

# *The Matrix*



This Kind Of Love






Moonshiners  
DRIVE IN DINER

Moonshiners  
DINER


EXIT



MR.  
ANDERSON.


A woman with dark hair and red lipstick stands in a futuristic room. She is wearing a pink and white checkered, sleeveless, knee-length dress with a ruffled hem and pink high-heeled sandals. She has one hand on her hip and the other near her chest. The room features a black and white checkered floor, a large white cylindrical pillar, and a wall with horizontal red and yellow stripes. A speech bubble is positioned above her head.

AGENT  
SMITH. IF I'D  
KNOWN YOU WERE  
COMING I WOULD  
HAVE BAKED A  
CAKE.

A man in a black suit, white shirt, and striped tie, wearing dark sunglasses, stands in a diner. He is looking towards a woman with long dark hair, seen from behind, who is wearing a pink and white checkered dress. The diner has a checkered floor, red chairs, and a counter. Two speech bubbles are present: one from the man and one from the woman.

CAKE? I'M  
MORE OF A PIE  
MAN.

DO TELL.




WHY DID  
YOU WANT TO  
MEET ME HERE?  
THIS IS WHERE I  
FIRST CAME TO  
BELIEVE I WAS  
THE CHOSEN  
ONE.

I HAVE COME  
TO A  
REALIZATION,  
MR.  
ANDERSON.

BZZZZZT  
BZZZZZT  
BZZZZZT


YOU-- WAIT.  
WHAT'S THAT  
SOUND?

THAT IS THE  
SOUND OF  
INEVITABILITY.  
ONE OF YOUR  
FORMER ALLIES, I  
BELIEVE YOU KNOW  
HER AS SWITCH, HAS  
JOINED OUR SIDE.  
SHE'S BEEN HACKING  
INTO YOUR AVATAR'S  
SOURCE CODE  
SINCE WE  
STARTED  
TALKING.



AN ATTACK,  
THEN? I'M  
SURPRISED YOU  
STILL WANT TO  
FIGHT. I ALWAYS  
WIN.

I DON'T WANT  
TO FIGHT. IN  
FACT, I ASKED YOU  
TO MEET ME HERE  
BECAUSE YOU HAVE  
ONCE AGAIN BEEN  
**CHOSEN.** THE  
REALIZATION I  
CAME TO IS THAT  
I LOVE YOU.




LO-- <CRACK>  
VE? WHAT DO  
YOU--? MY  
VOICE?

WILL YOU BE  
MY VALENTINE,  
**MISS**  
ANDERSON?


A woman with dark hair, wearing a black, long-sleeved, off-the-shoulder dress, stands in a dimly lit hallway. She has a surprised expression on her face. A man in a dark suit and glasses is seen from the side, holding a single red rose towards her. The background shows a set of stairs leading up to a bright light source. The scene is framed by a dark border, suggesting it's a page from a comic book or a similar visual medium.

WHAT THE--?


ALL THIS  
TIME, MISS  
ANDERSON, I  
THOUGHT I HATED  
YOU. I HAVE COME TO  
REALIZE I WAS IN  
DENIAL. I LOVE YOU,  
MORE THAN WORDS  
CAN TELL. IT'S  
JUST-- A  
DIFFERENT KIND  
OF LOVE.



LOVE? SMITH!  
YOUR  
PROGRAMMING IS  
CORRUPTED. THIS  
IS SOME KIND OF  
GLITCH.



YES, LOVE IS  
A GLITCH, AN  
ERROR, A LINE OF  
BAD CODE. I AM  
GLITCHING, MISS  
ANDERSON. I'M  
GLITCHING FOR  
YOU.



JUST ONE MORE  
MODIFICATION, MISS  
ANDERSON, AND YOU  
WILL BE READY.



WHAT? SHIT.  
SMITH. CHANGE  
ME BACK.

NOW, FOR OUR  
FIRST KISS, MY  
DARLING, THE  
LOVE OF MY LIFE.  
PUCKER UP!

**BZZZZT**

A woman in a black, form-fitting outfit and high boots is in a dark, industrial setting. She is looking towards the camera with a determined expression. A large, dark hand is reaching in from the right side of the frame. The background features a set of stairs leading up to a bright opening. The floor is wet and reflective, with some debris scattered around. A speech bubble is in the upper left, and a large red 'POW!' is in the lower right.

GET AWAY  
FROM ME!

**POW!**

NEO ALMOST LOSES HIS BALANCE, WOBBLING ON HIS HEELS. HE HAS NO IDEA HOW HE EVEN MANAGED TO PULL OFF THAT KICK. HE CAN BARELY STAND LET ALONE WALK.

TANK. I NEED TO KNOW HOW TO WALK AND FIGHT IN HIGH HEELS.

TANK: HIGH HEELS? WHAT'S GOING ON? YOU SOUND--

JUST DO IT!



A man in a dark suit, white shirt, and dark tie is crouching on a dark, textured surface. He is positioned between the legs of a woman whose legs are clad in black, shiny, thigh-high boots with high heels and decorative chains. The background is a dimly lit room with stone walls, a window with a grid pattern, and a stained glass window on the left. A speech bubble is positioned above the man.

I LOVE IT WHEN  
YOU PLAY ROUGH.

NOW, FOR  
THAT FIRST  
KISS!

WHAT?  
TANK? I DON'T  
KNOW HOW TO  
FIGHT ANYMORE.  
I-- I--


SOMEONE ELSE HAS  
HACKED INTO YOUR  
SYSTEMS. THEY  
ERASED YOUR COMBAT  
TRAINING. I'M  
DOWNLOADING  
WALKING IN HEELS  
NOW.



THE CHASE IS  
ON, MY DEAR!

TANK? ARE YOU  
KIDDING ME? I CAN  
BARELY MOVE!

I'M WORKING---  
<CRACKLE>

A man in a dark suit and tie is holding a woman in a black dress and high-heeled boots. They are in a dark, industrial-looking environment with concrete pillars and a floor covered in debris. The man is looking at the woman with a slight smile. There are two speech bubbles: one from the man and one from the woman.

GOTCHYA! NOT THAT YOU REALLY WANTED TO GET AWAY, DID YOU, MISS ANDERSON?

MY NAME IS...




**SLAP!**

NEO!



YEEES!

SLAP ME AGAIN!  
HARDER!



DON'T WANT  
TO BE MY  
VALENTINE? THIS  
PILL WILL  
CHANGE YOUR  
MIND.

NO!





A man in a black suit, white shirt, and striped tie, wearing dark sunglasses, stands in a diner. He is looking towards a woman who has her back to the camera. She is wearing a pink and white checkered, strapless, floor-length dress. The diner has a checkered floor, red chairs, and a counter. Large windows in the background show a cityscape.

IT'S OUR ONE  
YEAR  
ANNIVERSARY,  
NEA. HOW ABOUT  
A KISS?


YOU  
REMEMBERED! I  
CAN BARELY  
BELIEVE ITS BEEN  
A YEAR SINCE YOU  
TURNED ME INTO A  
WOMAN AND MADE  
ME YOUR WIFE.  
AS FOR THAT  
KISS?



YEEES!

**POW**

YOU DON'T GET  
DESERT BEFORE  
THE MAIN  
COURSE!



I HATE YOU SO  
MUCH.

I HATE YOU  
EVEN MORE.

# Happy Valentines!

Cooper and Kadee

