

VIOLET SUMMER

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5/20/23 Revision

VIOLET SUMMER

OVER BLACK. A voice:

VIOLET (V.O.)

Listen. I know how it goes. Not a lot of people ever care about the place they grew up in." "Ugh, It's boring here! It sucks! Oh my god, there's nothing to do here, I can't wait to leave!"

FADE IN:

We fly through many exterior tableaux showcasing Kansas City and its notable loci. The Liberty Memorial, The Crossroads District, The Westport area, Power and Light (at night), Union station and many, many more.

The same voice takes us through these images. It is the voice of Violet Thompson. Her words wear the sleeves of both angst and ambition

VIOLET (V.O.)

Alright, how do I say this? There... comes this time when you think everyone starts to look at you differently. You feel like you've stopped growing up and... you're getting old. Time seems to move a lot faster. You can't pinpoint exactly what causing it, but suddenly everything becomes a question. Your perception of who you are becomes muddled by what you are -- and also who you want to be. And so, you'll do whatever to run away from it. To buy more time... to not have the answer to anything. But, it's funny, the one place where you can do that and get away with it... is home. It's kinda where you hide, so you can tell yourself it's going to be okay. Where time doesn't bother us. It's all really cool, when you think about it. Until we get old.

(then)

People tell me I'm obnoxious and obsessive where I live. And that's half true. I guess I have an affinity for... well, all of it, really. The fountains. The jazz. The simplicity of it all. Plus, Main street is like the... fifth avenue of the Midwest? Long way of saying, it's part of who I am, it's gotta be.

(MORE)

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

You know that saying, "Home is where love resides, memories are created, friends always belong, laughter never ends yada yada yada. Sunrisequotes.com. You'll thank me later.

*
*
*
*

Off a great image of The Kansas City skyline...

TITLE CARD: MAY (THREE DAYS BEFORE MEMORIAL DAY WEEKEND)

INT. BAR - NIGHT

CLOSE ON A BANNER THAT READS: **CONGRATS VI AND NORA**

Find VIOLET THOMPSON (twenties) and her boyfriend HAYS DAVIS (twenties and a total swagger) drink and converse with their friends. They also dance.

THE POOL TABLE - LATER

Violet is with her friend MARIAH (also twenties, brunette):

MARIAH

What's the status between you two?

VIOLET

(What do you mean?)

We're still together.

MARIAH

What about the internship?

VIOLET

Well he just interviewed for a few places. I think he just had on in LA, but he hasn't heard anything back.

MARIAH

LA... How's that gonna work?

VIOLET

I don't know.

Violet clinks her glass on Mariah's forehead. Her eyes wink.

THE BAR - CONTINUOUS

Hays and his friend LEE (twenties) are talking. Hays eyes Violet.

LEE

So you got it?

HAYS

California? Yeah. They emailed me back yesterday morning.

Lee waits for something further.

HAYS (CONT'D)

What? I'm not just gonna dump it on her.

LEE

What do you have to go through her assistant?

Hays takes a sip of his beer.

HAYS

There's a time and a place.

More DANCING and TALKING. Violet takes shots with her friends, drags them to the dance floor with her, and laughs and dances with them.

THE BATHROOM DOORS - LATER

Violet leads her friend NORA (early twenties and a bit drunk) to the bathroom doors. They look at TORI, a stylishly dressed blonde across the room conversing with others.

VIOLET

Since when did you think it was cool to invite her?

NORA

You used to be friends with her.

VIOLET

Are you -- wha -- Nora -- she doesn't know me... or what I'm about. You know you her mom got her an internship with her company, THAT'S STRAIGHT NEPOTISM.

NORA

Vi -- seriously -- just grow up. Oh my god -- okay princess lemme just uninvite her --

VIOLET (CONT'D)

I disagree -- I disagree. She's fake. I reject your reality and replace it with my own.

*

And now A BOY -- SUNNY (early twenties and a tad bit shy) interrupts their conversation.

Nora introduces Sunny to Violet. Her jaw drops meeting him. Their smiles and laughs reciprocate well, instantly emitting a connection. CUT TO:

BOOTH - LATER

Violet and Sunny sit in a booth, sip on beers, while in conversation.

VIOLET

You're sure we've never met?

SUNNY

I'm sure as sure.

VIOLET

Huh. Tell me more. How do you know Nora?

SUNNY

Well, Nora and I almost failed this history of sushi class together. Guess we're celebrating it tonight. Or at least, I am.

VIOLET

Okay, but to rewind for a sec, four years, both Journalism majors, same university, and you're telling me we never met? Ever?

SUNNY

Ever. Although, I'm pretty sure we may have had a dramaturgy class together -- you do seem oddly --

VIOLET

I don't think we did, but you as an Actor. I'm picturing it....

SUNNY

I never pursued it fully. I changed to Journalism halfway. And here I am.

VIOLET

I'll be damned if you weren't. Any Felini, Truffaut, Goddard fan is my kinda friend.

SUNNY

(takes a sip of his beer)
Mhm. Maybe throw in the Coppolas too. Oh,
and I also adore Tarkovsky, Ozu, ah -- Oh,
The Conformist? My favorite of all time.

VIOLET

(purses her lips)
Jut be glad it's not Last Tango.
(sips; then)
I'm actually working on a film this
summer. Wanna help out?

SUNNY

Really? Pitch me.

VIOLET

Coming of age indie movie set against the
backdrop of KC art. In?

Sunny raises his glass.

SUNNY

Actually? Yeah.

Their glasses clink. CUT TO:

The night goes on. Violet dances, talks, dances laughs,
dances, drinks, and dances even more.

EXT. TOWN TOPIC HAMBURGER - SOUTHWEST BLVD. - NIGHT

The night has ended outside at Town Topic. Violet chews
on a burger. Her and Hays say goodbye to their other
friends (Lee, Nora, Mariah, and co.). Then find Violet
and Sunny conversing again:

VIOLET

(mouth full)
You know, you're really cool. We need to
make some art... like tomorrow, dude.

SUNNY

Yeah, sure I'm down!

VIOLET

Mmm. Did I tell you, I'm also working on
this documentary, kind of like this side
project -- it's all about like Kansas
City, and the history and culture -- I've
already banked some interviews.

SUNNY

That actually sounds really cool.

VIOLET

Yeah, I wanna sell it to the state one day and get filthy rich --

Sunny nods along. Hays joins them.

VIOLET (CONT'D)

Hays, this is Sunny. We went to the same school and never talked. But he's going to help me on the movie.

HAYS

Yeah, we talked.

SUNNY

We sure did.

HAYS

Good luck with this one. She hates Cars 2.

VIOLET

Because it's Cars. And it's... Cars 2.

SUNNY

Thank you. Good luck with that internship in California by the way. That's the place to be!

It goes silent. Violet is confused. Hays manages to smile.

HAYS

(manages a smile,)

Thanks...

Violet gives Hays a look. Chews on her burger. They all stand there awkwardly.

EXT. BROADWAY BLVD. - KANSAS CITY - NIGHT

Violet and Hays walk the streets.

VIOLET

How many times did you get asked the question tonight?

HAYS

About the internship?

Violet gives him a look.

VIOLET

No, about us. Also, you're disgusting.
And so is your internship.

HAYS

Woah!

VIOLET

Well, If I had known about your good news
beforehand --

HAYS

Okay, yeah, that's fair. My bad. I messed
up. I'm sorry....

VIOLET

Frankly my dear, I don't give a damn --
We should have been done by the end of
freshman year. I mean, we met at a bar,
for god's sake. That's where people
just... hook up and mess around, and...
do a whole bunch of unauthentic stuff.

HAYS

Yeah, well we did that too.

VIOLET

For a WEEK.
(then,)
Now we're just... old.

HAYS

Yep. And unauthentic.

VIOLET

And unauthentic.

A beat.

VIOLET (CONT'D)

Wanna walk around more?

They both remain there on the street.

EXT. SOUTHWEST BLVD. - KANSAS CITY - NIGHT

The boulevard is empty. It's late. Vi chases after Hays
as they both race down street. CUT TO

They cross the street as they dance and laugh at
themselves.

INT. LIQUOR STORE - NIGHT

Vi and Hays browse through bottles of wine. Debit card swipe. Wine bottle slides across the counter.

EXT. BRIDGE - KANSAS CITY - NIGHT

Hays's car races across the bridge.

INT. HAYS'S CAR - BRIDGE - NIGHT

While Hays drives, Vi looks out the window. She smiles. The bridge lights reflect off the window and mask her face.

EXT. PLAYGROUND - NIGHT

Violet and Hays sit against the bottom of the slide. Vi takes a sip from the bottle of wine.

VIOLET

So I'm guessing you wanna talk about this break-up business?

HAYS

Wow, okay. Seriously?

VIOLET

Well I don't mean now. Just, you know, in the near future.

HAYS

To be honest, I don't want to. Just not feeling it.

VIOLET

Okay. Shut the fuck up Mr. I'm so busy right now.

HAYS

It's a sensitive subject for sensitive people and we are sensitive people who --

VIOLET

You're just trying to get me to say yes to LA while under the influence. That's cruel...

HAYS

Okay YOU can shut the fuck up now.

VIOLET HAYS (CONT'D)
Okay now THAT is cruel, Oh yeah totally -- so cruel
that is UNETHICAL -- *

Hays cracks up, takes the bottle, and drinks. Violet laughs.

INT. HAYS'S CAR - STREETS - NIGHT

Violet and Hays laugh and talk in the car.

EXT. LIBERTY MEMORIAL - NIGHT

They square dance at the memorial... and then laugh more.
CUT TO:

LATER

They are look out to the night skyline.

VIOLET
Can I ask you something?

HAYS
Ask.

A beat.

VIOLET
Are we going to be okay?

A beat. And now Hays looks over.

HAYS
Of course we are.

VIOLET
No I mean like us, just as... people.

HAYS
Yeah.
(then)
Now lets go. I'm drunk and tired.

VIOLET
Wait.

She remains by the ledge.

HAYS
What?

Hold on Violet. Her eyes are fixed upon the glowing skyline.

VIOLET

Nothing.

Vi looks out to the skyline. CUT TO BLACK

TITLE CARD: JUNE (SUMMER SOLSTICE)

INT. VIOLET'S BEDROOM - VIOLET'S APARTMENT - MORNING

Violet wakes up. She buries her face in her blanket.

INT. BATHROOM - VIOLET'S APARTMENT - MORNING

Violet brushes her teeth. She gargles water. Spits.

INT. VIOLET'S BEDROOM - VIOLET'S APARTMENT - DAY

Violet's laptop plays the dance scene from *Band of Outsiders*. Violet dances along as she tries to mimic the steps.

INT. HALLWAY - APARTMENT BUILDING - DAY

Violet shuts her door. She's on her way out as she runs into -- TERRY (forties, bald, and short), her landlord, who limps down the hall.

TERRY

Rent?

VIOLET

I'm broke.

TERRY

I know. Me too.

VIOLET

Eeerrrrhhh, Terry I don't have a job.

TERRY

I gotta pay for my knee replacement!

VIOLET

I know. Next month! You'll be the king of the world, I promise!

Terry goes to call after her but stops himself. She's already gone out the door.

EXT. MAIN STREET, KANSAS CITY - DAY

Violet runs down Main Street like it's her birthday.

EXT. KIM'S OFFICE - DAY

Violet sits atop an old, raggedy and run down building. A WOMAN approaches her. This is KIM LAYINGS (forties). Sunglassed, and couldn't look like she cared less. Her entrance brings Vi to her feet.

VIOLET

Morning!

KIM

You are?

VIOLET

Ah, I'm Violet Thompson? I'm the UMKC graduate who got the Mason's award?

Beat.

KIM

Who?

VIOLET

I'm your intern for the summer. We spoke on the phone last... Tuesday?

KIM

Tuesday... yeah see those are my Greyhound nights. Ah... what was your name? Via -- Viola?

VIOLET

Violet.

KIM

Right. Do you have your paperwork?

VIOLET

Ah... I guess I have like a copy in my email somewhere.

KIM

Good. 'Cause I lost it. Come on in.

Kim enters the building. Violet follows, a bit put off by the company she is in.

INT. KIM'S OFFICE - DAY

Violet waits while Kim glances at her phone. She glances around the room. Pictures of grad school awards and honors mask the wall behind Kim's desk. There are dead flowers in the corner, some empty pill bottles by the desk lamp, and a half-drunk cup of coffee on the edge of her desk, about to fall.

KIM

(hands her the phone back)
Damn the small font. Don't have my glasses.

VIOLET

You want me to zoom it in for you?

KIM

Not really. My sister, who used to work with me, always talked to the UMKC folks about the Mason's award. They just send me a bunch of apps every year and I pick a random one.

VIOLET

So... it's not an internship?

KIM

You'll answer phones and schedule my meetings. Your job is basically to make sure you do yours so I don't have to. That's pretty much all I have for you.

VIOLET

Oh.

KIM

It'll be good for ya. Preps you for the receptionist jobs. You wanna move out to any of the big places? LA? New York?

VIOLET

No. I think I'm going stay in KC.

KIM

Well that's... concerning. What're going to do here in KC?

VIOLET

Make a movie.

Kim gives a look. Nods plainly. Neither surprised nor excited.

INT. VIOLET'S BEDROOM - DAY

Violet calls various people.

VIOLET

Hi, this is Violet Thompson, I'm just calling to inquire if you have a list of local crew-members available for like productions and all?

VIOLET (CONT'D)

Hi my name's Violet, I'm an alum... yeah hi! I was just calling to ask --
(then)

No I wasn't a major. I actually minored in film.

VIOLET (CONT'D)

Yoooo Miles what is up my dude -- it's Violet... remember, from History of Sound? No... okay, well you gave me your number.

VIOLET (CONT'D)

HEY SARAH! Hey, so I was just wondering, do you still act? Yeah, I'm casting for this feature I'm doing, it's for the part of a doctor.

(beat)

Yeah so you'll just need to memorize some technical jargon Like -- okay, so I have this one part where you formally explain to a young guy that he has a cervical tumor.

Violet puts her phone down and remains seated.

EXT. STREETS - DOWNTOWN KANSAS CITY - DAY

Violet speed-walks across different streets downtown as she chomps on a pack of donuts.

INT. HAYS'S BEDROOM - HAYS'S APARTMENT - DAY

Hays and Violet sit on Hays's bed. Hays packs a carry-on.

VIOLET

When you called, I thought you were actually serious about a Mike Leigh marathon.

Hays shoots her a look.

VIOLET (CONT'D)

Which is WAY more of an intense experience, trust me.

Violet sits up on the bed now.

HAYS

It's five days, Vi, not an eternity. They just want me to come and meet them. Or just hang out with them at one of their mixers so I can get a feel for what it's like.

(beat; Off Vi's look:)

I didn't know how to tell you. Every time I think about bringing it up, I have to think twice, because I feel like I'm pissing you off when I talk about it.

VIOLET

You're not pissing me off.

(then)

But I do think your internship is toxic.

(off Hays's look)

For me. Not for you.

Hays goes back to packing his things in the carry-on.

HAYS

Because you didn't want me to get it?

VIOLET

No, because if we're being honest, it's way cooler than what I've got going on right now.

HAYS

How's the film going?

VIOLET

It's not. And to add on, I had an unsatisfying first day on my UNPAID internship with my "supervisor" who's really an alcoholic.

(then)

I answer phones for her. Thrilling for her... not for me.

HAYS
It's been ONE day.

A beat. Hays stares at her.

VIOLET
What? Don't look at me like that.

HAYS
Come with me.

VIOLET
What?

HAYS
California. Come with me.

VIOLET
I wanna stay in KC.

HAYS
Yeah but if things aren't panning out for
you here --

VIOLET
But my film --

Hays comes and sits by her on the bed.

HAYS
Vi, it's LA. All everyone does is make
movies there. It's fucking Hollywood.

VIOLET
Yeah well I don't wanna go to Hollywood.
They just care about recycled art and
getting rich.

HAYS
Just -- here, come with me for the five
days and see if you like it.
If you don't, we can take that up later.

A beat. Violet takes that in.

EXT. TERMINAL B - MCI AIRPORT - DAY

Violet rolls a carry on at the entrance of the airport.
Hays is ahead of her, rolling his.

HAYS
I forgot to check in online so we'll have
to stop by the kiosks to get our passes.

Violet stops. Panics.

VIOLET

Hays, I can't go.

Hays turns. Befuddled.

HAYS

What?

VIOLET

I can't go with you. I want to stay here.

HAYS

Vi. Seriously?

VIOLET

I know -- I shouldn't have -- I shouldn't have said yes to going with you. That's on me.

A beat. Hays takes her in.

HAYS

Okay. Fine. I'm still gonna go, though.

VIOLET

Yeah no of course, you go! We'll always have Paris! I'll call the airline and... tell them I have strep... or something.

HAYS

(Because that's going to work)

Okay.

VIOLET

You're not mad, are you?

HAYS

No, I --

VIOLET

Okay good because this is wrong and I still wanna do it.

HAYS

It's fine. Just take my car back. I'll text you when I land. Okay? I'll see you.

Hays heads for the airport entrance.

VIOLET

Okay! Let me know what time your flight back is, I'll pick you up!

HAYS

You have the itinerary.

Vi smiles it off. Waves.

VIOLET

Right!

Hays heads inside.

VIOLET (CONT'D)

Have a good trip!

Violet takes her carry on and rolls it back the way she came.

INT. LIVING ROOM - VIOLET'S APARTMENT - NIGHT

On Violet's carry on bag. Sitting in the corner of her living room.

Violet sits at her dining table. Unboxing a package. A few inches away from her is a copy of her diploma. CUT TO

Vi finishes unboxing the package. She pulls out a diploma frame. Stares at it.

She then looks off. Remaining there. Alone.

MONTAGE:

Various direct to camera interviews of Kansas City locals talking about KC on a humane, and grounded level. The answers should be authentic and full of wonder regarding the culture of Kansas City. We overlay:

EXT. WESTPORT - KANSAS CITY - DAY

Violet roams around the Westport area as she films with her Canon camera. She has headphones on.

EXT. CROSSROADS - KC - DAY

Violet runs down an alley of graffiti. She films footage of the arts district.

INT. COFFEE SHOP - DAY

Finally our montage ends. Violet is on her laptop, editing the raw footage of the interviews. CUT TO

Violet is on the phone.

VIOLET

Hey Sunny, it's Violet! Are you free today?

Violet waits for a response.

EXT. THE NELSON COURTYARD - DAY

Sunny waits by the bird on his phone. Violet approaches him from behind and scares him. He freaks. She laughs.

INT. THE NELSON - DAY

Sunny and Violet wander through the museum, checking out various pieces of art. They laugh and engage in deep conversations.

EXT. COURTYARD - NELSON ATKINS MUSEUM - DAY

Sunny and Violet walk along the front of the Nelson.

SUNNY

So you're from Boston, originally.

VIOLET

Oh, not me. My parents moved there after I started college. I've always been here.

SUNNY

You could have gone to NYU, though.

Violet shrugs.

VIOLET

Got rejected when I applied.

SUNNY

Same.

VIOLET

(raises her hand,)
Oh my god, twinsies!!

SIERRA (O.S.)

Sunny?

They both turn to see SIERRA, early twenties and pretty as ever with DRAKE, a big and hunk, by her side, who approach them.

SUNNY

Sierra? Hey...

SIERRA

Oh my god, how are you?

SUNNY

Good, ah... you?

SIERRA

I'm good. I didn't know you were still in KC.

SUNNY

Yeah, ah, I'm just... you know.. sticking around...

SIERRA

Oh, this is my boyfriend Drake.

Drake offers his hand. Sunny reluctantly shakes. Violet watches all of this closely and furrows her eyebrows.

DRAKE

Hi. Drake.

SUNNY

How's it going.

SIERRA

This is Sunny. My friend from college.

DRAKE

Oh okay.

SUNNY

Yeah, friends. Only friends, though. Just clarifying.

DRAKE

Oh. I gotcha.

SIERRA

Well... we also dated. For like all of freshman year.

SUNNY

(in fragments)

Ah... yeah... um... yes we did... that...
did happen.

An awkward beat. Vi rolls her eyes, and finally butts in, uninvitingly.

SIERRA

Also, sorry, hi I'm Sierra.

VIOLET

Hi, I'm Violet!

SUNNY

Oh yeah, this is Violet, she's --

VIOLET

I'm his girlfriend!

Violet throws her arm around Sunny before Sunny can continue --

SIERRA

Aw that's cute. I didn't know that you
were --

VIOLET

Yeah it like just happened, We just had
SOOO many classes together we kinda just
decided it was time.

And now Sunny figures out what Vi is really doing.

SIERRA

Oh. That's cute.

VIOLET

(lays her head on his
shoulder,)

I know. I just love him so much, he's
SUCH a sweetheart like it's not even
funny today was all his idea, I had no
idea he just surprised me --

Violet smothers her arms around Sunny who stays put like a statue. She then kisses him. Sierra and Drake remain, awkward.

CUT TO

THE PARK

Sunny walks away from Violet who chases after him.

VIOLET

Hey slow down -- what did I do wrong?

SUNNY

Did you really have to make her feel guilty like that?

VIOLET

What -- oh come on, she broke your heart, tell me I'm not wrong.

SUNNY

Whatever.

Violet stops.

VIOLET

See! I'm right!

Sunny stops. Turns.

SUNNY

No. It just... wasn't meant to be.

VIOLET

Wait what?

Sunny makes his way to a bench. Sits down, dejected. Violet joins him.

VIOLET (CONT'D)

How'd it happen?

SUNNY

Dumped me a week before our spring break trip.

(beat; Off Vi's look)

After I had already paid for her ticket.

VIOLET

Great, so fuck her!

SUNNY

No -- it's not -- Look I told you I'm a loner, I just -- it's my thing, I get attached and it doesn't work out, and then... I get all like this.

VIOLET

What... do you still like her?

Sunny gives Vi a look. She figures it out.

VIOLET (CONT'D)

Oh God. Please no.

SUNNY

Yeah. It's a problem. I know.

VIOLET

No no no -- Sunny you gotta move passed that. She's not worth it!

Sunny buries his head in his hands.

SUNNY

Now she probably thinks I'm some sort of whore with you all over me.

VIOLET

Um excuse me but did you look at HER? Plus she doesn't even care about you --

SUNNY

Exactly! You know what -- forget it, you're -- you're not my friend -- you don't care -- you just wanna make fun of me.

VIOLET

Oh -- what -- come on --

SUNNY

I had to go to therapy after her. It... fucked me up.

VIOLET

Hm. That's a great character study right there. Freshman in college gets laid by his therapist while going through a breakup? I'd watch that.

SUNNY

Dude, seriously?

Violet freezes. Reconfigures. Comforts him:

VIOLET

I know -- I know -- I'm sorry.

Violet opens her arms --

VIOLET (CONT'D)

Friends?

Beat. Sunny doesn't really want to hug her.

VIOLET (CONT'D)

I'm the one you deserve, just not the one
you need right now.

Beat. They both break into laughter.

VIOLET (CONT'D)

Couldn't help it.

They both continue to laugh.

EXT. THE PLAZA - DAY

Violet and Sunny walk on the plaza. They continue to
talk, walk past shops, cross streets, and take pictures
by bridges.

EXT. BRIDGE - PLAZA - DAY - LATER

Violet and Sunny drink Boulevard Wheats while in
conversation:

VIOLET

Do you work on stuff?

SUNNY

I used to make music videos for this one
guy... he was a skater.

VIOLET

And he made music?

SUNNY

He thought it was good. I needed
something to do.

VIOLET

So... why'd you stop?

SUNNY

Guess I just stopped trying.

VIOLET

Well, why'd you stop trying?

Sunny shrugs.

SUNNY

A. No friends, as you may have already
heard.

VIOLET

Really? Never come up.

SUNNY

Haha, Shut up. B. I think I just got caught up in trying to be -- you know that thing when you're an artist, when you have to start really taking it seriously, it becomes impossible to actually get anything done.

VIOLET

Okay. Well we're definitely changing that.

SUNNY

(laughs)

You still making that movie?

VIOLET

Mhm. Nora's going to be in it, we're shooting in two weeks. You wanna help?

SUNNY

Oof, I don't know I'm just so busy this summer -- you know meetings, appointments, interviews --

VIOLET

Yeah okay, you're free.

SUNNY

(laughs)

I'm free.

Violet walks along and exits the bridge. Sunny follows along.

EXT. THE SCOUT - DAY

Violet and Sunny sit below The Scout statue and are now looking out at the skyline.

SUNNY

Why didn't you wanna go with your boyfriend?

Violet shoots him a look:

VIOLET

Do I ever tell you my childhood dream. I wanted to be a playwright in my twenties, a philosopher in my thirties, and a drug dealer in my forties. See how far I am?

Sunny laughs. So does Violet. And their laughter carries.

VIOLET (CONT'D)

*I can't -- I can't stop!
I'm hysterical! I'm
hysterical -- I'm having
hysterics!!*

SUNNY

*And I'm in pain -- and I'm
wet!*

Their laughter dies down.

VIOLET (CONT'D)

Plus, anyway -- most everyone after college wants to get the fuck out of here... but that's never been me. I

SUNNY

You've got big dreams, though.

VIOLET

Not as big as my boyfriend telling me to go to Hollywood.

SUNNY

I mean, yeah there's a lot more opportunity there.

VIOLET

True. But I think there's enough beauty here.

Violet looks out to the skyline.

VIOLET (CONT'D)

More than I could ever capture.

A beat. It's silent.

SUNNY

Dude.

VIOLET

Dude?

Sunny offers his hand. Begins to sing...

SUNNY
We can do it, we can do it - (sings)
- this is not the time to shirk... ...and I know it's gonna work!

They remain sitting as they sing. The sun sets ahead of them.

INT. VIOLET'S BEDROOM - MORNING

Violet is printing out a script. The title page reads:

BEING ALIVE: A KANSAS CITY LOVE STORY

WRITTEN BY VIOLET THOMPSON

Violet smiles at the script. Proud.

INT. VIOLET'S CAR - MOVING - DAY

Violet is on the phone with Nora (O.S.)

NORA (O.S.)
 Hello?

VIOLET
 What's up bitch, wanna get coffee or something?

NORA
 Vi. I gotta be at the hospital all day.

VIOLET
 Ooooh big girl now, wow. Hey guess what, I'm meeting with these high school girls today. Is that weird?

NORA
 Um, I guess, yeah.

VIOLET
 Are we doing taco night soon? Please tell me we are.

NORA
 I don't know, I'll have to ask everyone.

VIOLET
 Okay well we need to meet up soon. I have some costume ideas for your character!

Beat. Violet can hear Nora barely chuckle.

VIOLET (CONT'D)

Did you hear that?

NORA

Vi, I gotta go.

VIOLET

Bye, love you, stay sane!

Nora has already hung up. Violet keeps driving.

INT. COFFEE SHOP - DAY

Violet is seated with TWO HIGH SCHOOL GIRLS -- PEYTON and MADISON. These girls are quiet, both chewing gum. They're the divas of their grades.

VIOLET

Wait, so I had no idea you guys graduated from Shawnee Mission East.

(then)

I went to SHMEAST too.

The girls exchange looks. They could care less.

VIOLET (CONT'D)

...Are they still calling it that?

The girls shake their heads. An awkward beat.

PEYTON

Did you want us to make you an insta page?

VIOLET

Oh right, yeah! I'm trying to reach out to other artists around the KC area and make like a -- a social media hub where we all can like ... meet each other and collaborate. Just something with like... you know... ART.

Another beat. The girls show no interest.

VIOLET (CONT'D)

...You guys like art?

The girls both shake their heads in unison.

VIOLET (CONT'D)

I do. I did theater all four years in high school. I used to take drawing classes too.

A beat. The Girls do not care.

MADISON

How much can you pay us?

VIOLET

Nothing.

The girls exchange looks.

VIOLET (CONT'D)

Like, I actually can't pay you. I don't really have a job right now.

Another beat.

VIOLET (CONT'D)

Hey going back to the make up, I'm making this movie, and I really need some hair and make up, would that be something you guys would be interested?

PEYTON

How much would you pay us?

VIOLET

(proudly)

Also unpaid.

Violet holds her smile. The high school girls remain plain-faced.

INT. VIOLET'S CAR - DAY

Violet gets in her car. A beat. She BANGS on her fists on steering wheel.

VIOLET

(mouths)

Ow.

And now the pain starts to kick in. She bites her fingers.

INT. HAYS'S BEDROOM - HAYS'S APARTMENT - DAY

Violet lays on Hays's bed while Hays unpacks. He hands her a tape recorder.

HAYS

That's for you. From California. I found it at a pawn shop.

VIOLET
(not sure what to do with it)
Oh. Thanks.

She takes the tape recorder.

VIOLET (CONT'D)
So you liked it?

Hays leaves the bedroom and goes into the LIVING ROOM to start folding a blanket. Vi follows him --

HAYS
Loved it. It was amazing -- they drove me out to Pasadena to show me around. It's not in the LA area, but it's still nice as hell. And I get my own office too. Still have to figure out my living situation, though. I just -- the whole time I was there, it was weird, it's like I was instantly living my future... and like -- everything just felt so right.

VIOLET
(interrupting,)
So we're going long distance then.

Hays freezes. Turns.

HAYS
What?

Violet grabs an empty glass from THE KITCHEN. Pours herself a glass of water.

VIOLET
Sounds like you're for sure leaving, and I'm definitely not, so we're going to have to figure out long-distance...

HAYS
I thought we said we didn't want that.

VIOLET
We discussed it.

A beat. Hays comes near Vi. He takes her hand.

HAYS
What if we just called it, right here, right now?

VIOLET
What is the "it" in your question?

Hays sits her down at the table.

HAYS

Look Vi. We both want different things. It's wrong for me to try to make you do something you don't want to do, and vice versa.

VIOLET

But we're not doing that to each other.

HAYS

Yet.

(then)

I mean don't get me wrong, I know there are a lot of people that are successful in long distance, but... when I try to picture us... it's going to suck.

VIOLET

Going to suck and actually sucking are two different things.

HAYS

I'm trying to be pragmatic.

VIOLET

Stop using big words. Are you dumping me?

HAYS

That's not the right way of putting it.

VIOLET

But that's what it is.

And as Hays talks, Vi looks off. She drinks her water. And keeps drinking it... and keeps drinking.

HAYS

I don't want to sound naive Vi, but I mean -- can you really blame me for that? For being happy? For accomplishing something that other people don't always get so easily?

Vi keeps drinking water almost as if she's ignoring Hays.

HAYS (CONT'D)

(a beat)

Plus... we're still going to be friends.

Suddenly, Vi coughs hysterically from the water. She stares at Hays in disbelief:

VIOLET
You want to be *friends*?

Violet stares at Hays in disbelief.

EXT. BROADWAY BLVD. - DAY

Violet walks. She stops. Realizes she is still holding the tape recorder She remains, not having any idea what to do with it. Off Violet, defeated...

TITLE CARD: JULY

MONTAGE:

EXT. STREETS - NEIGHBORHOODS - KANSAS CITY - DAY

Violet jogs. She halts. Takes a beat. She then turns around and jogs the opposite way.

INT. HALLWAY - APARTMENT COMPLEX - DAY

Violet arrives at her door. A sticky note reads: **RENT?** She grabs the sticky note and crumples it up.

INT. VIOLET'S BEDROOM - DAY

Violet types away on her laptop. She then smacks her laptop shut. Buries her head in her hands.

EXT. CROWNE CENTER SEATING AREA - DAY

Violet and Sunny sit at a table. Sunny talks. Violet listens, but she is distant. Sunny notices.

INT. GROCERY STORE - DAY

Violet is in the fruit section. She loads apples into her arms. They tumble out of her arms. CUT TO

Violet grabs a plastic bag and picks up the apples, and slips them into the bag one by one.

INT. KIM'S OFFICE - DAY

Violet is at her tiny desk building a tower with cards. Her tower collapses. She looks off, sees KIM who stares right at her. She looks away. Kim continues to eye her.

INT. VIOLET'S BEDROOM - NIGHT

Violet lies in bed at night, awake. She browses matches on Tinder.

EXT. LIBERTY MEMORIAL - KC - NIGHT

Violet drinks a Tank 7 and stares out at the Kansas City skyline on her own.

EXT. PARKING GARAGE - DAY

Violet walks down a parking garage. She trips and falls. The kind of fall one would laugh at. She picks herself up and stays on her knees. Takes a beat. CUT TO:

She curls up in a ball and stays put.

EXT. FOUNTAINS - KC - DAY

Violet walks the edge of the fountain. CUT TO Violet is now lies on her back on a fountain ledge. Water sprouts behind her. She remains. CUT TO

LATER

She is on the phone with Mariah. She hesitates to speak:

VIOLET

Hey Mariah -- how's it going? No I was just, um, -- oh seriously? How long have you guys been talking? Oh okay, well hey did you guys maybe want to get food or something?

(then; rises,)

Yeah no that's cool, I... love fourth wheeling.

Violet gets off the phone. Looks off. Bored.

INT. VIOLET'S BEDROOM - VIOLET'S APARTMENT - NIGHT

Violet lies in bed, staring up at the ceiling. She reaches over and turns her bedroom lamp off. CUT TO BLACK.

INT. KITCHEN - NORA'S APARTMENT - NIGHT

Violet and her friends - Mark, Lee, OLIVIA (twenties) and Nora are gathered around the table, eating tacos. Violet scarves her tacos while the friends talk.

MARK

Swear to god, that same old, gray-haired, frail -- the guy we thought had fake teeth the whole semester? Yeah, HE and I have the same dentist.

OLIVIA

Did he say hi to you?

MARK

Oh no of course not -- he had me in a lecture of like three hundred. There's no way he would remember me.

OLIVIA (CONT'D)

Well no I'm just saying, some times professors remember you, even like YEARS after.

MARK (CONT'D)

Well we made eye contact, that was enough for me.

NORA

Lee almost dropped that class. I remember.

LEE

I barely made it! I mean, come on, that dude with his squinty eyes --
(squints his eyes,)
"Okay, before we get started, we're just going to review the material from last week, which will be on your exam, so put your smart phones away!"

They all start laughing, except for Vi who's still munching.

NORA

How do you do the voice and all --

LEE

I should have done what Hays did. Notes were always online so he stopped going after the first three weeks.

NORA

That's true, Hays never went.

OLIVIA

Oh my god, was this guy really that bad? Horrible.

LEE

Vi raises her eyes --

VIOLET

Hays skipped class?

LEE

Oh he skipped all semester.

OLIVIA

Where is Hays? Did he come back from California yet?

VIOLET

Yeah he got back last week.

No one says anything. Vi looks around.

VIOLET (CONT'D)

(chuckles,)

Sorry, I just... thought... I'd answer that.

OLIVIA

He's moving soon right?

VIOLET

(takes a drink,)

August ninth. He told me before he dumped me.

A beat. It's awkward.

VIOLET (CONT'D)

It's fine to laugh guys. I'm not sensitive.

(to Nora,)

Right? I'm not sensitive?

But no one laughs. Even more awkward.

MARK

He sent me a picture of these shrimp
tacos he got from some place in LA --
they looked so good.

NORA

Oh the Cajun ones? Those looked good.

VIOLET

(mouth full)

Cajun?

Vi's surprise throws everyone off.

OLIVIA

What's wrong with Cajun?

VIOLET

(*duh*)

He has acid reflux. He's been to the ER
for that before.

NORA

They don't do jack for people who go to
the ER for reflux.

LEE

He's a smart guy. I'm sure he's fine.

The group goes back to their chatter. But not Vi.

VIOLET

He's not, though.

(*off Lee's look,*)

He's not that smart.

Everyone stops. Confused.

VIOLET (CONT'D)

...I mean, he's smart, he's got an
internship and all now but he's not like -
- smart, smart.

Quiet. The awkwardness in her words, and there by in the
room is silently being played along with by everyone
else.

VIOLET (CONT'D)

What I meant was he's smart as in book-
smart, but not street smart.

(*to Nora*)

(MORE)

VIOLET (CONT'D)

Like remember that one time we were at your place for your -- I think it was your twentieth and Hays didn't know what the word "lit" was?

NORA

(not sure,)

Uh, yeah?

VIOLET

Exactly, he didn't know what the term lit was. I knew what that was before I knew what... a vasectomy was...

Violet is done. Nothing from anyone at the table.

VIOLET (CONT'D)

(takes a drink,)

So, anyway my point is being... I'm just specifying that he's... you know he's...

Her words begin to lose steam...

Again, nothing from anybody at the table.

VIOLET (CONT'D)

Never mind.

Violet takes an aggressive bite from her taco. Everyone stares at her plainly. Silence from everyone.

INT. LIVING ROOM - NORA'S APARTMENT - NIGHT - LATER

Everyone is near the door, almost ready to leave. Violet has a glass of wine in her hands and talks to Olivia.

VIOLET

Sorry for being weird earlier. You can judge me.

OLIVIA

You're fine, Vi. How're you doing?

VIOLET

You know... It's just -- July... weird month, right?

OLIVIA

Yeah, well I just want you to know this may be a rough time... but what you're experiencing is a mutation in life. Be strong. You're the phoenix that will rise from the ashes...

(MORE)

OLIVIA (CONT'D)

(hugs her)

And I promise, I'm here for you, girly.

Violet takes that in. Purses her lips. Pats Olivia as they part.

VIOLET

You, my dear, have a career in
Professional Development.

Olivia cracks up as she heads out along with all the other friends. They all say bye to one another. Nora shuts the door. Violet sips on the wine.

VIOLET (CONT'D)

I'm a bonafide embarrassment.

NORA

I thought it was cute.

VIOLET

What? My incapability of dealing with a
break up?

NORA

(sits down,)

No... Just how much you care about him.

VIOLET

(pinches Nora's cheeks,)

Well I care about all of you guys. But
Mr. I'm being "pragmatic" decided to pull
the trigger so...

NORA

Vi. He's moving away.

VIOLET

(raises her glass,)

To all the newly single ladies of summer
twenty-twenty-one.

Violet sits on the couch. She lays her head on Nora's lap.

VIOLET (CONT'D)

I've been on going on Tinder recently.

NORA

That's weird.

VIOLET

Is not!

(then,)

(MORE)

VIOLET (CONT'D)

You know what I think -- someone like
Bruce Wayne -- okay, go with me here --
Bruce Wayne, who can have like four
girlfriends at once and it's still
okay -- so if I can get even three guys
at once --

NORA

Well you're not Bruce Wayne. Plus, he's
rich... and fictional.

VIOLET

What if I told you I was?

NORA

Oh god, Vi -- please no --

VIOLET

Sophomore year--!

NORA (CONT'D)

Violet!!!

VIOLET (CONT'D)

C'mon do it with me --

NORA

I'm good, thanks.

VIOLET

COME ON, PLEASE!

NORA (CONT'D)

VI --

VIOLET (CONT'D)

Last summer before we're too old, come
on!

Nora gives in.

NORA

Fine.

They both do the Batman face, and in their best, husky,
Batman voice --

VIOLET

I'm Batman!!

NORA (CONT'D)

I'm Batman!!

VIOLET (CONT'D)

Where is she?

NORA (CONT'D)

Tell me where she is!

NORA (CONT'D)

Okay, Done. That was it.

Violet gets off her lap.

VIOLET

Oh wait, costumes! Let's figure out costumes!

NORA

I'm tired.

VIOLET

It's for the movie! Come on we gotta get this stuff figured out --

NORA

Vi, I'm not going to be in the movie.

Violet goes stone cold.

VIOLET

What?

Nora gets up. Makes her way to the kitchen. Violet follows her.

NORA

I can't be in a movie. I'm volunteering at the hospital now. Plus I don't even act for real --

Nora goes to do the dishes. Violet is right by her side, pressing:

VIOLET

But you said you would do it--

NORA

I said I would do a lot of things. Doesn't mean I'm actually going to do them.

VIOLET

You did Mary Poppins freshman year, you did all my short films --

NORA

Because that was college Vi -- and I was just trying to have fun, and be supportive of you. Not to mention, we were younger with more time, and now we're old, and barely have any --

VIOLET

YOU don't have time --

NORA

Right I don't have time. I gotta worry about getting through Pharm school and... doing grown up shit like... paying for my own Kohl's bill.

VIOLET

NORA. It's summer.

NORA

I don't get summers anymore, Vi.

VIOLET

NORA. This isn't you.

Violet tries to grab the dish from Nora.

NORA

Stop it. Violet, stop. Vi,
give it back. Seriously --

VIOLET (CONT'D)

Listen to me. No you listen
to me --

Nora grabs the dish back.

VIOLET (CONT'D)

You're just forcing yourself not to do this because you're scared of actually doing it.

NORA

I am not scared of *acting*.

VIOLET

Then why are you backing out of what you promised --

NORA

Because I don't want to do it anymore, Vi! I'M GOING TO PHARM SCHOOL. I'M BUSY. And you're not.

VIOLET

Yeah because what I'm doing is not supposed to be busy, it's supposed to be FUN and COOL. And I'm sorry Pharm school ISN'T.

Nora is offended.

NORA

Fuck off. Violet.

VIOLET

Did you just tell me to fuck off?

NORA

Yeah. In fact -- LEAVE. Please.

Nora drops the dishes, closes the sink nozzle, and heads for her room. The door shuts loudly. Violet processes.
CUT TO

Vi puts her shoes on and grabs her purse. She opens the door. A beat. She looks back towards Nora's bedroom.

VIOLET

I'M GONNA NAME MY FIRST ULCER AFTER YOU!

She exits. The door shuts behind her with a bang.

EXT. STREETS - KANSAS CITY - NIGHT

Violet rides a local scooter through the streets. Alone. An insignificant figure among tall buildings that flank her.

INT. BEDROOM - VIOLET'S APARTMENT - NIGHT

Violet lays on her bed. Listening to a Life and Wellness podcast.

Suddenly, her doorbell rings. Followed with a three loud knocks.

INT. HALLWAY - APARTMENT BUILDING - NIGHT

Terry is outside Violet's door. Impatient.

TERRY

Violet. Open the door please. This is urgent. I need to talk to you about the rent payment.

INT. FRONT DOOR - VIOLET'S APARTMENT - NIGHT

Violet looks through the eyehole. Sees its Terry.

VIOLET

(whispers)

Fuck...

INT. HALLWAY - APARTMENT BUILDING - NIGHT

TERRY

I saw your car downstairs, I know you're home.

INT. FRONT DOOR - VIOLET'S APARTMENT - NIGHT

Violet leans back on the door. She couldn't care less.

TERRY (O.S.)

Violet -- OPEN THE DOOR.

Violet almost loses it. She's about to yell back. But stops herself. Evaluates.

INT. HALLWAY - APARTMENT BUILDING - NIGHT - CONTINUOUS

Terry persists at the door.

TERRY

Violet, I've let you be here for over two months now, I need your rent, please can you come to the --

Suddenly, he stops himself. Hearing noises... heavy breathing... sounds of ecstasy. Terry leans his ear closer to the door.

INT. FRONT DOOR -VIOLET'S APARTMENT - NIGHT - CONTINUOUS

Violet is right up against her side of the door, making sexual noises. She's faking it, but she goes all in. Starting out soft, but gradually building towards a climax.

INT. HALLWAY - APARTMENT BUILDING - NIGHT - CONTINUOUS

Terry shrieks at the sound of the climax. He backs his ear away from the door. Not knowing what to do.

INT. FRONT DOOR -VIOLET'S APARTMENT - NIGHT - CONTINUOUS

Violet continues, getting so loud it's annoying.

INT. HALLWAY - APARTMENT BUILDING - NIGHT - CONTINUOUS

Terry finally recedes away from the door, and heads down the hall.

INT. FRONT DOOR - VIOLET'S APARTMENT - NIGHT

Violet checks the eyehole. Sees Terry is gone.

INT. HALLWAY - APARTMENT BUILDING - NIGHT

Violet peers outside her door. She finds A NOTICE OF EVICTION has been tacked on her door. At the bottom of the door, handwritten in sharpie reads:

I HAVE KNEES TO REPLACE. SORRY. - TERRY

VIOLET
GODDAMNIT TERRY!!!!

Violet furiously kicks her door.

INT. VIOLET'S BEDROOM - NIGHT

Violet packs up her belongings. Toothbrush, clothes, phone charger, laptop, script, etc.

EXT. VIOLET'S APARTMENT BUILDING - NIGHT

Violet packs her carry-on and duffel bag into her trunk.
CUT TO

EXT. PARKING LOT - BUILDING - NIGHT

Violet stands in the middle of the parking lot with all her stuff by her side. She is on the phone. Nora answers.

NORA
What.

VIOLET
Yo... I got evicted. At midnight. Can I crash?

NORA
Sorry, my horoscope says not to let mean people stay over. Goodnight.

The line goes blank. Violet's mouth falls open. Offended.

INT. VIOLET'S CAR - NIGHT

Violet's back seat is filled with her belongings. She has a pillow leaned against her window and is leaning against it to sleep. Through VARIOUS CUTS we see her toss and switch positions.

She finally gives up. Stays put. Throws the pillow aside.
Beat. CUT TO

Violet is on the phone with Sunny.

SUNNY (O.S.)
Hey what's up?

VIOLET
Hey I got evicted. At... midnight.

Beat.

SUNNY (O.S.)
You'll get the couch.

Violet rolls her eyes.

EXT. SUNNY'S APARTMENT BUILDING - NIGHT

Violet rolls her carry-on outside an apartment building. She enters. Suddenly her carry-on bag gets caught in a crack. She tugs on it to let it loose.

INT. STAIRWALL - APARTMENT BUILDING - NIGHT

Violet intensely rolls her carry-on up the stairs.

INT. SUNNY'S APARTMENT - NIGHT

Sunny opens the door to Violet with all her stuff.

SUNNY
De Palma?

VIOLET
Douglas Sirk.

Sunny responds with a slow nod.

INT. LIVING ROOM - SUNNY'S APARTMENT - NIGHT

Violet and Sunny watch *Has Anybody Seen My Gal?* It is dark, and they stare at the screen plainly.

VIOLET

I never understood him. Sirk...

SUNNY

I don't think you have to, not like he was a millennial or anything.

VIOLET

He made a shit ton of movies.

SUNNY

Yeah I know. Respect. I kinda lost him after *Imitation of Life* though.

VIOLET

Same.

(a beat)

Nora bailed out on the movie by the way.

SUNNY

That sucks. She never seemed like an actress to me, just fyi.

A long beat.

SUNNY (CONT'D)

They could have cast a better mom don't you think? Like I feel like... she gets the essence of the character, she just misses all the nuances, if that makes sense.

VIOLET

Oh, and then Hays broke up with me.

Sunny looks at Violet who's eyes are fixed upon the TV.

SUNNY

I'm sorry. Are you okay?

VIOLET

Oh yeah. I'm thriving. All the zeal in my life just decided to shred into oblivion. No biggie.

(then)

Hey, you have any popcorn?

Violet continues to stare at the TV. Plainly.

*

CUT TO

THE KITCHEN

Sunny slides a bowl of popcorn over to Vi. She stuffs her mouth with popcorn as she vents to us in fragments --

VIOLET

Swear to god -- You know people graduate and just overreact like little mandrakes. I mean like seriously -- chill the fuck out.

(then)

DAY ONE I move into the dorms, Nora and I become best friends -- That kind. And now? "I'm busy" "I'm in Pharm School" -- like what the fuck, we used to pop each other's birth controls, and now you can't be in a movie for me? BITCH I AM THE KIDNEY YOU CANNOT LIVE WITHOUT.

(then)

And now everyone else in the group looks at me like I'm some sort of watered down, hopeless, neurotic filmmaker. "Oh Vi's just sad, she's going through a tough time, she's experiencing a mutation --"

(then)

I AM AN ARTIST.

(crying,)

Then that asshole tells me he wants to be my FRIEND? Mind you HE is the one moving away I could have dropped his ass WEEKS ago but did I?

(then)

Seriously -- screw all of it -- friends, life... LANDLORDS. What happened to being in love, and staying happy? You know? Living life without having to make any decisions that are going to disrupt it. THOSE were the days.

(then; crying)

I'm going to miss my friends...

(then)

I think I'm at this juncture where I'm starting to feel like my life is just one big adaptation gone awry -- like you know those REALLY good books that get turned into awful movies? Those.

Beat. Sunny takes all that in.

SUNNY

Done?

VIOLET

Think so.

SUNNY

Feel better?

VIOLET

Kinda. Do you have any cookie dough?

CUT TO

Classical concert music blares. Sunny and Violet spend the rest of the night getting drunk, eating cookie dough, tossing popcorn at each other, doing the mime, playing checkers, laughing, talking. They let the night take them wherever. FADE TO:

Violet and Sunny are passed out on the couch, heads bunked against one another a film plays on the TV, casting flashing glares on their faces, asleep.

CUT TO BLACK

MONTAGE:

INSERT footage of interviews. This time it's local KC business owners sharing their experience of operating within KC. Overlay this with:

EXT. MAIN STREET - DOWNTOWN, KANSAS CITY - DAY

Violet and Sunny sit at a table where they have set up a sign advertising the film, and an even bigger sign that reads: **SUPPORT LOCAL FILM**

They both wear sunglasses and wear plain faces. People stare them down as they pass by.

EXT. CAFE - DAY

Violet and Sunny are meeting with a potential ACTRESS (early twenties brunette). CUT TO

They shake hands. The actress leaves. Violet gives Sunny a disappointed look.

EXT. WESTPORT AREA - DAY

Violet and Sunny film in the Westport area. They argue about the set up of the shot.

INT. SUNNY'S APARTMENT - DAY

Sunny reads off a list.

SUNNY
Alison's apartment?

VIOLET
I was supposed to use Nora's.

SUNNY
Daniel's apartment?

VIOLET
I was gonna to use Hays's apartment.

Sunny gives her a look. Vi shrugs.

VIOLET (CONT'D)
I was using my resources.

SUNNY
And the house that Daniel and Allison
move into?

VIOLET
Lee's parents' house --

SUNNY
Oh my god, you're kidding me --

VIOLET (CONT'D)
I know, I'm sorry!

EXT. ROOFTOP - MONARCH COFFEE - DAY

Violet and Sunny count the amount of money they've collected so far. They switch stacks of cash with each other and start counting the other's stack.

We SLIDE OVER to find, a lady sitting behind them. Sun-glassed. It is Kim. She watches Violet and Sunny, in secret, with a newspaper concealing most of her face, just below her eyes.

VIOLET

Oh don't Vi me, you've lost the right to
even call me that anymore --

NORA

Okay. Sorry. Anything else?

VIOLET

Sunny's nice to me. He's helping with my
film, and he actually cares about it.

Nora stops Violet in the middle of the boulevard --

NORA

Okay -- since when is this all a contest?
I mean, I don't understand, am I like
competing with Sunny on let's see who can
care about Violet the most, who lets her
crash --

VIOLET

You're not competing --

NORA

Then what am I doing?

A beat. This silences Violet.

NORA (CONT'D)

What are you doing?

(then)

Have a nice day, Vi.

Nora turns and walks off. Vi is furious.

VIOLET

I'M STILL MAKING MY MOVIE WITHOUT YOU.

Nora keeps walking and does not turn around. Vi looks
after her, a complete ball of rage. She walks off.

Around from the corner of a building (right where Violet
was), Kim comes out. She watches Violet walk off. She
looks somewhat disgusted.

INT. KITCHEN - SUNNY'S APARTMENT - EVENING

Sunny, dress shirt and spiked up hair, grabs his keys and
wallet. On his way out, he runs into Violet.

VIOLET

Oh sorry --

SUNNY

Oh hey, what's up --

VIOLET (CONT'D)

Double-o-seven reporting for duty,
where're you off to??

SUNNY

Oh, uh. I have a date.

On Violet. Before she answers, we can tell some sort of
hope has been crushed. She covers it up:

VIOLET

Ohooooo. A Date?

SUNNY

Yeah. The Up-Down.

VIOLET

Oh. Okay. So -- so tell me more, is she
pretty?

SUNNY

She's cute.

VIOLET

Yeah but is she *pretty*?

SUNNY

I'm getting late.

VIOLET

Carry on.

SUNNY

Ah. What are you up to tonight?

VIOLET

Ah... you know, I was gonna ask you if
you wanted to go grab something. But
looks like you're booked.

SUNNY

I'm so sorry -- I -- if I'm back earlier,
we can totally go --

VIOLET

No no -- you go ahead -- I'll probably
just watch something and order in.

SUNNY

You sure?

VIOLET

Me and Kurosawa? Match made in heaven.

Off Violet...

LATER

Violet is plumped on the couch. Watching TV. Bored. JUMP TO

She's busy scrolling on her phone. JUMP TO:

She downs a bottle of vodka. JUMP TO

She's slumped on the couch. Lies there. JUMP TO:

She paces around Sunny's living room. Angst building...
JUMP TO

She exits the door.

EXT. DOWNTOWN KANSAS CITY - THE UP-DOWN BAR, KC - NIGHT

FOLLOW Violet approaching the outdoor bar that is flanked with private fences around its outdoor patio portion.

She stops herself from entering the restaurant right away. Makes sense of her surroundings. A bit drunk. She spots:

VIOLET'S POV -- Sunny with a GIRL at a table. They're chatting casually.

ON VIOLET. She goes around the fence, on the opposite side. She makes her way closer to Sunny and The Girl, who can't see her with the privacy fence in between them.

She overhears them. Listening intently. We're not sure what they're saying. But Violet seems to be entertaining herself. Until...

TORI (O.S.)

Violet?

Violet looks up. Sees Tori with a FRIEND of hers (they most likely just exited the bar).

Violet rises.

VIOLET

....Hi?

Tori notices Violet's shiny eyes.

TORI

Are you -- good?

VIOLET

Yeah I'm... ah.... Can I help you...
Tori..?

TORI

Ah, no -- are you, you like waiting for a
table? Hays here with you?

Violet hears that and suddenly, we go back to --

VIOLET'S POV -- Her vision of Tori starts to go blurry.
She tries to look around, but can't really seem to see
properly.

She walks past Tori and her friend. Violet looks at us --
struggles to concentrate. Stumbles while she walks. Tori
is alarmed --

TORI (CONT'D)

Violet? Violet --

Violet keeps walking. She grabs a hold of the privacy
fence. Trying to stay afloat.

TORI (O.S.) (CONT'D)

Hey -- oh my god, Vi -- hey, can we get
some help here?

VIOLET

I'm fine -- I'm --

TORI

We need some help here!

CUT TO SUNNY who hears this. He looks over from his
table. Sees Violet. His eyes enlarge.

VIOLET'S POV -- our frame SPINS as we TOPPLE and DWINDLE
DOWN TO -- **BLACK.**

Fade in... slowly....

We're still in Violet's POV. Our frame flutters open to --

Sunny. Crouched down beside her. Above him is Tori and
her friend. Beside Sunny is his GIRL, confused.

SUNNY

You with me -- hey -- Violet?

VIOLET

Sunny...

TORI

She needs to go to an ER -- let's call an ambulance --

VIOLET

I don't need a fucking ambulance, I'm fine. I just drank a lot and didn't eat.

TORI'S FRIEND

Ah, I'm pretty sure she hit her head, she might need an X-ray for a concussion.

VIOLET

(to her friend)

Who the fuck are YOU?

Tori and her friend exchange looks. Then back to Violet.

TORI

Okay you know what, we're good. She's good. Let's go Victoria.

They leave. Violet watches them go. Mouths "Let's go Victoria and makes a face.

SUNNY

You sure you're good? You want me to take you home?

VIOLET

Yeah I'm... Syncope episode. I'm fine.

SUNNY'S GIRL

(impatient)

Are we still going to the jazz-bar or not?

Beat. It's awkward. Sunny and Violet both look at The Girl. Then at each other.

INT. SUNNY'S APARTMENT - NIGHT

Violet and Sunny enter. Violet has an ice pack glued to her head while Sunny carries a bag of Joe's barbecue. They flip the lights on. Take their shoes off. Make their way to...

THE LIVING ROOM --

Violet plops down on the couch. Sunny follows her lead. Violet sets her icepack down.

They both sit, spaced out on the couch. Sunny hands her, her sandwich and a few napkins. Violet takes it and digs into her sandwich. Sunny does so too.

SUNNY (V.O.)

You ever like... have trouble believing in yourself? Like you're not good enough?

VIOLET (V.O.)

I mean, what even is good?

(then)

Like how do you know you're good..? How does anyone?

SUNNY (V.O.)

Sorry if I sound existential.

VIOLET (V.O.)

You're telling me.

They both eat in silence. Violet then scoots over closer to him. To which Sunny notices. He checks her over while chewing, and then continues to eat.

It's quiet. Nothing but chewing and the sounds of the sandwich wrappers crunching. Maybe they feel like they shouldn't talk about any of it, maybe they don't want to... or maybe they just don't need to. Off this... we
FADE TO:

LATER --

Violet is laying on the couch. Ice pack stuck to her forehead. Sunny on the floor, leaning beside the couch, at her side.

SUNNY

Did I tell you my parents want me to move back home? Apparently, I'm not doing myself any good by just sticking around here.

VIOLET

Well who're you living for?

SUNNY

I don't even know...

That gets Violet. Not what she wanted to hear. She gets up from the couch. Sits upright. She grabs the half-drunk cup of soda from earlier and DUMPS on Sunny's head. Sunny shrieks.

SUNNY (CONT'D)

AHHHH -- VI -- WHAT THE HELL -

VIOLET

You're supposed to say yourself, dumbass!

SUNNY

Well, what, you don't think I'm trying?
I've had like five interviews in the last
month, and I've had no luck! God-- you
got me all wet!

VIOLET

What problem is going back home going to
solve?

SUNNY

I don't know -- maybe I'll find
something. Worst comes to worst I'll help
my dad at UPS. Better than killing time
here or going on dates that go nowhere.

Vi stops. Realizing this is about something deeper.

VIOLET

Look, I get not feeling confident about
yourself --

SUNNY

Ah Excuse me, don't you have an
internship, or at least some idea of
where you wanna go in life?

(then)

Our struggles aren't the same. You have
friends. You had a boyfriend all four
years of college!

Violet checks him over. And then SLAPS him across the
face. Sunny gives her a look.

SUNNY (CONT'D)

Dude. What the fuck?

VIOLET

Are you delusional?

SUNNY

No.

VIOLET

Are you some knock off of Llewelyn Davis?

SUNNY

No.

VIOLET

Then stop acting like some OLD HAG that
 didn't win a Pulitzer at nineteen. And
 also there's no correlation between
 friends and your dreams -- all of mine
 dropped me this past month. Do you see me
 all drippy about it? No, right?

(then)

So stop crying about what you don't have.
 Go do something about it.

Beat. Sunny takes all that in.

SUNNY

I'm not perfect.

Beat. Violet aggressively grabs the napkins on the coffee
 table from their takeout earlier, and shoves them in
 Sunny's face.

INT. LIVING ROOM - SUNNY'S APARTMENT - DAY

Violet awakes. Groggy.

INT. BATHROOM - SUNNY'S APARTMENT - DAY

Violet brushes her teeth. JUMP TO

Violet stares at herself in the mirror.

INT. HALLWAY - APARTMENT BUILDING - MORNING

Violet exits the apartment. Senses something off. TURNS
 to see --

Kim hiding beside the door. They both scream in alarm of
 seeing one another.

Then Kim takes off down the hall. Violet stands there for
 a beat, trying to make sense of that. Then, she takes off
 after Kim --

EXT. PARKING LOT - APARTMENT COMPLEX - MORNING

Violet chases after Kim who's already in the car.

VIOLET

Are you stalking me?

KIM

Am not!

VIOLET

Then how'd you know I'm here --

KIM

Uh, Your -- it was on your application --

VIOLET

How- I never put this address on my application --

KIM

Great, then don't ask --

VIOLET

So you've been following me --

KIM

You know -- I'm actually getting really late, I'll see you at the office.

Kim starts the car.

VIOLET

I have an interview, I'm going to be late.

KIM

Perfect. Get me a coffee or something on your way in. Bye.

Kim zooms off in her car. Violet remains, flummoxed.

INT. START UP OFFICE - DAY

Violet is with TROY (late twenties, well-dressed), a local fashion designer.

TROY

So potentially right now, I'm just looking for someone to take photos, edit them, post them, you know, just kinda media and content management. And also it would really just help, to have someone be my sounding board too.

VIOLET

Sounding board?

TROY

Yeah, just someone to be an extra voice on things -- mostly just with my designs and stuff. That part is optional though, don't worry.

VIOLET

Oh no, I'd be totally down!

Troy makes a note.

TROY

Okay, great. Oh, I do have one last thing. And you don't *have* to answer this, this is just... I see a lot of people who wanna work for just the extra money and... you know.

VIOLET

Sure, no yeah I get it.

TROY

Um, so. Violet. Where do you see yourself... say, a year from now?

On Violet. She's goes still.

VIOLET

Ah...

Violet struggles to gather her words...

VIOLET (CONT'D)

You know... right now... probably making a couple beignets... in France.

Vi tries to break a smile.

EXT. PARKING LOT - DAY

Violet approaches her car. She dumps her purse on the hood of her car and rests her head atop it. Beat. CUT TO

Vi is on the phone. The line rings. Hays (O.S.) answers.

HAYS (O.S.)

Hey what's up?

VIOLET

Yeah, hey, um, I found a couple of your sweatshirts. Do you still want 'em?

Violet looks unsure of what she just asked.

INT. HAYS'S APARTMENT - DAY

Hays answers the door to Violet. Beat.

HAYS

Hi.

VIOLET

Hi.

A beat. Hays then steps aside for Violet to come in. She does so.

She enters. Hays goes to the kitchen to finish something up.

Violet scans the apartment. The place is being packed up and is near-vacant.

HAYS

Sorry the place isn't clean. I've been sick of packing all these boxes. Most of it's donation anyway. It's so weird, Danny at the UPS store knows me by name now. I keep having to go get more tape. Not the tiny scotch tape, I have those, but the big thicker rolls.

As Hays talks in the b.g., We stay with Vi who isn't even paying attention to him. She makes her way to a wall that was once flanked with Rolling Stones posters.

HAYS (CONT'D)

Do you wanna drink?

Violet turns to see Hays behind her.

VIOLET

What?

HAYS

Do you want a drink? I have Boulevard, KC Pilsner, and mango juice and... yeah, that's it.

VIOLET

No. I'm good.

(a beat)

What happened to the posters?

HAYS

The posters..?

VIOLET

The ones I got you.

HAYS

I had to take them down..? I gotta empty
this place in two weeks.

A beat. Vi stares at him. In his hand is a tote bag.

HAYS (CONT'D)

Oh. These are your clothes by the way.

(hands the bag to her,)

It's funny after you called I was like I
better go check if I had any of yours. I
found these.

Hays waits for her to take the bag. But Vi can't take her
eyes off of him. She's confused. But she takes the bag
anyway.

VIOLET

Thanks.

Violet starts to go.

HAYS

Hey Vi... I'm sorry for being a dick last
time.

(then)

And I really do still want to be friends.
I was serious about that.

Violet takes his words in. Nods.

VIOLET

Cool. Thanks.

She goes to leave.

HAYS

What about my clothes?

Violet turns. A beat.

VIOLET

I never had any.

HAYS

...but you said --

VIOLET

I lied.

Beat. Hays is confused. Vi can't look him in the eye:

VIOLET (CONT'D)

I actually came here to talk... You know, I thought maybe we could... talk... but... I mean there's nothing... to talk about. You seem to be moving on just fine.

HAYS

What do you mean by *just fine*?

VIOLET

Well you threw away the posters --

HAYS

I packed them up.

VIOLET

Oh. Okay. Well that's just dandy.

HAYS

Violet. I'm moving. I had to take the posters down.

(then)

Why is it so hard for you to just accept reality?

VIOLET

Well why is it so easy for you?

HAYS

(raising his voice)

IT'S NOT "EASY!"

Violet drops the tote bag. Furious.

VIOLET

So then let me just ask you -- Did you even think -- did the SLIGHTEST thought ever OCCUR to you about what this would mean for us before you said yes to that internship?

HAYS

Yes. A billion times.

VIOLET

Then why are you doing this -- why are you packing up and leaving -- No, it's true you're the one leaving, obliterating us in the process and making all this CHANGE happen --

HAYS (CONT'D)

Oh, god, see I knew this was going to happen I knew you were going to play this card --

HAYS (CONT'D)

We graduated college, nothing was EVER guaranteed to stay the same!

VIOLET

But we would have stayed together, and we would have WORKED!

HAYS

You don't know that!

Violet goes quiet. She has nothing to respond with.

Hays goes and sits at the table. Violet contemplates leaving. Instead she stays standing. Then:

VIOLET

Why couldn't you just be honest with me? Just tell me that you didn't love me anymore?

HAYS

Because it's not true. No that's not true--!

VIOLET (CONT'D)

You didn't love me anymore as much as I loved you!

HAYS (CONT'D)

I was a whole semester ahead of you Vi! I could have graduated a year early but I didn't! Instead I stayed back a year to be with you!

VIOLET

So what -- why didn't we just end a year ago? I mean, what did you hope from just telling me that? That it would guilt trip me into dropping everything and running away to LA with you?

HAYS

I never demanded for you to come to LA, I OFFERED!

VIOLET

And I had already told you, I want to stay in KC!

Hays gets up, leveling with Violet.

HAYS

Okay, great, because that's YOU! And you are always going to do what YOU Want to do because it's your life -- and I can't help you if you want to stay because I DON'T want to stay --

VIOLET

HELP ME? Fuck you -- I'm sorry I want to stay somewhere I know I can call home no matter what, why is that such a turn off for you?

HAYS

Because you make it sound like it's the only reason you wanna stay. It's a fucking city, for god's sake!

VIOLET

Okay well I'm sorry that this "fucking city" just so happens to be my comfort while I'm struggling to figure out what my life's going to look like --

HAYS

You're not the only one going through that Vi!

(then)

See this is the thing with you, you just -
- why do you feel that every challenge in this world is your own to bear? Why is it so hard for you to show even ... like even a TEASPOON of empathy for anyone that could mildly be going through the same thing!

VIOLET

YOU. ARE AN ASSHOLE!

HAYS

You couldn't even be happy for me! You hated that I got my internship!

VIOLET

Because I knew you turned down that perfectly good offer you had with DST in KC--

HAYS

Fuck DST! And you for putting me down because I liked California better -- where I actually found something I liked!

And now Vi is almost crying and screams from the top of her lungs --

VIOLET
BECAUSE I KNEW WHAT IT MEANT - THAT YOU
WERE LEAVING ME AND IT MADE ME JEALOUS --
THAT YOU HAD SOMETHING GOOD FOR YOURSELF
AND I DIDN'T -- AND -- AND I STILL DON'T!

A long beat. Hays takes her in and then sits back down.

It's silent. All the vitriol has surmounted and is finally now settling in.

Violet wipes her face and turns around. We STAY with Hays as we hear the door shut O.S.

INT. HALLWAY - APARTMENT BUILDING - NIGHT

Violet walks away from Hays's door. A beat later he comes out holding the tote bag.

HAYS
You forgot your clothes.

Vi stops. Breathes. Then turns around and heads back towards Hays.

Their fingers touch for a second as she grabs the tote bag from him. She lingers.

VIOLET
You have something here.

Hays searches for the thing on his chin.

HAYS
Here?

VIOLET
No here.

She goes to take care of it for him, but he gets it first.

HAYS
Here, I got it.

A beat. They hold a look with one another. Maybe they're sorry for all the things they said, or maybe they're just sad. Violet turns around and leaves.

INT. SUNNY'S APARTMENT - NIGHT

Violet enters. She sulks. She sits down at the table where Sunny is on his laptop. He looks up and notices Vi's strange silence.

SUNNY

You good?

VIOLET

I don't know.

(a beat)

How's the schedule?

Beat.

SUNNY

Vi, I might have to go back to Detroit.

Violet's face goes cold.

VIOLET

...What?

SUNNY

My lease ends at the end of July. I'm kinda low on money and... So I might be moving back.

VIOLET

...Wow, okay.

SUNNY

Well it's not for sure yet, it's --

VIOLET

Okay... so I guess no movie.

Beat. It's awkward.

VIOLET (CONT'D)

Seems like you're trying to break your way out of all this --

SUNNY

Break out of this -- okay, well what am I breaking out of --

VIOLET (CONT'D)

Well you're the one who said "We can do it, we can do it" --

SUNNY (CONT'D)

Oh come on, Vi --

VIOLET

So what... you're just... leaving me out to dry?

*

*

*

SUNNY

Violet --

*

VIOLET

No, it's fine. I guess we can just scrap it all and call it good --

SUNNY

Okay, Vi if you really want to get real, there's nothing to scrap. You never had much to begin with.

*
*
*
*

VIOLET

What do you mean I didn't have --

*
*

SUNNY

You're not making a movie, Violet. You're just pretending you are because you don't have a plan for your life -- because you don't wanna move on --

*
*

Violet looks at Sunny.

VIOLET

Stop saying I don't want to -- you don't know what I want --

SUNNY

YOU don't even know what you want -- you know what you want--? You just want an excuse to hang out with your friends!

*

VIOLET

What the fuck does that mean?

SUNNY

It means -- "I'm going to shoot make a movie in KC, And Nora's going to be in it. I'm going to use Nora's apartment, I'm going to use Hays's apartment!" And then, we get to Nora doesn't wanna be in my movie? Oh, okay, game over --

*

*

VIOLET

Okay so how is it my fault that things just decided to change on me?

SUNNY

BECAUSE YOU DON'T WANT TO CHANGE WITH THEM VI!

*

And that hits Violet hard. So hard that she can't respond.

Sunny sits back down.

SUNNY (CONT'D)

Sorry.

But Vi remains silent.

INT. LIVING ROOM - SUNNY'S APARTMENT - LATER

Violet packs her stuff. Toothbrush, phone charger, laptop, clothes. Script.

INT. KITCHEN - SUNNY'S APARTMENT - LATER

Sunny is alone in the apartment. The door shuts loudly O.S.

INT. VIOLET'S CAR - NIGHT

Violet drives down the Kansas City Bridge. The night lights swim over her windshield. She is not smiling this time.

INT. FRONT AREA - KIM'S OFFICE - NIGHT

Violet comes in with all her stuff. Sets it aside. She empties her backpack. She pulls out and holds the script to her film in her hand. She tosses the script in the trashcan.

INT. LIQUOR STORE - NIGHT

Violet walks through the liquor store. She grabs a bottle of vodka.

EXT. STREETS - DOWNTOWN KANSAS CITY - NIGHT

Violet skips, gallops, and runs through the streets. Drunk.

She tightrope walks on the ledge of the fountains while chugging hard liquor.

EXT. PARKING LOT - NIGHT

Violet pukes into a trashcan.

INT. PARKING GARAGE - NIGHT

Violet is stumbling in a parking garage on the phone.

VIOLET

Hey. It's me! Can you come pick me up
from the-the eight-eleven parking garage?
Why? Because um...
(cheerily)
Because I'm drunk!

Violet throws her hands up in the air.

LATER - SAME

Nora walks Vi down the parking garage.

VIOLET

Where did you park?

NORA

Down the street.

VIOLET

Down the street? Bitch this is a PARKING
GARAGE!

NORA

I didn't wanna pay, Vi.

VIOLET

Whaaaat!?! There's no fee at night!

NORA

Yes there is --

VIOLET (CONT'D)

I CAN'T HEAR YOU WHAT?

NORA (CONT'D)

I said yes there is. Just keep walking,
Vi. *

VIOLET

Oh my god this is just like that one time
that god awful -- entire sorority house
got trashed and invaded the bars -- *

NORA

Yeah. *

VIOLET

Do you remember that? *

NORA
 Yes Vi. No, I remember, I remember perfectly, now let's go.

VIOLET (CONT'D)
 Well you don't sound like you remember -- why are you so intense right now?

VIOLET (CONT'D)
 Ooooh remember the tickle dance that one Zumba lady taught us? Let's do that --

*

NORA
 Okay, we're not going to do that right now --

VIOLET
 No come on please. Please -- if you do it with me now I'll never make you do in front of our kids --

NORA (CONT'D)
 Vi, no, stop --

Violet goes to tickle Nora. And she doesn't stop. Nora tries to get her off.

VIOLET (CONT'D)
 Are you tickle-tickle-tickle-tickle ticklish then come tickle-tickle --

NORA (CONT'D)
 Violet stop -- stop -- get off of me! VIOLET STOP!

Nora pushes Violet away who loses her balance and falls to the ground. She's laughs so hard she can't stop.

And now her laughter turns into crying.

Nora kneels by her.

NORA (CONT'D)
 Violet?

But Violet is crying hard with full tears.

Nora sinks down and remains by Violet. She puts her hand on her friend's shoulder.

TITLE CARD: AUGUST

*

MONTAGE:

EXT. UMKC CAMPUS - DAY

*

We fly through numerous areas of the UMKC campus during the day. Violet walks around the campus. Reminisces.

*

*

INT. FRONT AREA - KIM'S OFFICE - NIGHT *

Violet lays a sleeping bag behind her desk. She curls up
and sleeps. CUT TO *

THE MORNING *

Kim comes in. Sees Violet asleep. She goes to say
something, but then recoils. She stares at her. Confused. *

EXT. LOOSE PARK - DAY *

Violet stands in the park. Beside her is a stand of books
that titled: **WILL SUFFERING EVER END?** *

Violet hands out church pamphlets to strangers that walk
by. *

EXT. CHURCH PARKING LOT - DAY *

Violet is handed cash by A CHURCH ATTENDEE. *

EXT. PLAZA - DAY *

VIOLET sits at a fountain on the plaza by herself. She
counts her cash. *

INT. FRONT AREA - KIM'S OFFICE - DAY *

The phone rings. Violet answers. *

VIOLET *

West-One Productions, this is Violet. How
may I help you? *

(beat) *

No ma'am, she's not in currently, may I
take a message -- *

The door bursts open. Kim marches in. Determined. *

KIM *

I need you to come with me. Right now. *

Violet freezes. Phone still glued to her ear. She's never
seen Kim like THIS. *

VIOLET *

Ah, one second, ma'am, could you please
hold? *

INT. KIM'S CAR - MOVING - DAY *

Violet drives. Kim is mapping directions. *

VIOLET *
Are you going to tell me where we're *
going? *

KIM *
My ex-finance's house. He's been stealing *
my tax refunds! *

VIOLET *
What? *

KIM *
We started an LLC together. *

VIOLET *
I thought you and your sister did. *

KIM *
I don't have a sister. The Mason's award *
was Whit's idea. We started giving it out *
for tax-write offs, and he's been taking *
all the refunds from it ever since! *

VIOLET *
His name is *Whit*? *

KIM *
Yes -- Hold on -- Alright take a Left *
here! Left here! *

Violet veers left. *

VIOLET *
Why would you lie to me about having a *
sister? *

KIM *
I DON'T KNOW -- CAN YOU JUST DRIVE?!? *
Oh, wait -- okay, coming up here, you're *
going to take a right -- here, into this *
neighborhood here. *

Violet turns right. *

EXT. STREETS - NEIGHBORHOOD - DAY *

Violet parks Kim's car in front of a house across the *
street. *

INT. KIM'S CAR - DAY

Kim grabs a paintball gun and PAINTBALL HANDGUN from the backseat. Violet freaks the hell out.

VIOLET
Oh Jesus -- what the hell --

KIM
Relax, it's a paintball gun, okay?

VIOLET
Yeah, but why are you --

KIM
Don't worry about it. I need you stay put here and keep watch. Anything goes wrong, I'll come running and you get us outta here. Capishe?

Kim fastens the helmet on. Exits the car, pistol in hand. Violet chases after her.

VIOLET
Hey -- uh-uh, No this isn't a good idea.

KIM
Stay in the car. I can handle this myself!

VIOLET
Okay, but you look like a psycho! Stop --

Kim points the pistol on her.

KIM
Stay out of my way. I'm only gonna say it once.

Violet stops -- *seriously?* CUT TO

EXT. THE DOORSTEP - WHIT'S HOME - DAY

Kim rings the doorbell. WHIT (fifties) opens the door. Immediately freaked out by Kim in the helmet. Kim pulls the revolver on him. They back into his home.

Violet stands behind in the entrance, weirded out by all of this.

WHIT
Woah -- hey --

Kim pelts him with her paintball gun.

KIM
Hey asshole, where're my refunds?!

WHIT
Hey, hey -- easy -- What're you -- what's
this about?

KIM
I SAID GIVE ME MY REFUNDS -- YOU'VE BEEN
TAKING ALL OF THEM!

WHIT
I didn't -- wait, hold on -- KIM..?

Kim pelts him even more. Whit falters to the ground. In
pain from the pelts.

WHIT (CONT'D)	KIM
Ow -- Jesus -- what the fuck is wrong with you?	GIMME THE FUCKIN REFUNDS NOW OR I'LL THROW YOUR ASS IN THE ER!

WHIT (CONT'D)
What refunds -- I don't have them --
(to Violet)
Wait -- Who're you now?

VIOLET
I'm ah, her intern..?

KIM
SHE'S MY INTERN.

VIOLET
Alright, we're done, let's go now.

Violet comes barging in. Pulling Kim away. Whit rises to
his feet, Trying to grab the gun from her.

WHIT
You're a freak, you know that --

KIM	WHIT (CONT'D)
(to Violet)	YEAH WELL IF YOU EVER DID
No- stop -- get off me --	YOUR TAXES YOU'D KNOW --
(to Whit)	YOU'RE FUCKING CRAZY THAT'S
I know you've been stealing	WHAT YOU ARE -- GET OUT OF
them! ASSHOLE! Yeah, that's	MY HOUSE
right, you thought I	
wouldn't know but I saw you	
changed the accounts --	
ASSHOLE!!	

VIOLET WHIT (CONT'D)
 Okay, you made your point, SCREW YOU!
 let's go now --

KIM *
 SCREW MY ORGANS WHY DON'T YOU -- *

Kim pelts him again with her revolver as Violet drags her away. Whit screams in pain. *

INT. KIM'S OFFICE - DAY *

Violet and Kim sit at her desk. Both the paintball revolver and helmet sit on the desk, in between them. Kim sips on a glass of wine. *

VIOLET *
 You're positive he didn't call the cops on us? *

KIM *
 He's too much of a wussy. *

VIOLET *
 I'm just saying, what if he does? *

KIM *
 He won't. Relax. He knows what he did was wrong. *

VIOLET *
 Okay, well his name's still on the LLC, and you let him do your taxes, what do you expect? *

KIM *
 Yeah I know, but that's... Not the point! *

Beat. Violet senses some real trauma. Kim stays silent. *

VIOLET *
 So I guess I know why you're always drinking now. *

Kim looks off. Takes a sip. *

KIM *
 He cheated on me when we were engaged. *

VIOLET *
 I find it hard to believe you were ever engaged. *

Beat.

KIM

I do see a psychiatrist from time to time. In case you're wondering.

VIOLET

Like how often? Every week... every day?

KIM

Every month or two... wish I could say every week.

VIOLET

So are you ever going to tell me why you were following me? *

Kim looks at her. *

KIM *

I don't really know, honestly -- I guess you're just this -- uncanny ghost of me in my twenties. It's kinda concerning. *

VIOLET *

...That doesn't answer my question? *

KIM *

I hated myself at twenty-two. But I must admit, you and I are the same person... with different skin, of course. *

VIOLET *

Please don't say it like that. *

KIM *

Okay fine. But you have that mood. And I found it... Nostalgic. Or just semi-fascinating. *

VIOLET *

What mood..? *

KIM *

The broke and homeless one. *

Violet looks at the bottle for a beat. Then shrugs. She grabs the bottle. Goes for a sip. *

KIM (CONT'D) *

What about that boy you were living with? He looked like a nice kid. You two should get married. *

VIOLET

I'm twenty one.

KIM

(So..?)

I'm fifty-two. You know, I look at you,
and I just see so much...*stress*. Twenty-
two was -- I think -- yeah that was the
year I shaved my head off. That's twice
as immature for someone like you.

VIOLET

I am not immature.

Kim gives her a look. Violet takes a second to let her
words sink in. And then lets it out:

VIOLET (CONT'D)

(tries to explain herself to
herself,)

I just -- I feel like I've been so
content with my whole life. Not that I
ever once took any moment for granted, I
was always thankful, and I still am.
But... Now, I just have this thing
where... it just feels like everything is
just ENDING... And I'm -- annoyed by it.

Beat.

KIM

Not ending. Just changing. And, believe
me, if you keep going like this it
doesn't get any better.

Kim raises the paintball revolver as proof. Violet
smirks.

VIOLET

I'm not ready for it...

KIM

No one ever is.

Vi takes that in.

EXT. PLAZA - FOUNTAIN - KANSAS CITY - DAY

Violet lays down on the ledge of a fountain. Her phone
rings. She answers.

VIOLET

Hello?

(then)

Yes?

(rises to sit)

Yeah, hi! Hey -- Um -- how -- are you?

(then)

Oh, ah -- today? Yeah -- I can. I can come by. At your office? Yeah sure -- just, ah -- give me an hour?

Off Violet -- hopeful

Various direct to camera interviews of volunteers/officials from the Kansas City Parks and Recreation volunteers, offering answers about the history of fountains in KC.

INT. TROY'S OFFICE - DAY

A laptop playing the same footage. Find Violet patiently waiting, as TROY finishes watching the footage. He then pauses the screen.

TROY

This is beautiful. It's funny, I've never actually some of these spots, and I'm from here.

VIOLET

Thank you.

TROY

You do this for school or something?

VIOLET

Nope. Just on the side. For fun, I guess.

A beat.

TROY

Still really cool, though. I guess, I'm just... I'm curious about this whole KC aspect. I mean -- don't get me wrong -- it's all really well done. But... I guess, I'm just wondering, what inspired this?

A beat. Violet thinks. A smile grows on her.

VIOLET

I guess it's just... like say you're like driving down to the store, or your best friends house, you know EXACTLY where you're going without having to actually think about it... and you're used to the traffic, you're not worried what might go wrong, or how late you're gonna stay out because you're... *home*... and you know where you're going...

Troy smiles at her words.

TROY

When can you start?

It takes Vi a second to realize:

VIOLET

Wait, you mean like...

TROY

I'm happy to have you. You... you have a lot of amazing life left to live, Violet.

VIOLET

(cathartic)

Thank you.

Violet smiles. She looks accomplished.

INT. SUNNY'S APARTMENT - DAY

A knock at the door. Sunny opens the door. Violet comes bursting in the door.

VIOLET

I got it! Dude, I finally got it!

SUNNY

Got what?

VIOLET

The job! For the fashion line guy -- I got it!

SUNNY

No way! Look at you go, that's incredible!

VIOLET (CONT'D)

Right?!?

She hugs him. Tight. And now, In a frenzy, Vi paces around the apartment, hyper.

VIOLET (CONT'D)

So we can finally do it, right? The film!
I'll work and I'll save up and we can get
it going! We can do a kickstarter too! By
ourselves, for ourselves? I mean -- we're
artists -- if we don't allow ourselves to
be who we want to be, then who are we
really?? And I know -- I know it won't be
perfect, but it'll be something, right??

(in excitement)

It's like -- DUDE -- I'm almost twenty-
two, we get to actually do what we want,
rather than just say we do it!

(Off Sunny's look)

What? What're you looking at?

And now Violet looks around the apartment to see boxes
everywhere, half packed.

VIOLET (CONT'D)

What's... going on, what's all this?

Beat. Violet and Sunny hold a look. Violet is confused.
Sunny doesn't know how to say it.

SUNNY

I'm moving back home.

VIOLET

(a beat)

Wait, what?

SUNNY

I gotta go back to Detroit. Remember?

Violet takes that in, but can't quite register it.

VIOLET

(don't play games with me)

Okay seriously though why are you packing
up?

Sunny opens his arms. Goes to hug Violet. She pulls back.

VIOLET (CONT'D)

What? Why are you packing up?

SUNNY

Just come here -- it's okay
come here --

VIOLET (CONT'D)

Why are you pack -- no what
do you mean you're
leaving -- why are you
packing up?

Sunny takes her into his arms. They hug. HOLD ON Violet. *
She gets it, but she doesn't get it. *

INT. BATHROOM - SUNNY'S APARTMENT *

Violet is holed up in the bathroom. Head buried in her *
hands. *

Outside the bathroom, Sunny knocks on the door. Calls *
after her. No response from her. *

INT. KITCHEN - SUNNY'S APARTMENT - MORNING *

Sunny packs up the kitchen. A beat later Violet comes and *
joins him. She starts helping him load boxes without a *
single word. He looks at her. *

INT. LIVING ROOM - NIGHT *

Violet and Sunny are watching a film. Violet's head is in *
Sunny's lap. Sunny's hand rests on her shoulder. They *
both watch in silence, but really are trying to cherish *
this moment while they can.

LATER -- they both are asleep. Heads bunked against one *
another. *

EXT. TEMRINAL - MCI AIRPORT - DAY *

Violet sees Sunny off. He grabs his bags out of the car. *
A beat. They awkwardly try to hug. And then they catch *
each other's gaze. *

Sunny draws her in for a hug. Says goodbye. Then turns *
around. Violet turns as well. Her eyes well up with *
tears. She does not look back. *

INT. RESTAURANT - DAY *

Violet is with all her FRIENDS -- Lee, Mark, Hays, *
Mariah, Nora, and Olivia. They all laugh and talk and *
enjoy the end of this chapter of their lives. Violet's *
laugh is as infectious and joyous as ever. *

EXT. RESTAURANT - DAY *

The group hugs and says their goodbyes. CUT TO *

Violet nears towards her parked car where she finds Hays standing next to it. *

VIOLET *

Who do you know here? *

HAYS *

Some hot shot KC filmmaker. *

VIOLET *

She's busy. You need something? *

HAYS *

Wanna walk around more? *

Violet smiles. Her silence answers him. CUT TO *

EXT. STREETS, DOWNTOWN KANSAS CITY - DAY *

Violet and Hays walk down streets. Just as we saw them at the beginning of this summer. *

EXT. LIBERTY MEMORIAL - DAY *

They dance (A little more sober this time), and they stare out at the skyline while in conversation. *

EXT. LOOSE PARK - DAY *

They walk around Loose Park. They sit on a ledge of a fountain. *

HAYS *

So you got the job. That's good. *

VIOLET *

Yeah. Exciting times. *

HAYS *

You start soon? *

VIOLET HAYS (CONT'D)

Maybe a few weeks more. Oh, I gotcha. Right, yeah.

Which is good, I need it to like recollect. Find my own place and stuff..

Hays looks at her. *

HAYS (CONT'D) *

I know you're going to make it, someday *
Vi. It may take a while, but I believe in *
you. *

She looks at him. And gently combs through his hair. *

VIOLET *

I'm happy for you.. *

Beat. It's so quiet we can hear the sound of crickets in *
the evening. They linger. Quietly. Vi leans her head on *
Hays's shoulder. He puts his arm around her. Off this... *

INT. FRONT AREA - KIM'S OFFICE - DAY *

Violet is packing her sleeping bag, and all her other *
stuff up in a box. *

She finds her script still in the trashcan from before. *
She grabs it. Holds it. Unfurls its crinkles. Beat. *

LATER *

She is hurled up in the corner of the room. She browses *
through videos on her laptop. She plays a video. We watch *
it with her. *

A series of title cards: *

KC ARTLOVERS PRESENTS *

THE ABOMINATION OF CHILDHOOD

A SHORT FILM BY VIOLET THOMPSON *

The video continues to play, reminiscent of something *
from a DIY student film. Choppy editing, and out of focus *
shots. It begins with some b roll of Kansas City (some *
even earlier than before), and then cuts to Violet on *
camera with a fake camera slate, giving a fake Oscar *
acceptance speech. We get some behind the scenes of *
people (maybe her college friends) that worked on this *
film. *

Suddenly, the video cuts. Violet closes her laptop. Looks *
off. JUMP TO *

She fishes something from her purse. Pulls out the tape *
recorder from Hays. It's as if now she *knows* what to do *
with it. She clicks the record button. Speaks into it... *

VIOLET (V.O.)

Listen. I know how it goes. Not a lot of people ever care about the place they grew up in." "Ugh, It's boring here! It sucks! Oh my god, there's nothing to do here, I can't wait to leave!"

The tape is the same speech from the opening. We hear it again. All of it -- this time it's more somber, more melancholic. It's not the most organized speech, but it comes from a deep place.

VIOLET

Alright, how do I say this? There... comes this time when you think everyone starts to look at you differently. You feel like you've stopped growing up and... you're getting old. Time seems to move a lot faster. You can't pinpoint exactly what causing it, but suddenly everything becomes a question. Your perception of who you are becomes muddled by what you are -- and also who you want to be. And so, you'll do whatever to run away from it. To buy more time... to not have the answer to anything. But, it's funny, the one place -- the only place you can do that and get away with it... is home. It's kinda where you hide, so you can tell yourself it's going to be okay. Where time doesn't bother us. It's all really cool, when you think about it. Until we get old.

(then)

People tell me I'm obnoxious and obsessive about where I live. And that's half true. I guess I have an affinity for... well, all of it, really. The fountains. The jazz. The simplicity of it all. Plus, Main street is like the... fifth avenue of the Midwest? Long way of saying, it's part of who I am, it's gotta be. You know that saying, "Home is where love resides, memories are created, friends always belong, laughter never ends yada yada yada."

And this time, as Vi speaks, we glimpse some moments, past and future...

Violet walks down many streets in Kansas City. She sits by Fountains, looks at the skyline, eats barbecue.

Violet and Hays dancing at the Liberty Memorial, looking out to the skyline. *
*

Hays loads boxes into his car. *

Violet is packing up her room. She grabs a copy of her script. She holds it and stares at it. *
*

Violet and Sunny chug beer in the middle of the night. *

Sunny in his room, back in Detroit. He sets a camera up and films himself for an audition. *

Violet hugs her friends outside the restaurant. *

Nora is going through old photos. She finds one of Violet and her from a while back, making Batman faces to the camera. She smiles, nostalgic. *
*
*

Violet is in her new apartment. It's new and empty. She looks around. *
*

VIOLET (V.O.) *
Sunrisequotes.com. You'll thank me later. *

BACK ON VIOLET. She hits stop on the recorder. CUT TO: *

Violet tapes a strip of masking tape onto the tape itself that reads: *

EXISTENTIAL SPEECH ABOUT KC - 2021. *

TITLE CARD: **ONE YEAR AND THREE MONTHS LATER...** *

INT. LIQUOR STORE - DAY *

A tiny, dingy-like liquor store. Violet rings up a customer (we do not see whom yet). *

Beep! Beep! Beep! She scans about cans of Smirnoff Ice. *

VIOLET *
Alright, total's gonna be thirteen-ninety eight -- *

And now looks up to properly see -- *

Her customer is Tori. Shorter hair. Eyes hidden by sunglasses. She is dull and quiet. They both recognize each other. But neither wants to acknowledge the other. *

VIOLET (CONT'D) *
Ah... how's it going? *

TORI *
It's going. Can I use my card? *

VIOLET *
Oh, sorry, yeah go ahead! *

Violet hits process. Tori taps her card. Violet checks her over. Prints the receipt. Goes to hand it to Tori -- *

TORI *
I don't need it. *

Tori walks off. Violet looks after her. *

EXT. LIQUOR STORE - PARKING LOT - DAY *

Violet exits the liquor store. Finds Tori sitting criss-cross on the pavement. She drinks and sobs away. *

VIOLET *
Tori? *

TORI *
I'm fine, go away. *

VIOLET *
You sure? *

Beat. Tori keeps crying. Violet takes her in. *

VIOLET (CONT'D) *
Is it cool if I... sit? *

Nothing from Tori. Violet sits beside her. Criss-cross-apple-sauce. *

VIOLET (CONT'D) *
Look I don't know what you're going through but drinking ain't making it look fine. *

Beat. *

TORI *
I-- I lost my internship. I was there for a year and they hired someone else full time. *

VIOLET

Mmm... I feel that. I lost mine a while back too. Couldn't pay me anymore. Just gotta find the next thing, I guess.

Tori buries her head in her hands. Cries harder. Violet recoils, realizing she's not helping. She puts an arm on her.

VIOLET (CONT'D)

And you'll get there! Trust me -- everyone goes through it. I mean look at King Arthur. Dude took over a whole kingdom, then hooked up with his sister later on, It's not all rosy and --

Tori cries even harder.

VIOLET (CONT'D)

Or-oh--okay, look at me -- I wanted to make films, but instead I'm -- just teaching that to kids. It's not exactly where I wanna be, but... y'know... could be worse.

Tori looks up. Sniffs. Her voice is nasty from crying:

TORI

(sniff)

I'm sorry I dropped you after sophomore year.

(sniff, sniff,)

It was rude and dumb.

She goes back to crying hideously, like it's the end of her life. Violet consoles her.

VIOLET

Hey, It's okay. It's -- it's really okay. I still got a diploma.

TORI

Yeah me too, and still can't get a job with it.

VIOLET

True that... life's just weird. I guess.

TORI

Yeah well at least you like yours.

Beat. That hits Violet. They remain there on the pavement. Cars pass them by. Violet sits with her.

INT. ARTS CENTER - KANSAS CITY - DAY *

Violet enters the arts center. A library-esque media center. She rushes past the front desk. *

INT. MEDIA ROOM - ARTS CENTER - DAY *

Violet is with a room full of ELEMENTARY SCHOOLERS. The whiteboard behind her has drawings of lighting diagrams, three-point structures, and lens charts. CUT TO *

Violet gives a boy, SETH (13), a demo on a DSLR camera. CUT TO *

At a desk, JOSIE (13) shows Violet footage on her laptop. Violet gives her feedback. *

EXT. ARTS CENTER - CURBSIDE - KANSAS CITY - EVENING *

The kids are being picked up by PARENTS. Violet sees them off. *

JOSIE

Bye Ms. Violet! *

VIOLET

Bye Josie, see you next week! *

Violet waves bye to Josie. *

INT. VIOLET'S NEW APARTMENT - EVENING *

Violet comes home. Her new apartment is much cleaner, more modern-looking and above all -- more mature than a college film major's crib. *

We glimpse her diploma neatly framed on her wall. *

INT. KITCHEN - VIOLET'S NEW APARTMENT - EVENING *

Violet cooks. She removes a tray of broiled veggies from the oven. She grills chicken. Serves it to herself on her own plate. *

INT. LIVING ROOM - VIOLET'S NEW APARTMENT - EVENING *

Violet watches a movie while she eats. Content. *

INT. VIOLET'S NEW APARTMENT - VIOLET'S BEDROOM - NIGHT

Violet in bed, almost ready to sleep. She's up on her laptop. Working on a script of some kind. She stops typing. A faint smile. She smacks her laptop shut.

INT. THEATER ROOM - ARTS CENTER - KANSAS CITY

Violet addresses a small crowd of PARENTS and KIDS.

VIOLET

Thank you all so much for making it!
 Welcome to our... class... showcase. I
 just wanna say, on behalf of the kids,
 and myself -- we're really excited for
 you to see their work. I for one, cannot
 wait for you guys to see just how hard
 these kiddos have worked. Thank the folks
 at the museum for giving the kids full
 access for their documentaries... Even
 though they're not here... Just...
 really... but to all you parents... you
 should be proud of yourselves for... you
 know... making.... such beautiful souls.

Beat. It's awkward silence from the audience. CUT TO

The showcase is playing. The crowd is into it. In the audience, we glimpse some familiar faces -- Lee, Kim, Seth, Josie from earlier, and Parents who've come to see their kids' works. Violet watches with a soft smile. We stay with her. Seeing the glow from the screen flash over her face. This is partly her work, and her efforts.

The back of Sunny's head takes a seat a few rows behind Violet. It's Sunny, but Violet doesn't see him, and neither do we.

INT. FRONT HALL - ARTS CENTER - KANSAS CITY - DAY

The showcase is over. Violet chats with parents. JOSIE hands her a bouquet of flowers. Violet accepts and embraces her.

We see Vi chatting with Lee. Later on, we see her with Kim who stands by a small table filled with snacks.

Kim chomps on a donut (It's like she only came for the donuts). Violet looks at her students leaving as she stands with Kim.

KIM *
Gotta say, you and kids. I never saw it. *

VIOLET *
Maybe because you don't have any. *

Violet laughs at her own joke. Kim does not laugh. She keeps chewing on the donut. *

VIOLET (CONT'D) *
No? *

Kim shakes her head. *

VIOLET (CONT'D) *
I appreciate you being here though! Thank you so much... *

Violet opens up for a hug. Kim keeps chewing. Shakes her head, refusing. Violet smiles. Vi continues to look around until her eyes stop at... *

SUNNY. Standing by the front desk. She sees him. He sees her. They hold a look. Her eyes are taken aback to see him, but glad that he's here. At last. *

INT. BOOTH - BAR - NIGHT *

Violet and Sunny sit across from one another in the booth. It's the same bar they met in one year and three months ago. They sit, sipping on beer. *

VIOLET *
An acting gig... wow, Sunny I'm -- really happy for you. Is that what you're in town for? *

SUNNY *
(nods) *
Mhm. I have an audition. For a commercial. *

Violet takes him in. Genuinely happy for him. *

SUNNY (CONT'D) *
Showcase was nice, by the way. Sorry I walked in late. *

VIOLET *
No, I'm... glad you walked in at all. How'd you know about it? *

SUNNY	*
I see your stories.	*
(then)	*
Was Nora there? I didn't see her...	*
VIOLET	*
Nora... is in Wisconsin with her...	*
boyfriend. She moved earlier this year.	*
SUNNY	*
Hm. Good for her. Hays?	*
VIOLET	*
Hays, I saw last month. He was in town	*
for a wedding. With his fiancé.	*
SUNNY	*
Yikes. Were you third wheel?	*
Violet nods. Shrugs it off. Takes a sip of her beer.	*
VIOLET	*
So how'd the whole acting thing come	*
about?	*
SUNNY	*
Somebody told me I needed to get off my	*
ass...	*
(off Vi's smile,)	*
What about you, you working on anything?	*
VIOLET	*
My film. Off and non. I'm hopeful	*
something'll happen with it.	*
(then)	*
I'd rather actually do what I want --	*
SUNNY	*
<i>Rather than just say I do it...</i>	*
(beat)	*
Last summer seems so long ago...	*
VIOLET	*
(nods,)	*
We needed it, though. Or I definitely	*
needed it.....	*
SUNNY	*
Still not our time, huh?	*
VIOLET	*
Maybe it will be. Someday. We'll be	*
alright, though... we haven't given up,	*
have we?	*

SUNNY *
No. No we have not. *

VIOLET *
See? Life goes on... *

SUNNY *
Shut the fuck up... *

They laugh it off, and hold a look. *

VIOLET *
I missed you dude. *

SUNNY *
Missed you too, dude. You did good, Vi. *
I'm proud of you. *

VIOLET *
Me too. *

On Violet. She smiles. HOLD. *

BLACK OUT *

THE END *