

EVERETT (CONT'D)

(beat)

I don't know if you've noticed, but horses are in short supply ever since these things got loose. I'm not about to go wandering off into the desert with no horse, no water, and these crazies on my tail. So, we're going to wait.

LONG

Until when?

Everett pulls out his pocket watch but looks distracted when he opens the clasp.

LONG (CONT'D)

Marshal.

EVERETT

The next train arrives at sunrise. That gives us about six hours.

He puts his watch away. Frustrated, Long sighs. Moments pass in silence as the men listen to the chaos outside. And then--

LONG

Why did you save me?

(Everett doesn't answer)

There are more deserving people. People who count on you to protect them. So, why save me?

EVERETT

I didn't save you.

LONG

It sure feels like it.

EVERETT

If I wanted you dead in any ol' fashion, I would of shot you in the street when I had the chance. But that wouldn't have been lawful. You violated the law, so the law's going to punish you. In the right way. In a just way. There ain't no justice in being eaten alive.

LONG

The world is burning to the ground. You think the law still matters?

Before Everett can answer, a sound from the back distracts the men, and they instinctively skulk toward it.

Thinking about Sarah: Jimmy. Could the return and have a conversation about being the lone survivors of the train after they were all attacked?

INT. PORTER'S GENERAL GOODS - BACK ROOM - CONTINUOUS

Inside the dimly lit room, Father Espinoza hunches over the corpse of Porter, the proprietor, on the floor. It's hard to tell what Father Espinoza ^{is} doing, but he mutters vigorously as he hovers closely over the bloody corpse's neck.

The door behind Father Espinosa cracks open silently, revealing Long and Everett. Long points at an axe handle, and Everett reaches for it. He raises it over his head, and the men approach Father Espinoza with deadly intent.

At the last moment, the floor creaks and Father Espinoza turns, revealing the rosary in his hands. He yelps.

FATHER ESPINOZA

No! Please, don't eat me!

The men recoil. -

EVERETT

Padre, what are you doing here?

FATHER ESPINOZA

God forgive me. He attacked me.

He motions to Porter's body. ^{His} skull is caved in. Father Espinoza crosses ~~his~~ himself. He looks like he's about to cry.

*1
makes the sign of the*

EVERETT

It's not your fault, Father. Lots of sick folk about.

LONG

You think these people are sick?

EVERETT

Shut up.

LONG

We just watched a girl get eaten alive by these things. No sickness makes people do that.

EVERETT

If it's not disease, what else could it be?

FATHER ESPINOZA

(beat)

The end of the world.

(he stares at Everett)

(MORE)

FATHER ESPINOZA (CONT'D)

"Do not marvel at this, for an hour is coming when all who are in the tombs will hear his voice and come out, those who have done good to the resurrection of life, and those who have done evil to the resurrection of judgment."

Everett clenches his jaw and turns to look at Long grimly. Long looks back blankly. After a moment--

LONG

Don't look at me. I'm a Buddhist. The world ends differently where I'm from.

Funny. Laughed out loud.

FATHER ESPINOZA

I have to go.
(he gets up)

EVERETT

Where you going, Padre?

FATHER ESPINOZA

Church. If this is the end of the world, then my flock needs me.

*(beat)
It's never too late to embrace the Lord (or something like that). His next intention is to protect those who give themselves to God. Never too late to recruit.*

EVERETT

It's pretty bad out there.

FATHER ESPINOZA

Have faith, mijo. God is with us.

He gives a weak smile before slipping out ^{the} a back door. Everett and Long watch him go before heading off themselves.

INT. GRAND HOTEL - EVERETT'S ROOM - MINUTES LATER

Stan sits by the door uneasily while Ray, Maggie, and Tommy huddle on the floor nearby. There's a voice behind the door--

EVERETT (O.S.)

Stan, are you in there?

Stan opens the door to reveal Long. Long makes a "kiss" sound with his lips before Everett pushes him inside.

STAN

(to Everett)
What is he doing here?

LONG

Did you miss me?

Cute. So Long is just going to antagonize Stan?

STAN
With every bullet so far.

EVERETT
(to Long)
Sit down. Shut up.

Long sits and shuts up.

EVERETT (CONT'D)
(to Stan)
He's my prisoner. He's my responsibility.

STAN
You got that right.

EVERETT
What's that supposed to mean?

STAN
He's going to try and escape. When he does, I'm not helping chase him down. Not while *this* is going on.

EVERETT
I wouldn't expect you to.
He walks ^{past} Stan, hitting shoulders roughly. Maggie rises to meet him. She hugs him tightly.

EVERETT (CONT'D)
I'm sorry I wasn't here.

MAGGIE
You're here now.
(beat)
Why is this happening?

Everett lets Maggie go.

EVERETT
I don't know. But we can make it through this. We just have to stay quiet and lay low til morning.

Gunfire erupts outside, drawing everyone to the windows.

EXT. GRAND HOTEL - CONTINUOUS

Some survivors make their way down the street, shooting at attackers as they move. A woman and child are with them.

81.
Self-aware but interesting. Since he's getting worked up, I think you should be a bit more specific in his delivery... like: "hegrows."

Stan doesn't react or respond? I think you need something here

Maggie probably would have risen to meet him right away but would have held up until Everett approached (after his disc. w/Stan).

I feel like something is missing here - the anger doesn't feel as grounded as it should. Like - Stan shakes his head at Everett: "You should no better. There's no place for him here - especially with what's happening around us."

Why? What is he basing this analysis on?

INT. GRAND HOTEL - EVERETT'S ROOM - CONTINUOUS

The group watches as a Headbanger bursts through ^{The} door of a shop and into the street. It charges the survivors--

RAY
(to himself)
Headbanger.

STAN
Why do you call it that?

RAY
One of those tried to get in the room. Just banging its head. The name just kinda stuck.

Stuck means others are using it. Fits?

The survivors outside fight a pitched battle.

EVERETT
Ain't the worst I've seen. Ran into some Spitters. On the way here.

MAGGIE
Spitters?

EVERETT
The ones spitting green bile like it was chaw.

He motions to a Spitter standing on a veranda. It cants its head like it's listening. [?]

EVERETT (CONT'D)
I think they're blind. They listen and spit when they hear you.

A survivor outside yells, and the Spitter snaps its head in the survivor's direction and spits with deadly accuracy. *doing what?*

STAN
The worst ones are the Yoohoos. Luring out randy boys like it was a bird call.

A Yoohoo emerges from the shadows by the survivors outside. It "yoohoos", which triggers other "yoohoos" in response. Moments later, Yoohoos come running down the street. They finish off the mother and child as Maggie looks away.

LONG
I know them. They're from 9 Lives. I hope they're not *all* like that.

Feel rushed. I see what you're doing from a movie perspective. The dialog makes sense but it feels more like info

for the audience than naturalistic. I think it should be more of a real conversation about Spitters & Headbangers that leads into the Yoohoo section.

*This reaction doesn't feel earned.
Maybe if the section defining the bad guys
can have a subtext of rising anger
between Everett & Stan.*

oops

Stan erupts in anger.

STAN

No one asked you!

He shoves Long who stumbles backward over a chair and crashes his elbow through a window. Everyone freezes, wide-eyed. For a moment, there's silence. But then a "yoohoo" followed by more. Then roars. There's a commotion below.

RAY

Headbangers!

He runs to the door to brace it just in time as heavy blows begin raining down on it. Ray bounces off the door with each hit. Stan and Everett move to the armoire and shove it toward the door. Tommy runs to Maggie for comfort.

clutches tightly protection (Tommy would never have left Maggie's side).

EXT. GRAND HOTEL - CONTINUOUS

Three Yoohoos press against the wall beneath Everett's room. They claw at the wall, ripping their fingernails from their fingers. Soon the flesh rips off as well, revealing bone. Amazingly, the bone allows them to scale the wall.

slice reveal

INT. GRAND HOTEL - EVERETT'S ROOM - CONTINUOUS

The armoire slides into place just as the door comes off its hinges. Yet, it takes all three men to keep it in place against the pounding. Long and Maggie look on, unsure of how to help. Then the windows break and Yoohoos jump in.

Long turns a table over and snaps off a leg. He tosses it to Maggie and snaps one off for himself.

MAGGIE

(to Tommy)

Get behind me!

Fearing Maggie's safety

Tommy grabs her skirt as they both back into a corner. Long swings at the Yoohoos threateningly, but they advance without fear. ~~Not liking the odds,~~ Everett goes for his pistol. ~~He's~~ distracted, and the armoire gets knocked over, pinning him.

and releases the armoire

Ray and Stan brace the floating door with their bodies. Long keeps swinging his table leg, but the Yoohoos whittle it down with their sharp claws. He looks to Everett for help, but he struggles beneath the heavy armoire.

beats it

LONG *(to Everett) or (to Stan)?*

Give me your gun!

Stan looks back and grimaces, stubbornly refusing to help.

LONG (CONT'D)

Give me your gun or we all die!

MAGGIE

(beat)

Give him your gun, Stan!

Before Stan can act, a Headbanger bursts its head through the door. It gets a hold of Stan's throat. Another Headbanger's face bursts through and an arm wraps around Ray's neck. The men struggle to free themselves. The Yoohoos close in.

meanwhile,

Long backs away as "yoohoos" fill the room. Suddenly--

TOMMY

Mister! Here!

Long turns to see Tommy standing by Stan, holding his gun. He tosses it to Long who snatches it out of the air. Stan stares wide-eyed as Long grins back. Then Long spins and drops the three Yoohoos with headshots. He turns to the Headbangers.

Remembering the events at the cell, Long waits for the Headbangers to roar ^{then} before shooting them through their mouths. They fall over dead. With the immediate threat gone, everyone relaxes for a moment. Stan helps Everett up.

Gun still in hand, Long looks over the Yoohoo corpses with Maggie. Tommy runs to Maggie. Long hears a gun cock, and he turns to see Everett pointing his pistol at him.

EVERETT

Drop the gun.

Were they separated?

Everyone freezes, watching Long's slightest moves. He turns his body slowly, almost into a gunfighting stance.

EVERETT (CONT'D)

Don't even think about it. I'm drawn on you. Not even you're fast enough to take me like this.

Without breaking Everett's gaze, Long moves his gun slightly so that it's pointed at Tommy. Maggie gasps--

MAGGIE

Everett!

Everett's eyes go glassy with emotion. Long smirks and flips the gun forward over his finger still in the trigger guard.

Too quick. I think you need to let this moment breathe.

He instinctively clutches his timepiece.

"Maybe your deputy was right?" or something to keep the dust from elevated.

LONG

There's more than one way to kill
you, Marshal.