

VIOLET
Screenplay by Taylor Young

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tayloryoungfilms@gmail.com

EXT. GAS STATION - LATE AFTERNOON, SUMMER - ESTABLISHING SHOT

A PRETTY WOMAN, 20, is standing outside the gas station talking to a middle aged man. The sign on the station says "Fast and Easy Mart"

INT. GAS STATION - LATE AFTERNOON, SUMMER

A CLERK, 27 wearing a pink tropical button up shirt is behind the register counter, reading the last pages of a book titled "You Can't Win."

His name-tag reads PAUL KIRBY. There is a small television behind Paul which is playing the local news. The bell to the entrance of the gas station rings off camera.

A young couple walks into the door. The bell rings. The YOUNG MAN (18) has board shorts and a colorful button up tee. His arms are wrapped around the shoulders of his GIRLFRIEND (19).

The girlfriend grabs a soda and the young man grabs some beef jerky and a water. On the television, the NEWS ANCHOR returns from commercial break.

NEWS ANCHOR

--Although the Coroner's Office determined the death to be a homicide, the cause of death is being withheld. Investigators refuse to release a statement on the status of any suspects--

The couple places their items on the counter. The young man looks into his wallet.

YOUNG MAN

Reds?

NEWS ANCHOR (cont.)

--In this potential serial murder investigation of young women all along the south east coast of Florida--

Paul's attention is on the news station. The young man looks up from his wallet.

YOUNG MAN

Fucked up, huh?

Paul's attention is snapped back to the customer.

PAUL

Reds.

Paul grabs a pack of Marlboro Reds from behind him and lightly tosses it onto the counter.

PAUL

14 fifty three.

The young man hands Paul a 20 dollar bill as he collects his purchases. His girlfriend grabs the pack of cigarettes and her soda. Paul returns the change, as the young couple collects it and leaves the store. Paul returns his attention to the television.

CUT TO:

INT. BUS - LATE AFTERNOON, AS THE SUN SETS

Paul sits alone in a crowded bus. A BUSINESSMAN on the bus is carrying a pocket radio which continues the news story. Most of the fellow bus-goers ignore the radio. Paul and a few others are listening intently.

Paul begins to look through the crowd of people. It is clear that he is scanning the strangers and considering their guilt in the murders. He sees a group of 3 PRETEEN GIRLS chatting with backpacks slung over their shoulders. One, a BLONDE GIRL holds the backpack hovering over the floor by its straps. An ELDERLY WOMAN is scribbling erratically into a small journal in her lap. A walker stands in front of her and arches over her lap.

Paul looks to see a LITTLE BOY sitting on the bus floor. The little boy looks up at Paul and smiles.

An ANGRY MAN is glaring at Paul. Paul is caught off guard. The angry man switches his gaze to the blonde girl across the bus.

RADIO HOST

Police say they don't yet know if this is a serial case of related events. But speculators will tell you it is. Offices have not released any information as to patterns in the killings...

This continues throughout the bus ride.

Paul looks up to see "16th STREET" on the pixel board. Paul gets up and exits the bus as the RADIO HOST's voice slowly fades away with distance until he is off the bus & the doors close.

EXT. AA MEETING - SUNSET

Paul steps up towards a large white building. AMY, blonde, 29 is standing outside leaning against a short gate. She is smoking a cigarette and toying with an AA chip in her other hand. Amy acknowledges Paul with a nod and a warm smile.

AMY

Hey, you.

PAUL

Goin' in?

Paul holds a door open for her.

AMY

Gimme a sec.

Paul continues through the doors and into the building. Amy puts out her cigarette as she enters behind Paul, blowing out the last of the smoke and waving it away inside the doorway.

INT. AA MEETING - EVENING

About a dozen people are scattered amongst 20 chairs facing a cheap podium at the front of the room. Tables sit on either side of the door which Paul has entered, one table is laid out with pizza boxes, napkins, and plates. The other has room temperature sodas and bottled waters. Next to the waters lies some piles of paperwork and pens.

Paul grabs a cola and sits down in the back row of chairs, cracking open the soda as it sizzles. Amy grabs a slice of pizza and stays back, leaning against the back wall.

GUS, 38 collects three slices of pizza on a far too small plate and grabs a wad of napkins. He sits down next to Paul.

The SESSION LEADER is at the front of the room, her arm out as it caresses a CRYING MAN at the podium without touching him.

CRYING MAN

--and I promised her right then and there that that was the last time... and she hugged me with her tiny little hands and looked up at me and I knew I had to get better for my little girl. She asked--

Paul keeps his gaze on the crying man as Gus sits down next to him.

PAUL
How's Nichole?

Gus mirrors Paul as he keeps his attention at the front of the room.

GUS
Nicky? She's alright. Bloated, and a little grumpy. Morning sickness is lightening up, though.

Paul nods in acknowledgement. He breaks his gaze and turns behind him to see Amy, who unlike everyone else, is looking down at her hands as she fidgets with them. Amy doesn't notice Paul. Paul smiles anyways and continues facing front. His attention returns to the crying man.

CUT TO:

The meeting is over. Paul is standing alone at the back of the room. He turns his head to see as Gus flirts obviously with a BLUE HAIRED WOMAN. Gus places his hand on the small of her back and whispers into her ear. Paul scoffs softly to himself and reaches into his pocket. Paul checks his phone, it's 10 pm.

Amy comes into view next to Paul. She is closed off to the room but opens herself up as she gets closer to him.

PAUL
Hey, you.

AMY
Hi.

PAUL

What're your plans tonight?

AMY

Oh, uh... Ron is actually picking me up in a few minutes. It's my turn with Manny.

Paul nods. Amy puts her hand on his arm.

Paul steps out the door.

EXT. AA MEETING - 10:20 PM

Paul steps out into the night. A red SUV pulls up and Amy walks out behind Paul. She steps into the front seat of car and waves to Paul.

INT. BUS - LATE NIGHT

Paul sits on the bus again. It is less crowded than before.

INT. PAUL'S APARTMENT - LATE NIGHT

Paul steps into a dingy fluorescent-lit room. It's small. He throws his keys onto the kitchen counter. He walks along the linoleum tile.

Paul flicks on the small television on the crowded bookshelf. The news continues to discuss the murder cases. Paul watches for a bit.

Various BOOKS sit neatly in a row, including: *The Great Gatsby*, *Catcher in the Rye*, *The Fixer* by Bernard Malamud, *The Art of War*, *Papillon* by Henri Charrière, *Romeo and Juliet*, *Nobody's Baby But Mine*, and *Alice in Wonderland*.

Paul mutes the TV and turns on the radio. The Turtles' "Happy Together" is currently playing quietly. Paul checks his messages. He opens the freezer and pulls out a frozen dinner. He begins poking holes in the plastic cover.

CANVASSER - THROUGH TELEPHONE

Hi! This is Shelley with Basic Networking. I'm calling to ask you about your interest in --

Paul skips to the next message.

MOM - THROUGH TELEPHONE

Hi sweetie, just wanted to let you know that your sister is gonna be visiting home this weekend, if you'd like to come. Your father and I really miss you. Hope you're doing well. I love you honey.

ANSWERING MACHINE

You have 0 new messages.

Paul opens the microwave and places in the frozen meal, setting the timer for 2 minutes.

CLOSE UP on food heating in microwave.

CUT TO:

INT. GAS STATION - LATE AFTERNOON

CLOSE UP on gas station food in heating container. Hot dogs, burritos, etc.

Paul is behind the register counter, now reading a book titled "Nobody's Baby But Mine." The television behind Paul is playing a baseball game on mute. Customers come and go.

The PRETTY WOMAN places a chocolate candy bar and an opened pack of gum on the counter. Her blonde hair is curled like a 30's movie-star. She is wearing short shorts and a cheap looking fake diamond choker. Her dark eye makeup looks messy and slept in. She is already chewing the gum.

Paul looks up at her and studies these features. He begins to scan the items.

PRETTY WOMAN

Got coffee?

Paul points to a coffee pot at the other end of the counter.

PRETTY WOMAN

I'll get a medium.

Paul grabs a styrofoam cup and hands it to her, adding the price to the register. She pours the coffee into the cup.

PAUL

Five even.

The pretty woman unfolds a wad of cash that's been tucked into her shorts pocket.

A BEARDED MAN walks past and makes eye contact with her, eyeing her up and down as she acknowledges his gaze. It's made clear here that she is a prostitute. She hands Paul a five dollar bill and follows the man out the door, downing the coffee in no time at all and dumping it in the trash on the way out.

Paul notices that she has forgotten her gum & chocolate. He grabs them and runs after her out the door. Just around the corner of the building, he catches up to her.

PAUL

Hold on!

Paul hands her the items and she smiles at him. She looks so genuine. There's a bit of flirtatiousness behind her eyes. The bearded man accompanying her is waiting impatiently against the wall by the dumpsters. He clears his throat and the pretty woman turns her head to him, hesitating for only a fraction of a second before walking down the alley towards the bearded man.

Paul returns to his spot behind the counter, rings up one customer and then picks up his book to resume reading.

INT. BUS - SUNSET

Paul sits on the bus again, reading his book and occasionally people watching.

He sees the same group of 3 preteen girls chatting with each other, holding their backpacks on their shoulders. The blonde girl eats some candy and smiles with a full mouth. The elderly woman is holding her journal and a shopping bag full of groceries. She is yet again accompanied by her walker.

The angry man is sitting next to Paul this time. He seems to be people watching, as well, but he is returning his gaze to the little blonde girl every so often.

The businessman has his radio dangling from his pocket, but it isn't turned on.

Paul seems to find comfort in the recurring faces.

INT. PAUL'S APARTMENT - LATE NIGHT

Paul is brushing his teeth for bed. He checks his calendar, tomorrow says: "Opening shift -- Fast and Easy."

Paul gets in bed, turning on the radio. A song is just ending.

RADIO HOST

And this last song concludes the hour!
Thanks for listening to *Lovers at
Eleven* on KQRE! Have a lovely night!

Crazy in Love -- Acoustic by Sea Oleena plays. The phone rings.
Paul picks it up.

The other end seems silent for a bit, Paul sits in silence as
well.

AMY (O.C.)

Paul?

PAUL

Hi.

AMY (O.C.)

I know its late.

PAUL

That's alright! It's... it's--

AMY (O.C.)

Can I come over?

(beat)

My sponsor won't answer the goddamn
phone. I need you, Paul.

Paul appears content with feeling needed by her.

AMY (O.C.)

It's too much. I'm sorry.

(quietly)

Shit!

(normal)
I'm sorry. Goodnight, Paul.

PAUL
Wait, come over. Come over.

CUT TO:

EXT. PAUL'S APARTMENT BUILDING - MINUTES LATER

A car door slams shut. Paul is standing outside on the front landing. Amy walks towards him, muttering something as she struggles with a backpack. Her eyes stay close to the ground. She walks directly to Paul and puts her head into his chest. He holds her.

CUT TO:

INT. PAUL'S APARTMENT STAIRCASE - SECONDS LATER

Paul and Amy walk up the stairs in silence. He pulls out his keys to unlock his door. Paul stops, looks at Amy. He gives her a look, checking to see if she is alright. In the light you can now see that her eyes are puffy and red. Amy makes a small fake smile and follows him into the apartment.

INT. PAUL'S APARTMENT - SECONDS LATER

Paul grabs her bag and puts it on the floor near the coat rack.

PAUL
Can I offer you a drink?

Amy looks up and glares at him.

PAUL
Not... not that kind of drink.

He chuckles, attempting to land the joke. Amy stays silent, clearly uncomfortable. Paul backpedals.

PAUL

Do you want tea? I'm sorry. Tea?

AMY

No... thanks.

Amy walks to the couch and sits down. Paul remains awkward and still.

AMY

You're really not funny sometimes.
You got a smoke?

Amy starts to shift through his drawers.

PAUL

No. No, uh, hold on.

Paul closes the drawer.

PAUL

Still don't smoke.

AMY(chuckling)

Huh. Makes you the better of us.

PAUL

That's not true.

(beat)

Paul sits down beside her.

PAUL (cont.)

How's Ron?

AMY

Cocksucker.

PAUL

I... Sorry?

AMY

Taking him on vacation next weekend.
That's my fucking weekend.

PAUL

Manny?

AMY

Love him so much. I'd do anything for
him.

PAUL

Yeah.

(beat)

Ron gets in the way a lot.

AMY

What?

Silence.

AMY (cont.)

Cocksucker.

PAUL

I'm sorry.

Amy lays her head down on Paul's lap.

INT. PAUL'S APARTMENT - HOURS LATER

Paul makes a bed for Amy on the couch. Amy is still seated.

AMY

Thank you.

Paul fluffs the pillow and smooths out the sheet.

PAUL

I have an early shift tomorrow. There's eggs and bacon in the fridge. You know where the coffee is. Stay as long as you need in the morning, alright?

AMY

You don't know how much you're helping, Kirby.

Paul sits down next to her.

PAUL

You know I'd do anything to help.

The two get close, as if about to kiss.

Amy's phone rings. She gets up, looking upset, and goes into the bathroom.

She speaks in an angry whisper.

AMY (O.C.)

Stop it, Ron.

I'm not coming over! ... No!

Can we not do this right now?

AMY (cont.)

I take great fucking care of him he's
my fucking son.

No.

(softer now)

No.

Okay.

I... yeah.

You're at the house?

Okay.

Amy steps out from the bathroom. Paul knows what's coming.

AMY

I'm sorry. I need to go back.

She looks at him, touching his arm.

AMY (cont.)

Thank you.

Amy grabs her bag and heads out the door, taking one last look
at Paul and smiling in gratitude.

EXT. GAS STATION - EARLY MORNING

Paul steps off the bus and onto the sidewalk. He looks to see
police lights and cop cars. There is caution tape and police all
around and inside the gas station.

As Paul approaches, the cops turn to see him and two begin to walk towards him. OFFICER FRANK RAMIREZ and OFFICER ALEX CONNOR look serious.

OFFICER ALEX CONNOR

Excuse me, Sir. Do you work here?

PAUL

Yes, I do. What's going on?

Paul attempts to peer around the caution tape and officers to see what is going on.

PAUL

Who's that?

OFFICER ALEX CONNOR

When was the last shift that you had here?

PAUL

Last night. I finished up around 8 pm.

OFFICER FRANK RAMIREZ

Did you notice anything suspicious?
Anything out of the ordinary?

PAUL

Suspicious? Always. Out of the ordinary? No.

OFFICER ALEX CONNOR (sighing)

Yeah we get that a lot in this neighborhood... Do you happen to know if any prostitutes work in the area?

PAUL

Oh, yeah. Tons of 'em--

Just then an officer moves through Paul's view, revealing the pretty woman lying dead in the alley. Paul looks shocked.

PAUL (cont.)

I knew her.

Officer Frank Ramirez and Officer Alex Connor look at each other. Suddenly, another cop calls out from inside the gas station.

COP

Found something!

Officer Frank Ramirez nods to Officer Alex Connor as Officer Alex Connor leaves to see what's going on. Officer Frank Ramirez stays with Paul.

OFFICER FRANK RAMIREZ

You said you know her?

As Paul replies he becomes weary, noticing 3 more officers walking straight at him at a fast speed.

PAUL

Yeah... I-- She's here all the time.

The officers come closer and encircle Paul.

OFFICER ALEX CONNOR

You said you closed up last night?

PAUL

No. My shift finished at sunset.

OFFICER FRANK RAMIREZ

He said he knew her.

Officers Frank and Alex share a look.

OFFICER FRANK RAMIREZ

You wouldn't mind coming in would you?

PAUL

Do I have a choice?

OFFICER FRANK RAMIREZ

Of course you do.

Paul nods and follows the police officers. Officer Frank gets in the passenger seat as Officer Alex opens the back door and ushers Paul in.

As they begin to pull away, the other cops are gathered together and watching.

INT. COP CAR - SECONDS LATER

Paul sits in the back seat, his face covered by the gate between him and the officers up front. The car is silent as they pull away from the gas station. Paul continues peering out the window at the scene until it is out of view, when he turns to face the front of the car. The police officers are silent, as well.

CUT TO:

INT. INTERROGATION ROOM - 1 pm

Somethin somethin cops interrogate him, show him the security tape that they found in the store.

The tape shows Paul chasing after the Pretty Woman, they both run off camera.

OFFICER ALEX CONNOR

This is the last time we see her on the tape.

PAUL

You think I did this?

OFFICER ALEX CONNOR

No, no. We just would appreciate it if you could help us. It seems that you're the last known person to see her. Could you give us any idea of where she went next?

PAUL

There was a man, there! (ref. Security footage)

The tape is on a loop. Barely showing the man who she followed into the alley, but showing Paul chasing after her.

PAUL (cont.)

He took her back there.

OFFICER FRANK RAMIREZ

You chased her back there.

PAUL

She's-- She's a prostitute. She went with him. She followed him--

OFFICER ALEX CONNOR

Alright, so you didn't follow her.
Alright.

They sit for a moment. Paul looks confused.

OFFICER ALEX CONNOR (cont.)

Just... don't leave town for a while.

The weight of the situation sits and ferments with Paul.

CUT TO:

EXT. BUS STOP - 7 pm

Paul stands outside of the police station, waiting for the bus.

INT. BUS - LATE AFTERNOON, AS THE SUN SETS

Paul sits on the bus again, he is no longer reading. He sits in anguished silence.

He sees the group of preteen girls. But, there's only two of them. The blonde girl is missing. The two girls stand in silence, their bags dangling just above the bus floor as they droop their shoulders. The elderly woman is holding her journal. She is yet again accompanied by her walker.

The angry man is gone, as well. Paul takes note of this and begins to wonder if he is connected to the little girl, remembering his recurring interest in her.

The businessman has his radio dangling from his pocket again.

RADIO HOST

--Another body has been found in the south Florida area. A source suggests that police have a potential suspect but don't hold enough information to detain him. The body belongs to known prostitute: Sandy V.--

Paul is clearly stressed, tapping his foot. He glances all throughout the bus. Possibly curious as to where the little girl is. He watches the familiar strangers on the bus, as if to obtain a clue.

INT. AA MEETING - EVENING

There are less people attending the meeting this time.

Paul grabs a cola and leans against the back wall next to Amy. She smiles at him.

Gus is seated with his arm around ANOTHER WOMAN, whispering into her ear.

The SESSION LEADER is at the front of the room. A woman steps down from the podium.

SESSION LEADER

Thank you, Claire.

Would anyone else like to share?

Amy clears her throat quietly and gets up from the wall. She walks to the front of the room as everyone sits in silence.

She gets to the podium and tucks her hair behind her ear. She awkwardly clears her throat again.

AMY

Hi. (beat) I'm Amy.

She fiddles with her fingers. Paul is watching her with care.

AMY (cont.)

I almost relapsed last night. I...
(beat) I have a son, and I'm not on good terms with the father. I... he's always the perfect parent. Makes me feel like I'm fucking incompetent.

She stops for a moment realizing she's raised her voice.

She continues, softer again.

AMY (cont.)

Anyways, I reached out to someone I really care about.

She looks at Paul with a smile. He smiles back.

AMY (cont.)

He helped a lot.

(laughing awkwardly) He let me in even when I looked like a total fucking mess.

But I just want to say thank you to him. It means--

The front doors burst open. Officer Alex and Officer Frank enter the room. Everyone turns in silent gasps.

OFFICER ALEX CONNOR

We're looking for Paul Kirby?

The room remains silent.

AMY (upset)

Why?!

Paul steps out into the view of the police officers.

PAUL

I'm here.

AMY

Why?!

Officer Frank walks over to Paul and turns him around, pulling out handcuffs.

OFFICER FRANK RAMIREZ

Paul Kirby you are under arrest for the murders of Alicia Stone, Kacy Red, Sandra Vanterbuild, and Eliana Stephens.

Amy begins running down from the podium.

AMY

What?!

OFFICER FRANK RAMIREZ (cont.)

You have the right to remain silent. Anything you say can be used against--

AMY

You can't do that! This has to be illegal.

OFFICER FRANK RAMIREZ (cont.)

--can be used against you in the court of law. You have the right to a lawyer. If you cannot afford a lawyer, one will--

AMY

Stop!

OFFICER FRANK RAMIREZ (cont.)

If you cannot afford a lawyer, one will be appointed for you.

The officers begin escorting Paul out of the building. Paul looks terrified, confused, and embarrassed. The voice of Officer Frank slowly fades out as he exits.

OFFICER FRANK RAMIREZ (cont.)

If you decide to answer questions now without a lawyer present, you have the right to stop answering at any time.

The doors close behind them, and the room sits in complete silence. Amy stands with her arms dangling at her sides.