit and bow.

In the background, the teenager is at the stable fence watching Sloane walk.

SLOANE  
What's wrong with that kid?

Marcus takes a quick look back and forth. What kid?

MARCUS  
I don't know.

Sloane pauses and looks back at the kid.

SLOANE  
Come to think of it, I think I know.

Sloane starts walking again.

Marcus pauses at an intersection. He points to the left at a two-story brick building.

MARCUS  
That's the guest house I mentioned. I need to go.

SLOANE  
Thanks Marcus.

Sloane heads toward the guest house.

He has to step aside to allow a couple of MIDDLE AGED MEN on horseback to pass.

EXT. FARM - NIGHT

A PORTLY WOMAN (42) leads a horse into a barn, past a decaying Cape Cod house. Candles burn in a couple of the windows.

Nearby, two TEEN BOYS, feed chickens in a wire enclosure. Two pigs in the pen compete for food the teens toss out of buckets.

The teens finish feeding the animals at the same time the woman goes into the stable.

The boys head toward the stable.

TEEN 1

What?

PORTLY WOMAN

I heard someone talking out there.

She turns and looks out at the wall of the stable.

MOM (41) comes out of the house.

MOM

Let's just get inside.

They start to walk toward the house, past the chicken coop.

A sound of wood being smashed. Someone or something darts into the house through the side door.

PORTLY WOMAN

Oh my God!

The boys run for the house.

The woman turns to her side and screams. A barely glimpsed figure tosses a net over her.

The younger teen goes down as a bola catches his legs.

INT. BOARDING HOUSE - NIGHT

Sloane stands in sparsely furnished bedroom looking out the window.

Gas lights make it easy to see what's happening on the street.

A pair of YOUNG MEN stroll past in matching grey trousers and shirts. They both carry wooden bows and quivers.

Alexandra walks right past the window studying the buildings on the other side of the street.

Sloane smiles when he recognizes her and raps on the window.

She waves and smiles when she recognizes Sloane.

Sloane tries and fails to raise the window - it is nailed shut.

He smiles weakly and holds up his hand.

SLOANE

Wait for me just a minute.

Alexandra nods.

Sloane moves as quickly as he can, slipping into his boots and tucking in the undershirt.

EXT. SIDEWALK - MOMENTS LATER

Sloane faces Alexandra. The buildings here are a jumble of older, modern brick and post-apocalypse shacks made of whatever was available.

SLOANE

So, now that we've introduced ourselves...

ALEXANDRA

Where are you from?

Sloane looks at the ground and back at Alexandra.

SLOANE

South of here, a fortified city. Where can a guy get some food?

Ale points down the street behind Sloane - a faded Salvation Army sign and a short line of TOWNSPEOPLE.

SLOANE (CONT'D)

I don't have any money.

ALEXANDRA

Doesn't matter. I was going to eat here.

She starts walking again.

ALEXANDRA (CONT'D)  
It used to be a soup kitchen I think.

A YOUNG GIRL in a white sundress stands across the street starting at Sloane. He pretends not to notice.

SLOANE  
Do you work at the greenhouses then?

ALEXANDRA  
Yeah and at the old college. Where is this city?

SLOANE  
The plains of northern Mexico. Do you...?

An elderly LAMP MAN with a long match pauses at the gas lamp near them and lights it.

ALEXANDRA  
Yes, I know what Mexico was. What's the name of the town? We've never heard from any other big communities.

Alexandra turns and motions for him to follow.

SLOANE  
Are you this curious about everything?

ALEXANDRA  
So, your home is a secret then.

They stop at the end of the line. Most of the 20-30 PEOPLE in line are old or women with young children.

ALEXANDRA (CONT'D)  
So, what are you doing way out here?

SLOANE  
Exploring.

The line moves.

ALEXANDRA  
Why? What's there too see?

The line moves a bit more.

Alexandra catches herself again playing with what little hair she has.

Someone taps Alexandra on the shoulder.

Sloane looks back at RACHEL (22) a stocky redheaded woman wearing a patch-work black sundress that's perfectly cut to fit her frame. She's standing right behind them.

SLOANE

Hi.

ALEXANDRA

Oh, hey Rachel.

Rachel quickly looks Sloane up and down.

RACHEL

I thought that was you, the guy who  
bailed out my friends.

She flashes the briefest of smiles at Alexandra.

Sloane and Rachel shake hands.

A dog starts to walk across the street toward them. It ignores a YOUNG GIRL who tries to pet it.

Sloane looks at the dog and it runs away.

RACHEL (CONT'D)

Dogs don't like you. Anyway, Alexandra  
and I work together at the greenhouses.

SLOANE

So, both of you grew up here and never  
left then?

Rachel nods.

ALEXANDRA

Dogs don't seem to like you.

Sloane takes a step toward the dog, causing it to run for the opposite sidewalk.

They reach the front door. The dining hall is crowded but quiet.

Sloane turns around and notices that the dog is on the far sidewalk, watching him.

EXT. FOREST - NIGHT

A RIDER approaches the border between the forest and the fields at one end of Eden City.

The horse trudges down the path. The rider seems like a sack of potatoes on the horse's back.

A YOUNG MAN and YOUNG WOMAN walk toward the horse and rider, but being focused on each other they don't notice.

RIDER

Help!

The horse has a bloody puncture wound on one hip. The rider has blood on his shirt and trousers.

The quiver on the man's back is empty.

The young man takes a cautious step forward.

YOUNG MAN

What happened?

RIDER

Something attacked me, near the collective farm south of here.

He weakly points back the way he came.

The young man takes the reins.

BOYFRIEND

We'll get you to the hospital.

RIDER

They kidnapped people. I couldn't stop them.

EXT. SIDEWALK - NIGHT

Sloane walks alone past a block of restored limestone buildings. He's carrying his compound bow and quiver.

Two men on horseback race through the intersection ahead, past TWO TEENAGERS who are shooting marbles on the sidewalk under a gas lamp.

Two more MEN on horseback ride by. Now the teens look after them.

Sloane reaches the intersection. Indistinct VOICES come around the corner. Then there is a loud male voice.

MAN (O.C.)  
Hurry up and get him on that other horse.

Sloane starts to walk toward the voices.

The young man leads the injured rider and horse around the corner in Sloane's direction.

A BARREL-CHESTED MAN (55) in all grey rides a horse out of a side street.

Two MOUNTED SOLDIERS in grey ride past Sloane and stop just ahead.

One of the mounted men looks at Sloane and scowls.

SLOANE  
What happened to him?

MOUNTED SOLDIERS  
He almost got killed by bandits.

SLOANE  
Where? When?

The man turns around.

MOUNTED SOLDIER  
This morning.

SLOANE  
Where?

MOUNTED SOLDIER  
About 20 miles east. We're going out to take a look.

INT. BOARDING HOUSE - NIGHT

Sloane sits on a cot cleaning a dagger. His bow, quiver, and poncho are all within arm's reach.

Someone knocks at his door.

SLOANE  
Who is it?



MAN (O.C.)

Sloane. My name is Mr. Rogan. Marcus told me you would be here.

Sloane walks over and opens the door.

MR. ROGAN (55) is tall and lean. His grey beard and hair make him look older than he really is. His trousers and shirt hang loosely on his thin frame.

ROGAN

I chair the city council. In light of recent events, I thought I should come to speak to you at once.

Sloane sheaths his dagger and walks back inside.

SLOANE

Right now, in the middle of the night then?

ROGAN

It seems like an urgent problem. It looks like I wasn't disturbing you.

Mr. Rogan closes the door after a quick look outside.

Sloane resumes his seat. Rogan remains standing.

SLOANE

I overheard something about people being kidnapped.

ROGAN

That's what we heard from the kid. We also learned something about the kidnappers.

Mr. Rogan takes a seat.

SLOANE

I think I know where this is going.

ROGAN

What do you know?

SLOANE

Just what I told Marcus and his friends. Those things are demons.

ROGAN

What the hell does that mean? They came from some other dimension.

Mr. Rogan seems interested in something on the floor.

SLOANE

It was just an expression.

ROGAN

That's what I was hoping you would say.  
Would you mind talking to the rest of the  
city council?

SLOANE

Sure.

ROGAN

Are you sure you can't tell me any more  
creatures?

SLOANE

I'll explain what I know to the council.  
.

ROGAN

Thank you for your time then. And thank  
you for saving our people out there.

SLOANE

Glad I could help. Good evening Mr.  
Rogan.

EXT. GREENHOUSES - NIGHT

Sloane and Alexandra sit on the ground side-by-side  
nibbling on some cheese.

Aside from two crudely made cots, a wooden chest and blue  
drapes the place is bare down to the studs and concrete  
floors.

SLOANE

Why don't you travel?

ALEXANDRA

I don't know. There wasn't much to see, I  
thought.

SLOANE

Now you know better.

ALEXANDRA

Yeah. So, what do you think really  
happened at that farm.

SLOANE  
I'll find out soon enough.

ALEXANDRA  
Are you going to run around in the woods  
for a few days?

Alexandra shrugs.

SLOANE  
Just to the farm and back.

Sloane gets up.

ALEXANDRA  
Leaving right now?

SLOANE  
First thing in the morning.

ALEXANDRA  
Leaving alone, just like you arrived.

Sloane shrugs.

SLOANE  
Better that way.

ALEXANDRA  
Why?

SLOANE  
More people means more things can go  
wrong.

Alexandra looks puzzled but stands up.

ALEXANDRA  
More people means more help too.

SLOANE  
Trust me on this.

ALEXANDRA  
Are you too tough to need help?

SLOANE  
I like working alone.

ALEXANDRA  
Suit yourself.

Sloane goes to collect his arrows. Alexandra follows.

SLOANE  
This could get pretty dangerous  
Alexandra.

ALEXANDRA  
Fine. Well, would you like to talk to the  
rider who came into town yesterday? He's  
in the hospital.

SLOANE  
That's kind of an odd transition.

ALEXANDRA  
Not really. You might be able to learn  
something useful.

SLOANE  
I see your point. What's his name?

ALEXANDRA  
You tell me and we'll both know.

INT. HOSPITAL - DAY

MANY PEOPLE stand or sit just inside the double doors. Some  
are injured. The sign reads "Eden City Medical Center."

Sloane, Alexandra, and Alexandra have to walk single file  
past the crowd. Inside they stop at a desk. A tired  
RECEPTIONIST (45) looks up from the reception desk.

RECEPTIONIST  
What?

SLOANE  
We're here to see Edward Wooster. He came  
in...three days ago.

The receptionist looks down at a handwritten list several  
pages long. She speaks without looking up.

RECEPTIONIST  
Room two twenty four. He has a roommate.

SLOANE  
Yeah. Thanks.

The group proceeds across the reception room and up the  
stairs.

Light from windows provides the only illumination in the  
litter-strewn hall.

SLOANE (CONT'D)  
Hey Edward? You awake man?

A strange voice comes from O.S.

MAN  
Yes we are.

SLOANE  
Sorry.

EDWARD  
Do I know you?

They enter, trying to crowd around the bed.

Light comes from a small window covered by a curtain.

SLOANE  
So, how are you feeling?

EDWARD  
About the same, sorry to say.

SLOANE  
Alexandra tells me you got an infection  
from one of those things, when it clawed  
you.

EDWARD  
Yeah. I heard you fought two of them in  
Ada.

SLOANE  
Yeah.

ALEXANDRA  
Alexandra and I saw Sloane earlier and  
explained everything.

SLOANE  
Oh.

EDWARD  
I'm not sure what to make of that.

MAN  
Me neither superhero.

Sloane looks over his shoulder and scowls.

SLOANE

Fine. Everyone knows I've been hiding something.

A knock at the door. A NURSE steps into the doorway. She can't fit inside.

NURSE

I'm sorry guys but you have to leave now.

SLOANE

I need to go and get ready anyway. Thanks kid.

EXT. HIGHWAY - DAY

Sloane stands in the middle of a crumbling four-lane highway looking at an overpass a few hundred yards ahead.

SLOANE

Ten miles as the crow flies.

An ASURA stands up on the overpass. It had been crouching behind the wall.

The asura turns and jogs away.

SLOANE (CONT'D)

Great.

He looks back at the farmhouse. Part of the roof has collapsed, and all of the windows are missing.

Sloane sprints toward the distant farmhouse.

EXT. PLAINS - DAY

Sloane jogs toward the farmhouse the asuras raided. The house is intact, except for the broken front door.

The little secondary house is a burned-out ruin.

A coyote makes a run for the barn.

INT. FARMHOUSE - NIGHT

The light of the full moon streams through tattered drapes, illuminating an empty living room.

Something CRUNCHES outside the front door.

Sloane sits with his back against a wall, where he can see the front and back doors.

He pops a bit of jerky into his mouth and stands up.

SLOANE  
Okay, where are you?

A faint VOICE, speaking the asura's language, comes from somewhere outside behind Sloane.

Sloane unsheathes his knife.

SLOANE (CONT'D)  
Damn.

He stands up as wood and glass smash in the other room.

One asura begins to crawl through the window. He's clearly visible from the living room. .

Sloane stands by the door with his knife ready.

The asura pauses just inside the bedroom.

The front door opens.

Sloane turns into the doorway and stabs the surprised asura in the chest. It goes down with a howl.

The asura at the front door steps back and raises his crossbow.

Sloane flips the knife and moves to throw it as the asura fires his crossbow.

The bolt just misses Sloane's leg.

Sloane's knife doesn't miss. The creature falls back with the knife stuck in its chest.

Sloane looks out the front door - no sign of other asuras.

SLOANE (CONT'D)  
What are you after here, except for me?

A third asura breaks cover in the bushes and runs straight away from Sloane.

SLOANE (CONT'D)  
Shit. Now everybody's going to know.

EXT. STREET - DAY

Sloane jogs into town still carrying his bow. A SCRAWNY MIDDLE-AGED MAN scowls at him from the porch on an old Airstream trailer.

Two MILITIA SOLDIERS step into the street.

MILITIA SOLDIER 1

Stop!

Sloane stops and takes a deep breath.

MILITIA SOLDIER 2

Aren't you that guy who rescued the hunters?

SLOANE

Yeah.

MILITIA SOLDIER 1

Where are you coming from now?

SLOANE

I was out at the farm compound that got raided. The creatures have a camp near here.

MILITIA SOLDIER 1

Fuck.

A couple of PASSERSBY - both elderly women - pause to watch the three converse.

Militia soldier 1 and 2 look at each other.

MILITIA SOLDIER 1 (CONT'D)

Take him to see Mr. Rogan.

Militia soldier 2 nods and waves for Sloane to follow.

Sloane begins to follow and pauses.

INT. - CONFERENCE ROOM - DAY

Sloane stands at one end of an unpainted wooden table.

Mr. Rogan sits at the far end drinking tea.

ROGAN

So, you fought monsters then?



SLOANE  
What else could they have been?

Mr. Rogan looks at the table and takes a sip of tea.

ROGAN  
I've seen many strange things over the decades. Exotic animals, barbarians, ancient artifacts that still work.

SLOANE  
These weren't barbarians. I've seen these creatures before.

Mr. Rogan takes another sip of tea and stands up.

ROGAN  
I'll convince the council to send a patrol to the area.

SLOANE  
That's not a good idea.

ROGAN  
I didn't ask for your opinion.

Mr. Rogan heads for the door then pauses just inside.

SLOANE  
How can you not see how dangerous it is out there?

ROGAN  
You want to go with the patrol?

SLOANE  
I would need to.

Alexandra sticks her head in the door.

ROGAN  
I'll leave that up to them.

Alexandra closes the door.

EXT. FIELD - DAY

Alexandra and Sloane stand looking at an archery target hanging on a tree about 40 yards away. Two beige concrete buildings dominate the background.

The sign on building reads "Edward Furlong Liberal Arts Building" - the text is clear and crisp.

ALEXANDRA

I think I got the hang of this.

She raises Sloane's bow, aims, looses an arrow. She hits the edge of the target.

SLOANE

At least you have the right attitude.

ALEXANDRA

What does that mean?

SLOANE

Nothing.

ALEXANDRA

Well, then, tell me what I'm doing wrong.

SLOANE

This bow is hard to draw. When you struggle with that you can't aim properly. I think that's it.

Sloane gently takes the bow and takes a shot without really aiming or struggling. A hit near the bull's-eye.

Alexandra intently watches each movement.

ALEXANDRA

Let me try again.

She takes the bow. This time she copies Sloane and gets an arrow in the target.

SLOANE

That's much better.

ALEXANDRA

So, why is that bow so strong anyway? Are you trying to compensate for something?

SLOANE

A normal bow won't have enough hitting power, considering what I use it for.

ALEXANDRA

Fighting those things you guys encountered at the farmhouse?

SLOANE

Yes.

ALEXANDRA

Where did you get it?

SLOANE

I bought it, back home.

ALEXANDRA

You never said why you left.

SLOANE

A political disagreement. We were supposed to be fighting the asuras.

ALEXANDRA

Who is "we" anyway?

Sloane readies another shot at the target.

SLOANE

The creatures that attacked your friends. They're called asuras, from an old earth poem.

ALEXANDRA

An old earth poem?

Alexandra tries again with the bow. Closer to the bull's eye this time.

SLOANE

They have masters who are even more dangerous.

He looses the arrow and hits within an inch of the first one.

ALEXANDRA

And who is "we" anyway?

SLOANE

I'm part of a society that tracks asuras and their masters and fights them.

ALEXANDRA

I want to know more. And what does the city council know by the way?

SLOANE

I briefed Mr. Rogan. That's what our meeting was about.

ALEXANDRA

Let's go and talk somewhere then.

SLOANE

Fair enough.

EXT. COURTYARD - DAY

Sloane and Alexandra walk in silence toward the stable  
Sloane passed by when he arrived in town. He carries his  
bow, quiver, poncho, and backpack.

TWO TEENAGERS tend to a horse just inside the stable.

SLOANE

The world is stranger than you think.

ALEXANDRA

So the world is a really strange place  
now and so that means anything is  
possible?

SLOANE

No.

Marcus scowls at Sloane.

MARCUS

You're late. We leave right about now.

Alexandra and Sloane pause at the entrance to the stable.

ALEXANDRA

I need to go to work.

EXT. FOREST - DAY

Sloane and companions ride through light forest and patches  
of tall grass. The sun illuminates the riders and horses  
but casts the rest of the forest in shadows.

Sloane moves up next to Marcus.

SLOANE

We should make camp soon.

MARCUS

There's a small lake not too far ahead.

SLOANE

How exposed would we be though?

WAYNE (22) a slender African-American, rides up on the other side of Marcus.

EDWARD

Sloane has a point. We don't know what's out here.

MARCUS

We can find a forested spot to hide the horses and camp with our backs to the lake.

The group rides on in silence.

Sloane slows his horse down and moves to the back of the group, nodding briefly at Joseph and David.

Marcus looks back but doesn't say anything.

INT. HOUSE - NIGHT

A YOUNG BOY pushes aside woolen drapes to look out of a window. A hut, a scrawny dog sniffing at garbage, faint light spilling from the window of a neighboring hut.

A humanoid form darts between trees 100 yards away.

A woman's voice calls from the next room.

MOTHER

Roger! Come and eat your supper.

Roger slowly ducks under the drape and turns.

ROGER

I saw somebody running through the woods.

His MOTHER and FATHER, both lean and tired-looking 30-somethings, sit at a plain wooden table.

FATHER

So? Come to dinner.

Roger walks to the table and sits down to a bowl of stew and a cup of water.

FATHER (CONT'D)

You've got quite an imagination son.

MOTHER

He gets that from you.

ROGER  
Something was out there.

They eat in silence for a second.

A loud CRASH comes from the living room.

A woman SCREAMS somewhere outside.

An asura walks into the house.

INT. OFFICE - DAY

Rogan stands next to a dusty bookcase that's empty but for a small stack of papers and a pyramid paperweight. The flimsy curtains don't block much of the sunlight.

ROGAN  
You've encountered those creatures before  
haven't you?

SLOANE  
Yeah. Quite a few times over the years.

Sloane sits down in a plain and unpadded wooden chair.

ROGAN  
You aren't the first person I know who  
has.

Rogan goes to the other side of his desk and sits down.

SLOANE  
Yes?

ROGAN  
A few years after the Collapse, I was  
making my way to a refugee camp, south  
and west of here.

BEGIN FLASHBACK

The sun is low on the horizon and clouds are closing in over a burned out forest.

A THIN MAN (24) pauses near the edge of the forest. Nothing's moving. Abandoned cars and trucks litter the highway.

A SCREAM, possibly human.

ROGAN (V.O.) (CONT'D)  
There were no big predators in Oklahoma  
back then.

Rogan runs toward a farm house a couple of hundred yards away. He has to jump over a human skeleton in the road.

Another inhuman SCREAM, this time much closer.

Rogan stops and crouches in front of a rusty old Ford.

An asura darts out of the woods toward a van.

Rogan readies his bow and stands up.

ROGAN (V.O.) (CONT'D)  
There was nothing like that creature for  
sure.

END FLASHBACK

INT. OFFICE - DAY

Sloane nods knowingly and studies the floor.

Rogan stands up.

SLOANE  
What are you going to do?

ROGAN  
I don't know.

Rogan looks down at his desk.

SLOANE  
You have to organize some sort of  
defense.

ROGAN

Of course.

SLOANE  
How many soldiers could you mobilize?

ROGAN  
Seriously? What do you think?

Sloane stands up.

SLOANE  
You have a militia.

ROGAN

Yeah, a few dozen people with bows and crossbows.

SLOANE

These creatures are going to look at this place the way wolves look at a fat, crippled cow.

ROGAN

Are you in a hurry to go somewhere?

SLOANE

I've got work to do.

ROGAN

So do we it seems.

EXT. VILLAGE - NIGHT

Samantaka stands at the village edge watching ASURA SOLDIERS march a group of PRISONERS off into the night.

The guards and prisoners walk past two dead people, one of who has huge bite wounds over his arms and legs.

A RAKSHASA carrying a scroll approaches Samantaka.

It stops near him and looks over a scroll. His robes are like Samantaka's but plainer.

SAMANTAKA

So, advise me advisor. What can we take from this place.

ADVISOR

Aside from ten adults and five children?

He checks the scroll.

SAMANTAKA

That's not a great night.

ADVISOR

A few of them had some gold jewelry. No sign of our superhuman prize though.

SAMANTAKA

You read my mind.

ADVISOR

Actually...



SAMANTAKA

You don't want to try that.

ADVISOR

And there's something else about the village.

SAMANTAKA

Continue.

ADVISOR

Three of the houses had guns. Looks like all of them still work.

SAMANTAKA

They might be useful, later.

He turns to walk behind the asuras and prisoners.

ADVISOR

Yes, but we can sell them later.

The Advisor tucks the scroll under one arm.

SAMANTAKA

Fine. Don't take time away from handling our prisoners though.

EXT. FORTRESS - DAY

Sloane and Rogan climb the stairs to a watchtower in the fortress at the center of Eden City.

Limestone and cinder block buildings spread out in every direction.

SLOANE

Why are we coming up here again? I can see the town from street level.

ROGAN

You can get a better view from here.

They reach the top of the watchtower. Everything is coated in dust.

SLOANE

Yes indeed.

The plains and light forest near Eden City are clearly visible. A thin line of smoke rises far in the distance.

SLOANE (CONT'D)  
What's burning?

ROGAN  
I don't know. One of our outposts is in that direction.

SLOANE  
I don't think you came up here to have me admire the view.

Rogan brushes the dust off his jacket.

ROGAN  
We've invested quite a bit in creating an island of civilization.

SLOANE  
I hope you'll be able to keep it.

Rogan pauses and looks down in the fortress courtyard at two TEEN BOYS have a pretend sword fight with sticks.

ROGAN  
Do you think those asuras are that much of a threat?

SLOANE  
Certainly.

ROGAN  
We do have a militia, and this makeshift fortress.

SLOANE  
How many and how well are they equipped? Those things are hard to kill.

ROGAN  
How hard to kill? They sound like humans to me.

SLOANE  
They're not. Home-made bows and crossbows won't hit hard enough.

ROGAN  
Well, what do you suggest then?

SLOANE  
How many pre-Collapse bows and crossbows, like the one Marcus owns, do you have access to?

ROGAN

I don't know, maybe two dozen.

One of the boys finally wins the fight. His "wounded" opponent staggers back and falls to the ground.

SLOANE

Find or make as many armor-piercing arrows as you can.

ROGAN

Really? And what about everyone else?

SLOANE

I don't know yet.

ROGAN

Well, I don't either.

SLOANE

There are still a couple of options to pursue.

ROGAN

Such as?

SLOANE

Compound bows, silver-plated weapons, fire bombs.

ROGAN

Silver?

SLOANE

Asuras are vulnerable to silver. Rakhasas too.

ROGAN

How?

SLOANE

I just fight them Mr. Rogan. That's what I know.

ROGAN

And I'm supposed to get the council to put us on a war footing and round up all the silver just like that then?

Sloane starts for the stairs.

SLOANE  
I'll help convince them. And if nothing  
else, warn people like the one's out  
there.

He points toward the line of smoke.

ROGAN  
Are you in a hurry to get somewhere?

SLOANE  
Not really.

INT. CONFERENCE ROOM - DAY

(Is a scene missing here?) Sloane sits one end of a table.  
The discussion of presentation.)

Mr. Rogan is at the far end, standing up. The other COUNCIL  
MEMBERS, a mix of men and women all in their 50s and 60s.

ROGAN  
What should we do next?

SLOANE  
We need to focus on the prisoners.

MR. LARSEN  
We need to have more evidence.

SLOANE  
I'll get some.

MR. LARSEN  
We know you can fight these creatures.  
That's why you were invited to this  
meeting, to give us advice.

SLOANE  
And what about those prisoners?

(not sure what else might be missing)

MR. RUIZ  
Maybe we can make a deal.

SLOANE  
Those asuras are slavers.

A gasp from someone and a few muttered, inaudible comments.  
Mr. Rogan holds up a hand.

MR. RUIZ  
What? How do you know?

SLOANE  
I saw a prison camp, about 25 miles from here.

MR. RUIZ  
Does anyone else in town know about this?

Brief silence. Blank looks. Mr. Riley starts to stand and speak. Sloane stands up first.

SLOANE  
Yes.

MR. LARSEN  
Are you sure, I mean sure about him being their leader?

More murmurs and noisy, nervous shifting around.

MR. LARSEN (CONT'D)  
How did you capture him?

ROGAN  
We don't have time to cover that now.

All hands go up almost in unison.

Mr. Rogan nods and sits down.

SLOANE  
I'll lead the expedition.

ROGAN  
We need you, but also an experienced military commander.

INT. DINING HALL - NIGHT

(Not sure if these scene needs to be moved back or up, or what. What is the purpose of the scene? Why is there so much eating?)

Rachel and Alexandra sit across from Sloane at a small wooden table eating bread, cheese, and corn on the cob.

SLOANE  
So, that's what happened.

ALEXANDRA  
They weren't demons Sloane. Come on.

SLOANE  
Fine.

ALEXANDRA  
Rachel agrees.

Rachel looks over at Alexandra and nods.

ALEXANDRA (CONT'D)  
And why did you run off by  
yourself?

SLOANE  
Why not?

ALEXANDRA  
Really now? That's not much of an answer.

Rachel has finished eating now. She stands up.

RACHEL  
See you later.

SLOANE  
She doesn't want to hear my explanation.

ALEXANDRA  
I'm not sure if I do either.

SLOANE  
But you did just ask didn't you? Come to  
the boarding house so I can explain.

Rachel laughs.

ALEXANDRA  
Well, if you ask me nicely.

RACHEL  
That was the worst flirting I ever heard.

SLOANE  
What?

He looks at Alexandra not Rachel.

RACHEL  
You two have fun.

A SCRAWNY OLD MAN with a goatee walks up behind Rachel eyeing her vacant seat.

Rachel leaves.

SLOANE  
Let's go Alexandra.

EXT. PLAINS - NIGHT

The black bird thing that is really a rakshasa flies over a ruined city toward the plains and grasslands.

Behind it a thick column of smoke rises from the city.

The bird-thing banks and passes directly over four figures on horseback. One of the people seems to glow with a faint red light.

The bird makes another pass over the group and then another, dropping lower.

The glowing red figure stops riding.

It accelerates hard and takes off into the night.

INT. BOARDING HOUSE - NIGHT

Sloane lights a small oil lamp and puts it back on the tiny table next to his cot. Alexandra sits on a cushion on the floor.

ALEXANDRA  
Did Rogan gave you hard time.

SLOANE  
Not really, maybe the other way around.

He hesitates then turns around to face Alexandra.

ALEXANDRA  
How so?

SLOANE  
I told him how unprepared you people really are.

He sits on the cot as he says that.

ALEXANDRA  
Unprepared for what?

SLOANE  
Those asuras are coming for you, as soon  
as they find this place.

ALEXANDRA  
We have a militia you know. And that  
fortified compound.

SLOANE  
Doesn't matter. Do you believe what I  
told you about those creatures?

ALEXANDRA  
Yes.

SLOANE  
Well, it gets worse.

ALEXANDRA  
How do you know?

SLOANE  
The asuras serve another race of demons,  
if you will, who have been raiding the  
planet for slaves and treasure. They seem  
to have come back to this region.

ALEXANDRA  
Sloane, this is a bit hard to absorb.

SLOANE  
There's more Alexandra.

ALEXANDRA  
Yes?

SLOANE  
I have to leave tomorrow.

ALEXANDRA  
Where? For how long?

SLOANE  
Out north and east of here. I'm going out  
with a patrol.

Sloane sits down beside Alexandra.



ALEXANDRA

What are you talking about.

SLOANE

I lied about how I killed that thing.

He looks over at his bow and quiver.

ALEXANDRA

What?

SLOANE

You never asked me about the bow or the arrows.

ALEXANDRA

Well...

SLOANE

The bow and arrows are enchanted, to kill demons.

ALEXANDRA

Shut up! There's no such thing as magic. Nuclear weapons destroyed civilization.

She stands up.

SLOANE

Well, anyway. Talk to Mr. Rogan about his post-apocalypse encounter if you don't believe me.

ALEXANDRA

Walk me home?

SLOANE

Sure.

EXT. STREET - MOMENTS LATER

Sloane and Alexandra stroll down a side street lined with ramshackle little houses.

SLOANE

After the Collapse, people started to report all sorts of strange things didn't they?

ALEXANDRA

I guess. You hear stories anyway.

SLOANE  
They weren't stories.

ALEXANDRA  
What are you trying to say?

Sloane shakes his head.

SLOANE  
Really just a theory. I think something  
deliberately changed the laws of physics.

ALEXANDRA  
That is a creative tale Sloane. About  
those runes and that thing you killed...

SLOANE  
Oh yes, the runes. That's how I really  
killed that thing. My guess is I need my  
weapons to kill those slavers.

ALEXANDRA  
What? You have magic weapons or  
something?

SLOANE  
That's one way of putting it.

ALEXANDRA  
What's another way?

Sloane takes a step closer to Alexandra.

ALEXANDRA (CONT'D)  
I talked to Mr. Rogan. About you.

SLOANE  
And...?

ALEXANDRA  
He says that stories about demons all  
misunderstandings and fables. EMP weapons  
destroyed our technology. That's why cars  
and things stopped working.

SLOANE  
He's probably just trying to make sense  
of what happened.

ALEXANDRA  
That seems unlikely.

SLOANE  
Like I said before, just exploring.

They pause outside a plywood and brick shack. Candle light comes from within.

ALEXANDRA  
Well, this is it.

SLOANE  
Good night Alexandra. I'll come back in one piece.

EXT. RUINS - DAY

Sloane leads Marcus and four other MEN on horseback through a group of disintegrating low-rise buildings.

Marcus and the others wear identical grey clothing and chain mail vests. They also carry compound bows.

MARCUS  
Sloane. What are you doing up there?  
Sloane rides with his head down, as if napping.

SLOANE  
Stop yelling.  
Marcus rides up beside him, past a burned out shuttle bus.

MARCUS  
What are you doing? Sleeping in the saddle?

SLOANE  
Listening so to speak.  
Some crows listlessly pick at the grass nearby.

MARCUS  
Suit yourself. We'll turn north up there.  
He points ahead to the entrance.

They thread their way through the gate past an abandoned car.

SLOANE  
I'll stay sharp I promise.

MARCUS  
And tell me what the hell you are really  
doing up there.

He rides up next to Sloane.

SLOANE  
I can't really explain it.

EXT. PLAINS - DAY

The group rides north, on a nearly intact two-lane highway.

SLOANE  
The overpass and farm house are maybe  
three miles ahead.

MARCUS  
Did you see another place to camp nearby?

Sloane points ahead to the left.

SLOANE  
That patch of trees is it I think.

Nobody sees movement in the tall grass.

MARCUS  
We'll check out the area and camp there.  
It might be best to not start any fires.

SLOANE  
Yeah. And let me scout things.

Sloane urges his horse ahead.

Marcus scowls at his back.

MARCUS  
Suit yourself.

The other four men come up beside Marcus.

Sloane hops off the horse, keeping it between himself and  
the weeds.

SLOANE  
On the right!

They look, a second too late. A crossbow bolt hits the horse next to Marcus.

Sloane looses an arrow between his horses legs.

The asura that Sloane shot at screams and stands up. The arrow missed.

It seems about to shoot at Sloane with a crossbow but staggers backward and falls.

The injured horse bucks and throws his rider.

MARCUS

Take cover.

Five other asura rise up and shoot, at the horses.

The men dismount. One of them gets hit in the arm by an arrow.

Sloane's horse is bucking and gets lose. Another horse does the same.

Three of the asura advance toward Marcus and the others.

A fourth asura takes another shot at Sloane, hitting his horse in the thigh.

SLOANE

Aim for the head!

The creature drops a wood tipped bolt and loads a steel-tipped bolt in less time than Sloane needs to loose another arrow.

Sloane and the creature shoot at the same time.

The bolt hits Sloane in the leg.

Sloane's arrow grazes the asura head.

The man who was hit in the arm collapses in the road.

Another man gets hit in the leg. He shoots back and hits one of the asura in the chest.

The man starts to sway.

RIDER 2

Poison?

He staggers back toward where his companions have taken cover.

Sloane shoots him in the head from about 15 meters.

The others begin to retreat.

MARCUS

Hell yeah!

Sloane and another soldier have already gone to the wounded man.

His eyes are open but he isn't moving.

Sloane pulls out the bolt - it has a wood tip and is smeared with a white pasty material.

SLOANE

Shit.

Sloane gets his horse and leads it over to the others.

MARCUS

How do you know?

Sloane's horse limps along.

The other horse that got hit is unnaturally calm and listless with his head and tail hanging.

SLOANE

They wanted to capture us.

MARCUS

So you're sure its a drug not a poison.

Sloane stands up and starts to walk away.

SLOANE

Yeah.

Sloane looks over his shoulder. Nothing to see.

Marcus stands.

MARCUS

Exactly what the hell is going on?

Sloane covers the wound on his leg, but too late.

SLOANE

They mostly want slaves, not dead people.

Marcus seems to notice Sloane's leg for the first time.

MARCUS  
You got hit!

SLOANE  
Yeah.

The others look at either Sloane or Marcus.

SOLDIER 3  
What the hell? We need to get out of here.

SLOANE  
We'll have to ride all night.

MARCUS  
Let's collect the horses and get the hell out of here.

SLOANE  
Maybe I should take up the rear.

Marcus nods.

MARCUS  
Good idea.

Marcus leans over close to Sloane.

MARCUS (CONT'D)  
They're tracking us aren't they?

SLOANE  
Probably.

Sloane turns and starts to get on his horse. Both he and the horse have slight limps now.

MARCUS  
What about the one you shot Sloane?

SLOANE  
We can bring it back with us.

Marcus looks at the other three men then at the dead one.

MARCUS  
Let's do it.

EXT. PLAINS - NIGHT

(not sure how this fits in) SUPER: Brownsville, Texas -  
May, 2035

Distant SHOUTS and MUFFLED VOICES drift from somewhere in the night. Eight MEN in chains walk in a line down the remains of a two-lane road.

One of their escorts rides up beside them. The GUARD is humanoid but twisted red-brown features and scales in place of hair. The mount is gaunt mix of horse and dinosaur.

Another group of PRISONERS marches up behind the first. Two ASURAS follow. One carries a rifle.

EXT. PLAINS - MOMENTS LATER

Sloane runs up behind the rusty hulk of a bus.

He crouches and watches the procession of demons and prisoners.

Another sort of creature, bigger and tougher than the others stops and sniffs the air. He looks right at the bus.

Sloane looks behind him then over at the line of prisoners - twelve people, all in uniform, and five demons, that are visible.

He doesn't see two ASURAS, one also carrying a homemade rifle, creep through the grass. When he does see them he reaches for arrow.

The asura takes aim. The other raises his crossbow.

SLOANE

You got me.

He sets the bow down and the one loose arrow next to it.

The guard with the rifle turns and SCREECHES something.

Sloane rushes the asura with the gun, so quickly that the one with the crossbow misses.

Dhenuka jogs toward them.

He knocks the one asura backwards, grabs the gun, spins it and shoots the stunned asura in the face.



The other asura drops the crossbow. Before he can get to his sword, Sloane is on the move again.

He snatches up the bow and runs.

DHENUKA

I know you.

Sloane pauses and readies the bow.

DHENUKA (CONT'D)

I recognize your aura human.

The leader aims his own compound bow at Sloane.

SLOANE

I recognize your smell from here.

Two ASURAS on reptilian beasts ride across the plains toward the scene.

SLOANE (CONT'D)

Don't damage your master's property.

Samantaka walks down the trail, pushing aside a prisoner. He's followed by two Reptilians.

Sloane turns and runs like a cheetah.

SAMANTAKA

Catch him you fools!

Dhenuka runs. He is as fast as Sloane.

The mounted asuras continue to pursue.

EXT. STREET - MOMENTS LATER

Samantaka and friends talk and gesture frantically.

SAMANTAKA

That was the one we talked about. He has more nerve than common sense.

The spindly creatures nod and look at each other.

SAMANTAKA (CONT'D)

I will get him back.

Off in the field the asura with the crossbow strips the fallen asuras body.

INT. HOUSE - DAY

Sloane squats in the corner of a ruined house. The gaps in the walls allow a view of some ruined buildings.

Sloane peeks out at the sky and stands up.

A black bird circles high up over the ruined town. It turns and heads his way.

SLOANE

Break's over.

He picks up a piece of concrete and waits.

The bird gets close enough for its reptilian features stand out in the moonlight.

EXT. EDEN CITY - NIGHT

Sloane leads the battered patrol down a gravel road toward the center of town.

Sloane walks a horse that carries the dead asura. The blanket leaves the feet and the top of the head exposed.

Marcus leads the dead man's horse, which carries his body.

SLOANE

Please don't say what's under there if anyone asks.

It is too early for most people to stir, yet there are a few MEN and WOMEN wandering the streets.

MARCUS

You think I'm telling anyone about that thing?

The bodies on the horses catch the attention of one PLUMP YOUNG WOMAN who gasps as they pass.

A GUARD (45) with wild grey hair looks down on them.

GUARD

Hey! What the hell are you doing?

The plump woman is gone.

The guard's eyes widen when he sees the dead asura.

MARCUS

Bringing back the source of our recent problems. Notify any council members you can find.

SLOANE

And let me talk to them.

The guard looks at Sloane, then at Marcus and disappears.

Marcus leads the group toward the gates.

Sloane looks back to see several TOWNSFOLK following them. They variously look mildly curious and distressed.

SLOANE (CONT'D)

Let's move things along.

Someone SCREAMS.

The gate slides open.

Everyone in the group hustles through.

INT. STORE ROOM - DAY

Light streams through small windows. The dead asura lies on a table that's not long enough for it. The crude camouflage has been ripped away and tossed under the table.

SLOANE

There's our enemy.

Sloane, Marcus, Mr. Rogan, and Mr. Larsen stand among the boxes studying the creature.

ROGAN

It can't be...

SLOANE

A demon? You think this is a man in body paint?

LARSEN

You killed it with an arrow, so it can't be a demon.

Sloane shakes his head.

ROGAN

What?

MARCUS  
If there's something you aren't telling  
us...

SLOANE  
I didn't kill it with an arrow.

Marcus snorts.

ROGAN  
What are you talking about?

MARCUS  
Relax Mr. Rogan

SLOANE  
Yes. Please do.

Sloane takes a step toward the asura corpse.

MARCUS  
I saw you shoot that thing.

SLOANE  
There's something about the bow and the  
arrows. I'm sorry. I wasn't supposed to  
say anything.

Larsen turns to look toward the door.

LARSEN  
We have a couple of people with medical  
training. Maybe they should have a closer  
look.

SLOANE  
What would they learn?

ROGAN  
We don't need to get more people involved  
now.

SLOANE  
Not yet anyway. Not until you see this.

He draws his knife with one hand and grabs the asura  
forearm with the other.

ROGAN  
What the hell are you doing?

Sloane takes the knife and tries to cut the creature's arm.  
The knife barely breaks the skin.

Larsen and Marcus are visibly appalled.

Rogan looks away.

SLOANE  
Either that knife is dull or you think  
I'm putting something over on you. Or...

Sloane retrieves a piece of cloth from beneath the table  
and easily cuts it diagonally.

ROGAN  
May I speak with you, in private?

He turns to Marcus and Mr. Larsen.

ROGAN (CONT'D)  
Don't tell anyone what's in here. And  
don't let anyone in until I can have  
guards posted.

Alexandra opens the door to peek inside.

ALEXANDRA  
Damn!

They all look at her.

Sloane starts to throw a sheet over the dead asura.

ALEXANDRA (CONT'D)  
What is that thing?

She strides across the room and throws back the blanket.

EXT. POLICE STATION - DAY

The fenced parking lot has been turned into a prison camp  
paced with people and a handful of crude tents.

Four asuras monitor the residents.

A asura, small and relatively slender, runs down the  
remains of the highway toward the State Trooper offices.

It pauses near the door.

Another, much larger asura comes out to meet the runner.  
This creature wears a simple but rich-looking blue and gold  
robe made of tiny metal plates.

The runner averts his eyes as the larger creature speaks in a slow, monotone series of growls.

Another asura, similarly dressed but less elaborate, comes up beside the leader.

They exchange words in the same monotone growling tongue. The second asura turns and jogs into the building.

EXT. FOREST - NIGHT

Sloane pauses at the edge of a patch of forest. The sun has just set and the horizon is still salmon pink.

SLOANE  
Who the hell is that?

A figure on horseback rides along a ridge toward the road Sloane was following, though the horse would cross the road at least a half-mile back.

Sloane shrugs and walks back to his "campsite" a lean-to of branches and leaves.

EXT. TRUCK STOP - NIGHT

Nine asuras march in a line away from wooden pens packed with human prisoners.

An overpass lies just to the right and the barely visible remnant of a road is just in front of them.

The group turns right and begins to jog toward the overpass.

The lead creature looks left and right. From its perspective everything is shades of grey.

A faint red light shines briefly in the distance, beyond a group of trees.

The creature slows, looks that way for a few seconds, then continues on toward the overpass.

EXT. FOREST - DAY

Sloane jogs cross country toward the red glow on the horizon.

SLOANE

Fuck.

He stops running.

SLOANE (CONT'D)

How did I not see this before?

A red glow appears on the horizon, just beyond some trees.

Sloane stops and steps into some bushes where he has to kneel to be somewhat hidden. He takes a few deep breaths.

Now the landscape changes as it would appear from above, seen through a light haze.

SLOANE (CONT'D)

What's going on over here?

Fields and trees scroll past below as Sloane scans the area using clairvoyance.

He stops right over a cluster of square enclosures and huts around the old truck stop; the resolution is too low to see details but there are certainly some people there.

Asuras mill about between small pens filled with livestock and people. There are also some huts and a prefab metal building, possibly just an Airstream trailer.

The road next to the pens has been restored. A line that seems to be drawn in thin air defines three sides of a cube at one end of the restored street.

SLOANE (CONT'D)

Holy shit!

Sloane hovers over the scene for a few seconds when one creature walks out of a hut and looks up. It looks to the southwest where Sloane paused and points.

Sloane takes a deep breath and stands up.

SLOANE (CONT'D)

That was clumsy Sloane.

He grabs an arrow from his quiver and starts to run.

A bird, tiny in the distance, rises above the trees.

EXT. GREENHOUSES - DAY

Sloane walks to the edge of the greenhouse complex. Workers are busily tending plants and compost piles.

Alexandra walks out of a side path and sees a tired and sweaty Sloane trudging into the area.

Sloane waves weakly and smiles.

SLOANE

Hey! Bad news.

Alexandra walks to meet him.

ALEXANDRA

What? Where the hell did you go?

They embrace briefly. Alexandra wrinkles her nose.

SLOANE

It gets hot out there when you've been running.

One of the other workers - a red-haired TEENAGED GIRL seems to recognize Sloane.

TEENAGED GIRL

Hey, you're the monster hunter aren't you.

Sloane shrugs without bothering to look at the girl.

SLOANE

I saw something out there.

ALEXANDRA

Let's go. (to the girl) I'll be right back.

TEENAGED GIRL

My parents said you led something evil here.

Sloane turns to the girl and scowls.

SLOANE

It isn't that simple.

Alexandra takes his arm and leads him down the path toward a cluster of limestone buildings.



ALEXANDRA

Are you going to tell me what's going on?

SLOANE

I need to see Rogan and the other council members.

They walk past greenhouses and a big compost bin.

ALEXANDRA

Sure. I can set up a meeting anytime.

SLOANE

Alexandra, come on.

ALEXANDRA

Where did you go and what did you see?

SLOANE

A huge problem.

ALEXANDRA

Well, get cleaned up and I'll get Mr. Rogan.

Sloane watches Alexandra run off.

EXT. BOARDING HOUSE - NIGHT

Sloane stands in a courtyard behind the boarding house.

He looks up and is hovering about the city looking down at his body and the roofs and the streets.

Heading west, there is nothing to see at first, only buildings, then trees, then the remaining traces of a pre-Collapse road.

Five asuras have stopped near a patch of forest. They are only one mile west of town now.

SLOANE (V.O.)

Well, that's interesting.

The five asuras head east.

Sloane keeps moving west.

A line of humanoids comes over a low ridge, running. The details become clear soon enough - asuras.

Looking left and right quickly shows two smaller groups north and south of the first.

A black bird flies just above the main group of asuras. It looks like a vulture, with patchy feathers and scales.

SLOANE (V.O.) (CONT'D)  
It just gets worse and worse.

Sloane looks around at the courtyard.

An OLD LADY is in the doorway watching. She shakes her head and goes back inside.

Sloane heads back inside.

EXT. STREET - NIGHT

Sloane walks into the alley and looks out into the night.

One of the asura stands up behind a small tree. Another stands up just behind. Both carry nets.

Sloane turns and walks back toward town.

The asura runs after him.

Six more follow them carrying nets and chains.

Sloane pauses on the gravel street. Nothing to hear but voices from nearby apartments.

Shouts come from behind and on the right.

The apartment building is between Sloane and whoever was yelling.

The two asura stand up and advance openly toward Sloane.

They are at the buildings now.

An ELDERLY MAN opens a door to see what the noise is about.

The leading asura rushes the man as he tries to duck back inside. The asura kicks the door shut and wedging the man violently between the door and frame.

A woman inside screams.

Sloane runs forward. The other asura hurls a steel net across the alley. Sloane ducks and rolls under it.

The creature by the door is now only six feet away.

It throws its net at Sloane as he stands up.

A hit. Sloane steps back.

The other asura closes in and the two quickly lunge at Sloane, who rolls away at the last second.

Sloane kicks the creature and sends it sprawling in the dust. The second one asura hesitates before moving in.

Sloane snatches up the net and throws it over the down asura.

The second creature SCREAMS loudly.

Softer whistles come back in response, from the far side of the apartment building.

A third asura with a crossbow, peeks around one corner.

Sloane doesn't see the asura before it fires a bolt.

Sloane circles around the fallen asura, to keep the other one on the far side, when the bolt hits him in the leg.

He grunts and takes a step back.

Sloane yanks the bolt out of his leg and tosses it aside.

The two surviving asuras run away.

INT. BOARDING HOUSE - NIGHT

Sloane sits at a little table in the kitchen.

Marcus leans against the wall watching Sloane wring water out of a long strip of cloth.

MARCUS

So, what other abilities do we need to know about?

SLOANE

Yeah I know. I wasn't sure how this sort of information would be received.

MARCUS

I suppose I can understand that, but now the situation is getting pretty serious.

Sloane seems satisfied that the cloth is wrung out nicely and puts it around his neck like a scarf.

SLOANE

Well, the arrow that hit me was drugged.

MARCUS

Okay.

SLOANE

So, I'm saying the drug didn't work.

MARCUS

How long were you planning to hide this remote viewing ability of yours?

SLOANE

I wasn't hiding it. Did you think I wasn't about to give your people a complete briefing just for fun.

MARCUS

What about those asuras?

Sloane favors his injured leg as he turns around.

SLOANE

Nothing else to tell. They are stronger and tougher than humans, but that's all.

MARCUS

Are you going to be ready to move out tomorrow.

SLOANE

Not on foot no.

MARCUS

We'll have a horse ready for you in the morning. We'll be camping near a small town about twenty miles west.

EXT. PLAINS - NIGHT

Sloane stands near a dying campfire where Marcus and five MILITIA SOLDIERS sit on logs. Sloane's leg is bandaged.

In the background, other PEOPLE move in the darkness and their are indistinct sounds of talk mixed with laughter.

EDWARD

You've done this sort thing before  
haven't you?

SLOANE

This is the first time in many years.

MARCUS

You were a regular soldier once?

A soldier passes Marcus' a bottle. Another bottle starts  
going around the other side of the circle.

SLOANE

Yes I was. Back home, before we started  
to withdraw. What's that anyway?

He indicates the bottle.

MARCUS

Corn whiskey of course.

SLOANE

Give me.

Marcus hands him the bottle. There are no glasses left, so  
Sloane just takes a big swig.

EDWARD

Where is home again? And what did you  
withdraw from?

Edward takes a big drink of whatever it is.

MARCUS

Were you fighting these guys.

SLOANE

Yes of course.

A few other SOLDIERS gather just behind Sloane.

MARCUS

So your side lost?

Sloane takes another drink.

SLOANE

No. It wasn't so much winning or losing  
as a change in policy I guess. So, what's  
the story with you people?

MARCUS

What's that?

SLOANE

How have you survived this long out here?  
And you never saw those wolf-things or  
asuras before, as far as I know.

EDWARD

Well, our luck had run out just before  
you showed up.

SLOANE

No, I think that was when things really  
started to go south for you.

EDWARD

What does that mean?

MARCUS

And what brought you way out here again?

SLOANE

I wanted to fight these slavers and the  
leadership wanted to pull back and stay  
on the defensive. The fight's been going  
on, at a low level, for about 24 years.

MARCUS

Sloane is a knight errant.

Sloane grunts and takes another drink.

MARCUS (CONT'D)

A knight-errant was a wandering soldier  
who had no lord to serve.

SLOANE

Well, I'm more like an unemployed  
mercenary.

MARCUS

So, did you just take off from, wherever?

SLOANE

Of course not. I asked for permission  
first. And much to my surprise I got it.

Sloane checks the bottle - empty. He looks around and hands  
it to whomever was closest behind him.

MARCUS

Well, unless I'm forgetting something  
there could be some trouble tomorrow.

SLOANE

Right!

Sloane stands up and shuffles away.

MARCUS

Where are you going so fast?

SLOANE

To pee and get some sleep. Good night!

A WOMAN on horseback rides to the edge of camp.

WOMAN

There are soldiers gathering outside my  
village! What's going on?

She points to her left.

MARCUS

How far?

WOMAN

About a mile.

EXT. VILLAGE - NIGHT

Sloane rides to a clearing near the village, followed  
closely by Marcus and the other soldiers.

Four ARMED MEN in civilian clothes greet Sloane. They all  
carry primitive wooden bows.

An athletic man in his 40s steps forward.

MILITIA LEADER

Is this everyone?

Sloane nods.

Marcus rides up beside Sloane.

MARCUS

So, how many of you are there?

MILITIA LEADER

Thirty.

The other asuras move up behind Sloane and the Captain.

SLOANE

Have you seen anything new in the last hour or so?

MILITIA LEADER

No, but we haven't looked either.

SLOANE

Good.

Sloane, the Captain, and the Militia Leader reach the village square. Three CIVILIANS stand to the right.

SLOANE (CONT'D)

We need to get ready to evacuate people.

CIVILIANS come out of a couple of the shacks to see what the commotion is about.

MARCUS

I think we should focus on defending the town.

Sloane takes his bow and quiver and jogs off into the darkness.

SLOANE

With a couple hundred civilians here?

MARCUS

We may not have time.

MILITIA LEADER

He's right. They could be here in 15 minutes or so.

SLOANE

We can do both. Get everyone with a weapon on the north side, in doorways and windows.

MILITIA LEADER

Who is there to supervise the evacuation?

SLOANE

You and your men.

MILITIA LEADER

What?



MARCUS

You can't be serious Sloane.

Sloane walks down a narrow alley toward two huts. TWO MILITIA SOLDIERS stand guard in between the homes on the left. They have wooden bows and a few arrows each.

A militia soldier approaches the group from behind.

MILITIA SOLDIER

They're coming at us from the northeast!

Marcus, and Sloane head that way.

EXT. VILLAGE - DAY - MOMENTS LATER

Sloane stands near the corner of a hut while Marcus and the other soldiers take positions in windows and doorways and behind barrels.

Behind them VILLAGERS gather in the square, some riding horses. A few militia soldiers stand guard.

SLOANE

Here they come!

He ducks and heads into town, just as an arrow streaks overhead.

MARCUS

Shit Sloane!

He's crouching behind a rain barrel on the other side of the narrow alley.

Asuras, and something bigger and nastier, wait in the woods.

Sloane turns and shoots an arrow at something to the left.

The "capture group" with their nets and bolas tried to sneak by. One is down with an arrow in his chest.

SLOANE

On the right! Seven or eight of them.

Marcus looses an arrow at one of the asuras still in the forest.

MARCUS

They're flanking us aren't they?

SLOANE

Yep.

YELLS come from just inside the bounds of the village on both sides.

Sloane and Marcus both see the Dhenuka run at an angle through the woods toward the edge of the village.

MARCUS

What the fuck is that?

SLOANE

A rakshasa, I think.

Sloane turns and runs behind the hut.

EXT. STREET - MOMENTS LATER

Five SOLDIERS turn a corner and come almost face-to-face with the Dhenuka, who just stands their over a decapitated body.

The soldiers hesitate.

The Dhenuka charges.

The men start to back up forgetting have weapons ready.

Sloane is twenty yards behind them. He tries to take a shot but the militia soldiers are still in the way.

The militia soldiers turn and run. One isn't fast enough and gets his arm cut off.

Sloane shoots an arrow, that the Dhenuka ducks without slowing down.

Another arrow from somewhere nearby in the darkness does hits the Dhenuka but glances off the armor.

Sounds of fighting come from all around now.

Sloane backpedals and draws his sword, setting his bow against a fence post.

The Dhenuka stops and seems to be thinking. It looks over at the bow only a few feet away then back at Sloane.

Sloane steps forward.

The Dhenuka steps forward and swings at Sloane.

SLOANE  
Quick bastard.

Sloane feints, kneels, and stabs. He strikes a leg, hard, but only cuts the Dhenuka and makes him roar.

He counterattacks but misses.

EXT. ROAD - MOMENTS LATER

A line of wagons rolls out of town loaded down with people. Infantry and some asuras follow. Some fight hand-to-hand, others trade arrow fire.

Sloane and the Dhenuka emerges from a street and stumble into a small vegetable garden.

The Dhenuka sees an opening and kicks Sloane in the gut. Sloane flies off his feet and lands among the remains of the garden. Sloane loses his grip on his sword.

The Dhenuka makes a noise like a cough and sheaths his sword.

DHENUKA  
Would you like to give up or do I have to  
beat you into submission?

Sloane rolls and lunges for his sword.

The Dhenuka almost gets a grip on him, but falls and rolls away instead.

They both regain their balance and continue attacking and counterattacking.

EXT. STREET - SAME TIME

The Militia Leader stabs an asura in the face, backing up as he does so.

MASRCUS  
How are things going?

MILITIA SOLDIER  
Badly.

One of the militia soldiers sees them.

MILITIA SOLDIER (CONT'D)  
Shit! What is that?

He tries to turn his horse. An arrow strikes him in the thigh.

The other man turns his horse around and gallops to catch up to the refugees.

Sloane and the Dhenuka move into the street.

The Dhenuka lunges again. Sloane ducks to one side and kicks hard, knocking the creature off its feet.

Sloane moves in.

The Dhenuka is slow to get up.

Sloane takes a step back and nearly falls over a large stone.

The Dhenuka starts to advance. An arrow strikes it in the arm. He calmly pulls it out.

The Militia Leader is behind Sloane, bow at the ready.

MILITIA LEADER

We're evacuating as fast as we can.

The Militia Leader prepares to shoot another arrow.

Sloane charges the Asura's commander and knocks it down, pounds away at its face. Bones crunch.

The creature claws at Sloane and tries to break away. A clawing attack gets Sloane on the face.

The Dhenuka squirms free, stands, backs up.

Enemy soldiers have started to gather, first two then four.

Sloane and the creature stare briefly at each other. Sloane sees the asuras. There are six of them now, two with a large net.

Sloane sneers at the Dhenuka squirms and turns to run.

The Dhenuka, visibly unsteady on its feet now, watches Sloane run away. Four of the soldiers, including the two men with the net follow.

Sloane is much faster and quickly outdistances them.

EXT. PLAINS - NIGHT

A SOLDIER on horseback races into Eden City.

The man comes to the compound gates. Three people come out of the shadows to check out the rider.

SOLDIER  
They're coming for us!

A guard on the wall ducks down to open the gates. The man on the other side of the gate does likewise.

Eight soldiers stand outside the stable. They look at the door as it swings open then go and gather around him.

SOLDIER (CONT'D)  
My patrol spotted asuras and something else.

The captain steps forward.

EXT, STREET - DAY

A line of REFUGEES on foot, on horseback, and in wagons wanders toward the open gates.

SOLDIERS on horseback follow them in. Sloane walks behind the last horseman.

Other SOLDIERS march out to the edge of town.

Sloane spots Alexandra on the sidewalk.

ALEXANDRA  
Sloane! You're hurt.

She walks to him.

They hug briefly.

SLOANE  
I'm not too bad. How are things here?

ALEXANDRA  
Going as well as can be expected.

They separate.

ALEXANDRA (CONT'D)  
You saw some of those asuras.

Sloane turns to walk toward the edge of town alongside Alexandra.

SLOANE

I fought one of those creatures. It was tougher than the two I fought before.

Alexandra stops. Sloane looks over at her and stops.

ALEXANDRA

Sloane. I know about the fight already. News is all over town.

SLOANE

Shit.

ALEXANDRA

Yeah. Some people aren't too happy.

SLOANE

Why? Didn't I do a lot of good?

Sloane looks away from Alexandra. Mr. Rogan is coming.

ROGAN

Sloane. Thank God you're back now.

SLOANE

Hello Mr. Rogan.

ROGAN

Where are you two going? Never mind. I'm pulling the two of you back to the fort.

ALEXANDRA

What? We need to get ready to defend the city, all of the city.

SLOANE

You might need my help too.

ROGAN

That's what I wanted to talk about Sloane.

Mr. Rogan reaches out to touch Sloane's arm and gently turn him back toward town.

ROGAN (CONT'D)

I'm guessing you can figure out why I need to talk so urgently.

SLOANE  
The asuras.

ALEXANDRA  
The what?

SLOANE  
Those things. They have abilities ---

ROGAN  
Let's talk about this in my office, okay?

INT. COMPOUND - DAY

Mr. Rogan and Mr. Larsen sit at a small table in bland room packed with PEOPLE in uniform.

Mr. Rogan stands.

ROGAN  
So, the asuras and their leaders, masters, whatever they are came here to capture slaves basically.

MR. LARSEN  
We have to be ready for an assault involving the creatures.

ROGAN  
Precisely. So, you know what to tell your men and how to focus your attacks.

One of the men stands up - a MILITIA COMMANDER (41) with a pot belly and thinning hair.

COMMANDER  
So our plan is too shoot more arrows at these things?

Some mumbled, indistinct comments. People shift noisily.

ROGAN  
No. That is one part of the plan. We have someone who can help us with the asuras.

EXT. EDEN CITY - DAY

A lone RIDER moves cautiously down the main road into town.

After a few seconds he slows his horse to a trot and stops 10 meters from FOUR SOLDIERS.

RIDER  
I have a message for your leaders.

GUARD  
Wait there.

The soldier jogs into town. Voices drift out of houses. A few lights glow through flimsy curtains.

INT. MEETING ROOM - DAY

All nine council members sit at a huge table. Sloane stands at the head of the table, behind Mr. Rogan.

ROGAN  
So, we surrender by sunset tomorrow or they kill anyone who resists, and the sick, elderly, or crippled.

Sloane's expression is blank. The others look grim.

SLOANE  
How many are there now?

MR. LARSEN  
We don't know.

ROGAN  
We could see fires burning all around the city last night.

Sloane nods - he saw that too.

SLOANE  
So, what's the plan?

ROGAN  
We need to get them in a position where we can concentrate our attacks.

MALVINIA  
Concentrate how?

ROGAN  
We draw them close to the compound.

MALVINIA  
And then what? Can we really stop them once they get into the city?

ROGAN  
We don't have a choice now, do we?



INT. OFFICE - NIGHT

Mr. Rogan, Alexandra, and Sloane stand side-by-side looking at a thin column of smoke rising into the night sky.

SLOANE  
Definitely surrounded.

ALEXANDRA  
Not necessarily. Anyway, are we ready?

ROGAN  
Yes.

SLOANE  
I know I'm ready.

Alexandra turns to walk out.

Sloane follows her.

As Alexandra leaves she picks up her compound bow and quiver. Sloane does likewise.

SLOANE (CONT'D)  
Alexandra, just a minute.

ALEXANDRA  
What?

SLOANE  
We should talk.

ALEXANDRA  
OK.

They walk side-by-side down a wide hallway. Three SOLDIERS in armor stand in the foyer.

A seriously injured SOLDIER on horseback rides through the gate as Sloane and Alexandra cross the courtyard.

Two men run over to help the injured rider.

Alexandra and Sloane pause near the gate.

ALEXANDRA (CONT'D)  
Hey, what happened?

FEMALE SOLDIER  
Patrol got ambushed south of town.

SLOANE  
You were part of the patrol too?

FEMALE SOLDIER  
Oh no, we just heard him talking about  
something they saw.

ALEXANDRA  
Shit.

Alexandra hurries out of the compound.

Sloane quickly catches up to her.

SLOANE  
That's why I need to be so involved.

ALEXANDRA  
I know, but I don't have to like it.

Alexandra pauses and turns to face Sloane.

ALEXANDRA (CONT'D)  
What's going to happen?

SLOANE  
We'll win.

ALEXANDRA  
I don't mean with the war.

SLOANE  
I know.

ALEXANDRA  
So?

She turns and starts walking. They pass two soldiers  
walking back to the compound.

SLOANE  
You know how I feel about you. But this  
is not the time.

Alexandra turns and walks down a side street. The street is  
empty. She turns left.

Sloane catches up to her and walks beside her.

ALEXANDRA  
I don't want to disturb my parents.

SLOANE

Me neither.

They reach the door and he opens it, follows her in.

EXT. FORTRESS - NIGHT

Marcus, Joseph, and several MILITIA SOLDIERS follow Sloane out to the main street out of the crowded courtyard.

The gas lamps are all out tonight.

SLOANE

This is the best place to set up an attack on their leader.

He points to the roofs and windows.

SLOANE (CONT'D)

Archers and grenadiers can get close enough to shoot and still avoid hand-to-hand combat. Leave that to me.

MARCUS

How do we know most of the fighting is going to happen out here.

He points ahead of them to the edge of town.

SLOANE

The school will be defended. I'll help out.

JOSEPH

You'll use yourself as bait for a trap?

SLOANE

No. I'll be mostly using all of you. Their leader will know where I am and get greedy though.

Sloane pauses and turns back to look at the fortress.

Some of the men look dubious.

JOSEPH

How do you know?

SLOANE

I've been through this before. Now, who can we put where.

MARCUS

It would make sense to put people up on the battlements and on the roof to either side.

Sloane looks at the side streets and alleys.

SLOANE

What can we do about them?

He points at the nearest side streets. Each has just enough room for two people to pass comfortably.

JOSEPH

Barricades of some sort? Snipers?

SLOANE

You've got the right idea. Barricades might be better though. Less chance of bad guys slipping into the city and getting away.

Sloane looks around at the group and the walls of the fortress and nods.

SLOANE (CONT'D)

So, we are agreed then?

They mostly nod their heads.

MARCUS'

Nobody's got a better idea.

EXT. TOWN - DAY

**(This is a mess!)** An ASURA SOLDIER walks through the parking lot of a ruined shopping center toward a wooden fence topped with barbed wire.

It picks up the pace and walks past the visitors and the slave pen.

A second asura stands near the entrance speaking to three coppery-skinned HUMANOIDs with scales instead of hair.

The asura approaches the creatures at the gate. There are people inside, their bodies mostly hidden by the tightly-spaced wood slats in the fence.

Two asuras lead eight HUMAN PRISONERS toward the slave pen.

The creature stops in front of an old garage.

Inside the rakshasa and his advisor stand over an old wooden table speaking softly.

They are all in sight of the visitor but don't respond.

RAKSHASA

We move again at sunset.

ADVISOR

Do you really plan to confront this person? So what if you can beat him.

RAKSHASA

Of course. We have the element of surprise.

ADVISOR

I still don't see the point.

RAKSHASA

That's partly why you are where you are.

He looks over at the Rakshasa.

LEADER

This man will go where you are, so I need your soldiers to lead the attack. We will soften up the defenses first.

EXT. HOUSE - DAY

Sloane follows Alexandra out of the apartment. Both wear armor and carry bows.

Two SOLDIERS stand outside the compound gates. They see Sloane and Alexandra coming.

One looks inside the compound.

SOLDIER

Open the gates!

Sloane and Alexandra jog inside before the gates fully open.

SOLDIERS jog across the courtyard in the opposite direction.

Mr. Rogan yells at Sloane from across the courtyard.

ROGAN

Sloane! Come with me quickly.

ALEXANDRA

OK, I've got to get to my post.

They kiss quickly.

SLOANE

Good luck!

ALEXANDRA

Same to you!

EXT. COMPOUND - DAY

Sloane jogs a dozen paces.

SLOANE

What's up? Troop movements.

ROGAN

Yes. They've closed in.

Behind and beside them, soldiers start to run through the gates.

Sloane follows Mr. Rogan inside. Mr. Rogan turns to Sloane just after they get inside.

ROGAN (CONT'D)

Those monsters are leading the assault, or so it seems.

SLOANE

Shit. What do I need to do?

ROGAN

Go out to the school to reinforce our defenses there.

SLOANE

Reinforce?

ROGAN

People have been talking about these creatures.

SLOANE

I understand.

Sloane turns to leave and starts jogging.

ROGAN

Sloane! Captain Erickson - you know him!

Sloane waves over his shoulder without looking back.

SLOANE

Yeah, thanks!

Sloane jogs down a street as some pedestrians walk farther into town. Yelling comes from ahead.

Sloane reaches a long, two-story building.

Four soldiers crouch behind piles of sandbags and boards between the building and the larger barricade.

Sloane stops briefly, watching the enemy. He turns and jogs into the school.

Just inside stands CAPTAIN ERICKSON - red headed, muscular, 40-ish.

CAPTAIN ERICKSON

You're Sloane right?

SLOANE

Yes.

CAPTAIN ERICKSON

Good.

He points out the window.

Eight asuras come straight toward the gap between the school and a small apartment building.

Arrows fly in each direction.

The men behind the barricade shoot back. One of the arrows hits a asura in the face.

One of the defenders goes down, an arrow in his throat.

EXT. PLAINS - NIGHT

Two groups of asuras move across the prairie.

The school house, a home, and a wood, stone, and sandbag barrier lie 300 yards ahead.

The infantry and asuras stop. The asuras turns left and forms a line. Each man readies a loaded crossbow.

The asuras COMMANDER urges his horse to a gallop. The other riders follow suit.

EXT. EDEN CITY - NIGHT

A SERGEANT at the barricade on a gravel side street sees ASURAS approach.

He turns to the man crouching beside him, balancing himself with his spear.

SERGEANT

Hey. Get back to the compound, I see them.

He looks up and down the line. Other people are murmuring.

A portly bearded CAPTAIN in scale mail turns and looks in his direction from just outside the school.

CAPTAIN

I see the asuras men! Get ready!

The runner sprints down the main street. Men begin to load crossbows and draw arrows from quivers.

INT. SCHOOL - NIGHT

Sloane looks out the window. Three other SOLDIERS in the room do likewise.

SLOANE

This is it! Here they come!

The men ready compound bows and a few modern-looking crossbows.

The asuras pause just at the limits of vision. They SHOUT and WHISTLE, though only the occasional insult and obscenity is clear.

A nervous YOUNG SOLDIER (17) at the next window looks over at his companion, an slightly OLDER SOLDIER.

SOLDIER

What are they doing out there?

OLD SOLDIER

Just messing with us. Relax.

An arrow comes through a window.

Sloane shoots back.



A light flickers out in the darkness, then becomes steady and grows a bit. It reveals two asuras kneeling over a pot. They've partially concealed themselves behind tree stumps.

SLOANE

They're going to burn us out!

Two other soldiers, with compound bows look to Sloane.

SLOANE (CONT'D)

Concentrate on killing them.

Another arrow comes through a window and hits the older soldier in the chest.

He's shocked more than hurt.

He pulls out the wooden arrow, drops it, and slumps to the floor as his younger companion tries to help him stay up.

EXT. COMPOUND - NIGHT

Alexandra and two other MILITIA SOLDIERS stand atop the wall over the main gate. One of the men is the same one who earlier had binoculars.

A RUNNER comes to a stop twenty yards from the gate.

RUNNER

The big attack's begun!

ALEXANDRA

How do you know?

RUNNER

Because there's asuras and more infantry than before,

Alexandra and one of the men work together to open the gates.

The runner enters and sprints to the doors across the courtyard.

The man with the binoculars uses them to take a look.

MAN 1

Wow!

Alexandra raises her eyebrows.

ALEXANDRA

What? Let me see.

She reaches for the binoculars and looks.

ALEXANDRA (CONT'D)

Holy shit!

INT. SCHOOL - NIGHT

Sloane grabs his bow and quiver then jogs out the door.

The four remaining SOLDIERS at the barrier retreat.

One of the asuras sees Sloane and draws a sword. An arrow hits it and causes it to stumble.

SLOANE

Die!

He quickly shoots. A hit in the chest knocks it down.

Sloane runs out of the room, down the stairs, and out the side the door.

Three men with spears rush from across the street to meet a second asura after it jumps the barrier.

EXT. COURTYARD - NIGHT

Yells faint sounds of weapons and yelling drift toward Alexandra and the SOLDIERS she is with.

ALEXANDRA

Sergeant, I saw something just that way.

He points to an alley behind buildings nearest that corner of the compound. The burly, bearded MAN looks that way.

The sergeant motions them all forward into the alley. They ready their weapons.

The light is enough to reveal all five asuras in the alley, waiting for them. A bound and gagged woman lies at their feet. Three carry weighted nets.

They charge.

The three archers shoot quickly, scoring two hits. No obvious effect.

The asuras are only 40 feet away.

SERGEANT

Fall back, Target one at a time.

One of the asuras throws a weighted net and the sergeant and gets him.

Two of the three archers' arrows hit the asura. It stumbles. Another asura leaps and tackles the third archer.

The other three asuras pull up short of the other soldiers' spears.

Soldiers back out of the alley. The sentry turns to the small courtyard behind him.

SERGEANT (CONT'D)

I see the creatures!

He readies his crossbow as he speaks.

Alexandra drifts a few steps from the group. The injured asura rushes her.

She starts to backpedal, slowly.

ALEXANDRA

C'mon you piece of shit!

The asura slows to a walk. It snarls.

Alexandra stops. She quickly moves to her left, squats, slashes at the creature's arm as it lunges at her. A miss.

The asura looks past Alexandra at something behind her and ducks. Too late. A bolt hits it in the shoulder.

Alexandra stabs the asura in the face as it tries to recover its footing. Another bolt flies past them.

Somewhere O.C. a woman screams.

EXT. STREET - NIGHT

Soldiers move cautiously toward four asuras. One is down with arrows in its head and chest.

One asura grabs the man still trapped in the net, throws man and net across his shoulder, and runs.

The others close with the humans stabbing and slashing at them as the humans counterattack.

Two more soldiers join the fight.

Alexandra steps out of the melee.

EXT. COURTYARD - NIGHT

Alexandra and six soldiers follow the asuras, who jog a few steps and turn to fight. Two have obvious wounds.

One of the men following them is wounded. Alexandra has claw marks on her arms. She no longer carries her bow.

ALEXANDRA

Wait!

SOLDIER

We can't leave the Captain with those things.

ALEXANDRA

We can't really stop them. They're leading us into the battle.

SOLDIER

Good.

The asuras jog down the street looking over their shoulders.

Some MILITIA SOLDIERS follow.

Alexandra hesitates for a moment.

ALEXANDRA

Wait, I have an idea.

EXT. STREET - NIGHT

Faint sounds of fighting.

Alexandra backs into the dark side street.

Rakshasa and his escorts go by. Rakshasa pauses and looks at her.

Alexandra starts to move toward the group, only two steps.

Sloane walks by, looking right and left.

He pauses.

SLOANE

Alexandra!

He jogs over to her. A quick hug, while they are hugging...

SLOANE (CONT'D)

They're starting their main attack. At least that's what it looks like.

They separate.

ALEXANDRA

I know.

EXT. STREET - NIGHT

Alexandra and FIVE SOLDIERS, all with compound bows, crouch in front in the garden in front of a run-down townhouse.

FOUR ASURAS enter the intersection ahead. They pause long enough for one to throw a firebomb through a window.

Alexandra starts to shoot an arrow at the fire bomber but he throws the bomb first.

ALEXANDRA

Fuck you!

The asuras either don't see or don't care because they just move on.

Faint yelling comes from the direction in which they run.

ALEXANDRA (CONT'D)

Let's follow them.

EXT. EDEN CITY - NIGHT

Four SOLDIERS guard a dirt road behind a barricade. Three sit in the grass playing cards. The fourth man looks over the barricade.

A young girl pokes her head out of a door nearby.

A baby starts crying somewhere O.C.

The soldier looks back into town then turns back.

Something moves in the darkness.

SOLDIER  
(whispering)  
I saw something move.

The others look over at him and reach for their weapons

An asura vaults over the barrier tackling the soldier.

The three soldiers jump to their feet weapons in hand.

Two asuras jog up to the barrier. One hurls a weighted net at the men. Two get caught.

The first asura stands. The man it tackled lies on the road.

The last soldier drops his sword and tries to run away. A asura quickly chases him down and tackles him.

Four more asuras emerge from the darkness. Two of them carry the bound and gagged men to the barrier and drop them on the other side.

The other asuras draw weapons and sprint into the darkness.

EXT. STREET - NIGHT

Five asuras jog down the dark street keeping to the shadows near cinder block buildings. A few lights come from windows.

A door in front of them opens.

An ELDERLY LADY peers outside. The lead asura immediately stabs her in the stomach and pushes her inside.

The five asuras all follow her into the home.

A quick glimpse of an ELDERLY MAN and TWO YOUNG MEN.

Groans, yells, sounds of wood breaking, then silence.

EXT. FORTRESS - NIGHT

An OLDER MAN with binoculars stands in the watchtower. He watches ASURAS run toward the school.

OLDER MAN  
They're sending in reinforcements.

A TEENAGED GUY (15) in black trousers and baggy shirt stands up.

Below them the gates open and more soldiers pour out.

TEENAGED GUY

How many?

OLDER MAN

Lots. Holy shit!

He's still looking through the binoculars.

TEENAGED GUY

What?

OLDER MAN

I think that's their leader way out there.

The man points out at the fields.

TEENAGED GUY

Let me see.

OLDER MAN

Why are you still standing there?

He looks over at the boy who scrambles down the ladder.

EXT. PLAINS - NIGHT

The Rakshasa and his Advisor sit on horseback in front of the asuras. The Rakshasa cranes his neck, sees Sloane move to attack the asuras.

He uses his stirrups to urge the horse forward a few steps.

RAKSHASA

(to asuras) Follow me to the barricade.

The asuras forms two lines behind him as they all move forward. Infantry soldiers hustle to get out of the way.

EXT. STREET - NIGHT

FOUR ASURAS crouch in an alley. Each one carries a small clay pot covered and with a wick hanging out.

They pause in the middle of the street, uncover their pots and light the contents - pitch or another gooey black substance on fire.

Rachel peeks around a corner then ducks back.

Rachel leans around the corner and looses an arrow, hitting one of the asuras in the head. He drops his firebomb and falls.

The seven men Rachel was with come into the alley with spears and swords at the ready.

RACHEL

Try to corner the two on the right.

The other asura on the left side of the street hurls a firebomb through a wax-paper window, draws a knife, and charges.

Rachel starts to shoot another arrow but one the militia gets in the way and stabs at the asura with a spear. The asura slaps the spear aside and charges at Rachel.

Rachel backpedals and shoots the asura in the shoulder. He slows down. Rachel goes for another arrow but the asura throws his knife.

Rachel doubles up and falls against the wall when the knife hits her in the stomach.

A soldier spears him in the back a second later.

INT. SCHOOL - NIGHT

Sloane and four other soldiers continue shooting arrows and bolts at the asuras.

One of the men is down, a crossbow bolt in his shoulder. A second soldier is trying to hold him down and cut the bolt's shaft close to the skin.

Another soldier, blood soaking his neck and chest lies in the corner.

The asuras rides by and turns away from town.

Movement in the grasslands made barely visible by the moonlight.

SOLDIER

Did they give up?



CAPTAIN

Hell no. Watch yourselves. (gesturing to the injured man). You two, evacuate that man.

The two soldiers tending to the wounded man help him up and carry him through the door.

CAPTAIN (CONT'D)

Tell Sloane if you spot any of those asuras.

The Captain jogs outside and shouts at someone.

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

What's the situation upstairs.

MAN (O.S.)

One dead, three injured. They almost set the top floor on fire.

A SECOND MAN walks past the door.

SECOND MAN (O.S.)

We've got three dead and eight injured out at the barricade and one dead across the street. I asked for reinforcements.

The Captain looks back into the room.

SLOANE

I better get outside.

CAPTAIN

Go!

EXT. COURTYARD - NIGHT

The doors are open showing a main street littered with debris and bodies. A building is on fire.

Alexandra steps aside as people rush outside with buckets and, in a few cases, with weapons.

MAN (O.S.)

Casualties coming in.

TWO MEN walk in carrying Rachel between them on a makeshift cot. TWO MORE MEN follow. She still has the knife in her stomach.

MAN (CONT'D)  
We think she's till alive.

A MEDIC comes running.

A SOLDIER comes in helping his CIVILIAN FRIEND limp along.

Alexandra hurries down the ladder.

When she gets to where the men stopped with Rachel the medic is already leaning over her checking for a pulse.

He shakes his head.

ALEXANDRA  
Rachel!

She kneels down next to the body.

The medic slowly draws a sheet over her head and shoulders.

Sloane walks into the courtyard, limping slightly.

SLOANE  
Shit.

He stands over Alexandra and Rachel who looks up at him.

ALEXANDRA  
Did you?

SLOANE  
Yes.

She nods and stands up then reaches for her bow.

ALEXANDRA  
What's next then?

SLOANE  
We've still got asuras running around in the city.

Alexandra looks outside at the fire and the bodies lying in the main street.

ALEXANDRA  
Let's go.

Sloane walks after her, limping slightly.

INT. SCHOOL - NIGHT

Alexandra is one of the reinforcements.

She approaches the apartment building. Two bodies lie in the breezeway. Two asuras crouch over a body, eating it.

They stop and grab their weapons.

Too late. Alexandra looses an arrow that hits one in the face.

The second man turns and runs/

A horn sounds in the distance.

Something moves upstairs. A man with a crossbow takes a shot narrowly missing Alexandra.

The horn sounds again.

An asura emerges from the apartment building into the breezeway. It leads the bound and gagged Captain using a rope around his neck.

Just past him in the woods, at least a dozen camouflaged asuras stand up.

ALEXANDRA

Oh my God!

Alexandra turns and runs, joining several other soldiers who have made a beeline for the dark streets.

EXT. PLAINS - NIGHT

Marcus and Edward lead eight CAMOUFLAGED SOLDIERS crawl slowly through grass and low, scraggly bushes. There is a crumbling highway overpass to the left.

A faint glow on the horizon brightens momentarily then fades back to normal.

Edward turns back to look at the other seven men and motion for them to stay low.

He crawls to the edge of the ridge and looks over it.

EDWARD

Holy shit!

Asuras march PRISONERS out of a walled compound toward a rectangle seemingly carved in thin air. The other side of the portal is all grey rock and blood-red sky.

EDWARD (CONT'D)

Five guards.

The other men take a look. They can see two asuras lead prisoners through the portal. The asuras don't follow them.

Now there are five asuras and 40-50 prisoners in two wooden pens. Concertina wire lines the top.

MARCUS

What the hell are we seeing?

EDWARD

I have no idea. Let's go.

Marcus leads the group over the ridge and down toward the prison camp. The guards see the soldiers and go for nearby spears and long bows.

Too slow.

The humans shoot arrows as they jog toward the asuras.

Edward sprints ahead, sword in hand.

Two of the asuras go down before the men get to them. The other three retreat through the portal.

The waiting prisoners cheer and clap wildly.

Edward stabs one of the injured asuras in the gut.

MARCUS

Edward! Shit!

He checks the other one. No sign of movement and an arrow in the throat tell the story.

MARCUS (CONT'D)

Sloane gets to round up a prisoner himself then.

One of the other soldiers smashes the lock with a stone and opens the door.

Marcus and Edward walk over to the nearest of the pens.

EDWARD

He needs something else to do anyway.

Marcus and some of the other soldiers study the drab  
hellscape on the other side of the portal.

A cluster of rectangles, cubes, and rectangles lies far on  
the other side of the portal. A narrow gravel road runs  
diagonally toward them from the town.

MARCUS

I wonder if Sloane knows about all of  
this?

Edward shrugs.

EDWARD

He knew about the portal.

A tiny speck appears on the road, riding out of the town.

MARCUS

Shit.

EDWARD

Yeah, I see it too.

They both turn to see the other soldiers leading about 50  
prisoners off toward the ridge.

MARCUS

Company's coming. Pick up the pace.

INT. COMPOUND - NIGHT

A SENTRY squints into the night. Something humanoid moves  
in the shadows.

Something humanoid lunges at a person at the door. Five  
humanoids follow the person back into the building.

She looks over her shoulder and down into the courtyard.

FEMALE SENTRY

Those creatures broke into town. I saw  
them go into a house.

She points at the building three hundred yards down the  
street. The three SOLDIERS in the courtyard look up then  
turn to run out the gate behind them.

EXT. STREET - NIGHT

Sloane walks back to toward the fortress slowly. He pauses to shoot an arrow at an asura then turns to jog away. MANY SOLDIERS are around him or ahead of him.

SLOANE

Fall back to the fortress as fast as you can.

Behind them all, asuras stand outside the barricade loosing aimed shots from their bows and crossbows. Occasional shots go back their way.

Sloane stops again and turns. Everyone around him has either faded into the darkness just off the street or made it to the fortress.

The Rakshasa comes around the barricade behind four asuras carrying nets and spears. They begin to run.

Sloane looses an arrow and begins to walk backward. An arrow narrowly misses him.

The alleys to either side are blocked by wooden barrels. A MAN peeks over the edge of the roof at Sloane then downrange at the approaching enemy.

SLOANE (CONT'D)

Come and get me then.

Sloane drops the bow and begins to back up.

The Rakshasa and company pull up just short of the first pair of barricaded alleys.

Sloane looks back and forth.

SAMANTAKA

You should have kept wandering the wilderness.

The asuras with him start checking the windows and rooftops.

SLOANE

Really?

The archers are coming over the barricade now, staying close to the buildings to use the shadows for cover.

SAMANTAKA

But there is still a chance to save yourself. Give up and forget about these people.

SLOANE

You give up. Leave while you can.

SAMANTAKA

You know I could see you setting up your little trap.

Sloane looks puzzled for a moment.

SLOANE

Remote viewing? Good to know.

Sloane starts to back up, slowly.

SAMANTAKA

You'd fare pretty well in captivity thanks to your abilities. Why not just give up peacefully?

SLOANE

Forget it. No deal.

SAMANTAKA

My soldiers are closing in on the fortress from three directions now. Your human allies won't last long.

Sloane steps back slowly and looks around him.

SLOANE

GO!

A firebomb lands in front of one asura. Arrows and another firebomb fly from windows and off rooftops.

The asuras take cover and return fire.

An arrow hits the Rakshasa in the chest. He pulls it out and tosses it aside.

EXT. COURTYARD - NIGHT

Alexandra stands on the wall with three MILITIA SOLDIERS armed with spears watch events out in the street.

ALEXANDRA

(pointing)  
Hey!

Four asuras armed with bows stand around a smoldering pot, just at the limits of vision. Two of the asuras loose flaming arrows in Alexandra's direction.

Everyone ducks. One arrow sails over the wall and hits a CIVILIAN in the back.

Below them Mr. Rogan helps open the gate.

Eight MILITIA SOLDIERS - all of the soldiers down in the courtyard rush out onto the main street. One of them goes down at once with an arrow in the stomach.

The others rush for cover.

The asuras prepare to loose two more flaming arrows.

Alexandra hits one with an arrow. It flinches but looses an arrow that just misses her head.

EXT. STREET - NIGHT

Two asuras loose flaming arrows that soar overhead toward the fortress. Smoke rises from inside.

Samantaka stops several paces away from Sloane. Behind him the militia and the asuras shoot arrows at each other. A couple of more firebombs come down.

Debris in the street has started to burn.

SAMANTAKA

One final chance to give up.

Sloane begins to back up.

SLOANE

You don't quit when you are winning.

Too either side of him SOLDIERS in alleys and buildings prepare to shoot.

Samantaka takes a step forward.

SAMANTAKA

These sheep aren't going to be able to stop us. And I know you think I'm walking into a trap.



The flames behind him have grown a bit.

SLOANE  
Smart demon then, but...

Samantaka steps into the line of fire and the first hidden soldier shoots at him from inside a nearby apartment. The bolt glances off his armor.

SLOANE (CONT'D)  
Not smarter than me.

Sloane draws his sword and charges.

A second bolt hits Samantaka the back, but it falls out.

Samantaka and Sloane slash and stab at each other.

Sloane kicks Samantaka and knocks him into the flames.

He stands up in the flames, then lunges at Sloane, still on fire a little.

RAKSHASA  
Is that the best you can do?

Sloane dodges the charge and slashes Samantaka's arm.

A crossbow bolt slips past Samantaka's armor and hits him in the chest.

The Rakshasa stands up and tries to pull out the bolt.

Four asuras that were behind him shoot arrows into the windows where Sloane's backup was hiding.

An arrow shot from the fortress wall hits the Rakshasa in the face. It was Alexandra.

Sloane steps in and kicks the arrow, driving it deep into Samantaka's head.

The Rakshasa roars, staggers backward, then falls backwards.

SLOANE  
I told you we were winning.

Four asuras crouch near buildings on the other side of the dying flames. When Sloane starts toward them the asuras retreat.

Alexandra and the men on the wall cheer when the Rakshasa goes down.

Someone on the wall gasps softly. Sloane looks up then turns around.

Samantaka's body changes from burly grey humanoid to a humanoid mix of tiger, human, and lizard. The colors remain grey and black, including the eyes.

SLOANE (CONT'D)

Shit.

He turns back to see a few more people on the wall, watching the last seconds of the transformation.

EXT. FORTRESS - DAY

Some CIVILIANS stand on the sidewalks watching Sloane lead a squad of SOLDIERS and some CIVILIANS out of the fortress. Sloane and the others carry wood crates full of books.

Alexandra follows along next to Sloane.

SLOANE

You could help you know.

ALEXANDRA

You could leave that for someone else.

SLOANE

I need the exercise.

Alexandra stops.

ALEXANDRA

Did you actually make a joke?

SLOANE

Yes I did.

FADE OUT