**POSTAL #16**

**PAGE ONE**

**Panel One**

The setting is Laura and Mark sitting outside, behind Laura’s house. At a patio table. It’s daytime. This panel is on Laura.

**LAURA:** I should be there.

**MARK(off panel):** No. Dr. Tolmach said you needed to reduce your stress.

**Panel Two**

On Mark.

**MARK:** This is the very definition of stress, mom.

(linked)

**MARK:** You and Sheriff Magnum stay here. It’s logical.

**Panel Three**

On Laura.

**LAURA:** Mark. You need me and Magnum. You can’t —

**MARK:** Eden needs you and Magnum.

**Panel Four**

On Mark.

**MARK:** It doesn’t need me. If I get killed, if we all get killed, you and Magnum will be here.

(linked)

**MARK:** You both need to remain. It’s pragmatic. And I prefer pragmatism.

**Panel Five**

On Laura.

**LAURA:** This is war, Mark. You’re not a soldier. You’re not a killer.

**MARK(off panel):** No.

**Panel Seven**

On Mark.

**MARK:** But I can lead killers. And I can win a war.

(linked)

**MARK:** I am your son. And I am my father’s son. I’m not as different from either of you as you want me to be. I don’t need your fear.

(linked)

**MARK:** Now, I need your experience.

**PAGE TWO**

**Panel One**

On Laura. Her head in her hand. She’s resigning to what needs to happen.

**LAURA:** Okay.

**Panel Two**

On Laura. Now she’s looking at Mark. Focused. Queen Laura.

**LAURA:** Trust Maggie. She’s the strongest of them. Rowan and Curtis are willing, but Maggie has more of the devil in her. Keep her close to you.

**Panel Three**

On Laura.

**LAURA:** Rowan is a broken man that wants to die. Curtis is a man with something to prove. Use that.

(linked)

**LAURA:** Sacrifice them both if you have to. They’re not people. They’re pawns. That’s how you play the board. Do you understand?

**Panel Four**

On Mark.

**MARK:** Yes. I understand.

**Panel Five**

On Laura. Dark.

**LAURA:** Maggie’s your queen on the board. You’re the king. The game ends if you die.

(linked)

**LAURA:** The king must be willing to sacrifice her if he needs to. I know you love her.

(linked)

**LAURA:** But you can’t love her tonight. Do you understand?

**Panel Six**

On Mark.

**MARK:** Yes.

(linked)

**MARK:** Is there anything else you need to tell me?

**Panel Seven**

We’re further away from the table. The FIRST panel we see Laura and Mark in the same frame and Laura is HUGGING Mark. We’ve never seen her do this before. She says one word with her arms wrapped around him.

**LAURA:** Survive.

**PAGE THREE**

**Panel One**

We’re outside of the town. It’s later that day. We see an ABANDONED POST OFFICE sitting alone on a small lot of land. The window are boarded up. It’s a one-story building. A TATTERED AMERICAN flag on a pole. There is only ONE DOOR at the front of the building. We hear Mark over the image, off panel. The sun is setting. It’s probably 5-6 in the early evening. This is a postcard of ABANDONED AMERICA.

**MARK(off panel):** This post office was closed in 2005. Because it’s a federal building the windows are reinforced.

(linked)

**MARK(off panel):** There’s only one door that leads into the building. Inside the building is a hallway that leads to the only large room in the building.

(linked)

**MARK(off panel):** The large room will be where we defend.

(linked)

**MARK(off panel):** We will hear them enter the door. We will hear them making their way to us.

(linked)

**MARK(off panel):** They will walk into our line of fire. That is our tactical advantage.

**Panel Two**

The reverse angle. We see Mark standing in front of Maggie, Curtis and Rowan. They’re all facing us (the old post office). Everyone but Mark is holding a weapon.

**MARK:** They will be here at midnight. If you all do what I say —

(linked)

**MARK:** We will survive.

**PAGE FOUR**

**Panel One**

We’re inside the post office. We can’t see most of the room, but this is the FRONT ROOM of the post office. This is where you would wait and come up to the window. Curtis is aiming his 9mm Glock pistol with one arm. Practicing. Rowan speaks from off-panel.

**ROWAN(off panel):** Not like that, Curtis.

**Panel Two**

On Rowan standing next to Curtis.

**ROWAN:** I can help you. If you’ll listen to me.

**CURTIS:** I’m listening.

**Panel Three**

Rowan aims his pistol with one arm. He’s bending his other arm OVER his aiming arm, laying his forearm on TOP of the wrist of his aiming hand. Curtis is watching him, standing behind him.

**ROWAN:** The gun will want to rise when it fires. Put your blunt arm over the aiming hand. Use it to manage the recoil.

(linked)

**ROWAN:** Like this, kid.

**Panel Four**

On Curtis.

**CURTIS:** Thanks.

**ROWAN(off panel):** I don’t know how you feel about me, but you need to put that shit away. We can be enemies tomorrow.

**Panel Five**

On Curtis, over Rowan’s shoulder. Rowan is taller and bigger than him. We see Curtis listen and hear Rowan speak.

**ROWAN:** But tonight we’re brothers. We’re brothers until Abner is dead.

**Panel Six**

On Rowan.

**ROWAN:** I won’t let my brother die for me.

**PAGE FIVE**

**Panel One**

We’re in the back room of the POST OFFICE, the largest room. Mark is standing alone, looking at the HEROIN stacked on a table. Hands in his pockets. Maggie speaks from behind him, off panel.

**MAGGIE(off panel):** The worklights are set up. Curtis and Rowan are actually getting along — fuck, if I know how that happened.

**Panel Two**

On Maggie, standing in the doorway of that room with her shotgun in her hands. The shotgun is ALWAYS Maggie’s weapon of choice.

**MAGGIE:** You’re thinking. I would feel a whole lot better if I knew what you were thinking about.

**Panel Three**

On Mark.

**MARK:** It’s not a pleasant thing to say. It’s something that might hurt you.

**Panel Four**

On Maggie.

**MAGGIE:** Secrets hurt me more.

**Panel Five**

On Mark.

**MARK:** My mother told me I needed to be able to sacrifice you. She said I needed to be willing to let you die.

**PAGE SIX**

**Panel One**

On Maggie. Silent. We don’t know how she’s taking this.

**Panel Two**

On Maggie’s hand leaning the shotgun against the doorway.

**Panel Three**

Maggie’s standing in front of Mark. Close.

**Panel Four**

Maggie touches Mark’s face.

**Panel Five**

Maggie kisses Mark.

**Panel Six**

Maggie’s broken the kiss and she’s still standing in front of Mark.

**MAGGIE:** Goddamn right.

**PAGE SEVEN**

**Panel One**

The sun is still setting because I say it’s still setting. Comic time, LOL. Abner and his daughter Lucy are standing on the porch. Abner is holding his daughter’s hand. She’s innocent. He’s burdened by his thoughts.

**LUCY:** Daddy, who’s that man by the truck?

**ABNER:** No one you ever need to meet, angel.

**Panel Two**

On Lucy, Abner’s hand touching her head, tenderly.

**ABNER(off panel):** Daddy has to go with him. I’ll be back in the morning. Be good for mommy.

(linked)

**ABNER(off panel):** Don’t forget to say your prayers before bed.

**Panel Three**

Carpenter is leaning on his truck, in his overalls. Abner walks up to him. The truck is 50 yards from Abner’s house, like Carpenter knows not to park too close out of respect for Abner’s family. I guess seeing this over Carpenter’s shoulder makes the most sense so we can see the house behind Abner. NOTE: The truck has a CANOPY TARP over the cab.

**Panel Four**

On Carpenter, over Abner’s shoulder. Carpenter is nearly smiling at what Abner is saying.

**ABNER:** I’m ready, Carpenter.

**Panel Five**

On Carpenter getting into the passenger seat of the truck.

**CARPENTER:** Hardly, brother. But you can drive us there.

**Panel Six**

On Carpenter sitting in the passenger side of the truck, looking up at Abner.

**CARPENTER:** Take the ride time to get your mind ready.

(linked)

**CARPENTER:** This is white man’s work.

**PAGE EIGHT**

**Panel One**

Now it’s night. We see the abandoned post office in the distance. Carpenter’s truck has just arrived.

**Panel Two**

Inside the truck. We’re on Abner’s WRIST as Carpenter’s hands HANDCUFF one of Abner’s hands to the steering wheel.

**ABNER(off panel):** Carpenter — what the fuck?!

**CARPENTER(off panel):** You’re the type who likes to run.

**Panel Three**

On Carpenter’s hands taking the KEYS from the ignition.

**CARPENTER(off panel):** There’s no running tonight.

**Panel Four**

On Carpenter sitting in the passenger seat. Serious.

**CARPENTER:** When I come back out, you’ll know it’s done.

**Panel Four**

We’re at the rear of the truck. Carpenter is PULLING away the tarp. We’re on him. We CAN’T SEE what he sees.

**Page Five**

Carpenter’s POINT OF VIEW.

Carpenter sees BODY ARMOR, but not just a vest. It’s a FULL SET OF BODY ARMOR, head to toe. Like something the BOMB SQUAD would wear. There’s a THULE symbol on the VEST. There’s a BLAST SHEILD HELMET there too. This is how you turn a man into a TANK.

**CARPENTER:** Olly, olly.

**PAGE NINE**

**SPLASH**

A LOW ANGLE on Carpenter in the FULL ARMOR SUIT. He’s holding a COMBAT SHOTGUN and there’s a LARGE KNIFE in a SHEATH on the side of the suit. His hands are gloved too. He’s wearing the mask and we can see the Thule symbol on his chest, SPRAY PAINTED there in white paint.

**CARPENTER:** Oxen free.

**PAGE TEN**

**Panel One**

We’re inside the POST OFFICE and Carpenter is KICKING open the door.

**Panel Two**

Carpenter paces through the FRONT ROOM with his shotgun.

**Panel Three**

Carpenter sees ANOTHER CLOSED door.

**Panel Four**

We’re behind Carpenter as he KICKS that door open.

**PAGE ELEVEN**

**Panel One**

We’re in a HALLWAY and Carpenter is STALKING through it, towards ANOTHER DOOR.

**Panel Two**

The BUTT of Carpenter’s shotgun BREAKS the LATCH of the closed door.

**Panel Three**

Carpenter KICKS open that door.

**Panel Four**

Carpenter stands in that doorway and he’s BLASTED by light.

**PAGE TWELVE**

**Panel One**

This is what Carpenter sees — MAGGIE, CURTIS, ROWAN and MARK standing at the rear of that room. Worklights are on EITHER SIDE of them, connected to gas powered generators, BLASTING LIGHT.

**MARK:** Fire.

**Panel Two**

Close on CARPENTER’S MASK blasted with the light.

**Panel Three**

The same angle as PANEL ONE, but now EVERYONE IS FIRING THEIR WEAPONS.

**Panel Four**

Carpenter is BLASTED by the VOLLEY OF GUNFIRE. There’s SMOKE in the room from the gunshots.

**PAGE THIRTEEN**

**Panel One**

Low angle, behind Carpenter who has FALLEN to the floor. His armor is SMOKING. Behind him we can see Mark, Maggie, Rowan and Curtis. They’re not firing anymore.

**MARK(Caption):** Rowan and Curtis are the pawns.

**MARK:** Rowan. Curtis.

(linked)

**MARK:** Check him.

**Panel Two**

CLOSE on Carpenter’s hand GRIPPING the handle of his SHEATHED KNIFE.

**Panel Three**

Rowan and Curtis approach Carpenter with their GUNS DRAWN.

**Panel Four**

Carpenter STABS Rowan in the STOMACH with his knife.

**Panel Five**

Rowan SCREAMS.

**PAGE FOURTEEN**

**Panel One**

Curtis FIRES a SLOPPY SHOT into Carpenter’s chest, but the ARMOR TAKES it.

**Panel Two**

Carpenter, RISING, STABS Curtis in the stomach too. Curtis is SCREAMING.

**Panel Three**

On Carpenter, STANDING. Curtis and Rowan are fallen beside him, holding their STOMACHS to keep their guts from coming out.

**Panel Four**

Maggie stands in front of Mark, LOADING shells into her shotgun.

**MAGGIE:** Mark! Stay behind me!

**MARK(Caption):** And Maggie’s the queen.

**PAGE FIFTEEN**

**Panel One**

Now Carpenter is STALKING towards Maggie and Mark. He’s got a STRANGE GAIT. He might have been injured by the volley of shots, but he’s still coming with his knife.

**CARPENTER:** Oxen…free…

**Panel Two**

Maggie, in a SARAH CONNOR HOMAGE, is SHUCKING the SLIDE of her shotgun, standing in front of Mark. Protecting him.

**MARK:** Maggie.

**Panel Three**

On Mark. Calm.

**MARK:** Shoot his knee.

**PAGE SIXTEEN**

**Panel One**

Carpenter STALKS closer, his armor STILL SMOKING. He’s a NIGHTMARE with that KNIFE in his GLOVED HAND.

**Panel Two**

On Maggie FIRING.

**Panel Three**

Carpenter’s ARMORED KNEE takes the hit. Some of the ARMOR SHREDS. Maybe the buckshot didn’t go through —

**Panel Four**

Maggie SCREAMS and FIRES again.

**Panel Five**

Carpenter takes that shot in his knee and NOW he’s falling because the shot got through to the FLESH and BONE. We can’t see his expression, but from his gesture we know it HURTS. Carpenter’s falling again.

**PAGE SEVENTEEN**

**Panel One**

On Maggie’s FOOT STEPPING on Carpetner’s wrist, the hand that’s holding the knife.

**Panel Two**

On Maggie’s shotgun slipping under Carpenter’s helmet, lifting it so the MUZZLE GETS under it.

**CARPENTER:** Hnnnn.

**Panel Three**

This is the TUMBLR image. A low angle of Maggie with the shotgun from Carpenter’s point of view (cheat it so we’re not seeing her from behind the mask). She’s FIRING the shotgun and likely turning Carpenter’s head into SHATTERED MELON.

**MAGGIE:** White power.

**PAGE EIGHTEEN**

**Panel One**

We’re inside the truck. Abner is PULLING at the handcuffs, TERRIFIED because he sees —

**Panel Two**

Rowan and Curtis walking out of the POST OFFICE, both of them holding their stomachs. They’re weak and bleeding, but they’re walking towards Abner and Rowan HOLDS CARPENTER’S COMBAT SHOTGUN. Anger is keeping them standing.

**Panel Three**

Rowan AIMS the Shotgun at the truck with one arm (the other holding his stomach). Curtis BRACES the TOP of Rowan’s SHOTGUN with one arm, the way Rowan TRAINED him.

**CURTIS:** Hold it..like this?

**ROWAN:** Just…like…that.

**Panel Four**

On Abner SCREAMING in TERROR behind the wheel.

**Panel Five**

On Rowan and Curtis and the truck. Rowan FIRES the shotgun and the FORCE BLAST of the COMBAT SHOTGUN SHREDS through the CAB of the truck, SHATTERING GLASS. We’re outside of the truck, but we KNOW Abner didn’t make it.

**Panel Six**

On Mark and Maggie HOLDING each other in the room where Carpenter is dead. It’s hazy with smoke. Note: Mark and Maggie should be on the same sides as Mark and Laura in their embrace earlier.

**MARK:** We survived.

**PAGE NINETEEN**

**Panel One**

Day. We’re back in Eden, outside of the local hospital. It’s not much of a building.

**SUPER TITLE:** Eden, Wyoming.

**SUPER TITLE:** 24 hrs later.

**MARK(Caption):** I mailed your letter, Rowan. And I checked to make sure Mrs. Hattie Jackson received it.

**MARK(Caption):** My mother found someone to buy those narcotics. Because of the circumstances, they had to be sold at 30% of their market value.

MARK(Caption): Approximately that value was two hundred and sixty five thousand dollars.

**Panel Two**

Mark is standing in the doorway of the hospital room and we’re seeing the room over his shoulder. CURTIS and ROWAN are both laying in beds in the room, next to each other. NOTE: Place them so Curtis’ WHOLE HAND is the one closest to Rowan.

**MARK:** I sent that with the letter. I assumed that would be all right with you.

**Panel Three**

On Mark, exiting the room.

**MARK:** You both should rest.

**Panel Four**

On Curtis and Rowan.

**CURTIS:** Rowan.

**ROWAN:** Yeah, kid.

**Panel Five**

On Curtis’ hand reaching over to Rowan, in a fist.

**CURTIS:** We’re still brothers.

**Panel Six**

On Rowan’s fist BUMPING Curtis’

**PAGE TWENTY**

**Panel One**

We’re in the diner. Maggie’s behind the counter and she’s looking over at the EMPTY BOOTH where Mark would normally sit.

**Panel Two**

On Maggie looking at the bench. She’s sad, a cold sadness.

**MARK(Caption):** Maggie kissed me.

**MARK(Caption):** I’ve wanted her to do that for so long.

**MARK(Caption):** I can’t remember not wanting that.

**Panel Three**

We’re inside MOLLY’S MINE PRISON. Molly in her cage, sitting by the oil lamp light.

**MOLLY:** You solved your problem with the stupid men. You proved your strength. You even got a kiss from your princess.

(linked)

**MOLLY:** That must make you happy.

**Panel Four**

On Mark, sitting on the other side of the bars.

**MARK:** I moved people like pieces on a chessboard. And they killed the way I told them to kill. Those men deserved to die and I was satisfied when they did. I can feel my father rising inside me.

(linked)

**MARK:** Maggie will do anything to protect me. I felt that. She would die to protect me.

(linked)

**MARK:** But she will never understand me.

**Panel Five**

On Molly. Expressionless.

**MARK(off panel):** But you can.

**Panel Six**

On Molly. Smiling.

**MOLLY:** Oh, Mark.

(linked)

**MOLLY:** I already do.

**End Arc.**