

FADE IN:

1 INT/EXT. A SECRET HEADQUARTER IN MOAB - NIGHT**1**

We get a zoom-in of a headquarters building

Birds chirping, leaves falling

A man (dressed like a ninja) flies in, goes undercover, slides in top of the building, brings out a weapon, sees security guards, so he waits for them to leave,

They do & he uses the weapon & cuts glass in a circle, breaks in facility, sneaks in & hides so no one sees him

As he enters through the facility, he gently walks through just to see if anybody's there, but there isn't so he keeps walking & enters a room

Then he enters, he sees a laser web, looks both ways & decides to go for it, looks both ways & goes through it

As the man walks slowly, he catches the life-changing device, but 3 security guards catch him while saying "Hey"

He fights them while he holds on the device

As he escapes, a security guard tries to block him

The man throws the device, goes under security guard's legs, kicks him in the rear, catches device, runs into another security guard

They fight as he finishes by kicking the security guard with a backflip

2 more security guards do a sneak attack on him, but he quickly notices & misses

The security guards fall & slip face down

The man pulls out a grapple gun, activates it, goes up & leaves a stink bomb inside

(SAM ELLIOT) (V.O.)

This is truly unexpected. Now you
will know the moral of this
creation.

The man escapes, walks out & the stink bomb explodes as he chuckles.

TITLE APPEARS

2 INT. A FARMHOUSE - NIGHT**2**

A board filled with pictures of memories from the Harts

(SAM ELLIOT) (V.O.)
This is Violet Hart, She was born
& raised in

A picture of Violet when she was born

(SAM ELLIOT) (V.O.) (CONT'D)
the suburbs of Greenpoint & raised
by her single mother,

A picture of Jenny & Betty holding Violet

(SAM ELLIOT) (V.O.) (CONT'D)
Jenny & her grandmother, Betty. As
they became a family, 1 day, Jenny
runs

A picture of Wayne & Jenny when they met

(SAM ELLIOT) (V.O.) (CONT'D)
into her soulmate, Wayne, who later
joins the family. --Throughout the
memories of this knit-close family,
They've been completely

A picture of Jenny & 3-year old Violet at a playground

(SAM ELLIOT) (V.O.) (CONT'D)
broke, but are rich in so many ways
& during their heapin' helpin'
time, they've

A picture of Wayne serving some BBQ to Jenny & Betty
made so many memories to tell,
meals that were swell & always had

A picture of Wayne hugging the ladies

(SAM ELLIOT) (V.O.) (CONT'D)
support for each other, including
ones from

A picture of Jenny, 8 year-old Violet, 8 year-old David &
Brenda

their friends, David & Brenda. --
But as

A picture of 12-year old Violet & 12 year-old David at a
birthday party

(SAM ELLIOT) (V.O.) (CONT'D)
 time went on, Violet got older as
 she had a dream of becoming

A picture of 15 year-old Violet painting a castle

(SAM ELLIOT) (V.O.) (CONT'D)
 an artist, showing the world that
 it was Ok to express creativity - &
 they're superheroes with
 superpowers. Who knew? --Not only

A picture of 19 year-old Violet & 19 year-old David holding a
 trophy

(SAM ELLIOT) (V.O.) (CONT'D)
 has she & David become the best in
 the art industry, but but the best
 by saving the world, thanks to
 their art company, Hart for Art,
 helping them make

A picture of Wayne, Jenny, Betty & Brenda carry Violet &
 David with excitement

(SAM ELLIOT) (V.O.) (CONT'D)
 more artwork 1 painting at a time.
 --But there's only 1 stroke Violet
 hasn't painted & doesn't seem to
 know. --Where did that passion come
 from --& who gave it to her?

FADE TO:

3 EXT. THE STREETS OF NEW YORK CITY - NIGHT

3

(SAM ELLIOT) (V.O.)
 Well, it all happened 1 day while
 she was just out living in the
 streets of New York City.

A BIRD'S EYE VIEW of NYC

Zoom in slowly as David (in a dark superhero outfit with a
 lightly shaved beard) talks to a news crew

(DAVID, 23)

No see trust me, the Creator will be here, Ok? She's just taking care of promotions, branding, marketing, that kind of stuff. So, she should come here immediately, she must be busy or whatnot. She's very strict on her schedule.

(REPORTER)

(rolls eyes)
Yeah, well if that's true, then
(looks at camera)
I must be the queen of England,
killed my husband & I ended up
having a miscarriage. --poor
babies.

News crew laughs

David's worried, so he laughs nervously

(DAVID)

(sighs)
So Hart for Art is going well, our
business is boomin' --we just been
rated #1 in the segment for -
making the most paintings in a
year, not that it's a big deal or -
-whatever & we've just teamed up
with some sponsors that way we can
expand our connections with artists
all over the world.

(REPORTER)

Wow, that sounds awesome - & is
there more to come for you guys?

(DAVID)

Well, we're planning on creating a
painting that --captures the
essence of NYC --& its vision,
which we hope will impress citizens
here in the Big Apple.

(MALENA ROSCHNE)

(gasps)
Wow, that's amazing. I admire that.
Well, listen it was fun talking to
you & we can't wait to see more
from you.
(looks at camera)
Reporting in New York, I'm Malena
Roschne. Fox 5. Back to you, gang.
(crew finishes)

(She looks at David off-camera)
OK, listen kid, either the Creator
shows up this instant or we're not
doing another report on you or her
ever again. OK?
(She looks at news crew)
Come on, guys let's go.

News crew leaves & heads to the Last Supper

(DAVID)
No, wait come back. I didn't even
tell you about the time I took on a
gorilla who was on drugs or that
time I saved a princess from
falling off the roof.
(whispers)
--Oh, where are you, Violet?

A cab comes in

Wayne, Jenny, Betty & Brenda get out of the cab, have a chat
& the cab leaves

A bicyclist is riding his bike on the road

The cab driver somehow runs into it & now they're both mad

(BICYCLIST)
Hey, (kicks cab) why the hell did
you run me over like that? Didn't
you see me come in front of you?

(CAB DRIVER)
Well, why were you trying to be on
the road, anyway? You knew I was
coming & you didn't even care.

(BICYCLIST)
Not true. I was pedaling in the
right way & you just ran me over.
Hell, I'm in a bike, not in a car.

(CAB DRIVER)
Well, you weren't supposed to be on
the road. How dumb can you possibly
be?

(BICYCLIST)
Nah, bro you know what, (throws
bike at cab) you nothing but a bum
ass driver. That's all you are,
bitch.

(CAB DRIVER)
 Oh, really?
 (gets out of taxi)
 Then why don't you come on over
 &...

David runs up to them

(CAB DRIVER) (CONT'D)
 say tha...

(DAVID)
 Hey Hey Hey Hey Hey Hey Hey, both
 of you, calm down, Ok?

(CAB DRIVER)
 Yeah, but he started it.

(DAVID)
 Ok, look look look. There's no need
 to argue. You're both mature, if
 anything you should've know better
 than to come at each other for no
 reason. So, why don't you both just
 go, pretend that this never
 happened & move forward, Ok?

(CAB DRIVER)
 Fine. I'll go. (to pedestrian)--But
 you better be afraid if I come near
 you.
 (goes back inside taxi & drives
 off)

(BICYCLIST)
 Yo, you're lucky I didn't kick your
 ass, cause next time I see you, I
 will & I'm a sho...

(DAVID)
 (talks to pedestrian) Hey, just
 chill, Ok? He's gone. Why don't you
 just go?

Pedestrian leaves

the gang watches as they're confused

David sees them

(DAVID)
 Oh, hey. --No way.

David runs to them & hugs each of them individually

(DAVID)
What are all of you doing here?

(WAYNE)
Isn't it obvious?

(JENNY)
We just came all the way here to
see our beautiful angel shine.

(DAVID)
Oh.

(JENNY)
& you, too. --Also beautiful.

(BETTY)
Good call there, Jen. --Wow, the
people here in New York must be
this crazy just to get hit.

(DAVID)
Yeah, even for a bagel, you can
still get killed. --So, hey
congrats on the success by the way.

(JENNY)
Yeah, now with Louise expanding
the Last Supper & Wayne becoming
the manager at Bigsby's, we seem to
be doing good.

(BRENDA)
Hell, We're doing way better than
that, now we can wear sandals on
the way out & have less work, more
freedom, all thanks to these
marketing ideas (points at Wayne)
from this strong mindset. It's
absolutely the best. No sizzling
with
(hands shown)
these beauties.

(DAVID)
(chuckles)
Great,
(to Wayne & Jenny)
so hey, congrats on the commercial
you did for the Ford Motor Company.
I loved it.

(WAYNE)

Thanks. It was nice of them to let
us use their truck after what
happened to my old 1.

(JENNY)
It's almost as if we were destined
to be famous. After all, we did
pretty good.

(BETTY/BRENDA)
(slightly raise hand & move it a
little)
Eeeeehhhhhhh

CUT TO:

4 EXT. OUTSIDE HOOT N HAW - MORNING

4

"Born Country" by Alan Jackson plays

Wayne is driving a Ford F-150 in yellow on the road towing a
trailer full of hay

(JENNY) (V.O.)
(sings)
You've been playin' in a room on
the strip for a decade in Vegas

Wayne pulls up to a farm & Jenny (hair out) comes out & jumps
in excitement

(WAYNE) (V.O.)
(sings)
You've commute to L.A., but you got
a house in the Valley

Jenny runs to Wayne, hugs him & they kiss

(JENNY) (V.O.)
(sings)
But with the crime & the smog these
days

(WAYNE) (V.O.)
(sings)
it ain't no place for children

CUT TO:

Wayne & Jenny are laying in the bed of the truck talking
about their day

CUT TO:

Wayne is chasing Jenny around the farm & holds onto her

(JENNY) (V.O.)
(sings)
Lord, it sounds so easy, it
shouldn't take long

CUT TO:

Wayne is opening up the trailer & move some hay out of the trailer

(WAYNE) (V.O.)
(sings)
Be back in the money in no time at
all

Jenny comes over & is impressed of Wayne's work

(WAYNE/JENNY) (V.O.)
(sings)
You've gone country, look at them
boots, You've gone country

Now Wayne & Jenny make out, take their clothes off as they get in the trailer

(WAYNE/JENNY) (V.O.) (CONT'D)
back to its roots, You've gone
country, a new kind of suit,

Trailer shakes back & forth

(WAYNE/JENNY) (V.O.) (CONT'D)
You've gone country, here we come,
y'all

BACK TO:

5 EXT. THE STREETS OF NEW YORK CITY - NIGHT

5

(BRENDA)
Yeah, it was kinda weird that y'all
made out in the trailer.

(BETTY)
I agree.

(WAYNE)
So, what? Nobody didn't even see
us. Let alone know we were there.

(JENNY)

& even if they did, it was still fun to do that.

(BRENDA)

Whatever.
(to David)
So, rumor on the streets is that Violet is now your boss.

(DAVID)

(chuckles)
No, she's not my boss, we're co-owners. We're in this together.

(JENNY)

(sarcastic)
Oh, our apologies. You're "co-owners".

(BRENDA)

(sarcastic)
So technically, it must mean she makes "more" than you do.

(DAVID)

No, we equally own this together, Ok? It's our brand & our achievement.

(BETTY)

That means she's "better than you".

David gets angry

(JENNY)

Yeah,
(she talks like a cheerleader)
Who's the greatest of them all? Our sweet angel, yes she

(DAVID)

Enoughhhh.

(WAYNE)

Ok, let's leave him alone.
(walks to David & looks at gang)
Obviously, it's their brand & their share, so they're in this together.

(DAVID)

Thanks... & it wassn't a temper tantrum.

(JENNY)

Yeah, sorry about that. I'm still in my "cheerleading days". --
Anyways, where is Violet? Shouldn't she be here by now?

(DAVID)

That's what I need to know.

CUT TO:

6 INT. TED TALKS STAGE

6

Violet (who's not shown) walks up to the stage & begin to talk about her accomplishment

(DAVID) (O.S.)

I mean, I've been calling her all day & she hasn't been able to pick up.

(BETTY) (O.S.)

(groans)

Well, when is she coming? We can't just be here all night, you know. We leave in a couple of days.

7 EXT. THE STREETS OF NEW YORK CITY - NIGHT

7

(DAVID)

Well, I hope she comes. Hell, we have to go out there & get ready to fight some crime here in the streets.

(WAYNE)

Oooh, ready for what?

(DAVID)

(looks away at gang)

To take on a powerful threat. The name is Dark Surge. It's almost like an invisible ghost. He appears & reappears. I mean, nobody knows what he could be capable of.

(WAYNE)

That doesn't sound like a good name. "Dark Surge".

(JENNY)

Yeah, why would he be called that? It's a terrible name.

(BRENDA)
Yeah, sounds like something you
would find in a cereal box.

(BETTY)
(chuckles) Dark Surge. You'll love
them. or Dark Surge, the snack that
gi...

(DAVID)
(looks at gang)
Alright, yes that doesn't seem
clever that he's called --you know,
--But you know what, maybe we wo...

The power in NYC shuts off

People panic at a distance

(DAVID)
--Oh no, --That must be him.

David looks at the citizens of NYC

(DAVID)
Ok, everybody, just remain calm.
Why don't you just stand behind &
it'll be OK. I promise.
(everybody hides)
(looks at the gang) --Come on, you
too.

The gang hides behind the Last Supper

Jenny & Brenda are shocked that there's a Last Supper in New
York

(JENNY)
(to Brenda) They build a Last
Supper in New York?

(BRENDA)
(to Jenny) I know, right? Holy
crap.

David takes out a button, presses it, the button transforms
into a cape

Dark Surge appears as a ghost & turns into a aqua-colored
virus

(DARK SURGE)

Well, wakey wakey wakey, it's the
creator's little baby crawling out
of the crib. If you want to play,
then go to sleep.

David & Dark Surge fight

David makes a swing & blasts his eyes with laser bomb,
knocking Dark Surge out

Dark Surge misses & hits David

David swings at Dark Surge & blasts his hands with laser bomb

Dark Surge swings & hits David

(DARK SURGE)
Where's your boss?

(DAVID) (SUBTITLE)
Kanajo wa watashi no joshide wa
arimasen, watashitiachiha kyodo
shoyu-shadesu.
(She's not my boss, we
are co-owners.)

David kicks, hits & slides through Dark Surge, uses his hands
& blasts Dark Surge

David misses Dark Surge by doing a pinwheel

Dark Surge hits David, strikes back & sends him into garbage
bin

A light glows, Jenny & Brenda turn around & see a shooting
star

(JENNY)
Could that be?

(BRENDA)
--It could be.

The shooting star appears, but turns out it isn't a shooting
star, it's Violet, 23 who lands into the streets

Zoom in close

She appears with dark hair with teal & pink strokes & a dark
superhero outfit

Violet walks up to Dark Surge

(DARK SURGE)

So, we meet again, Creator. You've entered battle, --prepare for war.

Dark Surge blasts electric

Violet blocks it with her force field, disarms & fights Dark Surge

Violet swings Dark Surge, hits him

Dark Surge strikes back, but Violet kicks & hits Dark Surge, strikes him in the chest

Dark Surge makes a swing, but Violet blocks it with her force field & disarms

Violet gets down as he swings, grabs him & uses force field to push him through the New York Harbor (in slow motion)

Dark Surge dies

Violet looks at Lady Liberty (all rusty & cracked)

She decides to get to work by using her force field as she uses paint to fix Lady Liberty

She swirls around Lady Liberty, paints & fixes the statue

Violet finishes & looks at Lady Liberty as she's all fixed

Violet uses force field, heads back to the streets

Power comes back on

People come out & congratulate her, start cheering for her

Violet looks around & smiles

(VIOLET, 23)

Oh, yes. Oh my goodness. Oh, I appreciate it. Yeah, I really do. no, please. th --it's amazing. Honestly, I love all of you New Yorkers. --Come on, no really. -- That should be --enough by now.

Violet walks up to a 6 year-old girl named Aura & takes a selfie with her

(AURA)

Wow, Creator. That was so cool. I wanna be just like you when I grow up.

(VIOLET)
Aww, thanks. Stay in school.

(AURA)
So much for nothing.

Aura is annoyed & walks to her mother

Violet looks confused

(VIOLET)
What's her problem?

Violet runs over to the garbage bins & lifts David up

News crew runs up to Violet

(REPORTER)
Excuse me, Creator. Can you come
real quick? We're from Fox 5. We
just need to talk to you.

(VIOLET)
Whoa, can't you see that I'm busy
right now? Look, why don't you just
come back for another time?

(REPORTER)
But we jus...

Violet's eyes glow

News crew is scared like they've seen a ghost, so they leave

(REPORTER) (CONT'D)
--Did you get that?

(CAMERAMAN)
No, the vision's blurry.

(REPORTER)
(angry)
Oh, come on.

(VIOLET)
Gee, every time they always wanna
make it more difficult for me just
to keep up with all the work.

Violet picks up David & tidies him up

(VIOLET)

For some reason, I feel like all these news stations here are sneaking up on me wherever I go.

(DAVID) (SUBTITLE)
Tonari de hoso ga kikoeru no mo fushigide wa amarisen.
(No wonder why we hear broadcasts next to us.)

(VIOLET)
Whoa, language, please.

(DAVID) (SUBTITLE)
Nani o itteru ndesa ka? Nani mo wauri koto wa ittenaidesu yo.
(What are you talking about? I didn't say anything bad.)

Violet sees a button in David's head, presses it & the cape disappears

(DAVID)
What happened? Did we get him?

(VIOLET)
Yeah, --we did. New York lives for another day & we can all move on -- for now.

(DAVID)
Don't worry, It'll end eventually, it's New York. The city that never goes to bed.

(VIOLET)
Why do you think they call it that?

(DAVID)
I don't know. Maybe the people here are always pumped up. --Oh, & also look who's here.

Wayne, Jenny, Betty & Brenda come out at the other side of the street, waving at Violet

(VIOLET)
(excited)
No way.

Violet runs through the street excitedly, heads to the other side

Wayne, Betty & Brenda come over & shove through Jenny, but she pushes through, turns at them & yells as she puts her arms down & has her hands balled up to fists

(JENNY)

Get the f*ck away, everybody just get back before I come after all y'all, I raised her 1st, therefore I should be able to see her 1st, not you, so just back out or I'll kick your ass out immediately.

Wayne, Betty & Brenda step back as they're scared

Violet is shocked

Jenny calms down & hugs Violet

(JENNY)

(excited)
--Oh, it's so good to see you.
We've missed you so
(squeezes Violet)
much.

Violet uses force field & blocks Jenny as she lets go

(VIOLET)

(to Jenny)
Not cool, Mom.

Wayne, Betty & Brenda separately hug Violet nervously

(BRENDA)

(to Wayne & Betty)
Well, that was scary.

(BETTY)

(to Brenda)
It was.

(BRENDA)

(to Violet)
Sorry about that, she's been that way the whole flight. --By the way, love the look.

(VIOLET)

Thanks. It's --mostly hairspray.
What are "Y'all" doing here?

(WAYNE)

Come on, we came all the way over here to see you. We wanted to know how you were doing.

(BETTY)

Yeah, we're a family. It's our job to come over & see you in action. It's pretty much the only way we can see you.

(JENNY)

Mother, come on, she's a part of the family, we're not always gonna see her just fight crime.

(BETTY)

Yes, we can.

(JENNY)

No, we can't.

(BETTY)

Yes, we can.

(JENNY)

No, we can't.

(BETTY)

Yes, we can.

(JENNY)

No, we can't.

(BETTY)

Yes, we can.

(JENNY)

No, we can't.

(BETTY)

We can.

(JENNY)

We can't.

(BETTY)

Can.

(JENNY)

Can't.

Jenny & Betty argue

(JENNY/BETTY)

Hey, don't tell me how/She's
famous, you should be lucky that
she's/to see my kid, how about I
tell you/not like you. If she was,
she wouldn't be/to stop drinking my
Crystal Light? Would you rath

Wayne breaks it up

(WAYNE)

Ladies, enough with the
complaints, Ok? The point is, we
can see her no matter what she's
doing.

(VIOLET)

Aw, --Thanks, Wayne. I really
appreciate it.

Now Wayne's ashamed but he plays it cool

(WAYNE)

Oh, You're --your welcome.
(now he's depressed)

Jenny comforts Wayne

David comes in

(DAVID)

Sorry, I had to sign --so many
autographs. L.A. is crazy, but this
is crazier.

(VIOLET)

It's mostly low-key here, but Ok.
It's nice that we are all together
after so long.

(WAYNE)

Not all of us. I mean the only
person that didn't make it is
Meemaw, but she says "Hi".

(VIOLET)

Well then, Hi Meemaw. Wow, I can't
believe we're together after so
long.

(BETTY)

What are you talking about? We were
all back home at your birthday a
month ago.

(BRENDA)
Remember? It was back at
Greenpoint, you came over & you
were scared when we jumped in

(DAVID)
& we all yelled out

(EVERYBODY)
SURPRISE!!!

(VIOLET)
Oh, yeah. My memory is so difficult
to remember anything.
(talks to David)
Listen, I hope you don't mind, but
I already made a deal with another
sponsor & I finished up creating
the promotion for Hart for Art.

David is completely shocked by what he just heard

(DAVID)
You already did that? & you didn't
even let me know? --But you didn't
even consult to me.

(VIOLET)
I didn't think you would care.

(DAVID)
You didn't think? it's our
business & you didn't think you
would just talk to me about it?

(VIOLET)
Sorry, I assumed you would be cool
about it & you know what, there's
work that's supposed that's meant
to be done, ok?

(DAVID)
How could you think it was cool?
You didn't even tell me.

(VIOLET)
Just think, It's actually quite
good. Very good.

(DAVID)
Oh, really?

Violet & David are now talking over each other

(VIOLET/DAVID)
 Don't worry about/I can't believe
 that you/it. It's all taken care
 of. Why can't/would do this behind
 my back & to/you just calm down?
 Everything's gonna be Ok./think
 that I actually had to leave a
 promise to...

A bus pulls over on the street & holds a picture of Violet &
 David acting cool & dramatic, but David is blurred in the
 picture

David is shocked & he loses it

(DAVID)
 Wha --Why am I so blurry?

(VIOLET)
 What are you talking about?
 Anybody could see you.

(DAVID)
 No, they can't.

(JENNY)
 You can't see it.

(BRENDA)
 It's impossible.

(VIOLET)
 (nervous)
 Sorrrryyyy?

(DAVID)
 Come on, why couldn't you at least
 --consult me about it? We're
 supposed to be in this together.

Violet walks around

(VIOLET)
 Well, it's not like we have a
 choice, hell we're not kids
 anymore. We're adults. We're
 artists.

Violet looks at David with a serious look

(VIOLET)
 We're supposed to

Wayne, Jenny, Betty & Brenda sit at a long wooden chair

(VIOLET) (CONT'D)

save the world 1 stroke at a time,
make paintings 1 brush at a time &
be prepared for 1 coating at a
time... So don't you think it's
best if we didn't have to do this
all the time & focus on what's
important?

(DAVID)

Wait a minute, are you saying
you're gonna take all the credit
for this? You can't do that. Hell,
this is our business & our brand.

(WAYNE)

(Whispers to Jenny)
Ooooooh, they're gonna spill all
the beans in here.

(JENNY)

(Whispers to Wayne)
Yeah, look at them.

(BETTY)

(to Wayne & Jenny) Shh, can't hear
what they're saying.

(VIOLET)

Yeah, well maybe you should --
start thinking carefully about it,
cause if I were you, I'd take this
serious instead of just waiting
around all the time.

(DAVID)

Oh, really? --That's what you
think? --That I'm trying to hold
you back from having all this
patience?

(VIOLET)

Yeah, really... & by the way, I
decided to move out. I already
rented out a BnB.

(DAVID)

Really? --So, you're just gonna
leave everything because you don't
think you've achieved at least
"anything"?

(VIOLET)

Yeah, --Hate to say it & even
though I don't for no reason, but -
-it's time for me to move on.

Violet pulls out some keys & tosses it to David

He catches them

David is sad

(DAVID)
Now you must think our friendship
is nothing but a joke.

David walks out

(VIOLET)
No, wai...

Brenda gets up & tries to follow David

(BRENDA)
No, wait. David, hey wait... no...
com... wait... Don't leave. She
didn't mean it. She wa...

Wayne, Jenny & Betty get up in a long wooden chair

Jenny walks up to Violet in disappointment

(JENNY)
(disappointed)
Not --cool, Violet.

Wayne, Jenny & Betty walk away

BIRD'S EYE VIEW

Violet looks down on the floor & is ashamed of what she did

8 INT. THE 3RD FLOOR OF A BUILDING - NIGHT

8

The building inside is a mess

Wires broken, desks upside down, paper all over the floor

Violet enters, sees mess, picks up a poster of her with her
face crossed out & on the bottom of the poster, it says "She
stole our hearts & crushed them. Don't ever trust her"

A virus comes in out of nowhere like a ghost, hides &
threatens Violet

(LIGHT SURGE) (O.S.)
 You wanna know what you did?

Violet puts poster down

(VIOLET)
 If you're assuming that I
 destroyed this part of the
 building, then no.

(LIGHT SURGE)
 Tough luck.

Light Surge still hiding

(LIGHT SURGE) (CONT'D)
 --You killed my brother, --now you
 will pay.

Light Surge comes out as a lime-colored virus & does a sneak
 attack on Violet & tries choking her

Violet uses force field, fights back & swings

Light Surge swings at Violet, but misses

Violet hits Light Surge as she uses her force field

Light Surge grabs Violet by the neck & shoves her through a
 window

Window breaks

A zoom-in on Violet as she goes through a window

9 INT. MATTHEW'S BEDROOM/WORK OFFICE - NIGHT

9

A book opens & pages are flipping

We see a hand press the button of the LCD

10 EXT. THE 3RD FLOOR OF A BUILDING - NIGHT

10

Violet now disappears

DISSOLVE TO:

11 INT. BEDROOM/WORK OFFICE - NIGHT

11

Violet (in her POV) falls flat into a floor

She's asleep while dreaming

12 INT. BEDROOM/WORK OFFICE - MORNING

12

All blacked out

(VIOLET) (O.S.)

No, please. I don't wanna wear
makeup. Come on, I already look
pretty. Get it off me. I said "Get
it off". Stop jus --leave me alone.
It's too much. No, stop it, get it
off me. I don't want any makeup.
Please, just leave me alo...

ANGLE TO VIOLET'S POV

Eyes open

Reveal location

Violet wakes up & gasps

(VIOLET)

(breathes quick, then slowly)
Where am I? --Am I in heaven? --Am
I in hell?

Light from the sun aims at Violet, burns her, so she blocks
it

ANGLE TO OFFICE

A man (who almost looks like Dexter with Brunette hair,
turquoise shirt, navy jeans & black shoes with white laces)
turns his chair & looks at a picture of Jenny & Violet having
fun

(MATTHEW)

Hmm, you look a lot more older in
person.

ANGLE TO VIOLET'S POV

Violet looks around, finds a small mirror & sees that she
transformed into her 13 year-old self

(VIOLET)

(screams)
--Oh, no. --I'm in both.

ANGLE TO Violet

Violet looks up & down at herself, looks at a tall mirror,
touches her hoodie & is in shock

Violet looks at Matthew, gets mad & freaks out

(VIOLET)
Who are you?
(walks slowly to Matthew)

(MATTHEW)
(stands back)
Whoa Whoa Whoa.

(VIOLET) (CONT'D)
(Gets closer to Matthew)
Why do I look like this? What
happened to me? Why am I here? Tell
me who you are right now.
(Matthew steps back)

A lady with red hair, in a purple shirt, pants & gold scarf
comes in while holding a tray of cookies

(ERICA)
Honey, they're ready. Now, be
honest. Which flavor do you wa... -
-(gasps)
--Is that her?

Violet walks towards Erica & holds her

(VIOLET)
(panics)
Oh, ma'am. listen, I've been
kidnapped. I need you to go over
there, grab a phone & I need you to
call the police, call the FBI, hell
call the CIA if you have to.
(She holds on to Erica)

(ERICA)
Babe, she's squeezing me.

(VIOLET) (CONT'D)
Just get me out of here. Please, I
don't know where I'm at. I'm so
nervous. I'm freaking out.

Matthew comes to Erica & separates her from Violet

(MATTHEW)
(whispers)
--Yes, it's her. Just...

Violet has her hands over her hair as

(VIOLET)
My hair, it's all blue. All my
strokes. They're gone.

Matthew sends Erica out & closes door while Violet panics

(MATTHEW)
Gee chill, Violet. Just calm down.

(VIOLET)
(angry)
Hey, don't tell me to...

Violet turns around & looks at Matthew in shock

(VIOLET)
How do you know my name?

(MATTHEW)
(nervous)
What are you talking about? I
didn't say your name. I don't know
why you wo...

(VIOLET)
Yes, you did. You just said my
name. You clearly said it. I just
heard you.

(MATTHEW)
No, I didn't.

(VIOLET)
Yes, you did. I clearly heard you
say my name.

(MATTHEW)
I don't know what you're tal...

Violet gets slightly angry

(VIOLET)
Look, man don't start bullsh*ting
me, Ok who are you & how do you
know my name?

Matthew breathes

(MATTHEW)
Ok, fine. I wanted to wait 'til
later, but if you really wanna
know, then --here it is.

(breathes)
 The truth is --I'm actually your
 real father.

Zoom in slowly as Violet becomes shocked

(VIOLET)
 Wha --no --no --no no no no no no
 no no no no no, You can't be my
 real father. Hell, my father died
 when I was a baby & he --he was
 killed in an accident tha --that
 affe... (points at Matthew)
 --You can't be him.

(MATTHEW)
 Oh ok, you don't believe me?
 Alright, you want proof? here.

Matthew grabs a scrapbook & hands it to Violet

(MATTHEW)
 If you look at this book & go
 through all the pages, you'll know
 exactly what I'm talking about &
 hopefully, you will because I --
 don't have any more --evidence.

Violet turns every page of the book, sees pictures of Jenny &
 Matthew when they were teens

She slowly flips the pages

Next page

Next page

Next page

Next page

She quickly flips the pages

Next page

Next page

Next page

Next page

Next page

Next page

Next page

Violet finishes book, drops it & is shocked

(VIOLET)

You --

(Looks at book & looks up at
Matthew)

so --how --wha --Where have you
been my whole life? You know, I've
been trying to look for you, but
nobody would believe me, Hell, they
told me you were dead.

(MATTHEW)

Look, there's a reason why I
couldn't be able to see you.

Matthew sits down, looks sad & depressed

(MATTHEW) (CONT'D)

--When word got out that your
mother was pregnant, I panicked & -
-didn't know what to do. --I didn't
have a job, I moved out of my
parents' house, I flunked out of
school, I was so ashamed, I didn't
wanna be seen again. --So, I
thought the best way for you to
have a great life --is if I wasn't
there.

Violet feels bad for Matthew & is sad

(VIOLET)

Well, I don't blame you. You were
just trying to protect yourself. --
I can relate to that.

(MATTHEW)

Yeah, you --do. --But now look at
you. You're like a superhero, an
artist & now a boss. It's almost
like you're living the dream.

(VIOLET)

Thanks, I appreciate it.

Violet's nervous

(MATTHEW)

Are you Ok? You look a little nervous.

(VIOLET)
No, it's jus... I just can't believe I've finally found you after all this time. --Growing up, I would keep waiting & --hope that I would finally see you.

(MATTHEW)
Well, you
(chuckles)
don't have to keep waiting. --It's me.

Violet smiles

(VIOLET)
Nice place, though.

(MATTHEW)
(shrugs) It's a work in progress.

Violet looks around & sees pictures of her making various paintings

(VIOLET)
Whoa, are they...

(MATTHEW)
Yep, I've been catching up to see how you were doing. So, I printed out these pictures to remember.

(VIOLET)
Cool.

Violet sees a picture of her walking a T-rex on a leash in Hawaii

(VIOLET)
(looks at Matthew)
You really think I could own a T-rex?

(MATTHEW)
I just thought it would be cool.

(VIOLET)
(chuckles)
Ok. --Whoa Whoa Whoa, wait?
(breathes)
--How did I get here?

(MATTHEW)
 (gets up)
 With this.

Matthew pulls blanket & reveals the LCD

(MATTHEW)
 The life-changing device. A.K.A.
 LCD. --This device will be able to
 take you to any story that you can
 come up with. --I brought you here
 so we could take on these stories
 together.

(VIOLET)
 Ok, look it's great that I finally
 found you, but whatever this is --
 or isn't, I'm not interested.

(MATTHEW)
 Come on, don't be like that. Hey,
 like most artists out there...

CLOSE-UP OF MATTHEW

Dramatic effect

Matthew crosses arms & gets dramatic

(MATTHEW)
 Creativity is in the eyes of the
 beholder.

Effect wears off

ANGLE TOWARDS Violet

(VIOLET)
 Who are you & who would talk like
 that?

Matthew turns to Violet

(MATTHEW)
 You would.

(VIOLET)
 No, I wouldn't.

(MATTHEW)
 Yes, you would. Look, remember
 this?

Matthew picks up a newspaper, hands it to Violet & she sees a picture of her holding a trophy

(VIOLET)

Oh, yeah. I remember. They wanted me to come up with some sort of cheesy, boring line in order to keep the award, so I went with what I could think of.

(MATTHEW)

Well, I think it's inspiring. Could motivate a lot of artists out there.

(VIOLET)

Wow, you really thi...

Lady screams

(LADY) (O.S.)

Let go, you maniac.

(COACH HIGHWAYNE) (O.S.)

Shut up & give me 20, bitch. Give it, come on,

(LADY) (O.S.)

You're crazy.

(COACH HIGHWAYNE) (O.S.) (CONT'D)

give me that.

Violet & Matthew look through the window & see Coach HighWayne (Wayne wearing a gray hat, shades & a yellow tracksuit, talking like an Australian) try to rob a lady & order her to do 20 push-ups

Violet is shocked

(VIOLET)

Wayne?

(MATTHEW)

No. (looks at LCD)
Oh, --we must be in 1 of my stories.

(VIOLET)

Wait, we're already in these stories?

(MATTHEW)

Yep. & this is Coach HighWayne.

Lady screams

(MATTHEW)
He's a coach who's on drugs.

(VIOLET)
Wait, --is he Australian?

(MATTHEW)
Yeah, he is.

The lady is trying to grab her purse from Coach HighWayne

Coach HighWayne shoves the lady, sending her falling down to the ground

(MATTHEW)
Oh, no. That lady's in trouble.
Quick, go out there & save her.

the lady is forced to do push-ups as Coach HighWayne puts his foot on top of her

(VIOLET)
No, she can save herself. She's meant to be dependent.

(MATTHEW)
Oh, come on. Just save her, she could be in so much pain right now.

(LADY)
Owwwww, it hurts so much.

(COACH HIGHWAYNE)
Shut up & keep going.

Violet sees the lady is struggling & now feels bad for her

(VIOLET)
Ugh, Ok fine I'll go save her, but then I'm leaving.

Violet goes out

(MATTHEW)
Wait, let me go with you.

(VIOLET)
No, I can do this myself.

(MATTHEW)

Wha, No. Come on, you're too young
for this, let me go there & help
you.

(VIOLET)
No, I don't need any help. I can do
this on my own & besides, how
difficult can it be?

13 EXT. OUTSIDE A NEIGHBORHOOD - CLOUDY

13

Violet screams as she's getting blasted to a light pole &
fall flat front

Violet gets up

(COACH HIGHWAYNE)
Drop & give me 20.

(VIOLET)
Yeah, right. Time for a little
workout.

Violet hits Coach HighWayne, but he stands still

Violet swings at him, keeps hitting him

Coach HighWayne hits Violet, knocking her down to the ground

Violet gets up

(VIOLET)
(angry)
Oh, yeah? It's showtime.

She tries to use her force field, but it doesn't work

(VIOLET)
What's going on here?
(Looks at Matthew)
Nothing's happening here. I'm
supposed to use my powers by now &
nothing's happening.

(MATTHEW)
Oh, I --didn't write you any.

(VIOLET)
Wha, --Why?

(MATTHEW)

I was so focused on writing these stories, I guess I didn't focus much on you.

(VIOLET)
Really, you wrote all of these stories & you didn't think it was Ok to write in at least 1 power?

(MATTHEW)
Sorry.

Violet hits Coach HighWayne, but it doesn't work

Violet sighs, gets down & does push-ups

Coach HighWayne puts his foot on top of Violet

(COACH HIGHWAYNE)
Drop & give me 20K.

(VIOLET)
20K? That's too much.

Coach HighWayne gets angry

Violet begins to do push-ups

(COACH HIGHWAYNE)
(he counts)
1, 2, 3, 4, 5, 6, 7,

FADE TO:

It's now sunset

(COACH HIGHWAYNE) (CONT'D)
2,368 2,369 2,370 2,371
(still counting)

(MATTHEW)
You sure you don't need any help?

(VIOLET)
(struggling)
No, I feel great. I'm feeling more better than ever.

Violet is struggling to continue doing push-ups

(COACH HIGHWAYNE) (CONT'D)
2,376 2,377 2,378 2,379 2,380 2,381

(VIOLET)

(to Matthew)
 Ok, fine. I need help. Just get rid
 of him.

(MATTHEW)
 Ok.

Matthew pulls out a laser beam out of his pocket, uses it &
 blasts Coach HighWayne in the dick

(COACH HIGHWAYNE)
 Ooohhhhhhhhhhh.
 (falls down on the floor & holds
 his dick while it hurts & cries)
 (to Matthew)
 Crikey, why did you do that?

(MATTHEW)
 (whispers)
 Such an idiot.

Matthew uses it again, lifting Coach HighWayne & blasting him
 up in the sky as he screams & lands into a house

Violet gets up, shakes a little from the push-ups

(VIOLET)
 Ugh, that was so brutal.

(MATTHEW)
 (normal voice)
 Tell me about it. From here, it was
 mind-blowing that you did that. If
 Guinness World Records were here
 right now, they'd be blown away.

(VIOLET)
 Yeah, so tell me more about these
 stories.

(MATTHEW)
 Ok, so I wanted to create these
 stories just to see what it's like
 & now with this device, I thought
 it would be cool to use your
 paintings & my stories --together.
 --For example, does any of this
 look familiar to you?

Violet looks around

All the houses are purple with teal roofs & orange chimneys
 with yellow leaves around it

Violet is stunned

(VIOLET)
Yeah, it's from the 1st painting
I've ever made. I won so many
awards for this.

(MATTHEW)
I know. I heard some propane dealer
in Texas threw a house party to
celebrate that.

(VIOLET)
(curious)
How do you know that?

(MATTHEW)
Cause --I was there.

(JEN-NEON) (O.S.)
(British accent)
Viioooolllleeeeetttttt.

Violet & Matthew turn around & see Jen-Neon (Jenny with
darker hair, black layered dress & dark lips in a purple
layered dress, talking like a British) come out of a tree on
the other side

(VIOLET)
It's my mother.

(MATTHEW)
Yeah, that's Jen-Neon. She's an
electric witch & she was born &
raised in London.

(VIOLET)
If she's a witch, why doesn't she
have a broom?

(MATTHEW)
You'll see.

Jen-Neon zaps her way in front of Violet

(VIOLET)
OH!

(MATTHEW)
Did you see that?

Jen-Neon slowly walks closer to Violet

(JEN-NEON)

(British accent) Why are you so nervous? Come out & plaayyy.

(VIOLET)
Mom, why are you dressed like that & why are you talking that way?

(MATTHEW)
Wow, It's like she's obsessed to you.

(VIOLET)
(to Matthew)
Well, she's usually worried about me more than anybody.

(MATTHEW)
(to Violet)
Really?

(VIOLET)
(to Matthew)
Yeah, if there was a competition for that, I'd be the winner.

We see Betty (with longer hair) trying to put her key in the door of her car & she's struggling

(BETTY)
Stupid keys.

Betty throws keys

(VIOLET)
(sees Betty)
Gram?

Jen-Neon zaps through Betty & zaps in front of Violet

(BETTY)
Ow. Damn it, Jenny. Why would you do that? Oh, I feel so --sic...

Betty turns into a monster

Her skin turns gray, she has some muscle in her arms & her lips turn purple

Roar sound

Violet & Matthew are worried

(VIOLET)
(panics)

Quick. Get us of here.

(MATTHEW)

(panics)
Ok.

Violet & Matthew press the button on the LCD, are transported
Jen-Neon holds a purple gem which actually unlocks the LCD
Jen-Neon holds a bag of cookies, takes 1 out, eats it
Betty wants 1, but Jen-Neon scares her & sends her running

14 INT. LOUISE'S HOUSE - NIGHT

14

Violet & Matthew are now transported into Louise's house
which is filled with people having fun, holding drinks while
seeing a daredevil perform all kinds of crazy stunts, but
safely

Violet in a dark buttoned shirt with a dark skirt & her hair
in long curls, Matthew in a gray buttoned shirt & jeans

(VIOLET)

Whoa, where are we?
(looks around)
Wait a minute, it's Louise's
mansion.

(MATTHEW)

Oh, yeah. Owner of the Last Supper.
I love that place, they serve the
best food out there.

(VIOLET)

They do. They even serve the best
vegan food out there, which is kind
of surprising to me.

Daredevil does a backflip over flames, Violet & Matthew are
blown away

(VIOLET)

Oh, that's so cool.

(MATTHEW)

I know, right?

Daredevil finishes, appreciates the applause from all the
people as he walks out

(VIOLET)

Ok, now how are we gonna be able to escape?

(MATTHEW)

I don't know, we'll just have to -- look around & ask for help.

Lights are dimmed

(MATTHEW)

Maybe we co...

Everybody faces forward & sees a curtain reveal Wayne (in a white buttoned shirt, dark jeans & a belt with a heart in the buckle) & Jenny (in a teal dress, pink heels, wearing makeup & her hair's out)

"Strong" by Will Hoge plays

(VIOLET)

Why's everybo...

Violet sees Wayne & Jenny

(VIOLET)

(whispers)
What the hell?

ANGLE TO Wayne & Jenny

(JENNY)

(sings)
You're a 20 years straight get to
work on time --You're a love 1 soul
for all your life --You're a shirt
off your back, give em' your last
quarter --You're strong

(WAYNE)

(sings)
You're a need to move somethin'?
You can use my truck --You're an
overtime worker when the bills pile
up --everybody knows you ain't just
tough --you're strong

ANGLE TO Violet

Violet is shocked as she does a jaw drop as if she had her mind blown

ANGLE TO Wayne & Jenny

(JENNY)

(sings)
 You're a creative work of art --
 just have a heart --it's a stroke
 of genius with a little bit of
 flare --you're strong

(WAYNE)

(sings)
 It's all part of the plan that can
 build you a land --you may think
 it's a livin' that keeps you a
 dream --you're strong

(WAYNE/JENNY)

(sings)
 You'll pick em' up & won't let em'
 down, rock solid inside out,
 somebody they can trust --Steady as
 the sun, ain't nothing gonna knock
 you off the road you're rollin' on
 cause you're strong --strong

Some of the people shed a tear & they're getting chills

(JENNY)

(sings)
 Strong, like the river rollin'

(WAYNE)

(sings)
 Strong, gonna keep it goin'

(WAYNE/JENNY)

(sings)
 When the road runs out, they gonna
 keep on talkin' 'bout how you was
 strong --strong --strong

Song ends

Everybody cheers

(VIOLET)

Wow.

(MATTHEW)

Did you know they were that good?

(VIOLET)

No, I've never heard either of them
 sing, that was amazing. How did
 they do it?

(MATTHEW)

No idea.

Wayne & Jenny kiss, take a bow & leave

Lights dim a little

Louise comes in, speaks to everybody with a microphone

(LOUISE)

Doo Doo Doo Doo, hey y'all, I must say I am blown away by what I just heard & maybe so are you if y'all heard them sing? Did you hear that or maybe you or you? Anyways, don't worry there's gonna be so much more to come, so just chill out, have a glass &...

Louise unexpectedly sees Kristen Wiig & Maya Rudolph come in & is excited

(LOUISE)

Oh, Good Lord. Do you see that right there? It's
(points at the ladies)
Kristen Wiig & Maya Rudolph in the house.

Lights aim at them

Everybody cheers

(KRISTEN)

(whispers to Maya)
Oh, damn it. Why is she even doing this?

(MAYA)

(whispers to Kristen)
Just let it go. Remember what our therapist said about your emotions.

(VIOLET)

Did you bring them in this?

(MATTHEW)

No, I don't know why they're here.

Cheering stops

(LOUISE)

(talks to the ladies)
So, what are y'all doing here?
(curious)

Y'all are not making a movie, are you?

(KRISTEN)
(talks to Louise)
Come on, you always do that every time we come in.

(MAYA)
(talks to Louise)
ust because we're here doesn't mean we're out on the town, trying to make another film.

Everybody is annoyed

(KRISTEN)
--Ok, fine, we're making another film.

Everybody smiles

(LOUISE)
Ooooooh, what is it?

(MAYA)
(gasps) It's a sequel to -- Bridesmaids.

Louise jumps up & down like a kid

(LOUISE)
Anything special going on?

(KRISTEN)
Not really.

(MAYA)
Possibly gonna be more like the original.

(LOUISE)
Enough said, y'all. Have fun, enjoy the view & let's keep it rolling.

Louise drops mic & walks away

(VIOLET)
Ok, so te...

Violet sees Jimmy & Daniel serving tables

(VIOLET)
Oh no, it's Jimmy & Daniel.

(MATTHEW)

Who?

(VIOLET)

It's those 2 guys who always have these loud, awkward conversations.

(JIMMY)

Hey man, did you hear about what happened?

(DANIEL)

No, I didn't hear, man. Hear about what?

(JIMMY)

Jay-Z & Beyonce are calling their marriage quits.

(DANIEL)

Oh no, You're kidding me, man. For real?

(JIMMY)

Yeah man, she had walked up to him & just knocked him out cold while during an opening at the Grammys. Talk about a mic drop.

(DANIEL)

Wow, the music industry is definitely a make or break situation, almost like something you can find on "The Studio". Good show.

(JIMMY)

Isn't that the 1 with Seth Rogen?

(DANIEL)

Yeah, not R O G A N, but R O G E N.

(JIMMY)

People should get their spellings correct.

(DANIEL)

No kidding.

(VIOLET)

Wow, I had no idea.

(MATTHEW)

Me neither.

(VIOLET)
That's a great show, by the way.

(MATTHEW)
It is.

(VIOLET)
So, tell me more about this story.

(MATTHEW)
So in this story, you're just a kid
& you're not the hero in this
story.

(VIOLET)
Ok, if I'm not the hero in this
story, then who is?

(MATTHEW)
That's not important.

(VIOLET)
Yes, it is cause I need to know.
Who is it? Is it somebody I know?
It's somebody I don't know, isn't
it?

(MATTHEW)
Don't worry about it. It's no
prob...

(VIOLET)
Look, I just wanna know. I won't be
ashamed, Ok? --So, tell me. Who is
it?

(SOMEBODY) (O.S.)
Oh, snap it's the legenndddd.

Everybody jumps up & down in excitement

A curtain reveals Brenzy Frenzy (a slimmer, muscular &
elegant version of Brenda) & she turns around, wearing a
white gown with a silver cape & a gold ribbon around the gown

Brenzy Frenzy puts her hands up

Everybody stops cheering

(BRENZY FRENZY)
If y'all wanna join in the party,
then y'all must be...

Brenzy Frenzy turns around, sees the guests & flicks cape

(BRENZY FRENZY)
Brentastic.

"White Liar" by Miranda Lambert plays

(VIOLET)
You made me 2nd best... to my own
aunt?... & why is she so muscular &
beautiful?

(MATTHEW)
That's Brenzy Frenzy.

Brenzy Frenzy flies swirly & then flies up towards everybody,
then flies around above the crowd

She flies through Violet & Matthew

Violet is shocked

(VIOLET)
OMG, she can fly.

(MATTHEW)
Yeah, cause it's co...

(VIOLET)
I'm aware of that. Why would you
think I wouldn't do that? So when I
come in, nobody won't expect me...
to --& --I'd able to No, you know
what, just forget it, I just wanna
get out of here & go home, teleport
us there immediately.

(MATTHEW)
Fine.

Matthew tries to press the button to get out, but realizes he
doesn't know how it works

(VIOLET)
What are you doing? Just get it
over with. Work your way through.

(MATTHEW)
I am. Jus...

(VIOLET)
Come on, it can't be that
difficult, just press a button or
something like that.

(MATTHEW)

Ok, just give it some time.

Matthew is still struggling

(VIOLET) (CONT'D)
Ok, you know what, let me see.

Violet grabs LCD, Matthew doesn't let her

She struggles

(MATTHEW) (CONT'D)
No, wai...

Violet grabs LCD, sees screen that says "Story Mode Locked"

(VIOLET)
"Story Mode Locked"... Wait, what
does that mean?

Matthew nervously smiles

(VIOLET)
(curious) Wait, --does this mean
we're locked... & we're officially
stuck in all these stories?

(MATTHEW)
Yeah.

Violet is angry

(VIOLET)
Ugh, I can't believe you. 1st, you
just decided to transport me into
your life & now you can't even at
least find a way to get both of us
home? Do you even know how this
thing works?

Matthew is ashamed of himself

(MATTHEW)
No. I stole it.

(VIOLET)
You stole it?

(MATTHEW)
I mean, I had to take down some
security guards just to get this.

(VIOLET)

Now I feel bad for them more than you. I need some air.

(MATTHEW)

No, wai...

(VIOLET)

I don't wanna hear it.

(MATTHEW)

Viola Davis Hart, you get over here right now.

(VIOLET)

That's not my name.

Violet tries to walk out

Brenzy Frenzy sees Violet & flies to her

(BRENZY FRENZY)

Halt, young petal. Where do you think you're going?

(VIOLET)

Isn't it obvious? I'm leaving.

(BRENZY FRENZY)

Oh, no you're not. You are gonna stay here this instant.

Wayne & Jenny walk their way to Violet

(JENNY)

Aww, why are you leaving?

(WAYNE)

Aww, is something wrong?

(JENNY) (CONT'D)

Do you need a blanket?

(WAYNE) (CONT'D)

Do you need some toys?

(JENNY) (CONT'D)

Do you need a hug from mama bear?

(WAYNE) (CONT'D)

Do you need some comfort from papa bear?

(KRISTEN) (O.S.)

See if she has any drugs.

(MAYA) (O.S.)
Check if it's in her hair.

Wayne & Jenny talk to Violet like she's a baby

(VIOLET)
Why are you treating me like a
baby? You're supposed to treat me
like an adult cause that's who I
am. A grown adult.

(MATTHEW) (O.S.)
Not really.

Jenny sees a platter of garlic breadsticks

(JENNY)
Ooh, I know. Take on that row of
breadsticks.

(VIOLET)
I'm not doing that.

(JENNY)
Come on, Hey chug chug chug

Everybody chants "Chug"

(VIOLET)
Come on. That doesn't make any
sense. Oh, come on, I don't... I
ca... (groans)

15 INT. LOUISE'S KITCHEN - NIGHT

15

Violet finishes the last breadstick

(VIOLET)
Oh, (licks fingers)
man. The food in here is so good.

(MATTHEW)
No kidding. Every bite is better
than the next.

Wayne, Jenny & Brenzy Frenzy sit on the left side of the
table, Violet & Matthew on the right side of the table

(JENNY)
So, both of you are from another
universe & this is different from
ours... & in yours, we're just a
bunch of... normal people?

(VIOLET)

Yes.

(WAYNE)

& can we at least... sing well? Do we sound awesome? Are we hard-working people?

(VIOLET)

Sometimes.

(BRENZY FRENZY)

What about me?

(VIOLET)

You... are a legendary wrestler & you're undefeated, nobody can take you down & your signature move is the moonwalk "forwards".

(BRENZY FRENZY)

Wow, - that sounds cool.

(VIOLET)

It does, doesn't it?

(JENNY)

Wait a minute, this is just like that 1 time this dude who was on Jerry Springer. He wrote all these stories & told em' they were real & everybody didn't believe in him, so a week later, he proved everybody wrong & made all these stories happen.

(VIOLET)

Wow & then what happened?

(JENNY)

Nobody has heard from him since that.

(MATTHEW)

I can relate to that.

David, 13 comes in in a white buttoned shirt with a black bowtie holding cleaning spray & a tablecloth

(DAVID)

Don't mind me. Pretend you didn't see me. I'm just here to clean.

(VIOLET)

David, what are you doing here?

(DAVID)
Who's David? My name is Horacio & I
come from a family of servants.

David gets to work as he grabs some silverware & cleans it

(BRENZY FRENZY)
(to David)
You seem to work more than my
cousins can. & they're in Myrtle
Beach.

David is angry, he throws the cleaning spray & the washcloth

(DAVID)
(to Brenzy Frenzy)
Look, I've already had it with you.
Why do you have to keep mentioning
that every time I'm here?

Brenzy Frenzy is annoyed, she snaps her fingers

(DAVID) (CONT'D)
I don't need to know that

2 strong bald men in white buttoned shirts & black bowties
come in & take David away

(DAVID) (CONT'D)
they live in Myrtle Beach. It isn't
even necessary.

(DAVID) (O.S.) (CONT'D)
(to the men)
Hey, don't touch my hair. Let go of
me.

(VIOLET)
(to Brenzy Frenzy)
(confused)
What was that for? Why did you get
rid of him?

(BRENZY FRENZY)
Apparently, there are some people
who can't stand the history of the
Brendas.

(JENNY)
Luckily, all of us do. Gee, if your
grandmother was here right now,
she'd be blown away.

(VIOLET)
Wha, (whispers to Matthew)
You didn't write her in this story?

(MATTHEW)
(whispers to Violet)
I thought she would be jealous.

(VIOLET)
That makes sense.

Wayne points out LCD

(WAYNE)
Hey, what's this?

(MATTHEW)
It's just this device that we have.
We're trying to go back home, but
for some reason it won't takes us
home.

(BRENZY FRENZY)
Have you at least figured out why?

(VIOLET)
No & now we're worried, because if
we don't know how, we won't be
heading home.

(JENNY)
Why don't you just ask Bud? He's an
expert on somethin' like this.

(VIOLET)
Bud? As in "Bud's Baby Doll Strip
Club"... or whatever it is?

(WAYNE)
Yeah, dude's like a tech wizard, he
can fix anything, hell he can even
fix antennas in an minute.

(VIOLET)
Ok, well where is he?

(JENNY)
Over there.

Bud's serving drinks to a group of ladies

Violet walks up to Bud

(VIOLET)

(excited)
Bud.

Violet hugs Bud

(VIOLET)
Oh, it's so good to see you.

Bud gets nervous

Violet lets go

(BUD)
(NYC accent)
Whoa, lil' lady, Take it easy. I
don't know who you are. Ok, so why
don't you...

(VIOLET)
Hey, it's me, Violet Hart...
Member, you used to hang out with
my grandmother, Betty Hart. She
said you were the greatest thing
that's ever ha...

(BUD)
(whispers with normal voice)
Look, you're blowing my cover, what
do you want?

Violet points to the kitchen

16 INT. LOUISE'S KITCHEN - NIGHT

16

Bud checks the LCD & realizes what the problem is

(BUD)
(normal voice) Yep, I think I know
what the problem is, darlin'.

(VIOLET)
(to Bud)
Darlin? Why would you call me
"Darlin"?

(BUD)
That's a compliment.

(JENNY)
We're southern, it's what we do.

(WAYNE)

Yeah, hell we're as southern as a turkey gettin' grilled with a cold leg.

(BRENZY FRENZY)

We're as southern as a cold beer burnin' in the bushes.

(BUD)

We're as southern as a redneck learnin' to do the hokey poke.

(JENNY)

We're as southern as a cup of biscuits & gravy.

(WAYNE)

We're as sou...

(VIOLET)

Ok, I get it now. It's a "southern thing", But seriously, what's the problem?

(BUD)

It's missin' a gem. It's the only way to unlock the device & get you goin'.

(MATTHEW)

Great. Now we just need to know where it is & we're home sweet home.

(VIOLET)

Yeah, but where are we gon...

Shattering sound

Everybody screams, Violet checks & sees Randy inside a robot

(RANDY)

Ooohhhh, y'all gonna suffer, my babies. Looking like a pile of fanciness in here.

Randy tries to stomp on people

(VIOLET)

Oh, no. Randy? Why is he in a robot?

(MATTHEW)

Well, hey it's the future, so...
why not do that?

17 INT. LOUISE'S HOUSE - NIGHT

17

Bobby Nell sees this & is annoyed

(BOBBY NELL)
You call this an emergency? I'd
rather be binge-watching the X-
Files than be involved in this

Randy controls the robot & grabs Bobby Nell

(BOBBY NELL) (CONT'D)
(yells)
piece of sh*ttttttt.

Bobby Nell is thrown into a wall

18 INT. LOUISE'S KITCHEN

18

Violet lowers eyebrows as if she's annoyed

(VIOLET)
Ok, well I should go stop him.

(JENNY)
Oh, wait.

Jenny gives Violet a can of Crystal Light

(VIOLET)
Crystal Light? Come on, I'm not old
enough.

(MATTHEW)
Just drink it, it'll give you a
boost.

Brenzy Frenzy runs to Randy, hits & swings him, but Randy
hits Brenzy Frenzy

(VIOLET)
I don't think I should do this.

(WAYNE)
Come on, it's the only way. Don't
give up right now heck, chug chug
chug

Wayne, Jenny & Matthew chant "Chug"

Violet gets nervous

(VIOLET)
 (yells)
 Alright.
 (chanting stops)
 I'll drink it.
 (whispers) Can't believe.

Violet drinks the Crystal Light

(VIOLET)
 So, --what's gonna ha...

Violet turns into a princess in a pink dress holding a lollipop

Now Violet looks in a mirror & is ashamed

(VIOLET)
 Really,... I'm a princess...
 (yells)
 with a g*ddamn lollipop? --I can't
 believe it. I look like an idiot.

(MATTHEW)
 (nervously)
 No, you look beautiful.

Wayne & Jenny nervously pretend that Violet's beautiful

(WAYNE) (CONT'D)
 Oh, yeah. You are so stunning.

(JENNY) (CONT'D)
 Absolutely marvelous.

(VIOLET)
 It's not even my color.

(BRENZY FRENZY) (O.S.)
 Not my hair.

Randy grabs Brenzy Frenzy with his left hand & has a razor on his right hand

(BRENZY FRENZY)
 Not my sweet, beautiful hair.

(VIOLET)
 (angry)
 Alright, well... here goes nothing.

Violet sneakily walks behind Randy & pokes at him

19 INT/EXT. LOUISE'S HOUSE - NIGHT

19

(VIOLET)

Hey.

Violet takes lollipop & hits Randy with it, but Randy still stands

(VIOLET)

(worried)

Uh-oh.

Randy grabs Violet & throws her to a wall

Brenzy Frenzy hits & swings Randy over the roof, it breaks & sends him flying off & everybody cheers

(SOMEBODY)

Oh, can you sign my autograph?

Autograph signed

(SOMEBODY)

Can we have a selfie?

Selfie's taken

Louise looks at her house & is sad

(LOUISE)

Aww, my house. I worked so hard to pay somebody to build it for me.

Matthew is shocked by what he witnessed as he's holding the LCD

(MATTHEW)

Whoa, did you see that, Vi? She just send him through the roof. I mean, like... actually through the roof. It's un...

Matthew checks & doesn't see Violet

(MATTHEW)

Violet?

Matthew looks around & realizes where she could be

He goes outside, looks around & sees Violet sitting on the grass & is sad

Matthew walks to Violet sits next to her

(VIOLET)

(depressed)

In reality, --actual reality, --I never knew who I was growing up. I mean, I was nothing like my family. I don't talk like them, act like them --or even look like them. It's almost like no one sees me for who I am -- or where I came from.

(angry)

--Plus, they're always taller than me, why does everybody have to be taller than me? I'm not Kevin Hart.

No relation... (calmly)

I just wish I can be seen as a hero,... not as a villain.

Matthew pulls out breadstick & hands it to Violet

She takes it politely & eats it

(MATTHEW)

I believe you... I didn't know who I was when I left you & your mother, but I was also ashamed that I wasn't there... even if you needed me... You should be lucky that she's still there for you... & so is Wayne. At least they've made you more southern than anybody I've known.

Violet hugs Matthew & he hugs back, they let go

Louise comes out the front door of her house & is ashamed

(LOUISE)

Hey, what's goin' on in here? I demand to know imme... (sees 2 men touching her vehicle)

Hey, get your hands off my Lexus.

The men run away

Louise sees Violet & Matthew, walks up to them

(LOUISE)

(angry)

What are y'all doing here?

Violet & Matthew get up

(MATTHEW)

Sorry, ma'am we just needed some
air, that's all.

Louise walks up to them

(LOUISE)
(angry)
Well, I won't allow it at all, I
demand you get back inside my house
now. (sees LCD) Give me that.

Louise grabs LCD, Violet & Matthew try to grab it away from
her

(VIOLET)
No, let go.

(LOUISE)
You let go.

They all struggle to let go

Louise presses the button & transports all of them

20 OUTSIDE A NEIGHBORHOOD - SUNSET

20

Violet, Matthew & Louise are transported & now they're
looking around

(LOUISE)
Where are we? It's like a painting
made in the streets. I hate that.

(VIOLET)
We've entered to where we started.

(MATTHEW)
So much for nothin'.

Louise looks at Matthew

(LOUISE)
Look, I don't know who you are, but
you are not gonna ruin my day, now
send me home.

(MATTHEW)
Well, see the truth is --I don't
know if we can do that.

(LOUISE)
& why is tha...

Jen-Neon zaps in front of Louise & Violet sees that Jen-Neon has the purple gem in a necklace

(JEN-NEON)

Looks like we have company. Care to stick around for a while?

(VIOLET)

(gasps, then whispers to Matthew)
She's wearing something that's holding a gem. That must be it.

(LOUISE)

(scared)
Oh, Jenny. What are you doing here?
Why do you look like that?
(looks at Jenny's lips)
Oh, damn that's a good color. What lipstick are you us...

Jen-Neon zaps through Louise

(LOUISE)

Oww, why did you do that? Oh, you are so --fired, young --lady.

Louise turns into a monster

Her skin turns gray, she has some muscle in her arms & her lips turn purple

Roar sound

(VIOLET)

(panics)
Oh no, quick. Just do it.

(MATTHEW)

Ok.

Violet & Matthew press the button in the LCD & are transported

21 A PAINTING OF A BEACH

21

Violet & Matthew (drawn in pencil ink) end up in a painting of a beach

"Fire" by Jimi Hendrix plays

(VIOLET)

Where are we?

(MATTHEW)
We must be in my wife's painting.

(VIOLET)
Really?

(MATTHEW)
Yeah, it was something she wanted to do, you know --cause she loves me.

(VIOLET)
Ok, you have to at least start saying "No" to her.

(MATTHEW)
That's fair.

Violet & Matthew see a ponse (a brown horse with colorful hair, white legs & a colorful tail)

(VIOLET)
(shocked)
What is that?

(MATTHEW)
That's a ponse. Half horse, half pony. Pretty cool, huh?

(VIOLET)
That's weird. Ju --just press the button.

(MATTHEW)
(ashamed)
Aawwww.

Matthew presses the button & they both get transported into an old village

Song is cut off

DISSOLVE TO:

22 INT. FRATERNTITY HOME - NIGHT

22

Violet & Matthew are transported

Now Violet has a ponytail

The place is filled with college students

They are all (including Violet & Matthew) wearing a black shirt saying "Party in the House" in white bold lettering

Rock music is playing

(VIOLET)
What is this place?

(MATTHEW)
I don't know. It looks like a fraternity.

(VIOLET)
How do you know?

(MATTHEW)
Well everybody's wearing the same thing.

Violet sees that she & Matthew are wearing the same thing

(VIOLET)
& apparently, so are we. Party in the House? --What does that mean?

(MATTHEW)
I don't know. I guess that means you celebrate at the hou...

(JENNY) (O.S.)
Woooooo. Yeah, let's

Door knocked out

Jenny (along with 3 young ladies) comes out running wearing a teal bra with pink skirts

(JENNY) (CONT'D)
party up in this house,
bitcheessss.

Jenny grabs a glass bowl & throws it

Everybody cheers, lights start flickering

(VIOLET)
(confused)
Holy crap, why is she here? & why does she have...

(MATTHEW)
(turned on)
A gorgeous grace of art?

Violet looks at Matthew & waves her hand in front of him

Matthew looks at Violet

(MATTHEW)

Oh, yeah. It was something I must've wrote weeks after I was married. So in this story, this is what could've happened if your mother had never given birth to you.

(VIOLET)

Why would you write that?

(MATTHEW)

I assumed she was gonna live like this. I mean, I jus --I had a feeling about it.

(VIOLET)

You had a feeling about it?

(MATTHEW)

It was a long time ago. Look, why don't we just look for so...

(WAYNE) (O.S.)

Oh, snap. Look who's in the house.

(VIOLET)

What the...

Wayne comes in wearing a white tank top with jeans

Paper airplanes are flying out of nowhere

(JENNY)

Yay, you came. (looks at ladies)
See, told y'all he'd come.

Jenny walks up to Wayne

(WAYNE)

Yes, I did, bae.

Wayne & Jenny start kissing

Violet's grossed out

Matthew smirks

Wayne & Jenny start holding each other as they kiss

They stop making out

(WAYNE)

I couldn't afford to miss out on
you. You're my crown of the throne,
yo.

(VIOLET)

(whispers)
But you can't afford to lose your
virginity, you d*ck.

(MATTHEW)

Nice.

Violet & Matthew high 5

(VIOLET)

Thanks.

A muscular man wearing a orange tank top with jeans comes in
& freaks out

(TANK TOP)

Yo, Wayne. We have a emergency,
bro.

(WAYNE)

Dude, I already told you. I didn't
sleep with the principal's daughter
& I didn't take your car. Just cut
it out.

(TANK TOP)

Not that. The food court inside is
gone. Everything that we've been
trying to serve, they're all gone.

Everybody gasps

(WAYNE)

Oh no. Quick, turn the music off.

Music is off

People are chattering

Wayne freaks out

(WAYNE)

Alright, everybody just shut up,
Ok? Just shut up. (chattering
stops) We just have to remain calm
& we can able to go through this.
(breathes)

Jenny sees Violet & Matthew

(WAYNE)
So, why don't we ju...

(JENNY)
Hey, (points at Violet & Matthew)
what about them? They're holding a
cooler.

(LADY #1)
Ooohhh, I bet they have some food
under that box.

(LADY #2)
No, I'll bet it's actually a cooler
they're holding.

(LADY #3)
Let's get them.

Everybody gets closer to Violet & Matthew as they panic &
hold on

(VIOLET)
(panics) Oh no, let's get out of
here.

(MATTHEW)
Ok.

Matthew presses the button

Violet & Matthew are transported

Everybody is shocked

(JENNY)
Where did they go?

(TANK TOP)
I don't know.

(WAYNE)
(breathes)
Ok, now what do we do?

Doorbell rings

Wayne walks up to the door, opens it

It's a delivery driver holding pizzas, wings, cinnamon rolls
& 2-liters of soda

(DELIVERY DRIVER)

(yells)

Party in the house, bitcheesssss.

Everybody cheers & jumps up & down in excitement

Music resumes

They carry the delivery driver & scream "Wooooooo"

23 EXT. A QUIANT VILLAGE - CLOUDY

23

Violet is now a red-head & is seen as "Rose" as she & Matthew
are transported, dressed in wool clothes with green stitching

(VIOLET)

Ok, this seems to be a pretty
place. Where are we?

(MATTHEW)

Well, we must be in the middle of a
war. A very ancient war.

(VIOLET)

(nervous)
What kind of wa...

David comes in & speaks in an Irish accent

(DAVID)

Hey, Rose. Come on, get ready, lad.
our enemies are coming.

(VIOLET)

(to Matthew)
Rose?

Matthew points out Violet's hair & she sees it

(VIOLET)

(ashamed)
Oohhhh, I'm a redhead? Why?

(MATTHEW)

You know the saying "Roses are red,
Violets are blue"?

(VIOLET)

Yeah, what abo...

Violet realizes what the saying means

(VIOLET)

Oh. --Well that makes sense. Let's
go, lad.

Violet & Matthew run up to David & Brenda (dressed in wool
clothes) as they all stand on top of a castle that's all
dusted & cracked

(VIOLET)

What's going on here?

(BRENDA)

(Irish accent)
We have some crooks trying to steal
our beer, lad.

(DAVID)

(Irish accent)
We've spent a year making this
beer, if they steal it, we will be
screwed.

(VIOLET)

(confused, to Matthew)
Why are they speaking like the
Irish?

Matthew looks behind & sees that it's Ireland because of
shamrocks all over the floor

(MATTHEW)

Oh, we must be in Dublin. In this
story, you're the opposite of
Violet where you are nice & gentle
instead of being dark & sarcastic.

(VIOLET)

(to Matthew)
Dublin? Ok, well maybe we can get
some luck if we...

(DAVID)

(Irish accent)
Hush, lads. The enemies are here.

(BRENDA)

(Irish accent)
Quick, everybody in position.

They all get down & take cover as they see Jenny & Betty as leprechauns try to break their way in the castle

Violet looks at Matthew to prove a point

(VIOLET)

(to Matthew) For the record, I'm not always dark or sarcastic, I could be just like everybody else.

(MATTHEW)

(to violet)
It's not always an act at all?

(VIOLET)

No, it's not always an act. Why woul...

(BRENDA)

Shh.

(JENNY)

Open up, you stole our beer from us & we want it back right now.

(DAVID)

(stands up)
Never, it is our beer as we claimed it & we will not allow you to take that from us.

(BETTY)

No, it's not. You know damn well you stole it, we put our heart & soul into that beer & we're not leaving 'til you give it back.

(DAVID)

Yeah, right. Like when you stole our shamrocks that we've worked for so long without us noticing.

(JENNY)

That was ours & you know that. Now give us our beer or all of you will be killed. Don't make us do it. We will take the luck away from you.

(BRENDA)

Ok, you weak lads, you want your beer? Come & get it.

Brenda grabs a bomb & throws it at the leprechauns

(BETTY)
Ha, you missed us, you...

Bomb explodes

Jenny & Betty are dead

There's blood & liver all over the place

Violet's completely grossed out that she's seeing this

(VIOLET)
(vomits & is shocked)
Whoa, that's sick. How unlucky is that?

(DAVID)
(Irish accent)
Well, it hurts, but you'll get used to it.

(BRENDA)
(Irish accent)
Alright, which 1 of you lads will help me clean this up?

(MATTHEW)
I will. (to Violet)
While you're at it, Violet why don't you go ahead & look out, just in case?

David is confused

(DAVID)
Who's Violet?

David looks at Violet as he's concerned

Violet nervously smiles

CUT TO:

Violet & David are sitting down, having a conversation

(VIOLET)
So, yeah. That's what my life is like. I just go out there & try to save people, while making all these paintings.

(DAVID)

Wow. That must be so cool. --Hey,
be honest with me, Ok? Cause I
don't know if I can believe you. --
Was I ever the problem? --Did I
ruin our friendship?

(VIOLET)
No, --I did. I was so obsessed with
the fame & the attention that I
didn't care about what was
important to me & I was such a jerk
for not even realizing what was
important for me.

(DAVID)
So, now you're miserable?

(VIOLET)
Not miserable, ... just ashamed.

A light comes in

Violet & David are nervous & see Jesus

(VIOLET)
Wait a minute, you're...

(JESUS)
Yes, --it's the 1 & only. I mean,
who'd you expect, Hercules? You
know like, (claps hands & jumps)
Hercules Hercules Hercules. (stops)
Anyways, I see you're feeling quite
ashamed of yourself, young lady.

(VIOLET)
A little bit.

(JESUS)
Why don't I give you a little
motivation to cheer you up --& you
better take it this instant or else
I will come over there & (becomes
possessive) steal your soul.

(VIOLET)
(scared)
You can do that?

(JESUS)
No, but it would be cool. Do you
mind if I...

(VIOLET)

Oh, yeah.

Jesus sits in between Violet & David

Jesus spits on both of his hands, puts them,

Violet & David are disgusted, but then decide to hold hands & pray

They finish silent praying & let go

(JESUS)

(to Violet)

Look, you should worry about what's important instead of thinking about what you've never been able to do. We all make mistakes, but you can at least try to be creative about it. (to David) & you need to know that not everything is your fault, it's Ok to admit that. But it wouldn't hurt to at least change for once. (to both Violet & David) --Alright, well I'm off to see God before lightning strikes twice. & you wouldn't wanna know the rest of it.

Jesus gets up & turns to them

(JESUS)

--Remember, don't ever give up.
Let your imagination run wild.

Jesus disappears

Brenda & Matthew finish up hiding Jenny & Betty in the bed of a truck

(MATTHEW)

(to Violet)

Ok, It's all good from here, sweet pea.

(VIOLET)

Don't call me that.

(MATTHEW)

Sorry.

Violet & David look at each other & pat each other in the back

24 INT. A TRAILER

24

Violet, David, Brenda & Matthew see the LCD in a table

(DAVID)
(Irish accent)
So, what's gonna happen?

(MATTHEW)
What happens is we press that
button, hopefully to get our hands
on that gem, find a way out... or
else

(VIOLET)
(worried)
We'll be stuck in these stories
forever.

Violet is about to press the button, but Brenda stops her

(BRENDA)
(Irish accent)
Wait, --before you do that, --why
don't you let us join?

(VIOLET)
No, it's too dangerous. I can't let
you do this.

(DAVID)
(Irish accent)
Look, you said you were ashamed for
trying to do everything & that you
wanted to be there for us, --all we
wanna do is help out.

(BRENDA)
(Irish accent) I mean that's pretty
much what you needed, --so let us
help you, lad. We can be your only
hope.

Violet looks at Matthew

(MATTHEW)
I don't blame them. It's almost
like an apology. For all I know, my
stories are a complete failure.

(VIOLET)
Not true, your stories are amazing.

(MATTHEW)

The drawing was terrible.

(VIOLET)

Yeah, The animated 1 sucked.

Matthew puts his arms up as he's shocked to hear that

(VIOLET)

Well, it did. I didn't even feel anything when we were there.

Matthew rolls his eyes & plays it cool

(BRENDA)

(Irish accent)

Come on. Let us in. You wanted to make sure we were there for you, so all we wanna do is join forces with you.

(DAVID)

(Irish accent)

Maybe we couldn't forgive you in your world, but this could be the chance for you to make things right.

Violet accepts

(VIOLET)

Ok, then. All hands on deck.

(they all put hands on the LCD)

--Let's do it.

Violet presses the button

25 A PAINTING OF A BEACH

25

Now we see all of them riding on a huge surfboard together

"Fire" by Jimi Hendrix resumes

(VIOLET)

Why are we all on a surfboard?

(MATTHEW)

It's a beach. Why don't we all hang low? The waves here can be pretty intense.

(DAVID)

I love this place. It's so beautiful.

A ponse comes out of the ocean & leaps into the sand

(BRENDA)
Is that a ponse?

(MATTHEW)
Yeah, half horse, half pony. Pretty cool, right? See what they're like is...

(VIOLET)
Ok, why don't you just press the damn button?

(MATTHEW)
Sorry.

Matthew presses the button & they're all transported to the neighborhood

Song is cut off

26 OUTSIDE A NEIGHBORHOOD - SUNSET

26

Violet ditches the red hair, returns to normal & they all stand in their fight poses as they see Coach HighWayne, Jen-Neon, Betty & Louise sitting on the front porch at 1 of the homes

(DAVID)
(to Violet)
Wow, you look so different.

(VIOLET)
Appreciate it.

(MATTHEW)
Alright, let's...

Matthew sees Coach HighWayne & is shocked

(MATTHEW)
(to Coach HighWayne)
Wait, how did you get here? I just blasted you to that roof.

(COACH HIGHWAYNE)
(to Matthew)
I'm on drugs, bitch. That's how. Now let's get em'.

(JEN-NEON)

(Blocks Coach HighWayne with her arm)
 Wait. Let me have... (points at Violet)
 her.

(COACH HIGHWAYNE)
 Really, why?

(JEN-NEON)
 I want her to feel how I feel.

Louise smirks as she takes a glass bottle of beer (there's a picture of Violet in the bottle), opens the cap with her teeth, drinks it & smashes the bottom of the bottle

(MATTHEW)
 Probably did that to be disturbing.

(DAVID/BRENDA)
 (blown away)
 & it's working.

(VIOLET)
 Ok, so --those are the villains...
 & we're the heroes.

(MATTHEW)
 Ok, --you're ready?

(VIOLET)
 Yes, --Why don't you do the honors?

(MATTHEW)
 With pleasure.

Now they all fight

Violet swings at Louise, hits her, but Louise hits back

Violet ducks & Brenda hits Louise, knocking her out dead

Matthew hits Coach HighWayne, then swings at him

Jen-Neon zaps to Matthew & he misses, she zaps to David, but also misses

David & Brenda hit Jen-Neon, but she zaps to them & misses, which gives them a chance to swing at her

Violet swings at Coach HighWayne, but misses & he hits back, Betty grabs her

Violet quickly gets up

She hits Betty & then knocks her out

Betty's knocked out cold

Brenda hits Jen-Neon, who zaps to Brenda, but misses & grabs Jen-Neon, swings her around & throws her

Violet hits Coach HighWayne, but he hits her back

David tries a sneak attack on Jen-Neon, but she hits him, sending him sliding off in a distance

Violet tries to swing at Jen-Neon, but Jen-Neon hits her & Violet falls into the streets

Jen-Neon zaps towards Violet, but Matthew sees what's going on, so he jumps towards Violet

(VIOLET)
(shouts) No.

Matthew has been zapped

David swings at Jen-Neon, then kicks her to the floor

Brenda hits & swings at her

David does a cartwheel & swings at Coach HighWayne

Violet runs to Matthew & tries to help him get up

(VIOLET)
Come on, Dad. get up. Come on,
don't give up, just wake up, will
you? Ugh, come on, Dad? Don't just
(breaks down)
stand there, you can still do it.
Come on, Dad. You're not dying.
Just stand up, will you? I'm
begging you, ju... why won't you
jus...

Violet sniffs

Matthew lifts his head & struggles

(MATTHEW)
Why would you call me that? I don't
deserve that. You should consider
Wayne as your father. Clearly he'll
be more of a man... than I'll ev...

Violet relieves memories

FADE TO WHITE

27 EXT. THE HARTS' BACKYARD**27**

4-year old Violet is sitting down near a tree

Wayne sees that Violet is sad while trying to draw a car

Wayne walks to Violet

(WAYNE)

Hey, peanut. --You, uh... Are you
Ok?

(VIOLET)

(sniffs)

No, I'm drawing a car, but it's
just so impossible. All it is are
some circles & ovals that are stuck
together.

(WAYNE)

No, it's not.

Wayne sits next to Violet

(WAYNE) (CONT'D)

All cars come in many shapes &
sizes. Yes, the tires are circles,
but that doesn't mean they all look
the same. --There are some that
look different from each other.

(VIOLET)

How so?

(WAYNE)

For example.

Wayne holds Violet's arm as he helps her draw a truck

(WAYNE)

Just draw this & then you draw
that. A little bed on the end --&
viola.

Drawing's finished

(VIOLET)

Wow, it looks so beautiful. It
looks al

Jenny & Betty peek through a window & see

(VIOLET) (CONT'D)
most like the 1 you own.

(WAYNE)
That's because it is that, but so
much better.

Betty hugs Jenny as she smiles

Violet looks at Wayne

(VIOLET)
Thanks, Wayne. I really appreciate
it.

Violet hugs Wayne

(WAYNE)
Your welcome.

"I Ain't Going Nowhere, Baby" by Cody Johnson plays

A montage of the Harts as Violet grows up

FADE TO:

28 THE HARTS' KITCHEN - NIGHT

28

The family gathers at the table as Jenny brings in a cooked
turkey

(JENNY) (V.O.)
(sings)
I ain't going nowhere,

Jenny puts it in the table

Table breaks

(JENNY) (V.O.) (CONT'D)
(sings)
baby, Rest your worries somewhere
else

They all laugh

FADE TO:

29 INT. THE LAST SUPPER - NIGHT

29

Louise is mad at Jenny

She makes Jenny clean up the whole restaurant

(JENNY) (V.O.)

(sings)

High up on a shelf now baby, next
to all your other doubts, things
have been real crazy lately

Jenny finishes up cleaning

30 EXT. THE HARTS' HOUSE - NIGHT

30

Jenny sits on the doorstep as she's sad

(JENNY) (V.O.)

(sings)

But I ain't going nowhere, baby

Door opens

Wayne comes in & sits next to Jenny

(WAYNE) (V.O.)

(sings)

If you need to

Jenny lands on Wayne's shoulder as she cries

(WAYNE) (V.O.) (CONT'D)

(sings)

cry, girl here's a shoulder,
sometimes I feel like crying too

31 EXT. THE HARTS' BACKYARD - SUNSET

31

Betty & 6-year old Violet lay down & watch the sunset

(WAYNE) (V.O.)

(sings)

Every day I'm getting older

Brenda joins in

(WAYNE) (V.O.)

(sings)

But that don't change

Violet points at the sky

A shooting star appears

(WAYNE) (V.O.) (CONT'D)

(sings)
this thing I've got for you

They all smile

32 INT. NORTH CAROLINA MUSEUM OF ART

32

Wayne & Violet check out all the paintings

(WAYNE) (V.O.)
(sings)
You're the only

Jenny scares Wayne with a painting of a skeleton

She laughs

(WAYNE) (V.O.)
(sings)
thing that saves me

Violet walks up to Jenny & hugs her

FADE TO:

33 EXT/INT. THE LAST SUPPER - SUNSET

33

Jenny waves goodbye to Brenda as she exits

(WAYNE) (V.O.)
(sings)
But I ain't going nowhere, baby

She looks around & sees no vehicles at the parking area

Wayne comes over excitedly, lifts Jenny up as she smiles & carries her to his truck

(WAYNE/JENNY) (V.O.)
(sings)
I cancelled all my

They get in

Jenny hugs 9-year old Violet

(WAYNE/JENNY) (V.O.) (CONT'D)
(sings)
plans, baby

FADE TO:

34 EXT. THE LAST SUPPER - MORNING**34**

Betty & 9-year old Violet come in

(WAYNE/JENNY) (V.O.)
(sings)
We both need

They hand Jenny a gold bracelet

(WAYNE/JENNY) (V.O.) (CONT'D)
(sings)
some healing, baby

They hug

Brenda joins in

35 INT. ELEMENTARY SCHOOL - NOON**35**

Students are drawing

(WAYNE/JENNY) (V.O.)
(sings)
Yeah, take my hand &

10 year-old Violet shows 10 year-old David a drawing of a boat

10 year-old David shows 10 year-old Violet a drawing of a ATV

(WAYNE/JENNY) (V.O.) (CONT'D)
(sings)
I'll lead the way

They smile

FADE TO:

36 MUDDY ROAD - RAINY**36**

Wayne starts driving his truck in the mud

Jenny, Betty & 11 year-old Violet hold on with excitement

(WAYNE/JENNY) (V.O.)
(sings)
Let's lock the door

CUT TO:

Wayne grabs a tow strap

(WAYNE/JENNY) (V.O.) (CONT'D)
(sings)
& love like

He hooks his truck with another truck that was stuck in the
mud & pulls it out

FADE TO:

37 INT. THE HARTS' RESTROOM

37

12 year-old Violet holds a can of hairspray

(WAYNE/JENNY) (V.O.) (CONT'D)
(sings)
crazy

Betty holds a scissor

(WAYNE/JENNY) (V.O.) (CONT'D)
(sings)
Cause I

Violet starts spraying her hair blue

Betty cuts her hair

(WAYNE/JENNY) (V.O.) (CONT'D)
(sings)
ain't going

They finish, look in the mirror & smile

(WAYNE/JENNY) (V.O.) (CONT'D)
(sings)
nowhere, baby

They hug

FADE TO:

38 INT. A GYM - MORNING

38

15 year-old Violet & 15 year-old David are jogging on
treadmills while listening to music with their earbuds

(JENNY) (V.O.)
(sings)
Yeah, the radio's full of

CUT TO:

Violet & David are boxing as they each swing & hit punching bags

(JENNY) (V.O.) (CONT'D)
(sings)
love songs

FADE TO:

39 A LAKE - NIGHT

39

16 year-old Violet & 16 year-old David spot a gem
Gem zaps both of them

(WAYNE) (V.O.)
(sings)
Can't hold a

FADE TO:

40 EXT. A HOTEL - NIGHT

40

Jenny, Violet & David check out of a hotel
A car comes out of nowhere
They're worried

(WAYNE) (V.O.) (CONT'D)
(sings)
candle this strong

Violet activates her force field to block the car
David uses his eyes & hands to electrocute the car to stop it
They're shocked that it just happened

(JENNY) (V.O.)
(sings)
It goes

FADE TO:

41 INT. VIOLET'S BEDROOM - NIGHT

41

17 year-old Violet & 17 year-old David are painting a warrior holding a sword, pointing it to the moon as thunder strikes

(JENNY) (V.O.)

(sings)
on & on, keeps getting stronger

FADE TO:

42 INT. NORTH CAROLINA MUSEUM OF ART

42

The painting's shown in a wall along with other paintings

A man in dark clothing is amazed with what he sees

(WAYNE) (V.O.)
(sings)
Yeah, every time you

18 year-old Violet & 18 year-old David are worried

The man in dark clothing loves the painting & hands them a check

(WAYNE) (V.O.) (CONT'D)
(sings)
lie next to me

They jump with joy

FADE TO:

43 INT. AUDITORIUM - NIGHT

43

A bunch of students are in line as they head up to receive their diploma

(WAYNE/JENNY) (V.O.)
(sings)
I still feel

18 year-old Violet is nervous

She looks around & sees Wayne, Jenny, Betty & Brenda cheering her on

(WAYNE/JENNY) (V.O.) (CONT'D)
(sings)
like I'm so free

Violet smiles

(WAYNE/JENNY) (V.O.) (CONT'D)
(sings)
Nothing turns me

Violet walks up to the stage as she receives her diploma

(WAYNE/JENNY) (V.O.) (CONT'D)
 (sings)
 on, the way you

FADE TO:

44 INT. THE HARTS' RESTROOM

44

19 year-old Violet sprays her hair with darker colors with strokes of teal & pink

(WAYNE/JENNY) (V.O.) (CONT'D)
 (sings)
 turn me on

Violet finishes, looks in the mirror & smiles

(WAYNE/JENNY) (V.O.)
 (sings)
 I ain't going

FADE TO:

45 INT. THE 3RD FLOOR OF A BUILDING - NIGHT

45

Lots of people are behind a ribbon

Violet & David cut through the ribbon

(WAYNE/JENNY) (V.O.) (CONT'D)
 (sings)
 nowhere, baby

People are clapping

Violet & David hug

(WAYNE/JENNY) (V.O.) (CONT'D)
 (sings)
 Cause I'm right where

Wayne, Jenny, Betty & Brenda come in & hug

(WAYNE/JENNY) (V.O.) (CONT'D)
 (sings)
 I belong

FADE TO:

46 EXT. THE HARTS' HOUSE - SUNSET**46**

Birds are flying, leaves are falling

(WAYNE/JENNY) (V.O.)

(sings)

Tangled up in love here, baby

Wayne, Jenny, Betty, Violet, David & Brenda all stand next to each other in front of the house as a photographer takes a picture

(WAYNE/JENNY) (V.O.)

(sings)

Soaking up this high I'm on

Violet looks around & is lucky to where she's at in her life

(WAYNE/JENNY) (V.O.)

(sings)

It don't matter where life takes me

They all smile

(WAYNE/JENNY) (V.O.)

(sings)

I ain't going

Picture's taken

It's shown

(WAYNE/JENNY) (V.O.) (CONT'D)

(sings)

nowhere, baby

Montage ends

FADE TO:

47 EXT. OUTSIDE A NEIGHBORHOOD - SUNSET**47**

Violet sheds a tear

Matthew turns into a monster

His skin turns gray & he has some muscle in his arms

Roar sound

Violet panics

So she hits & swings at Matthew

Matthew tries choking Violet

So she headbutts him, keeps hitting him until he's asleep

Violet looks around, sees a house, goes inside

48 INT. A HOUSE - SUNSET

48

Violet runs up the stairs

She's upstairs & Jen-Neon zaps in front of her

(JEN-NEON)

Why are you leaving? You should
stay for a while. Be 1 of us or
you're dead.

(VIOLET)

(angry)
Look, Mom. Just stop doing this,
Ok? Why don't you just get out of
my way?

(JEN-NEON)

(creepily)
Nooooo.

Jen-Neon grabs Violet, shoving her through window after
window & it keeps going

(Window smashed)

(Window smashed)

(Window smashed)

(Window smashed)

(Window smashed)

(Window smashed)

(Window smashed)

(Window smashed)

(Window smashed)

(VIOLET)

How much glass is in there?

(Window smashed)

(Window smashed)

(Window smashed)

(Window smashed)

Now Violet is thrown into the grass

49 OUTSIDE A NEIGHBORHOOD - SUNSET

49

Violet gets up & runs all the way over there

She decides to do a sneak attack on Coach HighWayne

Violet starts choking him, grabs his whistle & puts it in his throat & she keeps doing that until he ends up dead

Jen-Neon sees that & tries to zap to her, but Brenda blocks Jen-Neon

She hits & kicks Jen-Neon, David swings at Jen-Neon

Jen-Neon is pushed through, but she zaps through

Jen-Neon gets on top of Brenda

Brenda grabs the purple gem as quick as she could & passes it to David as he throws it at Violet

(BRENDA)
(to Violet)
(Irish accent) Go ahead, it's the
only way.

Violet runs to the LCD (slow-mo effect) & Jen-Neon tries to zap to her

Violet makes a leap jump, puts the gem on the LCD & is transported before she was almost zapped

FADE TO:

50 EXT. LOUISE'S HOUSE

50

Louise is transported

(LOUISE)
Gee, that was brutal. (gasps) Oh
no, The guests. Can't keep em'
waitin'. Hey, you. Turn the lights
up.

Louise runs to her house

51 INT. A QUIANT VILLAGE

51

David & Brenda are transported

(DAVID)
(Irish accent)
We're home --& the beer is still
with us.

(BRENDA)
(Irish accent)
Yeah. --Hey, let's go out for a
drink.

(DAVID)
(Irish accent)
Cool. You're paying though.

David & Brenda walk out

52 INT. MATTHEW'S BEDROOM/WORK OFFICE

52

Matthew is transported

He looks around & is shocked that everything's back to normal

Erica comes in

(ERICA)
Matthew, what do you want for
dinner because I'm thinking we...

Matthew walks to Erica & kisses her

They finish kissing

(ERICA)
Wait, you're not drunk, are you?

(MATTHEW)
(chuckles)
No, Erica... Just a lil' worried,
that's all... Love you.

(ERICA)
Ok, then same to you. Come on,
let's go out on the town.

Matthew & Erica head out of the room

Matthew takes a glimpse of the room & is amazed

Door closes

53 LIBERTY ISLAND - NIGHT

53

Violet, 23 is transported & nearly rolls to a river, but gets up quickly

Violet picks up a rock & throws it in a river

Violet looks around, then looks down at the river, sees a reflection of herself & smiles

Violet activates her powers & heads back in the streets

54 THE STREETS OF NEW YORK CITY - NIGHT

54

Violet lands into the streets

A car nearly hits her

(DRIVER) (O.S.)
Hey, what the hell is wro...

Violet looks at the driver as her eyes glow

(DRIVER) (CONT'D)
Sorry.

Car drives off

Violet looks at the Last Supper & sees David at a table looking all sad

that makes Violet sad

55 INT. THE LAST SUPPER

55

"Neon Moon" by Brooks & Dunn plays on speaker

David finish up his flounder, hush puppies & tea

Violet walks in, sits at the other side of the table & slides in a cookie

David's confused as he looks at Violet

(VIOLET)

You were the best to be friends with - & I was just not clever enough to see that... I overtook this company so much, because I thought it could make me better, but --it just made things worse between us. --Look, what I'm saying is you clearly deserve this more than I do... Which is why I have no choice but to... leave.

(DAVID)

(shocked)

You're leaving our business?

(angry)

No, come on we're supposed to be in this together.

(calmly)

This is our company & we are meant to work together.

(VIOLET)

No, we weren't. I made everything my own & I wasn't supposed to do that. It was so selfish of me to take all the credit --& if anybody deserves it, it's you. --It may have my name, --but it deserves your skills.

David breaks down a little

(DAVID)

This place isn't gonna be the same without you.

(VIOLET)

Yeah, --I'm Ok with that.

(SAM ELLIOT) (V.O.)

& that's when Violet realized that this place no longer needed her. It was time for her to move on & start a new chapter in her life. But there was just 1 last thing she needed to do.

All the lights are off

Light Surge comes out of nowhere

Everybody screams & hides

Violet & David look out the window & see what's going on

(DAVID)
It's Light Surge.

(VIOLET)
You thinking what I'm thinking?

(DAVID)
I hope so.

(VIOLET)
Let's go.

Violet & David pay, then leave the restaurant

56 THE STREETS OF NEW YORK CITY - NIGHT

56

Everybody screams

Violet & David come out & see Light Surge attack the city

(LIGHT SURGE)
Come out wherever you are, you
creative little bitch.

Violet & David (who takes the button, presses it & it turns
into his cape) get ready as they run in front of Light Surge

(LIGHT SURGE)
Oh, look who it is. The Creator &
her overflowed paintbrush.

(DAVID) (SUBTITLE)
A,soda ne, ja kimi o burasshingu
shite ageta kata ga l ka na,
bitchi. (Oh, yeah well I should
brush you out, bitch.)

(LIGHT SURGE)
I don't know what it means, but Ok,
then let's paint the streets & go
with it.

Light Surge strikes at Violet, who uses her force field to
block Light Surge & swings at her

David kicks Light Surge in the back & then swings at her

Light Surge hits David

Violet swings at Light Surge, but she's hit by Light Surge is
knocked towards garbage bins

David runs towards Violet & picks her up

She uses her force field & David jumps on top & blasts Light Surge with his hands

Violet & David grab Light Surge, hit her & shove her to the Statue of Liberty's torch (slow-mo effect)

she dies

Violet & David look at the Statue of Liberty

(VIOLET)
Well done, Lady Liberty.

Violet & David head back to the streets

Violet runs quietly only to let David take the glory as everybody comes out & cheers for him

A news crew runs to David & does a report

Aura comes out as she looks at David

(AURA)
You're my hero.

David smiles

(REPORTER)
(Looks at camera) We are here live with the co-owner of Hart for Art who just took down the most powerful thing on the planet. (to David) How does it feel,

Wayne, Jenny, Betty & Brenda come out in front of the Last Supper & Violet runs to them

(VIOLET)
Hey, fam.

(WAYNE?JENNY/BETTY/BRENDA)
Wow, You were amazing/That was so cool/It was absolutely mind-blowing/You've done it, peanut.

(VIOLET)
Thanks. Listen I need to go, but before I do, there's just 1 last thing I wanna say. (to Jenny)

Mom, it was nice that you've raised me through thick & thin even when there were some troubles, you've shown me that there's more to be grateful for & I love you for that.
 (They hug)
 (to Betty) Gram, you may be an easy target for some people, but because of you, I wouldn't be where I'm at & I just wish that Grandpa was still here for all of us. (They hug)
 (to Brenda) Aunt Brenda, it was so amazing to have you in my life. you've really shown me so many possibilities, I'm just glad that I could be another Brenda to you. (They hug)
 (to Wayne) & you - ya muscular walnut, - Thanks for never giving up on me, without you, I don't know what I would do (they hug)
 --I love you, Dad. (Violet walks out)
 Alright, see ya.

Violet activates her force field & takes off

Wayne is surprised

(WAYNE)
 She called me Dad. (excited)
 She actually called me Dad. Oh, I can't believe it. She officially called me Dad. Oh, I'm so thrilled.
 (Wayne & Jenny kiss)

Jenny, Betty & Brenda hug Wayne

BIRD'S EYE VIEW

(JENNY)
 Yeah, she did.

(BETTY)
 Never in doubt.

(BRENDA)
 You've done it, mullet man.

FADE TO:

GRAPHIC - 3 WEEKS LATER

GRAPHIC DISAPPEARS

Matthew texts Violet

(MATTHEW) (O.S.)
Well, Violet Elizabeth Hart, it's
nice that you're having fun living
in N.Y.C., A.K.A. home of
(whispers)
Saturday Night Live, (back to
normal)
& I know we haven't stayed in
touch, but I'm really hoping that
we can see each other. I missed you
& I hope you respond back, so guess
I'll let you go now.

Before Matthew sends the text, 2 men, 1 in a hoodie &
sweatpants & 1 in a jacket & torn pants take Matthew's phone

(MATTHEW)
Hey, what the hell? Are you crazy?
Give it back to me right now.

(SWEATER)
Oh, yeah. Well let me go ahead &
give you this.

The man in the sweater hits Matthew & the man in the jacket
knocks him out in the nose sending him down to the grass

Matthew's nose is bleeding

(JACKET)
Hell yeah, bitch. Can't touch this,
not in our block.

Violet comes in, use her force field & sends both men flying
off the sky & she grabs the phone

Violet lands in front of Matthew, gives it to him, wipes off
the blood in his nose

Matthew is shocked

(MATTHEW)
Wow, --you look so...

(VIOLET)
Different. Yeah, I'm aware. --It
happens all the time. (looks
around)

It's quite nice here in Moab. I
love the atmosphere.

(MATTHEW)

(chuckles)
Lot of 4x4s running around. Why are
you here?

(VIOLET)

Well, I came over to see you. Why,
is that a problem?

(MATTHEW)

No, it's jus --I didn't think you
were gonna come & see me.

(VIOLET)

Well, you did that to me, so we're
even?

(MATTHEW)

Well played.

(VIOLET)

Look, I came over to say thanks, --
you've really shown me that there's
more important things in life & it
was fun --you being there for me &
I just wanna say that I really
appreciate you being there for me.
I mean we may not be family, but to
me you're still a great man in my
mind.

(MATTHEW)

Wow, that's --really sweet of you.

Violet & Matthew hug

They let go

(VIOLET)

Listen, I'm on my way to this event
& I was wondering if you have time
to come with me.

(MATTHEW)

(worried)
Oh, --ok, sure --why not?

(VIOLET)

Ok, well --hold on cause it's a
long way to get there.

(MATTHEW)
 (nervous)
 Ok.

Matthew holds on Violet as she uses her force field to take off

58 EXT. MEGA-LO MART - SUNSET

58

Violet & Matthew land in front of a Mega-Lo Mart

(MATTHEW)
 Wait, why are we here?
 (looks around)
 Is this a Mega-Lo Mart? Why are we
 at a Mega-Lo Mart?

(VIOLET)
 (whispers)
 Come.

Violet & Matthew gently walk to the back, take a peek & see Wayne, Jenny, Betty, David & Brenda have dinner, eating food from the Last Supper

(MATTHEW)
 (whispers)
 What the hell? Why would you bring
 me to this? Oh no, I'm out of here.

(VIOLET)
 (whispers)
 Whoa Whoa Whoa, wait. You said you
 wanted to make up for what you did.
 So --this is your chance to do
 that.

(MATTHEW)
 (whispers)
 Oh, come on, what if they won't
 forgive me? What if they all try to
 come after me?

(VIOLET)
 (whispers)
 It's ok. --I can help you with
 that. Jus...

Violet comes out, sees the group & they say, "Hey"

(VIOLET)
 Hey there, good to see all of you
 here.

Violet sees Mayor Webb

(VIOLET)
Mayor Webb? What are you doing
here? Shouldn't you be enjoying
retirement by now?

(MAYOR WEBB)
Well, I was, but then I walked in
on this & thought it was Ok to join
in. You don't mind, do you?

(VIOLET)
No, of course not. --listen I hope
all of you don't mind but I brought
somebody with me & I was wondering
if we can let him join.

The group agrees

(VIOLET)
Ok, (to Matthew)
Come on in.

Matthew comes out & he's nervous

(MATTHEW)
(nervous)
Hey.

Jenny, Betty & Brenda are shocked

(WAYNE)
Oh, hey what's up? Who are you?

(JENNY)
(shocked) Matthew? How --Why are
you...

Wayne now has a look & realizes that Matthew is Violet's
actual father

(BETTY)
(angry)
You son of a bitch.

Betty & Brenda get up angrily & run at him, but Violet blocks
them with her force field

(VIOLET)
Whoa Whoa Whoa, wait wait wait.

(MAYOR WEBB)

Wait a minute, that's him? --I
always thought he was gonna be bald
by now.

(VIOLET)

I know exactly how y'all feel, but
before you get all crazy in here,
there's just something he has to
say, Ok? --So why don't you just...

Violet lets Betty & Brenda sit down calmly & Matthew
apologizes

(MATTHEW)

Hello, everyone. (sighs)
1st of all, it's nice to see all of
you. --More importantly I just
wanna say that I'm sorry for at
least betraying all of you, (to
Wayne, David & Mayor Webb)
except you, Mayor & --Wayne, I
believe & you...

(DAVID)

Oh, my name's David. I work with...

(MATTHEW)

I already know. She's told me so
much about all of you,
(to Jenny)
especially you since - you're the
only 1 I wanna apologize to.

Violet encourages Jenny to walk up to him, so she does that &
crosses her arms in anger

(MATTHEW)

You can be mad at me if you want,
but I just wanted to "come over" &
apologize for what I did to you. I
know what I did was wrong & I know
I should've been there from the
beginning & it was so stupid of me
to leave you & this
(looks at Violet)
beautiful lady, but now I realized,
(looks at Jenny)
you deserved it better more than
anybody. --More than I do & I
absolutely regret ever leaving you
behind. --So can you forgive me,
then we can just move on &
(nervous)
--forget that this ever happened?

Jenny takes a moment to think about it
She looks at Violet & decides to accept it
Jenny forgives Matthew, they hug
Everybody says "Awwwww"
Jenny slaps Matthew

(JENNY)
Apology accepted.

(BRENDA)
(whispers)
(to Betty)
I wanted to do that.

(BETTY)
(whispers)
Oh, please. You wouldn't even hit
the mailman.

(WAYNE)
Say while you recover from that,
why don't you sit with us?

(BETTY)
Yeah, come on. We won't hit you.
We're telling you join in.

(BRENDA)
I won't hit you. --To be clear.

(MATTHEW)
Sure, thanks.

Violet & Matthew sit next to Wayne & Jenny, grab a plate, get
some food

(DAVID)
So, Wayne. It's kind of weird, is
it? You & Violet's father -
together --You must be jealous.

(MATTHEW)
I'll bet you are jealous, huh,
Wayne?

(WAYNE)
(nervous)
No.
(scoffs)
--I'm not jealous. I'm just...

(MATTHEW)

Relax. I was just kidding. You know, these ladies are so lucky to have you in their lives. Without you, they wouldn't be here.

(WAYNE)

Aw, that's --so sweet of you. I appreciate it.

(JENNY)

Can't believe that out of nowhere, you actually found him.

(VIOLET)

(to Jenny) Yeah, (chuckles) me too. (to Matthew) Well, you know what, hey -- welcome home.

"Hang Tight Honey" by Lainey Wilson plays (Sung by Jenny)

BIRD'S EYE VIEW

Everybody's serving each other as they're having their meals

(VIOLET)

Ok, pass me 1, will you.

(JENNY)

Hey, be careful of the tea. I paid good money for this.

(BETTY)

Let me take that for you, hold on to it.

(BRENDA)

Make way, please. Let me get a plate.

(MATTHEW)

Uh-oh, look out, everybody it's coming your way.

(VIOLET)

Oh, This is so good.

Credits play

DURING THE CREDITS, AFTER "HANG TIGHT HONEY" FINISHES, "THOSE KIND OF WOMEN" BY LAUREN ALAINA PLAYS (SUNG BY JENNY), THEN "WHISKEY LULLABY" BY BRAD PAISLEY & ALLISON KRAUSS (SUNG BY WAYNE & JENNY)

Credits finished

FADE IN:

59 THE HILL'S BACKYARD - SUNSET

59

The men from King of the Hill (Hank, Dale, Boomhauer & Bill) are sitting in front of the backyard having some beers

(HANK)

Yep.

(DALE)

Yep.

(BILL)

Yep.

(BOOMHAUER)

Mm-hmm.

(HANK)

I'll tell you hwhat, you ever heard of that show, "Bless the Harts"?

(DALE)

You mean that awesome country show that "Fox" stupidly got rid of? Hell yeah, I remember that show. It's the only thing Nancy talks about in bed. Saying that she wants to be the next Jenny Hart. Lucky bitch.

(BILL)

I really miss that show, you know? That Wayne guy is so strong, arms possibly bigger than the Rock's, hair that flows like a whip. Honestly, I would love to hang out with him. Maybe use some of his DNA to make me strong.

(BOOMHAUER)

Yeah, you know, that Betty Hart, you know she be talkin' crazy about you know them cans of Crystal Light, you know how they're refreshin' whatever.

(HANK)

Well, y'all are wrong, because the best character in my opinion is that Violet Hart. Yeah, her hair is hideous, but by golly, all her paintings are so beautiful. Bobby actually has a few of these at his place, if y'all wanna check em' out.

The men agree

(BILL)

Oh, yeah. Are you planning to book a flight to L.A., go to Fox Studios & kick their asses, because I want in on that.

(DALE)

Count me in.

(BOOMHAUER)

Yeah, I wanna see that, you know, whatever.

(HANK)

Alright, I'll make that official.

Hank breaks the 4th wall & looks directly to the camera

(HANK)

Look out, Fox. Because we're all comin' for ya.

Hank takes a sip of his beer & pours it to the camera

FADE OUT: