

EVERMORE

by

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City of Angels High School

2004 Second Place

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EVERMORE

FADE IN:

INT. DEN - NIGHT

Aged hands address an envelope with a Monte Blanc pen. The hands are wrinkled, spotted, with long manicured fingernails.

A gold seal ring glints on an ancient finger.

Shaky fingers turn the envelope over. A scarlet droplet lands on the flap seam. The ring presses into a red puddle of wax, leaving a circular impression of a snake biting it's tail.

EXT. CITY - NIGHT

THE BLUR OF HEADLIGHTS.

A FREEWAY SIGN.

SUNSET BOULEVARD.

CANTER'S DELICATESSEN.

NEON SIGNS ON THE SUNSET STRIP.

THE CHINESE THEATRE.

LIGHTS IN THE HOLLYWOOD HILLS.

EXT. MORTUARY - NIGHT

A weathered colonial style building. Faded sign reads: SIMPLY PEACE MORTUARY. A long rickety staircase leads to a dimly lit lobby.

INT. SIMPLY PEACE MORGUE - NIGHT

A single light floods a corpse on a steel table. An ashen, middle-aged cosmetician, BOYD GERDEL, applies makeup to the cadaver's face.

A teenage black girl, VIOLET SHAW, slowly spins on a creaking metal stool. Her bronze face glows in the reflected light. She wears black combat boots and a green ripped punk dress.

BOYD

So much work, so little appreciation.

Violet stops in mid-spin. She bounces over to the table and scrutinizes Boyd's work.

VIOLET  
Pretty pretty, for worm food.

He puts down his blusher brush.

BOYD  
I can't believe you keep coming back. You worked off your grandma's funeral six months ago.

VIOLET  
I like working here.

BOYD  
A little to much.

VIOLET  
Common Boyd, I'll work for free. Like an intern.

BOYD  
Why do you like this place?

Violet turns around.

VIOLET  
The silence and the company.

BOYD  
I like your company too, but this is no place for a girl your age.

VIOLET  
Unless she's a customer.

BOYD  
Go on, get out of here. Have some fun.

Boyd tosses keys to Violet. She catches them.

VIOLET  
Are you shiting me?

BOYD  
Take care of the stiff mobile.

Violet hugs Boyd and runs through grimy swinging doors.

EXT. LOS ANGELES - NIGHT

A BLUR OF BARGAIN STORES.

LAUNDROMATS.

OLD MOVIE THEATRE.

STREET SIGNS.

INT. SUPERMARKET - NIGHT

The store is nearly deserted. Canned music echoes in the antiseptic caverns of food.

A wiry middle-aged man, CHARLIE VARIED, walks mechanically down a grocery store aisle.

He wears rubber surgical gloves as he feels an avocado. Three bottles of Windex and a box of JuJubes are the only items in his cart.

Charlie heads for the check-out counter. A PERKY MATRON wearing a Sunny Foods apron and a plastic smile follows Charlie with a sample tray.

Charlie scuttles away. She dashes past him and confronts him head on, leaning across his cart with the tray.

PERKY MATRON  
Cheesy Apple Mini?

Charlie backs his cart up and maneuvers around her. She cuts him off.

PERKY MATRON  
They're free.

The matron grins, pokes Charlie in the ribs and chuckles.

PERKY MATRON  
Low fat.

Charlie recoils in horror. He points behind the woman.

CHARLIE  
Look at that, Martin Sheen shopping at  
this hour?

The perky matron whips around. Charlie abandons his cart and flees for the door.

EXT. PARKING LOT - NIGHT

The SUNNY FOODS sign glows in the distance. Charlie crouches by the car door.

He slides a key in the door. Footsteps. Charlie freezes. The footsteps stop.

CHARLIE

I don't want a fucking cheesy mini apple  
treat.

Charlie whips around. A dark gloved hand gives him the seal  
encrusted envelope.

EXT. CITY - NIGHT

SPANISH STYLE BUILDING.

A PARK.

OFFICE BUILDINGS.

HIGH RISE APARTMENTS.

DISTANT SIRENS.

EXT. STORE FRONT - NIGHT

A long front window, comics on display. A neon sign reads:  
GOLDEN APPLE.

Black gloved fingers cradle a lit cigarette. A puff of smoke  
swirls into view.

Inside: racks of comic books, action figures and cards. A  
middle-aged man, BILL, turns off lights.

INT. STORE - NIGHT

A twenty-five year old going on twelve, WILLIE BOYKINS,  
examines a Spiderman number one comic book.

BILL

Closin' time, Willie. You can visit it  
again tomorrow.

Bill returns the comic to the top shelf behind the counter.  
The price tag reads: \$15,000.

Willie opens the door and steps into the shadows, he clutches  
a bulging store bag.

EXT. STORE - NIGHT

WILLIE

See ya tomorrow.

Willie takes off his glasses, rubs his nose. Puts a jacket  
over a Hawaiian shirt.

Willie saunters down the dark commercial street and turns a corner.

A black gloved hand slips him the seal encrusted letter in his bag. Willie walks on without noticing.

EXT. CITY - NIGHT

ROCK BILLBOARDS ON THE SUNSET STRIP.

TOWER RECORDS.

A RIVER OF TAILLIGHTS FLOW TO THE SEA.

EXT. RADIO STATION - NIGHT

A small black building, next to a strip mall. The streets are vacant. A circular illuminated sign reads: 85.5 ROCKS THE RHYTHM.

INT. RADIO STATION - NIGHT

A college-age, Asian boy, Dylan Otta, sits behind a console in a dimly lit radio control room. Buttons blink.

He wears a Caltech tee shirt that reads: I AM A ROCKET SCIENTIST.

Twinkie and potato chip wrappers litter the floor.

He sings along with the song that blares in his headphones.

DYLAN

"Here I come, I'm comin' to get ya, foxy lady."

An envelope with a red seal slips under the control room door.

EXT. CITY - NIGHT

THE HOLLYWOOD SIGN.

THE HILLS SPARKLE WITH LIGHTS.

EXT. HOUSE - NIGHT

A small home cantilevers precariously over a dark canyon. A porch light illuminates a rock garden with a single cactus.

INT. HOUSE - KITCHEN - NIGHT

A young, buff, Hispanic woman, JAMIE VALEROSO, does pull-ups with ease from a bar across her kitchen door.

She puts a milk carton back in the refrigerator. A tall glass of milk is on a counter behind her.

Jamie guzzles the milk in one swig. She wipes her mouth with her baggy tank top, revealing her killer abs.

Jamie walks into the

BEDROOM

Framed family style photos cover the dresser. One of the pictures shows Jamie in a Marine uniform. A medal drapes over the frame. Another frame features a small scraggly dog.

Jamie falls on the big bed. The dog from the photo jumps beside her, scattering a stack of mail. Jamie grabs a sheet paper. Huge bold red letters read: EVICTION NOTICE.

An envelope with a red seal rests on her pillow. She examines it with suspicion.

EXT. ALLEY - NIGHT

Two skanky club girls smoke next to a red door in a trash littered alley.

The door bursts open. Dance music thumps inside.

A hunky thirty year old, CHASE REINS, flies through the door and crashes into a cement wall, collapses into an oil puddle.

He pulls himself to his feet and leans against the wall.

The club girls scatter like alley cats.

Three real BIG BOYS, in expensive suits that don't fit, calmly lumber into the alley through the open door. A slight man in a red jumpsuit, MR. RUBY, follows.

From Chase's POV, the Big Boys leer down at him. Ruby comes into view and smiles sweetly.

RUBY

I believe you have something that belongs to me, Chase.

CHASE

I told you I don't have it.

RUBY

Oh, you have it.  
(to Big Boys)  
Fetch them for me.

Two of the Big Boys hold Chase down spread eagle. The third pulls out pruning shears and a zip lock bag.

BIG BOY#1

You want the whole package, Mr. Ruby?

CHASE

No wait. I'll get your money. Double it.

RUBY

Don't say it if you don't mean it.

CHASE

I mean it. I mean it.

RUBY

A hundred grand by Friday.

Ruby blows Chase a kiss and sashays inside with his boys.

A black gloved hand comes into view and drops an envelope into Chase's lap. Chase glances up, but there's no one there.

EXT. PARK - DAY

Violet strolls past art fair booths in a park. A surreal painting catches her eye. She stops to look at it.

Splashes of paint start to fly off the canvas and zoom past her with a gust of wind.

Violet's body stiffens, her eyelids flutter. The park turns into a --

TUNNEL

lined with doors. From her POV, she runs down the tunnel. Her footsteps echo. A door opens, she looks inside. A disheveled grimy man huddles in a corner facing the bleak gray wall. His heavy breathing echoes in the cramped room.

A blurred wave passes over Violet again. She catches her breath in front of the painting. She reaches out to touch it. A WOMAN wearing a cat shirt approaches Violet.

WOMAN

No touchy.

Violet backs away.

WOMAN

You like modern art? Two hundred dollars.

Violet bolts.

WOMAN

A hundred.

Violet runs over to a

PARK BENCH

Violet sits down, looks behind her and holds her forehead.

Beside her is a red sealed envelope with her name on it.

She looks around, but no one is there. She tears the envelope open and finds a thousand dollar bill and a hand written letter on expensive paper. At the top, the Embossed initials - - HS. On the bottom -- an address in script.

Violet stands up. No one is in sight. She gazes at the letter.

The letter reads:

OLD MAN'S VOICE(V.O.)

"Dear Violet Shaw,  
Consider this a cash advance, you can earn ninety-nine more bills like this one if you complete a simple mission that requires your unique abilities. I am an old man and, need your help. Please come to my home for diner tomorrow evening at 7:00 PM. You are expected to stay the night so we can begin work the next morning.

Sincerely,  
Howard Studdles"

INT. HEARSE - NIGHT

Violet drives up a narrow mountain road in her 1959 Cadillac hearse. A Hello Kitty bag rests on the seat beside her.

Violet peers out the front window at an architecturally imposing house located at the top of the hill.

A red light on the instrument panel flashes.

The car begins to sputter.

VIOLET

Come on baby, just a little further.

EXT. MOUNTAIN ROAD - NIGHT

A narrow mountain road snakes up the hill. Behind the sputtering hearse, a line of cars inch along. Smoke billows from the tailpipe of the hearse.

INT. LAND ROVER - NIGHT

Jamie coughs and rolls up her window. She looks at a wrist watch and HONKS her horn.

INT. HEARSE - NIGHT

The sound of metal on metal. Violet hits the gas. The car lunges forward, then stops abruptly.

INT. CHRYSLER - NIGHT

Classical music plays. Charlie savers a JuJubee.

INT. HEARSE - NIGHT

The hearse rattles as steam pours from under the hood.

VIOLET  
Shit, shit, shit.

INT. OLDSMOBLIE - NIGHT

Willie hits the horn several times. Trash liters his 1994 Oldsmobile Royale. A half eaten sandwich rests on the seat beside him.

INT. VOLKSWAGON BUS - NIGHT

Rock music blasts inside the bus. A Billy Idol bobble head bounces to the music. Dylan rolls down the window and sticks his head out.

DYLAN.  
Hey, keep it moving.

EXT. MOUNTAIN ROAD - NIGHT

Chase rides a BMW motorcycle and weaves through the cars.

CHASE  
Sayonara suckers.

Violet maneuvers the hearse to the side of the road.

She hops out dressed in bulky boots and striped stockings.

She lifts the hood to a blast of steam.

Violet waves for the other cars to stop, but they don't.

VIOLET

Hey.

Violet grabs her Hello Kitty bag from in the front seat and trudges up the hill.

EXT. MANSION - NIGHT

Vine covered walls surround a decomposing mansion.

Violet walks up to the large black art Deco gate, holding the letter in her hand.

She turns and walks away. Stops. Then returns and slips inside the gate.

Violet walks up what was once an impressive walk way. The cars from the mountain road are parked in the driveway. Someone peeks through an upstairs window curtain.

The front door creaks open. A man in a disheveled butler's uniform and black gloves stands in the doorway.

BUTLER

Ah, Ms. Shaw. Come in.

Violet enters.

INT. MANSION -NIGHT

The butler smiles and reveals worn yellowed teeth. Violet steps backward and hesitates.

BUTLER

It's alright I won't bite.

Violet's eyes jet around a grand but decaying entry hall. A pair of wall sconces provide the only light.

The scary little voice echoes through the room.

VOICE

But I might.

VIOLET

What did you say?

The butler gestures toward a dark corridor.

BUTLER

Right this way. Everyone is in the dining room.

They quickly venture into the gloomy maze. Shadowy figures dart in doorways and stairwells. Hushed giggles and whispers echo inside the corridors.

Violet scans her surroundings nervously as the butler struggles with his shirt. Suddenly little hands emerge, opening the buttons from the inside.

The shirt opens, to reveal a contorted face and hands emerging from the butler's stomach.

VOICE

Hey sugar.

Violet backs up against the wall. The strange appendage squirms. Violet stumbles into another dark hallway.

Loud animalistic SCREECHES send Violet running back toward the butler. An orangutan bounds down the hall and runs by Violet. A little man perches on his back, laughing and riding the ape like a horse.

Little hands re-button the butler's shirt from the inside.

BUTLER

We all have our little demons.

They pass through a grand archway.

BUTLER

Here we are.

DINNING ROOM

The Gothic revival interior has carved, figurative wood panels and towering curtains.

A group of people sit around a medieval dining table with formal place settings.

Violet pauses in the archway and eavesdrops on the dinner guests.

CHARLIE

Don't look at me. I've never met the guy.

CHASE

But we've all met his money.

Willie faces Dylan and circles his chest with his finger as he morphs his face into a creature and points at the Butler as he leaves.

JAMIE

Who gives a stranger a thousand dollars?

Dylan sprawls in a high backed wooden chair.

DYLAN

I couldn't even buy anything with it. No store takes thousand dollar bills.

CHASE

Give it to me. I know how to spend it.

Violet joins the group and takes a seat at the table.

CHASE

I don't suppose you know Mr. Money Bags.

VIOLET

Thanks for your help assholes.

CRASHING pots and pans. MOANS emanate from behind a set of swinging doors. A wolf boy waiter bursts through the doors carrying steaming plates of food.

Jamie stiffens as he reaches over her shoulder with a plate.

WOLF BOY

(To Jamie)

Woof.

Jamie jumps and Violet laughs.

CHASE

What is this? Some kind of freak show?

A pinhead waiter saunters after him carrying water glasses. He lays them on the table as the others look on in amazement.

The pinhead happily rushes to give the guests their beverages and eagerly runs around the table shaking hands while giggling gleefully.

Charlie recoils as the pinhead pats him on the back.

Violet examines the food. Jamie leans toward Violet.

JAMIE

Hey no hard feelings.

VIOLET

Yeah, sure.

JAMIE

Got a name?

VIOLET  
Violet Shaw.

Jamie extends her hand.

JAMIE  
Jamie Valeroso.

CHASE  
Does anybody know anybody?

WILLIE  
This is so cool like the Chronicles of  
Roneda, where --

CHASE  
You some kind of dungeons and dragons  
geek?

WILLIE  
It's a comic book, dick breath.

CHASE  
Sorry, so you're a comic book geek.

JAMIE  
(To Chase)  
Leave him alone.

CHASE  
What are you gonna do about it.

Jamie picks up a shelled walnut from a silver tray and  
crushes it in her fist.

CHASE  
Ouch.

DYLAN  
Can you all chill.

CHARLIE  
I don't have time for this.

CHASE  
(to Charlie)  
Oh, Mr. Clever wants to play the time  
game.

CHARLIE  
It's Charlie Varcoe. Who the hell are  
you?

CHASE

My friends call me Chase, but you can call me a cab if the old gummer doesn't show soon.

VIOLET

Will you all shut up.

DYLAN

Who died and made you Queen?

VIOLET

What died in your hair.

Jamie Chuckles. Dylan's hair is a tangled mat of oil and dirt. Dylan tries to smooth his hair.

The butler enters and walks over to a small stage.

Chase looks at his wrist watch.

CHASE

(To Butler)

When is this Studdles guy gonna tell us about the money?

BUTLER

I think you've been adequately compensated for your time, sir.

Willie sits next to Charlie. He scarfs down several mysterious globular items on his plate with crackers. A soggy crumb lands on Charlie's knee. He stares at it like it's a biohazard.

More cracker mulch flies out of Willie's mouth.

WILLIE

(Spits cracker)

William Fredrick Boykins' my full name, but you can call me Willie.

VIOLET

Hi Willie.

(Looks at Dylan)

What about Ziggy Stardust over there?

DYLAN

What the hell is your problem?

JAMIE

He's kinda cute.

## DYLAN

Dylan Otta, okay.

The lights dim, except for a single spotlight which illuminates the small stage. The butler places a tape player on a stool with a funky microphone attached.

Willie continues to eat weird food and watches intently.

A creature of uncertain gender, MARY JOE, enters from a side door. Half its costume is a tuxedo, the other a flashy show girl gown. The guests stare in awe.

Charlie rises from his chair and tries to creep out the dinning room entrance, but freezes when a brigade of freaks pour into the room.

An albino ballerina wheels a man with no limbs in on a cart.

Charlie backs up into a towering seven foot man.

Hushed mumbles circulate through the room.

The lights dim as the butler takes center stage and ceremoniously presses a button on the tape player. A dramatic piano intro plays. He motions for everyone to be quiet.

May Joe shyly steps into the spotlight. She sings a popular duet, delivering both male and female parts with great emotion. Charlie returns to his seat.

## WILLIE

(To Charlie)

You're traveling to another dimension, a dimension not only of sight and sound, but of mind. You're entering the... Twilight Zone.

The ballad ends with a high and low pitched finale. The assembled freaks cheers and clap as the Mary Joe leaves the stage.

When the lights come on, the bizarre audience has gone.

## CHASE

This is some crazy shit, sup with all the freaks?

An old man, HOWARD STUDDLES, hobbles into the room. His hair is gray and wild. The room falls silent. He sits at his desk, puffs a pipe and scans the room. All eyes on the old man.

HOWARD

Good evening and thank you for coming. I am Howard Studdles.

(to Chase)

Those freaks, as you call them, are very dear to me.

CHASE

Sorry, I didn't mean to--

HOWARD

When the Fairfield circus closed I took them in. They work for me now. We get so few guests here, they were so happy to have an audience once more.

VIOLET

What do you want from us?

HOWARD

I will begin with a story. It was the last days of the second world war.

CHASE

Hey, cut to the part about the hundred grand.

WILLIE

Shut up.

JAMIE

Please continue, Mr. Studdles.

Howard leans back in his chair. Puffs his pipe.

HOWARD.

As I was saying, my best friend, Jack, and I fought together in the 42nd infantry division. As we pushed deep into Germany, it was our destiny to liberate Dachau.

EXT. CONCENTRATION CAMP - DAY

Barbwire fences. Guard towers. Wooden barracks. A Sherman tank rolls slowly through the gates. Two young soldiers, HOWARD and Jack, ride on the back.

Walking skeletons in tattered prison garb stagger aimlessly around the yard.

A SERGEANT passes the tank with a look of horror on his face.

The tank rolls past: Box cars piled with rotting bodies and smoldering crematoriums with bodies stacked like cord wood.

The tank slows down and stops.

GIs pummel Nazis guards with their bare hands. A colonel orders them to stop, to no effect.

A prisoner runs out of a building screaming, dragging a rope around his waist.

Howard and Jack hop off the tank and inspect the building.

They enter the

INT. LAB - DAY

Scientific contraptions cover long work benches. A NAZI SCIENTIST in a white lab coat stuffs papers in a black suitcase.

NAZI SCIENTIST

Lang lebend Hitler.  
(long live Hitler)

The Nazi scientist pulls out a Luger pistol. Jack raises his M1 rifle and blows a hole in the Nazi's chest.

Sheets of paper with strange symbols painted on them cover one wall. The individual sheets form a larger circular image of a snake biting its tail.

The center of the huge circle shimmers with an unearthly vibration. A pyramid and an eye floats above.

A rope tied to a work bench disappears into the wall. Howard pulls on the rope hand over hand.

HOWARD

What the hell?

JACK

Keep pulling.

Coils of rope make a pile the floor.

From the center of the design in the wall, a huge wild eyed German shepherd leaps into the room. It snarls and runs out the door. The rope pulls taught. Howard cuts it with his bayonet.

HOWARD

What's going on here?

JACK  
Hell if I know.

Howard and Jack approach the wall cautiously.

A soldier in a black S.S. uniform bounds into the room. He sprays bullets from a machine gun.

Jack and Howard fire in unison, cutting the Nazi down where he stands.

Another Nazi bounds into the room and is cut down.

Howard tosses a hand grenade into the shimmering portal. They duck behind a work bench, but there's no explosion.

A mangled leg in a high black boot flies out of the portal, spraying blood around the room.

HOWARD  
Grab that briefcase. It might be important.

Jack and Howard run out of the lab.

EXT. LAB - DAY

Howard and Jack lob grenades into the lab. A series of explosions sprays the prison yard with glass and debris. Fire pours from the building.

INT. DINING ROOM - DAY

Howard leans back in his chair.

JAMIE  
That beats anything on the History Channel.

CHASE  
The money. Tell us about the money, grandpa.

CHARLIE  
Your impatience is going to get you fired.

HOWARD  
On the contrary. That is precisely why I chose him.

DYLAN  
What happened to your friend?

HOWARD

Jack Grant disappeared a few years later, after he finished the last ten issues of his comic book.

WILLIE

Jack Grant the comic book artist?

HOWARD

Yes, indeed.

WILLIE

He did Commander Crater!

HOWARD

Correct again.

WILLIE

Before the war, Jack Grant put out dozens of Commander Crater comics.

HOWARD

I'm impressed.

WILLIE

After the war he put out ten more comics, Captain Crater in the Battle of Evermore.

HOWARD

And after that, he simply vanished.

WILLIE

They're the Holy Grail of comic books. They've been out of circulation for over forty years.

HOWARD

Bravo, Willie.

WILLIE

But what's really weird is that all the known copies have mysteriously disappeared.

JAMIE

Just like Mr. Studdles army buddy.

Chase laughs.

CHASE

Woooo, missing comics. Who gives a shit?

VIOLET

There must be something pretty important about those comic books.

Howard leans forward.

HOWARD

Far more than you'll ever know. I've managed to acquire them all-- except for the last one.

CHASE

Okay, I get it. This is like a Rosebud thing or something. All the old rich guy really wants his long lost--

JAMIE

Shut up.

Howard laughs.

CHASE

We find your precious comic book and we each get a hundred large like it said in the letter. Right?

HOWARD

I need the comic by Thursday.

CHASE

Perfect. I need the cash by Friday.

Howard motions to the butler.

HOWARD

(to butler)

Are our guest rooms ready?

BUTLER

There's a mint on every pillow.

The group shoots nervous looks at each other.

VIOLET

Can't we like, just come back tomorrow?

HOWARD

You'd better get used to each other. Your work begins in the morning.

The Butler escorts them up the

## STAIRS

CHASE  
 (to Jamie)  
 Think I'll bunk with you.

Jamie takes Violet by the hand and they stroll up the stairs.

DYLAN  
 Ouch.

CHASE  
 (to Butler so Jamie can hear)  
 Be sure to show them to the lesbian  
 suite.

DYLAN  
 Guess it's you and me.

CHARLIE  
 Why am I with Willie.

CHASE  
 Adult supervision.

## INT. GUEST ROOM - CHARLIE AND WILLIE - NIGHT

A tidy room. Two double beds. Charlie lays on his bed wearing pajamas. Willies paces.

CHARLIE  
 Go to bed.

WILLIE  
 In a minute.

Willie turns off the lights and curls up in a chair.

CHARLIE  
 Are you going to sleep in a chair?

WILLIE  
 Beds give me the creeps.

CHARLIE  
 A bed's a bed.

WILLIE  
 They have too many stories.

CHARLIE  
 C'mon.

WILLIE

You seem like a man who cares about hygiene.

CHARLIE

What are you talking about?

WILLIE

Did you ever see that segment on Sixty Minutes about hotel beds. The cleaning people miss all kinds of stuff. Imagine what lurks under these covers.

Charlie hops up and turns on the light.

WILLIE

Seamen, spit, blood, hair, dandruff, mucus.

Charlie flattens himself against the wall.

INT. GUEST ROOM - VIOLET AND JAMIE - NIGHT

Jamie does push-ups. Violet reads a Commander Crater comic.

VIOLET

You're really strong.

JAMIE

Have to be.

VIOLET

I'm too lazy to be buff.

JAMIE

Sometimes I wish I could just chill.

Jamie hops up and grabs a towel.

JAMIE

Man, if I didn't need that money, I'd have been out of here so fast.

VIOLET

Me too.

JAMIE

What are you gonna do with the money.

VIOLET

I'm going to buy my grandma the biggest, most elaborate headstone there is.

Violet reaches into her back pocket and pulls out a wrinkled sales sheet for a headstone. She hands it to Jamie.

VIOLET

The Stonemen blue marble 205 model  
statue of the cloaked angel.

JAMIE

That's no headstone. It's a monument.

VIOLET

She always gave me the best she could  
afford - of everything.

Jamie hands the paper back to Violet. Violet folds it up and sticks it back in her pocket.

Violet scrutinizes the comic in her lap. The comic book panels animate.

Commander Crater holds a folder titled: THE METZGER FILE.

COMMANDER CRATER

EVERMORE!

Violet convulses. Grips the comic hard and screams.

Jamie rushes to Violet's side, pries the comic from her hand and puts her arm around Violet.

INT. GUEST ROOM - DYLAN AND CHASE - NIGHT

Chase searches an old TV for a station. Dylan brushes his teeth in the bathroom.

DYLAN

Anything on TV?

CHASE

Nothing worth watching. No cable.

DYLAN

So What do you like?

CHASE

Real shit.

DYLAN

Like Survivor?

CHASE

That's about as real as wrestling. I like those biography shows about people who change the world. You know, by inventing shit, or writing books, or --

DYLAN

Making music.

CHASE

Yeah, it's all good.

INT. HOTEL ROOM - WILLIE AND CHARLIE - NIGHT

Charlie points at his bed, unable to speak. The wolf boy and an albino inspect the bed.

WILLIE

Don't you have one of those light things that shows where all the gooey stuff is?

WOLFBOY

Where do you think you are?

They pick up blankets. Look under sheets. The albino even smells the bed.

ALBINO

What did you see?

WILLIE

It's not the stuff you can see that gets you.

Charlie bolts for the bathroom and slams the door.

WILLIE

Who slept in this room before us, anyway?

INT. GUEST ROOM - VIOLET AND JAMIE - NIGHT

Violet and Jamie sit cross legged on a bed.

VIOLET

I started having strange visions when I was seven - after my parents died.

JAMIE

Visions of what?

VIOLET

It's like I see things going on - people, places.

JAMIE

Scary shit.

VIOLET

Sometimes, but it's not happening here.  
Its someplace else.

INT. HOTEL ROOM - DYLAN AND CHASE- NIGHT

Chase watches an old black and white TV show. Dylan wrestles with his gameboy on a bed.

DYLAN

What are you going to do with the money?

CHASE

Buy my way back to square one -- a fresh start. How 'bout you?

DYLAN

Start a band, get a girlfriend -- just be happy, I guess.

CHASE

Better give your money to me. You don't need it for the things you want.

Dylan throws his Gameboy down.

DYLAN

Shit. I can never seem to beat level four before I run out of lives.

INT. KITCHEN - DAY

The group stands sleepily around a breakfast table with their coffee cups in hand. Willie wears his Astro Boy pajamas while the others wear casual night shirts and pants. Howard sits at the table in an expensive robe smoking his pipe.

Willie joyfully helps the pinhead servant flip pancakes.

HOWARD

(To Violet)

Did you ever seek psychiatric help for these visions?

VIOLET

Yeah right. When Sigmund Freud couldn't figure them out I called Dr. Phil.

HOWARD

I just meant --

VIOLET

They stopped a long time ago -- until I got your letter yesterday.

JAMIE

Just ignore them. Maybe they'll go away.

HOWARD

(To Jamie)

Violet would do well to try and understand them.

((To Violet)

You may be having these visions for a reason, my dear.

Willie flips a pancake into the air and it sticks to the ceiling. The pinheads points and giggles.

CHASE

(Looks at Willie)

Who slapped him happy this morning?

Charlie saunters in from a side door dressed in a suit.

CHASE

Where the hell are you going?

Willie flips another pancake and it flies and hits Charlie in the chest. The other pancake falls to the floor. Charlie rips the pancake off his chest grabs a napkin tries to clean it off, shooting daggers at Willie.

The pinhead points.

PINHEAD

(To Howard)

Oooooooooo.

Howard writes something on a piece of paper and hands it to Violet.

HOWARD

Your quest begins here.

EXT. RESIDENTIAL STREET - NIGHT

Charlie opens the passenger door of an immaculate 1966 Chrysler imperial. Willie starts to get in.

CHARLIE

Don't touch anything. There's a towel on the seat. Sit on that and --

WILLIE  
I get the picture, Mr. Clean.

INT. IMPERIAL - NIGHT

The car's interior is spotless. A bottle of Windex rests in the cup holder. Willie struggles in his seat. Charlie cleans his wheel. They stop at a red light. Willie reaches for the radio dial. Charlie sprays Willie's hand with Windex.

WILLIE  
What's your problem?

CHARLIE  
Statistics show that nine out of ten people fail to wash their hands after using the facilities.

WILLIE  
I wash.

Charlie turns back toward the wheel and then quickly turns back and sprays Willie again.

CHARLIE  
Just in case.

Willie crosses his arms across his chest.

CHARLIE  
That's right keep your E-Coli to yourself.

EXT. BAR - NIGHT

Boarded up windows. A faded sign reads: RONNIE'S. The remnants of a closed sign hangs on the door. The Imperial stops out front.

WILLIE  
Is this where we were supposed to go?

CHARLIE  
Just wait in the car. I'll be back in a minute.

INT. RONNIE'S - DAY

Shards of light cut through the dark, stagnant air. Tables still set with dusty food on dusty plates.

The door creaks open. Harsh sunlight silhouettes Charlie. He enters cautiously.

A MAN smokes in the dark at a corner booth. The red cigarette ember lights his face with every puff.

Charlie slides into the booth.

DARK MAN

It's been awhile. Thought you might like this place. It was abandoned.

CHARLIE

It should be condemned.

DARK MAN

The owner's husband died back in the seventies. She closed the place up and left everything as it was.

Charlie wipes the table with a handkerchief.

DARK MAN

Talk to me, Charlie.

CHARLIE

Redman Publishing.

DARK MAN

That's the first place we looked.

CHARLIE

Well you must have missed something. Were going there tonight.

DARK MAN

I'll pass that along.

CHARLIE

So, what do you know about the comics?

DARK MAN

Superman's a control freak and Batman's gay.

CHARLIE

The Evermore series. What's is so special about it?

DARK MAN

You'll have to ask your brother about that.

CHARLIE

So Don knows?

DARK MAN  
(Smiles)  
Don wanted me to give you a message.

CHARLIE  
What?

DARK MAN  
Don't fuck this one up.

INT. LAND ROVER - NIGHT

Jamie drives. Chase rides shotgun. Dylan and Violet are in the back seat.

They cruise through a dreary industrial district.

CHASE  
You can't just walk in there and ask for their records.

VIOLET  
Why not?

JAMIE  
Everybody's got something to hide.

CHASE  
We gotta be stealthy.

Chase pulls out ski masks and rope out of a duffle bag.

A cell phone rings. Dylan answers it.

DYLAN  
Hey Charlie. Hold on.  
(to Jamie)  
What's the address?

Dylan holds the phone up.

JAMIE  
7514 Hyperion Street, Lawndale.

DYLAN  
What city isn't dirty?

JAMIE  
Tell him to keep a look out and call us if there's any weirdness.

DYLAN  
Did you get that? Okay. Later.

EXT. BUILDING - NIGHT

A plain industrial building. Square bushes line the front.  
An illuminated sign reads: REDMANS PUBLISHING.

Violet, Chase, Jamie and Dylan approach the entrance.

INT. REDMANS PUBLISHING - LOBBY - NIGHT

A SECURITY GUARD watches TV behind a long counter.

Violet strolls up to the counter.

VIOLET

Excuse me.

SECURITY GUARD

Yeah.

VIOLET

Perhaps you could help me.

SECURITY GUARD

Come back during business hours.

Violet puts her pink Hello Kitty backpack on the counter.

VIOLET

You see, It's my little brother's  
birthday tomorrow and --

SECURITY GUARD

Can't help you.

Violet unzips her backpack. She pulls out a stack of hundred  
dollar bills and lays them on the counter like playing cards.

VIOLET

He collects Lucky Ducky comics and he's  
missing one. Think you could --

SECURITY GUARD

The archive's down the hall on your left.

VIOLET

Thanks.

Violet blows him a kiss.

EXT. PUBLISHERS OFFICE - NIGHT

The Imperial waits in front of the building.

INT. IMPERIAL - DAY

WILLIE

Why do we have to wait in the car?

CHARLIE

We're look outs. So look out the window.

Willie presses his nose against the window. Charlie sprays Windex.

CHARLIE

You slimmed the window.

WILLIE

Okay, you be the look out and I'll go inside with all the comics.

INT. ARCHIVE - NIGHT

Jamie and Chase scan rows of metal file cabinets.

Chase points to a cabinet in the corner. Jamie opens a filing cabinet and yanks a folder which reads: GRANT, JACK.

Chase looks over Jamie's shoulder as he riffles through papers. Jamie stops at a document.

JAMIE

Here's something.

She scrutinizes a sheet of paper.

CHASE

Where are all the comics?

JAMIE

The publisher sold all the file copies.  
Here's the invoice.

CHASE

Shit.

Chase grabs the bill and slips it in his jacket. Jamie closes the file.

Violet and Dylan search in another part of the archive. Violet thumbs through a file drawer full of comics.

VIOLET

Let's see. Beatnick A-Go-Go, Bingo Bear,  
Circus Tales, Commander Crater in --

DYLAN  
-- the Battle for Evermore. Number  
fucking ten!

Violet SCREAMS and dances, holding the comic in the air.

Dylan sings.

DYLAN  
Money it's a gas. Grab that cash with  
both hands and make a stash.

Chase and Jamie come running.

JAMIE  
Don't tell me.

VIOLET  
We got it.

CHASE  
Let me see that.

Chase grabs the comic and kisses it.

Dylan sings in Chase's face.

DYLAN  
New car, caviar, four star daydream.

Chase grabs Jamie and kisses her. She kisses him back, then  
pushes him away.

JAMIE  
Let's just get out of here.

They take off.

INT. IMPERIAL - NIGHT

Willie sleeps with his head resting on the window. Charlie  
watches in horror as a stream of saliva drips down Willie's  
chin and pools on the leather upholstery.

INT. REDMANS PUBLISHING - NIGHT

The group jogs down a long hallway.

CHASE  
Why didn't you tell me the old gummer  
gave you spending money?

VIOLET  
It was a "need to know" situation.

CHASE  
What else don't I know?

Jamie laughs.

JAMIE  
Don't get me started.

They round a corner. A sign above double doors reads: PRESS ROOM

EXT. REDMANS PUBLISHING - NIGHT

Men and women storm the building wearing dickies pants, white shirts, Jack Percels and tight collared black trench coats.

INT. IMPERIAL - NIGHT

Charlie tries to position a paper coffee cup to catch Willie's drool.

FOOTSTEPS outside.

Charlie peers out the window. The suits storm the entry way.

WILLIE  
What, what?

CHARLIE  
We have company.

Charlie pulls a .45 automatic out of the glove compartment.

INT. REDMANS PUBLISHING - ENTRY - NIGHT

Agents storm the entry.

The security guard jumps to his feet and reaches for his gun. In a heartbeat the agent's draw their weapons in unison.

A GANGLY AGENT whips out his ID.

GANGLY AGENT  
Stand down, cowboy. Federal Agents.

The security guard raises his hands.

GANGLY AGENT  
Where are they?

The security guard points down the hall.

## PRESS ROOM

The cavernous room is dark. Shadowy mechanical shapes.

DYLAN  
What is this place?

JAMIE  
Try and find a light.

## HALLWAY

Agents jog toward the press room door.

## PRESS ROOM

Violet feels the wall in the dark. She finds a lever --  
throws it. Lights floods the room.

An industrial torture chamber: Ancient machines of unknown  
purpose spring to life. Huge printing presses with gigantic  
metal rollers. Shredder machines with huge metal jaws.  
RHYTHMIC CLATTER.

Rainbow piles of shredded newsprint are everywhere. Stacks of  
comic books line the walls.

Mammoth rolls of paper feed hungry machines.

They all stand clear at the monstrous contraptions.

CHASE  
What the fuck?

DYLAN  
These are like ancient.

Violet wanders over to a press. Jamie grabs her.

JAMIE  
I wouldn't get to close.

VIOLET  
These belong in the Smithsonian.

Dylan pushes a cart filled with shredded paper against the  
door.

Chase slams the red button that opens the loading dock door.  
The motor grinds, but the door doesn't budge.

CHASE  
Locked.

INT. HALLWAY - NIGHT

Agents take position around the print room door. The gangly agent gives a hand signal.

INT. PRESS ROOM - NIGHT

The cart flies from the door. Agents storm the room. They spread out.

Movement inside a cart full of paper shreds. Agents approach it, guns pointed. One of the agents fires. Chase hopes out.

CHASE

Oh shit.

An agent points their gun at his head.

Jamie hangs from a rafter above. Kicks the agent in his face. He flies against a machine. Grabs a roll of paper. It flies wildly all around the room.

Chase disappears.

Another agent grabs Jamie by the legs. She flips on top of him. Does a summersault and jumps back up.

She kicks guns out of several agents hands. An agent grabs Jamie.

He tries to push her head into the rolling steel.

Violet rolls out from under a machine, knocks Jamie's attacker to the ground with a sweeping kick and punches him in the face.

Chase and Dylan crouch behind a huge wall of comics. Several agents close in on them.

Dylan jumps out in a kung fu stance. Chase peeks around the stack.

CHASE

You know Karate?

DYLAN

Not a chance.

Agents attack Chase and Dylan. Chase runs behind a stack of comics. Dylan yells.

DYLAN

Hey man.

He follows Chase. He motions to Chase and they push the wall of comics.

Jamie plows through the agents.

An agent corners Violet next to a cutting machine. Violet knocks the gun from the agents hand with her leg. He grabs her. Twists her arms. Violet slams him onto the machine. He lets go. Lands on the cutting table.

Violet pushes two red buttons on either side of the blade. A blade slams down and slices the agent in half. Blood pours everywhere.

The agents fire. The shots rickshas off metal machinery.

A female agent chases Violet on a conveyor belt. They both dodge the huge metal stamps. Violet rolls. A stamp punches down beside her. Violet rolls off the belt. The female agent gets stamped. A colorful cartoons spreads across her face.

Chase pushes a towering wall of comic books. An avalanche of comics buries several agents. Chase and Dylan scramble over the heap.

Paper, paper everywhere -- rolls, sheets, scraps. It flies and swirls in every corner of the room. Killer paper cuts cover any areas of exposed skin.

Jamie winces as a sheet of razor sharp paper cuts her arm. Dylan and Chase rush to her side.

Violet climbs on top of a machine. Two agents follow close behind.

Jamie fights with an agent, they both get sliced by paper.

Agents corner Violet as she climbs on a huge press. Dylan pushes one of agents between the press' rollers. The machine devours him quickly.

Violet kicks the other agent. He tumbles into a huge vat of yellow ink.

A female agent gets a tiny yellow splash on her black jacket. She tries to wipe it off.

The vat of yellow ink tumbles over as the agent tries to climb out.

The ink spreads quickly on the concrete floor. Chase and an agent get covered in ink. He slips and falls.

A single GUNSHOT outside.

The huge loading dock door rolls up. Headlights. An engine RUMBLES. Gears GRIND. Willie and Charlie drive a forklift inside.

Agents fire at the lift. Bullets ricochet off its thick steel arms. The agents retreat. Charlie hops off the forklift. Slips and slides in the ink. Knocks three agents down.

Violet and Dylan jump off the press.

An agent fires at Jamie. She rolls, dodging the bullets. Another agent pins her on the ground.

Chase rushes to her aid. The agent presses his gun to her head.

AGENT.

Where is the damn comic book?

CHASE

Okay, okay, I've got it.

Chase pulls out the comic book. The agent shoots at him. Grazes his arm. Chase tumbles backwards into a huge vat of solvent.

Chase raises the sopping comic over his head. The comic book pages slowly turn white. Dylan helps Chase out of the vat. It topples over.

The cavernous press room reverberates with curses and cries as the solvent splashes on countless paper cuts.

Chase throws the bleached out comic at the gangly agent. It hits him in the chest and falls to the floor.

The gangly agent picks it up from a corner. Turns the soggy blank pages. Tosses it back to Chase.

GANGLY AGENT

It's all yours, tough guy.

He turns and leaves. The remaining agents follow. Dylan inspects Chase's grazed arm.

CHASE

If you say it's only a flesh wound, I'll fucking kill you.

VIOLET

Who were they?

CHARLIE

I suggest we leave immediately.

The group heads for the loading dock door.

INT. STUDDLES MANSION - LIBRARY - DAY

Wall to wall books.

Commander Crater comics cover the top of a long oak table. Violet and Dylan examine them carefully. They both have paper cut marks.

VIOLET

You were kinda mucho macho last night.

DYLAN

Nothin' compared to you.

Violet points to a comic.

VIOLET

Check this out, there's a symbol for each comic book.

DYLAN

Its probably some kind of trade mark. A lot of comics have them.

VIOLET

No, look, these are all different.

Howard Studdles enters the room.

EXT. HOUSE - DAY

A small one story tract style house.

Violet and Dylan walk up a short set of stairs and ring the door bell.

A middle aged blonde woman, LOLA GRANT, answers the door.

VIOLET

Hi, were looking for Lola Grant.

LOLA

What do you want?

VIOLET

Information about her father.

INT. LOLA GRANTS HOME - DAY

A shabby, poorly lit interior. Tree lamps. Glass bird collections. Orange shag rug.

Dylan and Violet sit on a plastic covered couch.

Lola talks from a kitchen. Pots TINKLE.

LOLA

I don't really remember much about my father. He disappeared when I was very young.

Lola brings a rattling tray of drinks to the table.

LOLA

I've had people come here before and ask a lot of questions.

DYLAN

Who else?

Lola laughs.

LOLA

Well, they were grown men and you know what they wanted?

DYLAN

Comic books.

VIOLET

We're interested in your father's comic books too.

LOLA

I gave those men all the comic books. I don't care about that stuff.

VIOLET

Do you still have any of your father's things?

Lola pinches her ear.

LOLA

Only an old trunk full of junk.

DYLAN

Could we see it?

LOLA

You can have it if you can carry it.

INT. STUDDLE'S MANSION - LIBRARY - DAY

Violet rummages through the trunk.

Dylan picks up a comic.

DYLAN

Here's one of the Commander Crater comics we already have.

Violet picks it up and flips through it.

A man in a black suit and dark glasses glares from a page. The word balloon reads: YOU WON'T ESCAPE THIS TIME, CRATER.

Commander Crater has a suitcase in one hand.

VIOLET

In the older comics, Commander Crater fights space pirates and robots.

DYLAN

Yeah, so.

VIOLET

Well in these later ones, he's always running away.

Violet starts to shake as she holds the comic. She convulses. Dylan catches her before she falls. Her face is pale.

INT. BASEMENT - NIGHT

The rippling image of a man, Jack Grant, wearing 50's cloths. In the background, a wall covered with symbols. He holds a gold seal ring above his head and chants.

JACK GRANT

Annuit coeptis, novus ordo seclorum.

INT. STUDDLE'S MANSION - LIBRARY - DAY

Violet sprawls in an over stuffed chair. Charlie looks out the window. Willie, Chase and Jamie look at comics on the table.

WILLIE

Studdles says you've been cooking up some kind of theory about weird symbols.

VIOLET

We can't make out what they means yet, but they obviously connect in some way.

DYLAN

We only need the last piece.

WILLIE  
Issue number ten.

CHASE  
We only need to get the comic, not solve  
a mystery.

Jamie pulls out a sheet of paper.

JAMIE  
Redmans Publishing sold their Commander  
Crater file copies to a Nolan Slinderman.

WILLIE  
Sounds familiar.

Jamie reads the invoice.

JAMIE  
He has a San Diego address -- owns a  
store named Sideways Comics.

WILLIE  
Wait, tomorrow is the last day for  
ComicCon.

CHASE  
What's a ComicCon?

WILLIE  
Only the biggest comic book convention in  
the world.

DYLAN  
And we care because?

WILLIE  
It's in San Diego. This guy Slinderman's  
a local comic book dealer.

CHASE  
What are we waiting for?

Charlie still looks out the window.

EXT. AIRPORT - NIGHT

A plane takes off and disappears into the starry night.

INT. AIRLINER - NIGHT

Charlie and Willie sit next to each other. Violet and Dylan  
sit across the aisle.

Charlie's face is glued to the window. A sea of lights as far as the eye can see.

Willie rummages through a bag, pulls out a comic book. He licks each page as he reads.

A stewardess trudges down the aisle.

STEWARDESS

peanuts?

Willie nods.

WILLIE

Yes ma'am.

Willie opens the peanuts and pours the bag in his mouth. Charlie continues to peer out the window.

Violet and Dylan lean back in their seats.

DYLAN

No, but Chuck Berry was, he's the --

VIOLET

-- father of Rock'n Roll.

DYLAN

Exactly. I thought you'd be more of a Christina Aguilera fan.

VIOLET

Gimme a break.

DYLAN

Sorry.

VIOLET

You didn't get any peanuts. Here, take mine.

DYLAN

(Talking about his life)  
These peanuts are dry and tasteless.

VIOLET

At least they're free.

DYLAN

Free's not enough for me. I want something with flavor.

VIOLET

Ever thought of starting a band?

DYLAN  
All the time.

VIOLET  
You gotta start somewhere.

Several playing cards lay on the aisle floor. Chase pushes them away with his foot.

CHASE  
Just admit, I won.

JAMIE  
I don't know how, but you cheated.

CHASE  
You have to take something off.

JAMIE  
How 'bout your head?

The stewardess walks down the aisle and points to the cards.

STEWARDESS  
Sir, did you drop those?

Jamie socks Chase in the arm. Chase howls in agony.

CHASE  
I'm a wounded man.

JAMIE  
Oh my god. I'm sorry.

Jamie puts her arm around Chase. Chase rests his head on her chest. She strokes his head.

JAMIE  
Better?

CHASE  
Much.

JAMIE  
Does it still hurt?

CHASE  
No. I got shot in the other arm.

Jamie shoves Chase's head away.

Willie chews gum. He pulls a long pink loop out of his mouth.

CHARLIE

Do you have any idea how many microbes  
are on that gum now?

Willie takes out his gum and scrutinizes it.

WILLIE

Ten million, nine hundred and forty-two.

CHARLIE

Well, er, ugh, maybe more.

WILLIE

Ever read Attack of the Killer Parasites?

CHARLIE

Parasites?

Charlie fidgets in his seat. Willie leans close.

WILLIE

First, the Parasites get inside you  
through a tiny cut or something.

Willie points at a paper cut on Charlie's hand.

WILLIE

Then they lay their eggs in your small  
intestine.

CHARLIE

This is fiction, of course.

WILLIE

Oh no, it was based on a true story.

CHARLIE

I doubt it.

WILLIE

Reader's Digest.

CHARLIE

Really?

WILLIE

Anyway, when the eggs get big enough,  
they block your colon and your rectum  
closes up.

CHARLIE

What then?

WILLIE  
You blow up like a bloated bag of shit.

EXT. CONVENTION CENTER - DAY

A huge convention center. Buses line the streets. Hordes of people enter the building. Some are dressed as their favorite comic book character.

Willie waits impatiently out front. Chase creeps up behind him.

CHASE  
ET, phone home.

WILLIE  
Shut up.

Willie walks inside.

INT. CONVENTION CENTER - DAY

Hundreds of rows of comic book booths. Jamie walks up with a site map.

JAMIE  
Do you see Sideways Comics?

Dylan looks at the map.

DYLAN  
It's in row 2100.

Willie looks and points. A sign reads: ROW 101.

WILLIE  
Thattaway.

Willie takes off. Violet grabs him.

VIOLET  
You have to stay with us.

WILLIE  
No, you have to keep up with me.

They head out. Row after row of comics, toys etc. They can't seem to find the end.

Violet stops. Her eyes roll back into her head. She convulses.

INT. DARK ROOM - NIGHT

A grimy man sits in facing a wall, caked in dirt. He slowly starts to turn around.

INT. CONVENTION CENTER - DAY

Violet's eyes go back to normal.

VIOLET

Lets hurry up and get out of here.

Toward the entrance. The sound of WHISTLES and CLAPPING.

Violet and company run past booths.

The Agents run into the building. A security guard stops them.

SECURITY GUARD

Badge please.

The agents looks at him. An agent flashes his badge.

SECURITY GUARD

Nice touch. Step behind the line.

The agents push past the guard. The agents become stuck in a huge crowd of fan boys at a star trek autograph table.

The agents stare at each other.

INT. CONVENTION CENTER - DAY

Chase lags behind. Jamie grabs Chase. They run by shirt stands. Action figures. Comics, comics, and more comics.

The agents draw their guns. The fan boys start touching them. An agent fires a shot into the air. The fan boys back up.

The agents run past booths.

Willie stands in front of row 2100. He pants. They all run down the row and stop at a signs which read: SIDEWAYS COMICS.

Piles of comic books. Violet walks up to a stout man in a Klingon shirt.

VIOLET

Hi, is there a Nolan Slinderman here.

NOLAN

(Lisp)  
Speaking.

Charlie walks up to him.

CHARLIE  
Were looking for Commander Crater in the  
Battle of Evermore, number ten. You  
purchased from Redmans Publishing.

Nolan laughs.

NOLAN  
It's not for sale.

WILLIE  
C'mon, you see they're are these guys --

Charlie whips around and covers Willie's mouth with his hand.

Jamie steps up.

JAMIE  
Everything has a price.

CHASE  
How about a million bucks?

NOLAN  
Well, sure for a million dollars.

JAMIE  
We only have fifty grand.

CHASE  
I'll handle this darling.

Jamie socks him in the arm.

A snot-nosed toddler brushes against Charlie's hand. Charlie thrusts his arm away from his body.

CHASE  
(To guy)  
Good. So the comic is for sale. Now we  
just have to agree on a price.

NOLAN  
do you know how rare this comic is, only  
a few in circulation.

WILLIE  
(mumbles)  
Try none.

Jamie whacks him on the back of his head.

Chase snaps his fingers. Violet hands him her Hello Kitty backpack. Chase unzips it and gives Nolan a peek. Nolan's eye's widen.

CHASE

Fifty large, player. Take it or leave it.

Nolan pulls a comic from a lock box and hands it to Chase. Chase tosses the bag to Nolan.

CHASE

Buy yourself a life.

They flee quickly.

Violet scans the convention hall nervously.

VIOLET

Faster.

They dart through the crowd. Willie slows down to look at a comic. Jamie grabs his arm and pulls him away. They dart out of the convention center.

Nolan sits on a stool behind his comics, counting his money. Agents surround the booth.

AGENT #1

Where's the Commander Crater Evermore comic?

NOLAN

I just sold it, okay. I'm busy.

AGENT #1 grabs Nolan's shirt and drags him across the comic covered table.

AGENT #1

Where did they go?

Nolan points a shaky finger toward the exit. The agent pushes him backwards. He crashes into the wall of comics behind him.

Agents run toward the door.

INT. AIRPLANE HANGER - DAY

A black Learjet and a black helicopter.

Two shadowy figures in black suits approach each other. FOOTSTEPS echo in the dark cavernous hanger. One is a GANGLY AGENT. The other, the Dark Man -- cigarette ember glowing. Smoke billows.

GANGLY AGENT  
Those things'll kill you.

DARK MAN  
I'll quit someday.

The men stop a few feet apart.

GANGLY AGENT  
Charlie's your responsibility.

DARK MAN  
When was the last time you saw your  
brother?

GANGLY AGENT  
He's not my brother anymore.

DARK MAN  
Well, he's still my friend.

DARK MAN  
He's just trying to do his job.

GANGLY AGENT  
You think this is a job?

DARK MAN  
Sometimes I think it's a crime. People go  
to jail for the things we do.

GANGLY AGENT  
I lost eight of my best agents because he  
fucked up -- because you fucked up.

DARK MAN  
So, bring them all in.

GANGLY AGENT  
We have them in San Diego. They were kind  
enough to lead us to the last comic book.

DARK MAN  
So you can forget about your brother and  
go fishing.

GANGLY AGENT  
You know I can't do that.

The Gangly agent removes his black jacket and tosses it. A 9mm automatic bulges in a shoulder holster. He slowly rolls up his sleeves.

The Dark Man does the same.

They back up slowly.

EXT. AIRPLANE HANGER - DAY

Two agents stand outside the hanger door. A third sits behind the wheel of a black SUV -- motor running.

Two GUNSHOTS ring out inside the hanger. Then three more.

The metal door swings open. The Gangly Agent strolls out -- putting on his jacket.

One of the agents opens the back door of the SUV. The Gangly Agent hops in.

The SUV speeds away.

EXT. CONVENTION CENTER - DAY

A throng of colorful costumes and characters pour in and out of the convention hall.

An agent scans the area outside.

He whispers into a lapel microphone.

AGENT.

No sir...I know...but,but...we were right  
on their tail...yes sir.

Other agents join him and they all walk away.

EXT. AIRPORT - DAY

Dylan pays a cab driver and slides out the backseat. Violet and Jamie stand beside the cab. Back door open. Violet surveys the oncoming traffic.

JAMIE

Think we lost em?

VIOLET

Guess so. Were still breathing.

Charlie yanks luggage from the trunk of the cab.

CHARLIE

C'mon, our plane leaves at 3:45.

INT. AIRLINER - DAY

Willie and Dylan sit on either side of Violet. Violet pages through the comic book. Dylan watches intently. Violet stops on a page.

A stewardess talks over a PA.

STEWARDESS (O.S.)  
We will be landing at LAX in a few  
minutes. Please fasten your seat belts.

A brutish creature with razor fangs, glares up at them from a panel on the page.

DYLAN (O.S.)  
Whoa, those things are ugly.

Willie leans over to see.

WILLIE  
They're Oarzirs from the Evermore  
Dimension.

Willie turns the page. Dylan points at a panel.

VIOLET  
Do you mind?

Commander Crater and a black girl fight the Oarsirs.

DYLAN (O.S.)  
Damn, she looks just like you, Violet.

WILLIE  
That's weird, back then the only black  
people in comics were natives. No  
offense.

VIOLET  
Oh, please.

Dylan laughs.

WILLIE  
If you think that's funny, you'd love how  
they portrayed Japanese guys.

VIOLET  
What is Evermore?

Violet slowly closes the comic.

WILLIE  
Evermore is a dimension where the past,  
the present and the future are one.

VIOLET  
Evermore.

INT. LAND ROVER - DAY

Jamie drives. Chase rides shotgun. Charlie, Willie and Violet ride in the back seat. Dylan is stuck in the rear cargo area.

DYLAN

Yeah, he knows a lot about the string theory.

VIOLET

This Physics Professor from your school, he can tell us about this inter dimensional travel stuff?

CHASE

What a load of crap.

JAMIE

I'm going to have to agree.

CHASE

It's just a comic book and the sooner we take it to the old gummer, the sooner we get paid.

CHARLIE

Do you think those federal agents are all comic collectors?

CHASE

Figure this shit out on your own time. Jamie and I can deliver the comic, get our money, and --

DYLAN

What if the comic's worth a lot more than a hundred grand for each of us?

EXT. COLLEGE - DAY

The group hurries across a manicured lawn toward a Spanish style building. A sign out front reads: CALIFORNIA INSTITUTE OF TECHNOLOGY.

CHASE

Hurry up -- before this professor guy goes to lunch or something.

INT. LECTURE ROOM - DAY

A short, gray haired man, with glasses and a beard, PROFESSOR HYDELBERG, stands on a foot-stool and scribbles on a huge chalkboard. The others sit in student chairs.

PROFESSOR HYDELBERG  
Einstein tried to tie all of physics  
together with the Unified Field Theory,  
but he never succeeded.

JAMIE  
What about the string thing?

The professor picks up a piece of chalk.

PROFESSOR HYDELBERG  
The string theory tries to explain the  
inconsistencies of our four dimensional  
universe.

CHARLIE  
Height, depth, width and --

VIOLET  
Time.

PROFESSOR HYDELBERG  
Precisely.

CHASE  
I still don't get how this relates to  
other dimensions.

PROFESSOR HYDELBERG  
String theory is based on the idea that  
there are other dimensions in our  
universe that we cannot perceive.

CHASE  
Like they're there, but we can't see  
them?

The professor nods.

PROFESSOR HYDELBERG  
In this theory there are ten or more  
dimensions.

CHARLIE  
Is there one without germs?

WILLIE  
Shut up.

DYLAN  
How do we know they exist?

PROFESSOR HYDELBERG  
 Mathematics. Picture our universe as a  
 balloon.  
 (The professor draws a balloon  
 on the board.)  
 The exterior of the balloon is our  
 universe.  
 (He makes a dot on the surface  
 of the balloon.)  
 This is us. As the balloon expands,  
 everything seems to be moving away in all  
 directions.

VIOLET  
 like other planets.

The professor nods.

WILLIE  
 But what's inside the balloon.

PROFESSOR HYDELBERG  
 The extra dimensions, perhaps.

The professor walks over to the board and picks up the chalk.

PROFESSOR HYDELBERG  
 Stephen Hawking describes this as the  
 Membrane theory.  
 (He circles the exterior of the  
 balloon.)  
 Our four dimensional universe is the  
 membrane of the balloon.

VIOLET  
 Like there could be all kinds of  
 dimensions within the universe. We just  
 haven't experienced them.

The professor nods and smiles.

INT. LAND ROVER - NIGHT

Monotonous freeway hum.

Jamie drives. Violet sits close in the front seat. Violet  
 reads the comic. A set of symbols line the wall. She points  
 to the comic.

VIOLET  
 They're like puzzle pieces, the way they  
 fit together.

Dylan looks at the comic. Commander Crater stands in front of symbols arranged on the wall.

Violet flips through the comic.

Commander Crater shields himself from an Oarzir. Chase and Willie sleep. Charlie stares out the window.

Two black cars speed up a ramp and pull up beside the Land Rover.

The windows are tinted black. A car rams the Land Rover.

JAMIE

Shit.

Jamie rams the car back. Another comes up behind her and rearends them.

A tinted window lowers. A machine gun appears. Violet pushes Jamie down. She swerves over four lanes.

CRASH. Windows shatter. Glass spray.

The Land Rover swerves. Pushes a black car. The black car hurtles into a construction site. Flies up a ramp. Lands on the other side of the freeway.

Black twisted metal. Fire. Smoke

The Land Rover hobbles down the freeway.

CHASE

Don't they teach these guys how to drive  
at the Maniacal Asshole Academy?

A car pulls up along side of them.

Violet convulses, grabs her head. A light burns and shines from her forehead. Violet screams and grabs her head. The light fades, leaving a red burn mark on Violet's forehead.

VIOLET

Stop the car.

Jamie stops the car. The black car jets by.

DYLAN

What the fuck are you doing?

The black car screeches to a halt. They swerve to miss bystander cars.

BANG -- the black car loses a tire, swerves, rolls and bursts into flames.

Jamie pulls off the freeway and stops.

EXT. HIGHWAY - NIGHT

The thrashed Land Rover sputters along.

INT. LAND ROVER - NIGHT

Violet's hair and eyes are wild. She has a burn mark in the shape of an eye on her forehead. Violet touches it and winces.

DYLAN

You okay?

CHARLIE

What the hell was that?

VIOLET

I don't know, it's never happened.

CHARLIE

They'll be on our trail in no time.

The Land Rover lurches to a stop. Jamie slams the wheel. The eye on Violet's forehead slowly disappears.

JAMIE

Were out of gas.

WILLIE

Guess were walking.

CHASE

No shit, Sherlock.

EXT. CITY - NIGHT

The group pushes the Land Rover into a gas station.

Jamie gasses up.

VIOLET

Hey let's get out of here.

CHASE

Let's blow this joint.

Two more of the black cars pull into the gas station.

Charlie jumps out of the way as the car zooms right past him.

The gangly agent slips out of a car. A posse of agents stand behind him.

He smiles sadistically.

GANGLY AGENT  
Charlie boy.

Charlie fixes gaze on his brother.

GANGLY MAN  
What no warm welcome?

The gangly agent walks forward. Charlie stands motionless. The agent circles Charlie.

GANGLY AGENT  
You were always so sickly. So weak. So pathetic.

The gangly agent socks Charlie in the gut. He doubles over.

Willie jumps on the gangly agent's back and punches him weakly.

The gangly man turns to the agents.

GANGLY AGENT  
Is there something on my back?

AGENT #1  
Looks like a stink bug. Smells like one too.

The agents laugh.

Willie bites the gangly agent's shoulder.

GANGLY AGENT  
I think the vermin bit me. Squash it.

The agents yank Willie off their boss' back. They point their weapons at him.

Charlie jumps up. Rams his brother. Knocks him down.

The gun goes flying. Hits the ground. Violet picks it up.

Charlie grabs his brother up by the collar and throws him against a gas pump.

CHARLIE  
Not this time.

The gangly agent lunges at Charlie. Charlie bashes his head through the glass of the pump. The gangly agent grabs a gas nozzle.

Gas sprays in the gangly agent's eyes and everywhere else.

The other agents lower their guns.

Charlie grabs two wires that dangle from the pump. He shoves them in his brother's ears. The gangly agent shakes and bursts into flames.

The screaming ball of fire runs around in circles.

A group of brutish figures approach, they are OARSIRS. They are wearing Nazi S.S. uniforms. Their torsos are too wide and their arms too long. Their faces is a flat and wrinkled mass of folds with a set of wide gills on either side if their head.

Violet holds the gun.

The figures are tall and bulky. The Oarsir's skin is a sickly gray shade of blue.

They lumber and creep toward Violet. The agents open fire on them.

When they fall, they rise again. The Oarsirs pounce on the agents. One rips flesh from a screaming agent's neck. Blood sprays everywhere.

All the agents lie dead.

An Oarsirs points at Violet. He growls with razor fangs bared.

CHASE

Who's side are those things on?

OARSIRS #2

Key, key, brenji orkolon.

CHASE

(to Willie)

Do you understand that comic book talk?

WILLIE

Something about eating your face.

Violet and friends back up. A creature leaps in their midst.

DYLAN

They must want the comic book.

CHASE  
How can you possibly know that?

DYLAN  
Everyone else does.

Willie backs up toward the car. A creature jumps on him. He throws it off.

WILLIE  
I only like this shit in comics.

CHASE  
Any money left? They may want money.

Chase pulls out his wallet -- empty.

DYLAN  
These dudes don't want money. Anyway,  
it's all gone.

CHASE  
(checks his wallet)  
Give me your wallet.

DYLAN  
All I got is a whole bunch of ones.

Chase grabs the wad of ones. A creature charges. Willie kicks it into the fire.

WILLIE  
Die, vile scum of Evermore. Tell them in  
hell that you met the death dealer.

CHASE  
Calm down, kid.

The Oarsir peers out from the flames. It leaps from the fire. Grabs Violet. She socks it.

The creature stumbles back. Jumps on Dylan. They tumble to the ground.

More Oarsirs run over. Violet pulls the comic book from her jacket.

VIOLET  
Is this what you freaks want?

Violet rips a page from the comic. Stuffs it in her pocket. Dangles the comic book over the fire. The Oarsirs lunge for it. Violet drops it. The Oarsirs leap into the flames and grab the comic. The comic burns -- they don't.

An Oarsir grabs Chase. The money in his hand flies everywhere. Dollar bills float in the air like leaves in the wind.

The Oarsir is about to sink his fangs into Chase. One of the dollars lands on the beast's shoulder. A blue arc of light engulfs the creature. It dematerializes in a crackling flash.

More Oarsirs dematerialize as the dollars land on them. Violet and company make a mad dash for the Land Rover.

INT. LAND ROVER - NIGHT

Jamie drives. Chase rides shotgun. Violet, Dylan and Willie sit in the back seat. Charlie broods in the cargo area.

CHASE

Those things were, like, in the comic.

WILLIE

Oarsirs.

JAMIE

I think we lost 'em.

WILLIE

If they're like the ones in the comic, they could pop up anywhere.

Violet pulls out the page she ripped from the comic book. A symbol fills the page -- a pyramid with an eye.

Violet shakes. Her eyes roll back.

DYLAN

Here she goes again.

Dylan pries the page from Violet's hand. She returns to normal.

DYLAN

This symbol looks familiar.

WILLIE

Anybody got a dollar bill?

Charlie hands one forward.

CHARLIE

I want that back.

Dylan points to the back of the one dollar bill.

DYLAN

There it is, the pyramid with an eye.

VIOLET

What if those monsters come back?

CHASE

Hey, money talks. We'll be ready for 'em.

EXT. STUDDLES MANSION - NIGHT

Violet and company approach the front door. It gapes open. Violet pokes her head inside.

VIOLET.

Oh my god.

INT. STUDDLES MANSION - ENTRY HALL - NIGHT

Light fixtures ripped from the wall. Blood everywhere.

MOANS down the hall. The group sprints to the

LIBRARY

Howard Studdles bleeds on the Persian rug. Bodies of agents and servants litter the room.

The table where the comics were is empty.

A pinhead in a chauffeur's uniform pounds a dead agent with a big book.

Two crying servants help Mr. Studdles into a chair. He grips a pearl handled .45 automatic in each hand.

HOWARD

George S. Patton gave me these in 1945. I'm a little shaky, but they still shoot straight.

A servant dabs a wound on the old man's forehead.

VIOLET

What's going on?

HOWARD

I must apologize. There are things I should have told you.

CHASE

Spill it old man. This is getting nuts.

HOWARD

You won't believe it, but our universe is under attack from another dimension.

CHASE

At this point, I could believe anything.

WILLIE

The dimension of evermore?

HOWARD

That's what Jack called it.

JAMIE

Is that what you saw in that prison camp?

HOWARD

The Nazi's obsession with the occult led to their discovery of --

VIOLET

Those symbols, they open some kind of door into other dimensions.

HOWARD

I'm afraid so.

DYLAN

So the string theory is true.

HOWARD

I don't know about that, but the portal must be closed.

VIOLET

How?

HOWARD

I was going to do it myself when you brought me the comic book with the last symbol, but --

VIOLET

I can do it.

HOWARD

I believe you can, my child.

DYLAN

I'll go too.

HOWARD  
She must go alone.  
(to Violet)  
You have until midnight tonight.

Howard pulls his gold seal ring off his bloody hand and gives it to Violet.

She examines it.

VIOLET  
There's writing inside the band.

HOWARD  
Say the words when the symbols are in place. The door will open.

JAMIE  
Too dangerous. She could get killed.

HOWARD  
If she fails, we all die -- along with the entire universe.

CHASE  
(to violet)  
Did you get all that? Need to write any of this shit down?

VIOLET  
(to Howard)  
But how do I close the door?

HOWARD  
I don't know. Jack Grant and I tried to close it many years ago. He entered the portal to see if he could close it from the inside and never returned.

DYLAN  
How did he know what to do?

HOWARD  
It's all in that briefcase he took from the Nazis.

JAMIE  
Where the hell is it now?

HOWARD  
He used to keep it hidden in the basement of his house.

DYLAN

If those agents didn't get to it first.

HOWARD

They think they can make it all go away  
by destroying everything.

JAMIE

Let's check out that house.

HOWARD

His daughter lives there now.

(to servant)

Bring me my address book.

JAMIE

Lola Grant. We know where it is.

HOWARD

(to Violet)

One more thing. I never knew what he  
meant, but before he vanished, Jack said,  
the eye will protect you.

Violet points to Jack Grant's trunk in the corner.

VIOLET

There's a bunch of eyes in his trunk.

Dylan opens the lid. They all look inside.

Violet pulls out pendants, rings, daggers -- all with the eye  
and the pyramid.

Willie pulls out the dollar bill he borrowed from Charlie.

WILLIE

It's the same symbol.

DYLAN

The Great Seal.

JAMIE

The eagle?

DYLAN

No, the eye and the pyramid.

WILLIE

Our founding fathers were into some  
freaky shit.

Charlie snatches the bill out of Willie's hand.

CHARLIE  
I'll take that.

INT. LAND ROVER - NIGHT

Jamie has a red eye of Horus painted on her forehead. Violet draws one on Dylan with lipstick.

CHARLIE  
You are not touching me with that.

Willie grabs Charlie's hands. Violet draws one on his forehead.

Violet looks at her watch. Dylan sits with a lap top computer.

DYLAN  
The Eye of Horus, was used in ancient Egypt as a powerful symbol of protection from evil.

Jamie darts through traffic.

THUD. Something lands on the hood of the car. HISS. An Oarsir snarls through the windshield at them.

Jamie cranks the wheel. The Oarsir rolls off the hood.

CHASE  
That was close.

The Oarsir breaks through the glass and grabs Chase.

Dylan pulls the Oarsir off. He holds up a bill. The creature disintegrates in a blue arc of light.

THUD. THUD. THUD. THUD. Oarsirs swarm the Land Rover.

One rips through the roof. It grabs Charlie's head. Willie stabs it with an eye dagger.

The Oarsirs pile onto the car.

Jamie goes up on the curb. She smashes into a store window. The Oarsirs fly off. The roof tears off.

Jamie backs the Land Rover over glass and debris.

CHASE  
Hey, now it's a convertible.

The Land Rover sputters to a stop.

JAMIE

Shit.

VIOLET

We're only a couple of blocks away. If we run, we can make it.

Willllie looks at Violet.

WILLIE

Speak for yourself.

VIOLET

No one gets left behind.

They hop out and run. A horde of Oarsirs follow close behind.

Violet and the others run around the corner.

The Oarsirs catch up. One Oarsir grabs Willie's leg. Violet jabs him with a dagger -- a blue flash. An Oarsir slashes Willie's arm.

The creatures surround them in front of Lola's home.

JAMIE

Okay, let's eyeball some freaks.

Oarsirs charge Violet. She kicks and stabs. It burns up.

Chase shoves a dollar bill down an Oarsir's throat.

CHASE

Keep the change, beautiful.

An Oarsir grabs Charlie. It burns up when Charlie head butts it with his lipstick eye covered forehead.

Violet and company fight their way to the door.

Chase frantically rings the doorbell. Lola comes to the door in a night gown and a robe.

LOLA

What do you want this time of --

They burst into her house. Slam the door. Lock it.

VIOLET

We need to act fast. They'll all be in here in a matter of seconds.

LOLA  
(to Willie)  
Hey pigpen, you're tracking mud all over  
the rug.

An Oarsir breaks through the window. Jamie stabs him with an eye dagger. He burns.

A smoking black burn mark ruins the rug. Lola screams.

Dylan grabs her arm.

DYLAN  
Let's get you some place safe.

LOLA  
My beautiful rug.

Violet shakes her.

VIOLET  
Where's your basement?

Lola points down a hallway. Violet grabs Lola. They all run down the hall. Open a door to a long narrow staircase that leads to the

BASEMENT

Chase and Dylan nail boards to the door. Willie hands them nails.

Oarsirs HISS on the other side.

DYLAN  
Think this'll hold 'em?

WILLIE  
In which dimension?

CHASE  
Gimme more nails.

He frantically nails.

Charlie and Lola watch as Violet and Jamie dig through the dirt of the basement floor.

They smile at each other.

Violet finds the brief case. It's worn and covered in dirt. She tries to open it.

VIOLET.  
It's locked.

Jamie looks around the room. An axe hangs on the wall.  
Jamie grabs it. CRACK. The lock breaks.

JAMIE  
Not any more.

The suitcase pops open. Violet rummages through documents  
inside.

Violet picks up a folder labeled: METZGER AKTE. Inside are  
all the individual symbols on sheets of paper.

Dylan pulls out another sheet. Even though the text is all in  
German, it is clearly a schematic diagram showing the  
placement of the symbols.

Dylan and violet tape the symbols to the basement wall.

Willie pulls drawings out of the suitcase.

WILLIE  
Whoa, Commander Crater original art.

LOLA  
Is it worth anything?

WILLIE  
Not much. I'll take 'em off your off your  
hands for fifty bucks.

Charlie whispers something in Lola's ear.

LOLA  
(to Willie)  
Bite me fan boy.

Violet and Dylan step back to inspect their work.

The pages make a larger picture on the basement wall: the  
circular image of a serpent biting it's tail, in the center,  
THE GREAT SEAL -- an unfinished pyramid, an Eye of Horus  
hovers above.

A low frequency HUM echoes in the basement.

All eyes turn to the wall.

DYLAN  
The Ouroboros.

VIOLET  
With the Great Seal at the center.

JAMIE  
What's the Ouroboros?

DYLAN  
The symbol of eternity. A serpent biting  
it's tail.

CHARLIE  
Like the seal on the letter.

Violet takes out Studdles gold ring.

DYLAN  
Let me see.

Dyain takes the ring and reads the words engraved inside.

DYLAN  
Annuit Coeptis Novus Ordo Seclorum.

CHARLIE  
The eye of providence has favored our  
undertakings, A New Order of the Ages.

CHASE  
What?

CHARLIE  
That's what it means. It's on the  
Great Seal.

CHASE  
That's some witchie shit.

WILLIE  
What's up with the snake?

VIOLET  
It dates back to ancient Egypt. It  
symbolizes the nature of the universe --  
creation out of destruction, Life out  
of Death.

WILLIE  
What does that have to do with the door?

VIOLET.  
The Ancient Egyptians would put this  
symbol on either side of a door. It would  
let them transcend into the spirit world.

CHASE  
 (points to wall)  
 What about now -- in this basement?

VIOLET  
 The Ouroboros is what allows the door to  
 open but the Great Seal is what allows  
 you to pass.

WILLIE  
 The Ouroboros, eternity, Evermore.

Violet slips the ring on her finger.

VIOLET  
 Annuit Coeptis Novus Ordo Seclorum.

The center of the huge circle shimmers with an unearthly  
 vibration.

The Creatures POUND on the door.

Violet points the ring at the Great Seal.

VIOLET.  
 Annuit Coeptis Novus Ordo Seclorum.

The HUM grows louder.

Violet's body shakes.

Oarsirs continue to pound on the door.

VIOLET  
 (takes a deep breath)  
 I'm goin' in.

Violet steps forward.

JAMIE  
 Not so fast. We should test it first.

Charlie grabs a mop. He slowly thrusts the handle into the  
 portal. He pulls it out. A pink glob sticks to the end.

Dylan touches it.

DYLAN  
 It's warm.

Willie sniffs it.

WILLIE  
 Bubble gum?

A small hand emerges from the portal and snatches the gum. Everyone jumps back. The hand reaches out of the wall again.

Everyone backs up further. The hand does a "come here" gesture.

Violet approaches with great hesitation. She reaches out with her hand extended.

The little hand grabs Violet's hand and yanks her into the churning vortex.

INT. REST ROOM - DAY

A cramped, filthy bathroom.

Violet and a LITTLE GIRL (seven years old, black) stumble backwards.

They knock over an trash can. Refuse scatters on the wet floor.

The little girl holds a purple pencil box.

LITTLE GIRL

Clumsy.

Violet scans the room.

VIOLET

Where am I?

LITTLE GIRL

A bathroom, silly.

VIOLET

The dimension of Evermore is a bathroom?

LITTLE GIRL

You're funny.

VIOLET

Who are you?

LITTLE GIRL

How could I grow to be so dumb? At least I'm pretty.

Violet puts down the skanky toilet seat and sits down.

VIOLET

Do you know how to close the door?

LITTLE GIRL  
 It is closed.  
 (rattles the knob)  
 I locked it too.

VIOLET  
 Not that door. That one.

Violet points to a swirling vortex on a filthy wall.

LITTLE GIRL  
 I can't close that, but you can.

VIOLET  
 I don't know how.

LITTLE GIRL  
 You don't know anything.

VIOLET  
 I know that if I don't close that portal,  
 my universe will be destroyed.

LITTLE GIRL  
 Then we better find someone who knows  
 more than you do.

The little girl opens the door a crack and peeks outside.

LITTLE GIRL  
 Be quiet. We could get in trouble.

VIOLET  
 Why?

LITTLE GIRL  
 (whispers)  
 This is the boy's bathroom.

The little girl takes Violet's hand. They leave the rest room  
 and enter a

STORE

Row after row of CD racks. Violet looks up at a sign.

VIOLET  
 Tower Records?

Violet examines some CD's -- they're all German polka music.

A bouncy polka blares from the store sound system.

All the posters and displays feature men in lederhosen and Aryan frauleins with big hair and even bigger dresses.

Violet and the little girl leave the store in a hurry.

EXT. CITY - DAY

A yellow sky casts an eerie gloom over the deserted Sunset strip. As the little girl leads Violet down the block, she picks dandelions that grow from the cracks in the sidewalk.

LITTLE GIRL  
This way, Violet.

VIOLET  
How do you know my name?

LITTLE GIRL  
You really don't know who I am, do you?

VIOLET  
Sorry.

LITTLE GIRL  
I'm you, dumbo.

VIOLET  
You can't be me.

LITTLE VIOLET  
How do you think I feel...knowing I grew up clueless.

VIOLET  
Hey, girl. I'm street-wise. Don't mess with me. I'll --

LITTLE VIOLET  
You're clueless.

VIOLET  
How would you know?

LITTLE VIOLET  
I peek. Time is different here. Everything's one big now.

VIOLET  
So you spy on me.

LITTLE VIOLET  
Not that much. I have a life of my own, ya know.

VIOLET

What do you know about me?

LITTLE VIOLET

I know that Dylan likes you -- clueless.  
And you like him. And you want to kiss  
him -- yuck.

VIOLET

Okay, so you're me. What do we do now?

FOOTSTEPS echo in the distance.

Down the block, several Oarsir soldiers in black S.S.  
uniforms march down the street.

LITTLE VIOLET

Run.

The Violets dart around a corner building. A sign above  
reads: THE WHISKY.

Little Violet stops at a storm drain cover in the sidewalk.

LITTLE VIOLET

Help me get this open.

They lift the cover, crawl down a ladder and enter a

SEWER

CLANG. They close the cover above them. Streams of light  
illuminate a dark circular tunnel as the girls trudge ahead.

VIOLET

What's that smell.

LITTLE VIOLET

You'll get used to it.

Violet stumbles over something.

VIOLET

What the --

Little Violet pulls a pen light from her pencil box  
and hands it to Violet.

Violet shines it at her feet.

The sightless eyes of a bloated corpse stare up at Violet.

Violet screams.

LITTLE VIOLET  
Shhhhhh. They're just the suicides.

Violet points her light ahead.

The tunnel is littered with bodies -- far as the eye can see.

VIOLET  
All these people killed themselves?

LITTLE VIOLET  
It's better than the factories. They make  
you work until you die anyway.

VIOLET  
Who's they?

LITTLE VIOLET  
The not-see men.

VIOLET  
In the black uniforms?

LITTLE VIOLET  
Yeah, that's why I've been waiting down  
here.

VIOLET  
Waiting for what?

LITTLE VIOLET  
You.

VIOLET  
How long have you been waiting?

LITTLE VIOLET  
Forever. C'mon.

Little Violet pulls Violet by the hand.

VIOLET  
I'm not going down there.

LITTLE VIOLET  
Come on scardy cat, I gotta get  
something.

VIOLET  
Where are we going.

LITTLE VIOLET  
My place, silly.

The girls head out. Violet carefully steps over corpses. Little Violet hops over them like a game.

Little Violet stops in front of a vent and slips inside. She sticks her head back out.

LITTLE VIOLET  
Well, are you coming?

Violet peers through the vent and crawls inside.

INT. VENT - DAY

Little Violet slides down the vent and Violet follows. Little Violet shows off sliding down backward and holding her hands in the air.

LITTLE VIOLET  
Wheeee.

The shaft finally ends and they land in a

SMALL ROOM

The small room is cluttered with rusty objects and stained mattresses. A ceiling fan churns high above.

Little Violet walks around the room picking up ripped blankets and pillows.

VIOLET  
You live here?

LITTLE VIOLET  
It's not that bad. I'd rather be here than up there.

Little Violet throws a blanket into the air.

LITTLE VIOLET  
Where did that little dummy go?

Little Violet whistles.

LITTLE VIOLET  
Chopper.

The sound of scurrying feet. A vent bursts open.

A small creature leaps out and knocks little Violet on the bed. They wrestle.

The creature resembles a tarsir, with its delicate little hands, huge circular eyes, small pointy ears, and curling tail. Its fur is dark purple with a white stomach.

Violet tries to pry the tiny beast off the little girl.

VIOLET  
Get off her.

Little Violet laughs as the creature licks her face.

LITTLE VIOLET  
Chopper, that tickles.

VIOLET  
You know this thing?

LITTLE VIOLET  
It's a Nefronite. His name is Chopper.

VIOLET  
So, he's your pet?

LITTLE VIOLET  
No, he's my best friend.

Little Violet tosses CHOPPER in the air and catches him.

LITTLE VIOLET  
Does Chopper want his pretty snacks?

Chopper jumps around and hops all over little Violet. She pulls out the dandelions she collected and hands them to him. He grabs them with his little hands and munches away.

LITTLE VIOLET  
(To Chopper)  
C'mon, let's take a walk.

Little Violet opens a vent.

VIOLET  
Where are we going now.

Little Violet backs in, with Chopper clinging to her back.

LITTLE VIOLET  
The corridor of time.

VIOLET  
What?

LITTLE VIOLET  
That's what I call it. You can figure  
things out there. You'll see.

Little Violet disappears into the vent. Violet follows.

INT. TUNNEL - DAY

Dust rains down from the roof of the tunnel.

Above -- the rhythmic STOMPING of a thousand feet.

VIOLET  
What is that?

LITTLE VIOLET  
No-see men. They're always marching  
someplace.

Violet looks at her watch: 10:46

VIOLET  
We have to hurry.

LITTLE VIOLET  
You're the slow poke. That big butt must  
be slowin' you down.

Little Violet sprints ahead. Violet takes off after her.

VIOLET  
That's right. You better run.

Laughter reverberates in the damp, dreary tunnel.

FURTHER ON

A long row of doors line either side of the tunnel. Chopper  
clings to little Violet.

LITTLE VIOLET  
Welcome to the corridor of time.

VIOLET  
I don't have time for games. These are  
just doors.

LITTLE VIOLET  
Down here you have all the time in the  
world. Open a door. You'll see.

Violet reaches for a door.

LITTLE VIOLET  
 Not that door.  
 (points to another door)  
 Try that one.

Violet opens the door. Inside, a prehistoric rain forest. A volcano belches smoke in the background. A SCREECHING pterodactyl swoops down.

Violet slams the door shut and jumps back.

Little Violet laughs.

LITTLE VIOLET  
 Scared?

VIOLET  
 No way.

LITTLE VIOLET  
 Yes way. What's something you're interested in?

VIOLET  
 Ancient Egypt.

Little Violet runs ahead.

She puts her hand on a door. Makes a face and shakes her head. Puts her hand on another.

LITTLE VIOLET  
 Try this one.

Violet opens the door. Inside, rolling sand dunes. An unfinished pyramid. Workers in white loin cloths move huge blocks on ramps.

VIOLET  
 Cool.

Violet closes the door.

LITTLE VIOLET  
 Hungry?

VIOLET  
 Yeah, but --

LITTLE VIOLET  
 Hold on.

Little Violet pulls a sandwich out of her pencil box.

She hands it to Violet.

VIOLET  
How did that fit in your little box?

Violet inspects the sandwich and smiles.

Little Violet pulls out another sandwich and takes a bite.

LITTLE VIOLET  
Mustard on white -- with the crust cut  
off.

VIOLET  
This used to be my favorite, when I was --

LITTLE VIOLET  
My age?

Violet tears up and hugs little Violet.

LITTLE VIOLET  
Cut the mush, sister.

Violet laughs.

The Violets eat their sandwiches in silence.

FURTHER ON

Violet stops at a door.

VIOLET  
Let's see what's behind this one.

Violet opens the door enough to peek in.

LITTLE VIOLET  
Wait.

VIOLET  
It's just an office. Nobody's in here.  
Let's check it out.

Violet opens the door all the way.

LITTLE VIOLET  
But--

VIOLET  
Scared?

The Violets enter an

OFFICE

Papers cover a desk. Filing cabinets. Closed drapes.

Violet closes the door -- it disappears.

Violet knocks on the wall where the door was -- it's solid.

LITTLE VIOLET

I forgot to tell you door rules.

VIOLET

Door rules?

LITTLE VIOLET

Rule number one, never close a door all the way.

VIOLET

Now you tell me.

Violet picks up a paper off the desk. The writing on the document is all in German, with a swastika at the top.

Violet rushes to the window and peeks through the drapes. She closes them quickly.

VIOLET

Oh shit.

Little Violet looks out the window.

Thousands of Oarsirs in Nazi uniforms march on a vast parade field. A colossal statue of Adolf Hitler towers over the troops. Gigantic swastika banners flap in the breeze. A monstrous vortex churns in a yellow sky.

FOOTSTEPS.

The door handle turns. Little Violet stuffs Chopper in Violet's Hello Kitty backpack.

The Violets hold on to each other in terror.

A Nazi wearing a S.S. officer's uniform storms into the room. A brutish Oarsir lumbers in behind him.

INT. LOLA'S HOUSE - BASEMENT - NIGHT

The basement door creaks. Oarsirs pound relentlessly.

Chase frantically hammers nails into the splintering boards.

Dylan holds nails in his mouth and passes them to Chase.

CHASE

Dude, you're slimein' the nails.

A red, claw like hand bursts through the door. It grabs Chase's throat.

DYLAN

The axe. Quick.

Jamie tosses the axe up to Dylan.

WHACK -- Dylan severs the hand.

Chase struggles to pull the hand off, but it won't let go.

Dylan drops the axe and pries the red talons with both hands.

The hand falls and scurries down the stairs with a life of its own.

Chase and Dylan search for it.

Charlie and Lola sit together on a broken down couch.

The hand darts across the floor. Onto Lola's slipper and up her leg.

Lola giggles and nudges Charlie. He smiles.

Lola SCREAMS. Lurches around the basement with her hands up her nightgown.

Lola pulls the hand out and SCREAMS louder. She flings it across the room.

The hand flies across the room. It grabs one of Jamie's breasts.

Jamie rips it off. Throws it on the floor. Holds it down with her foot. And nails it with an eye dagger.

The hand disintegrates with a blue arc of light.

CHASE

I'm glad I never tried to do that.

INT. HALLWAY - DAY

Oarsirs follow a Nazi Colonel as they lead Violet and Little Violet down a hallway.

LITTLE VIOLET

Hey buddy, easy on the collar.

Chopper stirs in Violets Hello Kitty bag.

COLONEL

The Fuhrer was brilliant, but premature  
in his vision of the Third Reich. Where  
he failed we will prevail -- with  
overwhelming force.

They enter landing that overlooks a cavernous factory.  
Prisoners work slavishly of futuristic weapons of all  
descriptions. Oarsirs, dressed in S.S. uniforms, prod the  
toiling prisoners with electrical prods.

COLONEL

The dawn of the Fourth Reich is at hand.

LITTLE VIOLET

Fat chance.

COLONEL

You talk big for one so small and so, so  
black. It will be a pleasure to  
interrogate you.

They descend a long flight of

STAIRS

The Violets look out a window.

Rows of barracks stretch as far as the eye can see in a bleak  
prison yard. The vortex churns in the yellow sky.

COLONEL

The hour of victory is at hand.

INT. JAIL - EVERMORE - NIGHT

Nazi Oarsirs lead the Violets into a dreary, windowless  
prison cell.

The GRIMY MAN from Violet's visions crouches in the corner.  
Violet freezes when she sees him.

Little Violet sings "Itsy, Bitsy Spider" in the opposite  
corner. Little Violet retrieves Chopper from Violet's  
backpack.

Violet frantically rattles the bars on the cell door.

GRIMY MAN

No way out. Believe me, I've tried.

A glint of light reflects off Violet's ring. The grimy man jumps up. He approaches Violet. She backs away.

GRIMY MAN

That ring. Did Howard give you that ring?

VIOLET

You know Mr. Studdles?

GRIMY MAN

I gave it to him almost fifty years ago.

VIOLET

Then you must be --

GRIMY MAN

Jack, Jack Grant.

VIOLET

You have to help me.

Violet looks at her watch: 11:05

VIOLET

We have twenty-five minutes to close the portal.

JACK

Forget it. I've been stuck in this prison since I tried to close it in the fifty's.

VIOLET

Could anyone else close it?

JACK

Did you come through the portal?

VIOLET

Yeah.

JACK

Then only you can close it.

VIOLET

How?

JACK

Once both rings are on this side, the portal will be closed forever.

VIOLET  
Then how do I get back?

Jack puts his hand on Violet's shoulder.

JACK  
You don't.

Little Violet plays with Chopper.

LITTLE VIOLET  
I'm bored. Let's go.

VIOLET  
We'd all like to go to, but --

LITTLE VIOLET  
Wanna go to my favorite place?

JACK  
Sure honey. I'd like that.

LITTLE VIOLET  
Okay.

Little Violet rummages around in her purple pencil box.

She pulls out two thick sticks of chalk.

LITTLE VIOLET  
(to Jack)  
Pink or blue?

JACK  
(squats down)  
Blue.

Little Violet draws a large rectangle on the concrete wall.

LITTLE VIOLET  
I think I'll make the knob pink.

Little Violet draws a pink circle. She pushes it and a door opens wide in the damp, gray wall, revealing a picturesque landscape with green fields, rolling hills, oversized flowers and a blue sky with cotton candy clouds.

Little Violet skips across the threshold.

LITTLE VIOLET  
Well, come on. Lets go.

Violet and Jack stoop and step through the doorway into a

A GARDEN

A unicorn trots under a rainbow. Little Violet skips around.

LITTLE VIOLET  
Wadda ya think?

JACK  
After fifty years in that cell, it looks  
pretty damn good to me.

VIOLET  
It's so beautiful. So perfect.

Jack bounds over to a pond with a waterfall. He jumps in.

Ducks under water. Pops back up in ecstasy.

Little Violet pulls a straight razor and a bar of soap out of her box and hands it to jack.

Violet looks down at her watch: 11:42

VIOLET  
We don't have time for personal hygiene.

JACK  
Two minutes.

LITTLE VIOLET  
I'll take you where you want to go, but  
you have to see something first.

Little Violet takes Violet by the hand and leads her to a patch of bushes.

LITTLE VIOLET  
Over here.

They dart around a bush and old woman picks blueberries and puts them in her apron.

VIOLET  
Grandma?

Violet rushes to her grandmother and hugs her.

GRANDMA  
Look at you. Didn't you get big. And  
pretty too.

LITTLE VIOLET  
(mumbles)  
Pretty big...butt.

VIOLET  
You're alive.

GRANDMA  
(laughs)  
Well I guess so.

Tears well up in Violet's eyes.

GRANDMA  
What's the matter, child?

VIOLET  
It's just good to hear your voice again.

GRANDMA  
Come on over to the house. I made some  
pecan pie this mornin'.

VIOLET  
I can't, Grandma.

GRANDMA  
You don't like pecan pie no more?

VIOLET  
I do. I really do, but there's something  
important I gotta --

GRANDMA  
You run along now, then. I'll see you  
later darlin'.

VIOLET  
Goodbye, Grandma.

Violet walks away and doesn't look back. Little Violet follows.

LITTLE VIOLET  
I thought it would make you happy.

VIOLET  
It did.

LITTLE VIOLET  
Then why are you such a blubber puss?

VIOLET  
It's the pollen.

LITTLE VIOLET  
Oh.

VIOLET

I'm a city girl. Too many flowers here  
for me.

LITTLE VIOLET

I live in a sewer. There's never enough  
flowers.

GUNSHOTS and SNARLING come from the direction of the pond.

The Violets run ahead and duck behind a rock.

Nazis and Oarsirs surround the pond.

The Nazis fire machine guns into the water.

A unicorn gallops away with an Oarsir on its back. The beast  
sinks its fangs into the unicorn's neck.

Jack, now clean shaven, sneaks up behind a Nazi. He slits the  
soldier's throat with his razor and grabs his machine gun.

LITTLE VIOLET

Rule number two, always close a door if  
you don't want company.

VIOLET

Do you have a marker in your pencil box?

LITTLE VIOLET

Sure. But now isn't the time to --

VIOLET

Just give it to me.

Jack sneaks behind the Nazis and opens fire. They whip around  
and return fire, but Jack cuts them down.

Little Violet calmly approaches the Oarsirs.

LITTLE VIOLET

Hey, over here.

The Oarsirs turn and lurch toward Little Violet.

JACK

No.

Jack fires at the creatures, but they don't go down.

JACK

Run.

Little Violet holds her ground. The Oarsir's get closer.

LITTLE VIOLET  
 (to Jack)  
 Watch this.

Little Violet raises her hand. The Oarsirs stop and back up.

LITTLE VIOLET  
 Scared?

Little Violet has a crudely drawn eye on the palm of her hand.

Chopper leaps off little Violet's back and grows into a hideous monster. Huge fangs, razor claws, and a horn studded tail.

Little Violet climbs on Choppers back.

A group of Oarsirs converge on Jack. Chopper picks up Jack and puts him on his back. Chopper bites the Oarsirs' heads off and shreds them with his claws.

Big Violet rushes the Oarsirs with eyes drawn on her hands, forehead and clothes.

She disintegrates the cowering creatures with a flurry of kicks and punches.

Blue light arcs in all directions.

Little Violet hops off Chopper and closes the door. Chopper returns to his regular size.

Violet looks at her watch: 11:51

VIOLET  
 There's no time to get back to the portal.

LITTLE VIOLET  
 Sure there is.

Little Violet reaches into her purple pencil box.

LITTLE VIOLET  
 Pink or --

VIOLET  
 Just do it.

LITTLE VIOLET  
 Touchy.

Little Violet draws a door on the trunk of a tall tree.

VIOLET  
Faster. Faster.

Little Violet stops and puts her hands on her hips.

VIOLET  
Please.

LITTLE VIOLET  
That's better.

Violet looks at her watch: 11:56

Little Violet opens the door.

They all crowd into the

INT. REST ROOM - TOWER RECORDS - NIGHT

The portal still shimmers on the filthy wall.

Violet points her ring at the doorway.

LITTLE VIOLET  
Gimme that. I'll do it.

VIOLET  
I'm the only one who can seal the portal.

LITTLE VIOLET  
I'm you, silly.

JACK  
She's right.

VIOLET  
I don't want to leave without you.

LITTLE VIOLET  
You don't know anything. I'm always with you. Any time you eat a mustard sandwich, I'll be there.

VIOLET  
But it's dangerous here.

LITTLE VIOLET  
It's so safe in your world?

VIOLET  
What about the Nazis?

LITTLE VIOLET  
There's always not-sees. Get going.

Jack takes the ring from Violet and hands it to Little Violet.

JACK  
Just hold the ring and read the words  
inside the band. Can you do that?

LITTLE VIOLET  
Duh, I can read, you know.

JACK  
I can help you with that if you need it.

LITTLE VIOLET  
No, you go too. You don't belong here.

Jack kisses her on the forehead.

JACK  
You're my queen, sweetie. Queen of  
Evermore.

Jack disappears into the portal.

Little Violet raises the ring.

LITTLE VIOLET  
Annuit Coeptis...

Little Violet pushes big Violet into the

BASEMENT

The group continues to battle Oarsirs.

Dylan runs over to Violet puts his arm around her. They watch  
the rippling vortex on the wall.

Violet checks her watch: 11:59

VIOLET  
C'mon, c'mon.

Little Violet's head pops out of the portal.

LITTLE VIOLET  
How do you pronounce that last word?

VIOLET & JACK  
(in unison)  
Seclorum!

LITTLE VIOLET  
 (to Dylan)  
 No kissing.

Little Violet's head vanishes.

A moment later, so does the portal and the Oarsirs.

Violet KNOCKS on the wall -- it's solid.

DYLAN  
 Who was that?

VIOLET  
 If you're lucky, you might get to  
 know her someday.

Charlie pulls the symbols off the wall and rips them up.

WILLIE  
 What are you doing?

CHARLIE  
 Finishing a job I don't have anymore.

The group trudges up the stairs and enters the

HALLWAY

Chase wobbles as he walks. Jamie puts his arm over her  
 shoulder.

JAMIE  
 I was thinking. Maybe you could use a  
 little muscle tomorrow. That's a lot of  
 cash to be carrying around.

CHASE  
 Ever been to Vegas? There's this hotel  
 where all the rooms have...

A car horn HONKS crazily outside.

The group limps into the

FRONT YARD

A long white limousine drives up over the curb  
 and knocks over a mail box.

Behind the wheel, a pinhead chauffeur honks gleefully.

The tinted rear window rolls down.

Howard Studdles leans out.

HOWARD  
 Congratulations, one and all.

Jack Grant steps forward.

JACK  
 Howard? Is that you?

HOWARD  
 I'm still here.

Jack opens the door and helps Howard out of the car.

JACK  
 Damn you got old.

HOWARD  
 Waiting for you.  
 (to driver)  
 Open the trunk Binky.

Binky pops the trunk. Inside, six leather attache cases.

Chase pops one open. It's full of neatly stacked thousand dollar bills.

CHASE  
 There's a lot more than a hundred large  
 in there.

HOWARD  
 Two or three million -- whatever fit.

WILLIE  
 Anybody hungry.

JACK  
 I'd like a pancake breakfast.

CHARLIE  
 And bacon.

DYLAN  
 And scrambled eggs.

VIOLET  
 And pecan pie.

They all pile into the limo. It swerves down the street --  
 horn HONKING madly.

It rounds a corner and disappears.

END CREDITS ROLL

EXT. ALLEY - DAY

Chase rides his motorcycle into an alley. He stops and revs his engines. A door opens and Ruby walks out. Chase tosses a black satchel to him. Ruby catches it and peers inside at stacks of bills. Chase does a wheelie, spatters Ruby with alley grime and speeds away.

INT. HOUSE - KITCHEN - DAY

Jamie carries a steaming pot of pasta over to the sink and strains it. She shakes the strainer and peers out the window. Chase bounds up the steps with a bottle of wine in his hand. Jamie opens the door and they kiss.

INT. SUPERMARKET - DAY

Lola pushes a shopping cart full of food. Charlie joins her carrying four bottles of Windex and a box of JuJubees. The Perky Matron approaches with her samples as Charlie drops his stuff in the cart.

EXT. STORE FRONT - DAY

The sign out front reads: Willie's Comics.

INT. WILLIE'S COMICS - DAY

Willie places a Spiderman number one comic book in a plexiglass container with a sign that reads: NOT FOR SALE.

EXT. CEMETERY - DAY

Violet arranges flowers around the headstone she wanted for her grandmother.

EXT. CLUB - NIGHT

Rock posters plaster the front of a night club. A long line of people wait to get in. A sign reads: THE WHISKY.

INT. THE WHISKY - NIGHT

People crowd the dimly lit club. Lola and Charlie save drinks by the bar.

Jamie and Chase stand by the stage with their arms around each other.

Dylan plays guitar on stage and Violet sings.

FADE OUT