POSTAL 9

PAGE ONE

Panel One

A bird's eye view of a dense forest, no roads leading to or from. This is slightly pixelated, a google maps view.

Panel Two

The same view, not pixelated and we can see a dirt road moving through the forest, through a small clearing. This is what it looks like in the real world. There's a Black Car traveling across the road, cutting the night with high beams.

Panel Three

Ground level. We're in front of the Black Car. The high beams like stars, gleaming at us.

Panel Four

On the driver of the car (the same man from the end of issue 8). He's driving and smoking a cigarette and talking. We also hear singing from off-panel.

DRIVER: Not far. Won't be long.

SINGING(off panel): "And I will be the one...to hold you down...kiss you so hard.."

Panel Five

Back seat of the car. MOLLY wears a black hood, sitting in the center of the seat. She's singing from behind the hood.

MOLLY: "I will...take your breath away."

PAGE TWO

Panel One

Behind the Black Car as it moves down the path, winding through the dense forest.

Panel Two

The Mayor's POV as she looks at her expensive wristwatch. The time reads 12:38 am.

LAURA(off panel): Late.

Panel Three

Laura lights a cigarette.

Panel Four

Over Laura's shoulder. We see the forest and the car moving out of it from the dirt road, the high beams spitting light into the rural dark.

Panel Five

The Black Car pulls up to Laura as Laura smokes her cigarette.

PAGE THREE

Panel One

The Driver opens the back door of the car.

Panel Two

The Driver takes Molly(still hooded) from the rear of the car.

Panel Three

The Mayor (Laura) meets the Driver and The Hooded Molly.

MAYOR: You're late.

DRIVER: Hard place to find.

Panel Four

Over Laura's shoulder on Molly(hooded).

MOLLY: Can I take off the hood now?

Panel Five

Over Molly on Laura.

LAURA: No.

Panel Six

Laura turns to the Driver.

LAURA: You can leave now.

(Linked)

LAURA: Tell John I'll call him.

PAGE FIVE

Panel One

We're in the Mayor's Office. Molly sits in the office, in a chair across from the mayor's desk. She's still wearing her hood. Laura's in the room with her, but we can't see her.

LAURA: I know everything about you, Molly. You have no secrets here. Not from me. Remember that. Make it the first rule of your new life here.

Panel Two

On Molly under the hood.

MOLLY: Ok.

(Linked)

MOLLY: Can I take off the hood now.

MAYOR(off panel): No.

Panel Three

On Laura.

LAURA: You can stay here. In my son's old room. Eden isn't a place you splash. It's a place you wade into.

(Linked)

LAURA: I'll prepare you for our town. And I'll prepare the town for you.

MOLLY(off panel): It's hot under this hood ma'am.

Panel Four

Closer on Laura.

LAURA: You can take it off.

(Linked)

LAURA: Welcome to Eden.

Panel Five

On Molly taking off the hood.

Panel Six

On Molly with the hood off. She's even more pretty and delicate than she seemed at the end of Issue 8.

MOLLY: Thank you for helping me.

PAGE 6

Panel One

We're in FBI headquarters. Inside Jon Schultz's office. Jon's standing in his window, drinking coffee, looking out at the view. Laura is on his speaker phone.

LAURA(from speaker): She's here. I'm keeping her in the house with me.

Panel Two

On Jon.

JON: The Armenians are looking for her, but they won't come to Eden.

Panel Three

We're outside Laura's house, on her porch. Laura's on her cell phone.

LAURA: Eden's a strong place. You sure she's a strong girl?

Panel Four

On Jon.

JON: She's strong enough.

(linked)

JON: Keep her safe, Laura.

Panel Five

An inset of Jon killing the call, pressing his phone's speaker "end call" button.

Panel Six

Close on Jon. Dark. Staring out of his window.

JON: Yeah.

PAGE SEVEN

Panel One

Day. Mark stands at the edge of a forest. We're behind him and he's looking at THREE LARGE TREES.

Panel Two

On Mark. Thinking.

Panel Three

On Maggie. Close. She's hiding behind a tree with her hands over her mouth.

Panel Four

On Mark. Thinking.

MARK(caption): Reduce the information. To only what is essential. Everything leaves a trace. Find it.

Panel Five

Behind Mark. Close. He's standing directly in front of the middle tree.

MARK(Caption): There are broken sticks around the middle tree. Only the middle tree.

MARK: Center tree. Found you.

(Linked)

MARK: You can come out now.

PAGE 8

Panel One

Maggie walks from behind the center tree. Grumpy.

MAGGIE: How?

(Linked)

MAGGIE: You cheated. You opened your eyes.

Panel Two

On Mark and Maggie.

MARK: I did not.

(Linked)

MARK: I saw the details --

MAGGIE: You saw the details and they told you what I did.

(Linked)

MAGGIE: Five in a row. You play hide and go seek like this as a kid?

Panel Three

On Mark.

MARK: I only played hide and go seek once. No one came to find me.

Panel Four

On Maggie.

MAGGIE: See, now you told me the sad thing and I can't be mad at you for winning. Well played.

Panel Five

On Mark and Maggie.

MARK: I'm using humor to disarm you so you find me more attractive.

MAGGIE: It doesn't work as well when you explain it.

MARK: I'll make note of that.

MAGGIE: I'm a project. How romantic.

(Linked)

MAGGIE: It's a nice morning. Walk me into town.

MARK: Okay.

PAGE NINE

Panel One

We're in Laura's kitchen. There's a plate of bacon and eggs sitting on the table with a NOTE: "Made you breakfast, Miss Mayor."

Panel Two

On Laura, looking down at the plate.

LAURA: She didn't.

Panel Three

We're inside Mark's old bedroom and Laura is standing in the doorway. She just entered the room.

LAURA: Molly?

Panel Four

On a NOTE sitting on a table in the room: "Beautiful day. Went for a walk."

Panel Five

On Laura, reading the note. We can't see the note(we've already read it). Just Laura's cold reaction.

LAURA: Walk.

(Linked)

LAURA: Right.

PAGE TEN

Panel One

Molly walks through the center of town, enjoying the day.

MOLLY(singing): "I'll take your breath away...I'll hold you down..."

Panel Two

We're behind Molly, over the shoulder of a MAN following her from behind. This is LANCE.

LANCE: Nice voice.

Panel Three

On Lance. Dark.

LANCE: You know what they say about girls who sing?

Panel Four

On Molly and Lance.

LANCE: They say it's easy to make them scream.

(Linked)

LANCE: Just a little touch will do.

MOLLY: Excuse me--

Panel Five

Molly's turned from Lance, but Lance has grabbed her hand.

LANCE: Why you running off?

MOLLY: I'm sorry, I--

MAGGIE(off panel): Lance.

PAGE ELEVEN

Panel One

On Maggie, wearing sunglasses, not in the mood for Lance's shit.

MAGGIE: Stop the madcappin'. Leave her be.

Panel Two

Close on Maggie. Simmering with anger.

MAGGIE: Leave her be.

Panel Three

On Lance, submissive.

LANCE: I was just...talking Maggie--

Panel Four

Lance walks away, head bowed, in check.

LANCE: I'm gone.

Panel Five

Maggie walks up to Molly, taking off her glasses.

MAGGIE: l'm Maggie. Mayor Shiffron mentioned a new move-in.

(Linked)

MAGGIE: There's no welcome wagon, but there's no reason to feel alone.

PAGE TWELVE

Panel One

On Molly.

MOLLY: Happy to meet you, Maggie.

Panel Two

On Maggie.

MAGGIE: Yeah. About that.

(Linked)

MAGGIE: You need to be careful here.

Panel Three

On Maggie and Molly.

MAGGIE: People here are more than what they seem. Or less.

(Linked)

MAGGIE: That guy? Lance. Before he came here he hurt women. Now he thinks about it.

MOLLY: Really? Oh god.

MAGGIE: Yeah. He knows better than to overstep his bounds, but don't be the mistake he gets to make before justice comes. You're young. Pretty. Not a lot of that here.

Panel Four

On Maggie.

MAGGIE: Stay out of the bars. Watch yourself at night. Until you get the rhythm.

(Linked)

MAGGIE: I work at the diner. See me sometime.

Panel Five

On Molly.

MOLLY: Looks like you're my first friend, Maggie. Thank you.

Panel Six

On Maggie. Molly is walking away behind her. Maggie whispers to herself.

MAGGIE(whispering): One girl. Not ready.

PAGE THIRTEEN

Panel One

Establishing panel of the FBI headquarters in Wyoming. We hear Jon Schultz over the image of the FBI headquarters.

JON(caption): There's nothing to Eden, Wyoming.

Panel Two

Inside Jon's office. We don't know who he's speaking with, but he's annoyed to have the conversation.

JON: Go to Google Maps and all you'll see are trees. I don't think you transferred here to chase Bigfoot and the Lochness Monster.

Panel Three

On Bremble (designed in Dossier), sitting across from Jon.

BREMBLE: Lochness is in Scotland, sir. This curiosity is more local. It's worth a look.

Panel Four

On Jon.

JON: I disagree. We've got meth distribution ring across the state and more than a few right wing groups with too many guns and too little surveillance. You've got a good resume, Bremble and I'd like to apply that to the real problems we have, not the rumors.

Panel Five

On Bremble.

BREMBLE: I appreciate your authority, sir. And your responsibility. That's why I already spoke with Washington.

PAGE FOURTEEN

Panel One

On Jon.

JON: You spoke to Washington.

BREMBLE(off panel): Yes, sir. Before I came to Wyoming.

Panel Two

On Bremble.

BREMBLE: I wanted to give you the space to allow an investigation. I'm certain these rumors must concern you.

Panel Three

On Jon.

JON: It is concerning.

BREMBLE(off panel): Your path is cleared, sir. I'll forward the email from Washington.

Panel Four

On Bremble.

BREMBLE: Maybe there's no 'there' there. Either way, we'll find out.

Panel Five

On Jon.

JON: It seems we will, Agent Bremble.

PAGE FIFTEEN

Panel One

Establishing shot of Eden's local bar at night.

BARTENDER(Caption): Shirley Temple? Haven't made one of those since I got behind this bar.

Panel Two

On Molly sitting at the bar, holding her "Shirley Temple"

Non cocktail. She's talking to a matronly bartender, a woman in her 50's, round and disarming.

They are the only ones in the bar.

MOLLY: I never drink. Makes me foggy. Stink comes through the skin. I just like bars. Used to work in one.

Panel Three

On Bartender.

BARTENDER: We don't really talk about our lives before, honey. Keeps the air light.

(Linked)

BARTENDER: Who you are is who you are here.

Panel Four

On Molly.

MOLLY: That a nice rule.

(Linked)

MOLLY: "Keeps the air light" I like that.

Panel Five

On Bartender.

BARTENDER: You can't be as decent as you look, honey.

Panel Six

On Molly.

MOLLY: Nobody is.

PAGE SIXTEEN

Panel One

Lance enters the bar.

Panel Two

Lance sees Molly.

LANCE: Screamer. Maybe I can buy you a drink.

Panel Three

We're over the shoulder of the bartender, looking at Molly.

Molly looks dark. Serious.

MOLLY: You should leave.

Panel Four

Closer on Molly.

MOLLY: The light air is about to get heavy.

Panel Five

On the bartender, a little fear rising in her.

MOLLY(off panel): You seem nice. Too nice for what's going to happen next.

Panel Six

On Molly's hand SMASHING her glass against the bar, not smashing the whole glass, just turning it into a sharpened crown.

PAGE SEVENTEEN

Panel One

Time has passed. The Mayor enters the bar. Looking serious. What does she see?

Panel Two

The Bartender lay dead on the floor. There's blood around the body. Lance is dead on the floor, on his back, with the broken glass stuck into his neck and blood spilling from the wound. Molly sits against the wall, holding her knees. There's blood all over her. She looks like she's shaking. She is crying.

MOLLY: Ms. Shiffron...

(Linked)

MOLLY: I'm scared...

(Linked)

MOLLY: I'm so scared...

PAGE EIGHTEEN

(Note: I'll likely put more captions here)

Panel One

On Mark standing in the doorway of the bar. Laura's captions running through his head.

LAURA(captions): I left the mess in there because I want you to look at it.

LAURA(captions): She says she was attacked. Bartender tried to help and Lance killed her.

LAURA(caption): Then she killed Lance in self defense.

LAURA(caption): I trust your eyes, son. Tell me what happened.

Panel Two

Mark stands in the bar. Looking. Thinking.

Panel Three

A close angle on the bartender's body.

Panel Four

A close angle on Lance's body.

Panel Five

On Mark.

MARK: Fascinating.

PAGE NINETEEN

Panel One

On Molly sleeping in the bed, in Mark's old room. Her eyes are closed.

Panel Two

Closer on Molly. She's opening her eyes because Mark's talking to her.

MARK(off panel): Excuse me.

Panel Three

Molly sits up on the bed. She's facing Mark but we can't see him.

MARK(off panel): My mother is asleep so I'm speaking quietly.

MOLLY: You're the son?

Panel Four

On Mark standing in his old room.

MARK: I am the son.

(Linked)

MARK: And what you said didn't happen.

Panel Five

Closer on Mark.

MARK: You killed them both.

PAGE TWENTY

Panel One

On Molly. Calm. Pleasant.

MOLLY: Hmm.

(Linked)

MOLLY: Well, maybe.

Panel Two

Closer on Molly.

MOLLY: But he was baaaad.

(Linked)

MOLLY: And I did try to get the bartender to leave.

Panel Three

Molly's looking at Mark. And us.

MOLLY: You didn't come here to tell your mother. You came because you're curious.

Panel Four

On Mark.

MARK: I am curious about you.

Panel Five

On Molly. Smiling.

MOLLY: Then close the door.

(Linked)

MOLLY: And you can ask me anything you want.

End Issue 8.