

VOID

S1E01:

"TOUCHED BY A GHOST"

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FADE IN:

INT. LIVING ROOM - NIGHT

A musky room is dimly lit. MIMI STILWELL (70s) sleeps in a chair next to a hospital bed in her living room. The Price is Right is on the TV.

The warm glow of candles illuminate the face of her husband, DONALD STILWELL (80s) who breathes through a ventilator.

After a few moments of silence, the arms and legs of Donald Stilwell begin to kick frantically as the ventilator beeps with malfunction. He struggles to get to sit up while the ruckus stirs his wife, Mimi, awake.

EXT. FUNERAL HOME - SAME TIME

An abandoned funeral home showcases graffitied walls. A thumping vibration pulses through the ground.

INT. BATHROOM - CONTINUOUS

Underneath the grounds of the funeral home, the beat transforms into hushed club music as GUEST 1 (20s) divides the lines of cocaine for GUEST 2 (20s).

GUEST 1

No offense to Tatianna or whatever,  
but this is some of that New York  
City lawyer shit.

Guest 2 snorts the line.

GUEST 2

Shit! Do you have anymore?

Guest 1 wipes her hands clean.

GUEST 1

Fresh out.

Guest 2 shakes her head and checks her nose for blood in the mirror.

GUEST 2

Fuck! That was clean, clean.

The two Guests leave the filthy bathroom.

INT. BALL ROOM - CONTINUOUS

They go upstairs to the abandoned main room of the funeral home. PEOPLE of all races, genders, and ages are dressed in their best drag.

The abandoned main room has been transformed into a recreational safe-haven with neon graffiti art.

The music pulses through everyone's body. Three people who don't move from their corner of the room are ANT (16), CAM (16), and RUNE (16).

RUNE

This is where you plan to sell?

CAM

Does location really matter anyway?  
These are party people!

A STRANGER (30s) in a neon thong and nipple pasties dances passed them and offers Cam a drink.

CAM (CONT'D)

Thank you!

Rune snatches the drink from Cam.

RUNE

No.

ANT

Do these people even have money on them?

CAM

They have their phones.

Rune smells the drink and puts it on the ground.

Ant notices more STRANGERS doing bumps around the dance floor.

ANT

I'm not too sure this is my cliental.

CAM

Cokeheads love weed to take the edge off.

Cam points to the STRANGERS Ant watched do the coke.

RUNE

You're not actually gonna sell to them right?

Ant hesitates and then walks over to them.

STRANGER 1 fist bumps to the music off beat while Stranger 2 stands still and just moves his upper body in a frantic dance motion.

Ant takes out a pre-rolled joint. He shows it to Stranger 2.

ANT

\$20.

Stranger 2 never changes his disposition and gives Ant the money.

EXT. DUMPSTER - MOMENTS LATER

Ant, Cam, and Rune walk outside. They find IVORY MONROE (30s) by the dumpster. She smokes a cigarette. She is a drag queen.

In the distance, headlights can be seen.

CAM

(taking out a cig)  
Hey, do you have a light?

Ivory lights Cam's cigarette. Rune and Ant don't smoke.

CAM (CONT'D)

How long have you been in the game?

IVORY

Since before you were in diapers.

CAM

I wanna try.

IVORY

Everyone does now. It's never been a better time to be a drag queen.

CAM

I'm not a drag queen, and I don't want to be anyone besides who I am.

IVORY

And, who are you?

CAM

I don't know. But, I want to walk  
in a ball.

Ivory rolls her eyes.

IVORY

Child, one doesn't just walk in a  
ball. They work the damn thing.

RUNE

What's a ball?

Ivory laughs at them. She points at the abandoned building.

IVORY

That is a ball.

She points at the ground.

IVORY (CONT'D)

This is a ball.

She points out at the car and all around.

IVORY (CONT'D)

Life is the ball! Get it?

CAM

Please! No legitimate house here  
will take me.

Ivory scoffs at the remark and walks away from them.

IVORY

You certainly know how to read,  
child.

They watch her walk away until they can't see anything but  
the blinding headlights.

ANT

What'd you say that for?

CAM

I didn't mean it the way it  
sounded.

RUNE

I don't know about you guys, but I  
think she liked us.

They both look at her. Rune shrugs. They walk into the blinding lights until their silhouettes blend into the darkness.

**TITLE: VOID**

EXT. HEDGEROW - DAY

Cars drive through the town of Hedgerow. SOME pass the steel mill on the water on their way to work, OTHERS open up their businesses for the day, such as the grocer at The Plaza.

The MAILMAN drives through town. He stops at various homes until he arrives at the Stilwell residence.

The Mailman drives away as a black Dodge Charger pulls in front of the house.

INT. ANT'S BEDROOM - THE NEXT DAY

His phone rings while an asleep Ant rests on his bed. His room is a mess.

After a few rings, Ant hears the phone and sleepily reaches for it. He knocks over a tissue box, water bottle, and pill bottle from his night stand.

The clatter of all the objects hitting the floor stirs Ant awake as he answers his phone.

ANT  
Yeah...What?...Outside, outside?  
Like my house.

CUT TO:

EXT. FRONT LAWN - MOMENTS LATER

Ant stumbles out front, struggling to put on his second shoe. Hip-hop shakes the car in front of him.

INT. DODGE CHARGE - CONTINUOUS

DOMINIC LUCIANO (19) sits in the driver's seat. His watch and chain sparkles in the sun.

Ant gets in the passenger seat.

DOMINIC  
You had me waitin' for real.

ANT  
Sorry, Dom, you just woke me up.

DOMINIC  
Homie, for real? It's three in the  
afternoon.

ANT  
I was out late last night.

DOMINIC  
Haha, that's what I like to hear.

Dom reaches in his backseat and pulls out a fanny pack. He unzips it and takes out a bag of vape cartridges.

ANT  
What are these?

DOMINIC  
What it look like, fool, this that  
shit.

ANT  
I sell plant.

DOMINIC  
You sell what I sell you.

ANT  
Where'd you get this from?

DOMINIC  
That never been a question before.

Dominic takes out his vape pen. He takes out a cartridge from the bag and puts it in his pen.

DOMINIC (CONT'D)  
(passing it to Ant)  
Here take a hit.

Ant hesitates before he takes the pen from Dominic and brings it to his lips. He pulls and inhales. After a moment, he releases a cloud of smoke that fills up the shot.

MATCH CUT TO:

INT. LAB - 12 YEARS AGO

Nothing can be seen through the fog of smoke. Beeping can be heard as a wild hand waves through the thick clouds.

CHRISTOPHER STILWELL (30s) coughs as he clicks the garage door button.

EXT. STREET - CONTINUOUS

Street view of a nice neighborhood. A garage door opens and releases smoke. Chris Stilwell, in his lab coat, stumbles out of his garage.

Chris hunches over with his hands on his knees and coughs.

A young ANTHONY STILWELL (4) opens the front door and walks out to his dad.

YOUNG ANT

Dad?

Chris struggles to speak through his coughing fit.

CHRIS

Ant...

YOUNG ANT

Dad's what wrong?

CHRIS

Ant...Go ba--

YOUNG ANT

Dad.

Chris covers his mouth with one hand and waves Ant back inside with the other.

Ant runs back in and closes the door behind him. He watches his Dad through the window.

CUT TO:

INT. DOMINIC'S CAR

Ant and Dom are back where we left them. Ant coughs just like his father.

DOMINIC

See, I told you. This that shit.



Ant struggles to speak too.

ANT  
How much--for 500?

A smile spreads across Dominic's face.

INT. HOSPITAL WAITING ROOM

Mimi Stilwell sits in a chair. Other PEOPLE wait as well but Mimi looks at a YOUNG MOM (20s) with her YOUNG SON (5).

A NURSE comes out. Everyone looks at her.

NURSE  
Mrs. Thompson?

The Young Mom stands up.

MRS. THOMPSON  
Yes, I'm Mrs. Thompson.

NURSE  
Your husband is ready to be seen.

Mrs. Thompson grabs her son and follows the nurse.

Mimi bites her nails to the skin until a DOCTOR comes out.

DOCTOR  
Mrs. Stilwell?

She stands.

MIMI  
Yes.

DOCTOR  
Please, come with me.

Mimi goes to the doctor who holds the door open for her. She nods in appreciation and walks through. The door closes behind them.

INT. ROOM - MOMENTS LATER

The Doctor sits Mimi down in a small conference with one table and three chairs.

They all sit.

DOCTOR

Hello, Mrs. Stilwell. I am Doctor Rodgers. I was the cardiac surgeon assigned to your husband when he came in.

(beat.)

After six hours of fighting, ma'am, I regret to say, your husband did not survive the immediate surgery.

Mimi clears her throat.

DOCTOR (CONT'D)

Did you hear me, Mrs. Stilwell?

She laughs at him.

DOCTOR (CONT'D)

Shock and hysteria are perfect normal reactions to news like this.

Mimi laughs harder.

DOCTOR (CONT'D)

I just have to be explicit in such matters to confirm to you that your husband has died.

The laughter dwindles slightly.

DOCTOR (CONT'D)

Do you understand that, Mrs. Stilwell?

As the laughter fades, opens her bag and removes a tissue from it to dab her eyes.

MIMI

I'm sorry, I'm sorry. It is only your use of the word immediate. Forgive me, maybe it is the old teacher in me--I'm retired, obviously--but to call anything about you or this hospital's services in saving my husband immediate is simply hysterical, to return to your root diagnosis.

DOCTOR

I'm--

MIMI

I'm sure you are a much better surgeon than speaker.

With a loss for words, the Doctor fixes his tie.

Mimi stands up and leaves the room.

MIMI (CONT'D)

If that will be all, have all  
documents sent to my home address.  
Your system should have it saved.

INT. HOSPITAL HALLWAY

As she leaves the room, she hears the voice of Mrs. Thompson down the hall.

MRS. THOMPSON

Stay with your Dad, I'll go get  
your drawing.

Mrs. Thompson walks down the hallway. Mimi follows her into the parking lot.

EXT. PARKING LOT - MOMENTS LATER

As Mrs. Thompson retrieves her son's drawing from her BMW.

Mimi enters her own car but still watches Mrs. Thompson

INT. MIMI'S CAR - CONTINUOUS

Mrs. Thompson walk back in while Mimi opens up her glove compartment. She takes out an old switchblade with the number 54 whittled into the wood handle.

She exits her car.

EXT. PARKING LOT - CONTINUOUS

Mimi walks to Mrs. Thompson's car. As she does so, she surveys the area for any potential witnesses.

The coast is clear--she opens the blade and stabs it into one of the wheels of her BMW.

Mimi walks back to her car with a slight smirk on her face as she closes her blade.

INT. FABRIC ROOM - AFTERNOON

ABUELO RODRIGUEZ (80s) hunches over a sewing machine. His granddaughter, Rune, and Cam model the various fabrics.

CAM

What do you think of this?

Cam wraps a sparkly emerald fabric around himself.

RUNE

You're off to see the Wizard!

CAM

Shut up! Okay, okay, what about...sapphire seductress.

Cam wraps a velvet sapphire fabric around himself.

CAM (CONT'D)

Oh my god, touch it.

Rune runs her hands up and down the fabric.

RUNE

Wow.

Cam grabs the silver sequin fabric and wraps it around himself.

RUNE (CONT'D)

Hmm.

CAM

It's eye catching but I don't know.

RUNE

I feel like...

ABUELO

Do the ruby.

Cam picks up the ruby fabric and wraps it around himself.

ABUELO (CONT'D)

Ruby is the stone of passion.

RUNE

It looks amazing against your skin.

Cam checks it in the full body mirror.

CAM  
Okay, Abuelo, do you know about  
*Victor/Victoria*?

Abuelo shakes his head.

CAM (CONT'D)  
Julie Andrews?

Abuelo shakes his head.

Rune smacks him.

RUNE  
Yes you do, Marry Poppins.

Abuelo nods his head.

ABUELO  
Sí, Marry Poppins.

CAM  
Yes but no. Here.

Cam shows Abuelo photos from *Victor/Victoria* on Google.

ABUELO  
A traje?

CAM  
I was thinking something more like  
this.

Cam shows the photo of Julie Andrews in her famous black  
gown.

ABUELO  
Classic.

Rune and Cam dance in joy.

RUNE  
What about the shoes?

CAM  
Don't worry about that now! Keep  
dancing!

RUNE  
Oh my god, you're gonna look so  
good!

CAM  
Stop it! I hope! I need something  
to roll off this high!

Cam takes his out phone and texts Ant: WYA?

They continue to dance while Abuelo works on the outfit.

EXT. BUS STOP

Ant waits on the bench for the bus next to a HOMELESS WOMAN.

A PREGNANT MOTHER, FATHER, and stroller with TWO BABIES head  
Ant's way.

Out of respect, Ant gets up to give the Mother a seat and the  
Father graciously accepts. The Mother lights a cigarette.

When they talk, they shout.

FATHER  
CAN YOU NOT MESS MY BABY UP?

The MOTHER passes the cig to the Father as the bus pulls up.

MOTHER  
GIVE ME THAT.

The mother snatches the cig out his mouth as one of the  
BABIES looks at Ant. Ant makes a funny face and the baby  
laughs and smiles.

The father swats at the mother's hand and smacks the  
cigarette into the stroller.

The laughter turns to wails of pain.

FATHER  
NOW, LOOK AT WHAT YOU DID.

MOTHER  
WHY DON'T YOU DO SOMETHING?

FATHER  
WHAT DID YOU SAY?

They pat their kids off.

Ant lets them get on first. The Father grabs the front of the  
stroller while the Mother holds the back. The Father jerks  
the kids upwards and they cry.

FATHER (CONT'D)  
WAN! WAN! SHH!

The bus doors close and the bus drives off.

INT. BUS

Ant sits alone with PASSENGERS scattered around.

The stroller rests in the middle of the aisle.

His phone buzzes. He ignores Cam's message. An old school polaroid rests in his hands.

EXT. CEMETERY

Ant strolls through the graves. He takes pictures of points of interest: gothic statues, singing birds, gliding clouds.

He stops in front of a headstone that reads:

IN LOVING MEMORY OF A WIFE AND MOTHER

DAWN STILWELL

February 29th, 1972 - February 29th, 2012

ETERNAL LIGHT

He moves the weeds away from the stone and cleans up the grave.

He raises his film camera and snaps a photo of him with the grave.

He lays back in the grass next to his mother's grave. He watches the clouds.

INT. STEAK HOUSE - EVENING

LAURA STILWELL (30s) wears a casual monochromatic work suit tailored to perfection that matches her leather black designer bag.

She sips her glass of cabernet sauvignon. She taps her phone screen to show a picture of a happy family. The time reads 7:32 PM.

She raises the phone to her ear to make a call.

INT. LIVING ROOM - STILWELL RESIDENCE - SAME TIME

Mimi sits on the couch with all the lights off except for the TV in front of her. A half empty bottle of gin on the coffee table.

Her phone rings: Laura.

Mimi takes her time to grab her phone and checks the name, wipes the crust from her eyes, and checks it again.

Mimi puts the phone back down on the coffee table and ignores it.

INT. STEAK HOUSE

Laura scoffs at the voicemail and calls again.

INT. LIVING ROOM

Mimi fills up her glass and as she raises it to her lips...

RING RING RING!

MIMI

Oh for fuck's sake.

Mimi puts her drink down, splashing some out onto the table.

She answers.

MIMI (CONT'D)

What?

INT. STEAK HOUSE

Laura is taken aback by her tone.

LAURA

Hello. Aunt Marie, I've been here for over half a hour. Are you close?

INT. LIVING ROOM

Mimi lights a cigarette.

MIMI

What...what the fuck are you talking about?



LAURA (OVER THE PHONE)  
Our dinner. Al's Steakhouse.  
Thursday. 7pm.

MIMI  
Fuck.  
(beat.)  
The past 48 hours has been a shit  
storm, Laura, you don't even know.  
I can't make it tonight.

INT. STEAK HOUSE

Laura nods a dramatic obvious gesture to emphasize her annoyance at Mimi's lack of communication. She finishes her glass of wine

LAURA  
Don't worry about it.

INT. LIVING ROOM

Mimi listens on the other end.

LAURA (OVER THE PHONE)  
Does it have to do with Uncle  
Donnie?

MIMI  
I gotta go. Let's do lunch at  
Carla's this week.

Mimi hangs up.

INT. STEAK HOUSE

Laura looks at her bottle, still mostly full. She corks it.

LAURA  
Check, please.

EXT. CEMETERY - NIGHT

Ant wakes in the weeds next to his mom's grave. He wipes the leaves from his hair and collects his camera.

He crouches down to be eye-level with the gravestone.

ANT  
Miss you, mom.

He kisses the grave and leaves the cemetery.

EXT. FUNERAL HOME

Ant stops and takes a photo of exterior of the building. The abandoned funeral home showcases graffiti murals.

Ant explores the grounds further and takes photos of some of the art.

Click! Flash!

He takes a few more steps and takes another photo.

Flash!

Flash! Ant lowers his camera.

He turns to leave but before he hears a rattle.

Behind him, the rattle grows louder into a

BANG! BANG! BANG!

Ant stares at the dumpster.

He backs away as the

BANGING GETS LOUDER UNTIL

SLAM! THE TOP OF THE DUMPSTER SWINGS OPEN.

BONEY FINGERS CLINK ACROSS THE TOP OF THE DUMPSTER. A PEARL WEDDING RING ON ONE FINGER.

ANT

(covering his eye)

Not real, skeletons, what the fuck.

The shaking and banging stops.

Silence rings in Ant's ears. He opens his eyes.

The dumpster is still...and closed.

He raises his camera to take a picture and just as his finger clicks the button--

A CAT SHRIEKS AS IT JUMPS OUT FROM BEHIND THE DUMPSTER

ANT JUMPS AND DROPS HIS CAMERA ONTO THE GROUND.

He lifts up the camera and the moonlight shimmers in the cracked lens.

ANT (CONT'D)

Come on!

Ant turns back one final time to stare at the dumpster before he heads home.

EXT. HOME - NIGHT

The street is quiet. The front porch light is on.

Ant notices the door is still unlocked.

He pushes the door open and shuts it behind him.

INT. STAIRS - CONTINUOUS

Ant sneaks upstairs and into his room.

INT. ROOM - CONTINUOUS

Ant puts the broken camera down on his desk. The lens is cracked and the flash is smashed.

He gets into bed and takes out his phone.

INT. LIVING ROOM - DOYLE HOUSEHOLD

A cluttered room with two recliners and coffee table. MICHAEL DOYLE (40s) stares out the window. Empty beer cans littered around the floor.

A car drops off Cam. Rune gives Cam the garment bag. Cam hesitates to take it but Rune insists.

Michael finishes his beer. He crushes the can as the door unlocks.

Cam carries the bag inside.

MICHAEL

Late.

CAM

Sorry, I was at Rune's.

MICHAEL

Eat?

CAM

Yes.

MICHAEL

Good.

(re: the garment bag)  
Leftovers?

CAM

It's, it was a gift.

MICHAEL

Someone's birthday?

CAM

From Rune's abuelo.

MICHAEL

Her what?

CAM

Her-uh-her grandfather.

Michael snatches the garment bag from Cam's hands.

MICHAEL

What you do?

CAM

Nothing.

MICHAEL

What the hell did you do?

CAM

Nothing!

Michael opens up the garment bag and tears out the black dress.

MICHAEL

Then why the fuck is my son  
dressing up like a fucking sissy!

Cam's phone goes off--Ant's text.

Michael goes to beat Cam.

CAM

No, please!

CUT TO:

EXT. CARLA'S CAFE - AFTERNOON - THE NEXT DAY

Cam, Rune, and Ant sit outside. They all have drinks but only Rune and Ant have food. Cam has a swollen face and black eye.

Ant's broken camera is there.

CAM

So, when your text went off, that pretty much sent him fully over the edge.

RUNE

Fuck, Cam, you have to move out.

Ant slides a cart across the table to Cam. Cam can't get into his phone to pay Ant because it won't recognize him.

ANT

Don't worry about it.

RUNE

For real, Cam, you can't just take shit like this.

CAM

I have no where to go--

RUNE

Move in with me. We have plenty of room--

CAM

No, you don't. Thank you, but you don't. You and your grandparents can barely get by as is.

ANT

I have room.

CAM

I didn't ask either of you to take me in.

RUNE

It's the right thing to do.

CAM

What the hell happened to your camera?

ANT

Oh-- Nothing. I just dropped it. Butterfingers.

(MORE)

ANT (CONT'D)

But, I mean, it's just us three at home. I know Mimi won't mind.

CAM

I can't intrude on your grandfather like that. Thank you, but I just can't.

ANT

What are you gonna do then?

CAM

There's one other person I want to talk to today.

Cam sips on his drink.

EXT. FUNERAL HOME

Ivory digs through the dumpster Ant saw the skeleton in.

She throws out a few unconventional materials like plastic lining, saran wrap, and aluminum foil.

BERNIE LAWSON (50s) in a weathered suit approaches the dumpster. Ivory continues to fish out goods.

BERNIE

I like what I see.

IVORY

Haven't you ever heard not to sneak up on a lady in a dumpster?

BERNIE

That's where I tend to leave them.

IVORY

Aren't you a gentleman?

BERNIE

And, aren't you a whore?

Ivory stops and looks at him.

IVORY

What did you say?

BERNIE

You heard me.

IVORY

Business hours are AM only.

BERNIE  
So you are Ivory Manhoe.

IVORY  
Monroe.

BERNIE  
Not what I heard.

IVORY  
You know what? Fuck you.

Ivory gets out of the dumpster and picks up her items.

BERNIE  
What did you say?

IVORY  
You heard me. Fuck you, erectile dysfunction. I wouldn't want to fuck you even if you paid me to do it.

Bernie grabs Ivory by the mouth and slams her against the dumpster.

BERNIE  
You better watch your fucking mouth, slut. Don't want to lose your tongue.

IVORY  
Rip it out, faggot.

Bernie punches Ivory. Bernie walks away.

INT. BEDROOM

Mimi slips her feet into slippers and carries herself to the shower.

INT. BATHROOM

She turns on the shower.

INT. CLOSET

Dressed in a towel. She takes out her clothes for the day.

INT. KITCHEN

Mimi walks into the kitchen and takes out the blender. She adds ice, yogurt, fruit, and a large helping of vodka.

She pushes the on button. The buzz from the blender blends into the buzz from her cell phone. Laura is calling.

INT. CARLA'S CAFE - SAME TIME

Laura sits alone at a table for two with bread on the table. The call goes to voicemail.

LAURA

Hi, Auntie Marie, it's Laura. I'm at Carla's Cafe like we said so just give me a call, okay? Great, thanks, bye now.

She hangs up.

LAURA (CONT'D)

Fucking bitch.

Laura leaves and takes the bread with her.

INT. KITCHEN

Mimi sticks a thick straw into her smoothie.

EXT. FRONT PORCH

Mimi takes her drink outside and sits down with a pair of sunglasses on.

She slurps on her drink.

CLOSE UP ON DRINK: IT GOES FROM FULL TO EMPTY TO SHOW PASSAGE OF TIME.

INT. LIVING ROOM

Mimi, drunk, walks around on the phone.

MIMI (ON THE PHONE)

Hello...Yeah, hi, this is Dawn Stilwell...Yes, yes...

She stumbles into the couch.



MIMI (CONT'D)

Whoops...Oh, no, no, you're fine  
keep talking...Yep, yes I will be  
in need of your services let me  
just check my calendar...it's  
somewhere on my phone...

Mimi looks around for her phone until she realizes it was in  
her hands the whole time.

Mimi goes to swipe up from the call without ending it and  
just drops her phone.

She laughs in a drunken fit.

EXT. MAIN STREET

Ant walks down the street. He weaves between PEOPLE. He is  
extra cautious of his camera.

He stops as a film store.

He walks inside.

INT. FRANK'S FILM - CONTINUOUS

Sunlight bathes the inside of the store. Aisles of various  
film canisters, cameras, and books. LUIS (24) works behind  
the counter.

LUIS

Howdy.

ANT

Hi.

Ant walks around and appreciates the cameras like they are  
works of art. He runs his fingers around the trip of their  
steel cases and blows the dust of them.

LUIS

Like that? Yeah, those old  
polaroids are real beauties.

ANT

Yeah.

Luis notices Ant's camera.

LUIS

Very nice. I'm more of a Canon IID fan but the 1952 IIA line is pretty remarkable.

ANT

Thanks. It's my grandfather's.

LUIS

Well, he's got good taste. It's in relatively good condition too.

ANT

Do you develop film here?

LUIS

Yep. \$12.99.

INT. DARKROOM - CONTINUOUS

Luis takes Ant into the store's darkroom to develop his film.

LUIS

This will take a little more than a hour. In the meantime, you're welcome to look at more lenses.

Luis smiles.

INT. FRANK'S FILM - TEN MINUTES LATER

Ant stops looking at different lenses and leaves.

EXT. MAIN STREET - CONTINUOUS

Ant walks down the street.

EXT. HEDGEROW LIBRARY

Ant stands outside the library on main street.

INT. HEDGEROW LIBRARY

An empty, dusty room houses rows of stories, history, art, and memories. A small, frail elderly woman, ROZ GUTENBERG (80s) hibernates at the check-out counter.

Ant walks to the computers and sits down. He searches for books on the abandoned funeral home. He finds nothing.

He searches for books on Hedgerow's history. Five are available.

Ant goes to that section of the library and pulls out book after book. He places them down and flips through them.

He puts two books back before he approaches the snoring Roz. He plops the three books onto the counter and dust erupts, stirring Roz awake.

ROZ  
Return bin to the left.

ANT  
It seems full.

REVEAL:

RETURN BIN WITH A STACK OF BOOKS.

ANT  
I'm checking out, too.

ROZ  
May I see your Hedgerow Public  
Library card, please?

Ant hands her his library card. She scans it.

ROZ (CONT'D)  
Thank you, Mr. Stilwell.

ANT  
No problem.

Ant returns his card to his pocket.

ROZ  
You have a few late returns. A year  
late.

ANT  
Yeah...this card is my father's.

ROZ  
Uh-huh.

ANT  
And, he's been gone.

ROZ  
Uh-huh.

ANT  
For a while.

ROZ  
Uh-huh.

ANT  
He's...not gonna be back.

ROZ  
Uh-huh.

ANT  
Like, ever.

ROZ  
Uh-huh.

ANT  
So?

ROZ  
Take your books, kid.

Ant collects his books but before he leaves the library...

ROZ (CONT'D)  
Don't believe everything you  
see...or read.

Ant leaves the library.

INT. FABRIC ROOM

Abuelo works on a headpiece for Cam. Rune walks in.

ABUELO  
Hola maní.

RUNE  
Hola.

ABUELO  
What's wrong?

RUNE  
Nothing.

He stops working on the headpiece.

ABUELO  
Come here.

Rune sits on his lap.

ABUELO (CONT'D)  
You have sad eyes. What is wrong?

RUNE  
It's Cam--

ABUELO  
I made him this head piece.  
He shows off the headpiece.

ABUELO (CONT'D)  
You don't like?

RUNE  
It's not that. It's his dad. He  
found his outfit. He doesn't like  
when Cam dresses up.

ABUELO  
Oh, maní...

RUNE  
He--He--

Rune begins to cry. Abuelo holds her.

ABUELO  
It's okay. It's going to be okay.

INT. IVORY'S CAR

Ivory bumps to some early 2000 pop hits. She smokes a  
cigarette while she drives.

She gets a phone call. The ash falls off her cigarette and  
onto her lap.

IVORY  
Shit shit.

Ivory answers her phone.

IVORY (CONT'D)  
Hello? Who is this? I don't know a  
Cam-- Oh that lil queer kid from  
the ball. You should've just said  
that.

CUT TO:

EXT. BUS STOP - 15 MINUTES LATER

Cam sits at a bus stop with a bag. Ivory's car pulls up.

The horn of her car honks as Cam stands up.

She gets in the car and it speeds away.

INT. FRANK'S FILM

Luis packages Ant's developed photos into an envelope.

LUIS

Shalom.

ANT

Is it done?

LUIS

Got it right here for you. I do have to apologize. There are some smudged photographs. The angles of them suggests they were taken whenever you dropped the camera. So, it could just be that as well as the shutter speed.

Luis hands him the photos.

LUIS (CONT'D)

Did you get a chance to look at any lenses?

CUT TO:

EXT. FRANK'S FILM

Ant opens his envelope and goes through the photos. He holds them up to the light to check for smudges.

He checks photo after photo until he sees it. The dumpster.

He stares closer at the smudge and he sees a face and silhouette.

The smudge is a ghost climbing out of the dumpster.

Ant folds the photo and puts it in his pocket. He throws away the rest of the photos in a near trash can.

INT. LIVING ROOM

Mimi sleeps steadily on the couch with her empty bottle of vodka in front of her.

Ant rushes inside with the photo.

He sees Mimi on the couch.

ANT

Mimi, I need to go see Poppop right now.

Mimi sleeps.

Ant shakes her.

ANT (CONT'D)

Mimi, we need to go.

She rolls over.

Ant sees her car keys. He takes them outside.

EXT. HOUSE - STILWELL RESIDENCE

Ant walks outside with the keys. A black Dodge Charger is in front of his house.

Dom waits for him.

DOMINIC

You ignoring me?

ANT

Nah--

DOMINIC

Then why haven't you picked up none of my calls?

ANT

To be honest, I haven't been looking at my phone much.

DOMINIC

You have a quota to fill.

ANT

And, I will.

DOMINIC

How many units you sell?

ANT

It's moving, don't worry about it.  
Have I ever not delivered?

DOMINIC

No. But you also never missed my  
calls before.

ANT

I've just been busy, Dom.

DOMINIC

Busy's a killer in this industry.

ANT

I'm going to a scene tonight.

DOMINIC

What good does that do me?

ANT

The people there are loose with  
their money.

Dom goes to get in his car.

DOMINIC

Make me proud.

Dom's car speeds away.

Ant looks at his grandparent's car. He unlocks the car.

He gets inside.

INT. CAR - CONTINUOUS

Ant nervously sits down in the driver's seat and shuts the  
car door. He puts on his seat belt. Starts the car. He puts  
the car in reverse and slowly lets off the break.

Just as the car begins to roll back, Ant slams his foot onto  
the break. The car continues this jerking motion until Ant is  
comfortable with it.

Then, he notices his mirrors need to be adjusted. Annoyed, he  
adjusts the mirrors.

EXT. PIER

Ivory and Cam sit at the pier and eat ice cream. Waves crash  
around them.



IVORY

I love it here. My dad used to take me here every weekend in the summer to get ice cream and watch the sunset and the birds and the waves. I hated it on Fourth of July. All the fireworks and people. They never knew the true beauty of this place: the water, sky, clouds, and birds.

CAM

You came here with your Dad?

IVORY

Yeah. After I came out to my parents, my Mom refused to accept her little boy wasn't exactly a boy. She brought home conversion therapy pamphlets within the first week and a priest to see me when my Dad was at work.

CAM

Are you serious?

IVORY

Yeah. After I told my dad about the priest, he took matters into his own hands and got us out.

CAM

You're lucky.

IVORY

Do you think?

CAM

You survived.

IVORY

So have you. Fancy yourself lucky?

Cam shakes her head.

IVORY (CONT'D)

Never forget where the outsiders are. And, never forget who put us here.

They enjoy their ice cream and watch the horizon together.

INT. HOSPITAL FRONT DESK

A WOMAN sits behind a desk. Ant walks in and approaches her.

WOMAN

Hello.

ANT

Hi, what room is patient Donald Stilwell in?

WOMAN

May I ask who's asking?

ANT

His grandson, Anthony Stilwell.

WOMAN

ID, please.

Ant hands her his ID.

WOMAN (CONT'D)

Thank you.

She hands Ant back his ID and types the name Donald Stilwell into the system.

WOMAN (CONT'D)

Hmm. What was that last name again?

ANT

Stilwell. S-t-i-l-w-e-l-l.

WOMAN

Yep. Nothing. Are you sure he would've been under that name?

ANT

Yes, that's his name.

WOMAN

Sorry to say, but there is no Donald Stilwell at this hospital. He may have left and his information may be retired to his folder. I'm not sure. I only have access to the current files in the database.

ANT

That doesn't make any sense.

WOMAN

Well, actually it's for security purposes so it makes quite a lot of sense if you think about--

ANT

No, not that.

WOMAN

Oh, my apologies.

Ant gets out of line and leaves the hospital. The MAN behind him approaches the Woman at the desk.

WOMAN (CONT'D)

Hi, how may I help you?

INT. IVORY'S CAR - NIGHT

Ivory drives Cam home.

IVORY

Alright, kid, where do I drop you off?

Cam looks at Ivory.

IVORY (CONT'D)

I'm not doing the bus stop.

They laugh.

CAM

I just don't want to go home.

IVORY

Then don't. Find a new one.

CAM

With you?

IVORY

Slow your roll, this isn't a Disney movie. But, if you come to the ball tonight, you might be able to talk to some mothers.

CAM

I have nothing to wear.

Ivory laughs at Cam as they drive further down the street.

EXT. HOUSE - RODRIGUEZ RESIDENCE

Ant's car pulls into the drive way of the Rodriguez house.

He get out of the car and knocks on the front door.

Rune answers the door.

RUNE

Ant?

ANT

I went to see him but he wasn't there. He wasn't in the hospital, Rune. I don't know where he is.

Rune hugs him.

They walk inside and the door closes behind them.

INT. LIVING ROOM - NIGHT

Mimi struggles to wake up. She sits up and puts her hand to her head. The room is dark. She sees the streetlights on through her windows.

She checks her phone. She notices missed calls from Ant, Laura, and the funeral service.

She plays Laura's voicemail while walks around the room to turn on the lights.

LAURA (V.O.)

Hi, Auntie Marie, it's Laura. I'm at Carla's Cafe like we said so just give me a call, okay? Great, thanks, bye now.

Mimi laughs to herself.

She notices her keys are missing.

She walks outside.

EXT. HOUSE - STILWELL RESIDENCE - CONTINUOUS

Mimi sees her car is gone. She goes back inside.

INT. CLOSET - MONROE RESIDENCE

Ivory opens up her closet to Cam.

CAM  
You can't be serious?

IVORY  
Girl, do you want to show up and  
show out or what?

A smile spreads across Cam's face. Cam pulls at things from the closet as the TV plays a re-run of The Price is Right.

MATCH CUT TO:

INT. LIVING ROOM - DOYLE RESIDENCE

The Price is Right is on the TV. Michael sleeps in his recliner with an open beer can in his hand.

INT. KITCHEN - SAME TIME

Mimi watches The Price is Right on her old kitchen TV.  
She calls Laura.

INT. LAURA'S BEDROOM

Laura and her husband, BRIAN STILWELL (40s) have sex. The phone goes unheard.

INT. KITCHEN - CONTINUOUS

Mimi does not leave a voicemail.  
She watches the episode alone.

EXT. FUNERAL HOME

Rune and Ant leave his grandparent's car.

ANT  
Follow me.

Ant takes Rune around the side of the building to the dumpster.

Headlights light their way as they walk over to it.

Rune unfolds the photograph. She stares at the figure in the picture.

ANT (CONT'D)

Here. This is where I was. There wasn't the blinding headlights but ignore that.

INT. CAR - CONTINUOUS

Bernie's POV:

He watches their silhouettes.

EXT. FUNERAL HOME - CONTINUOUS

Rune holds the photo up to be match the dumpster.

RUNE

I mean, it's the dumpster.

ANT

Come on, Rune, that's not a fucking lens' flutter. That's a hand.

Rune looks closer at the photograph. She focuses in the ring on the ghost finger.

RUNE

That does look like a ring.

ANT

I told you.

RUNE

But, what? How could your grandfather's old ass camera capture that and not our iPhones?

ANT

(sarcastically)

They don't make things like they used to.

Rune doesn't laugh.

ANT (CONT'D)

I don't know. I don't have any answers but this camera might help me get some.

RUNE

Be careful what you wish for.

Ant takes the camera out of his back pack. He takes a photo of Rune.

The two of them walk inside of the funeral home.

INT. BALL ROOM

The party has commenced. PEOPLE pulse through the ballroom. Ant and Rune make their way around.

RUNE  
I'm gonna look for Cam.

ANT  
Alright. I've got some sales to make.

They separate. Ant takes out his bag of carts and dances around his potential CLIENTS.

A few Clients ignore him until...

CLIENT #1  
(re: Ant's vape)  
Can I hit that?

ANT  
Go head.

Client #1 takes a hit from Ant's vape.

CLIENT #1  
Nice. Thanks.

ANT  
If you want your own--

Client #1 dances away to other people before Ant can finish his sentence.

Ant takes out two carts and puts them in his hands. He uses them as props to dance with as he makes his through the crowd.

Client #2 notices him and nudges Ant.

ANT (CONT'D)  
\$50.

Client #2 gives Ant the money and takes the cart.

Ant continues this method through the crowd.

The MC comes up the mic. The music is lowered.

MC

Alright children let's make some  
room for the runway. Yes, yes,  
left, right, left, right.

The crowd splits in half, creating a runway in the center.

Ant is at one side. Rune the other. Cam no where to be seen.

MC (CONT'D)

Wonderful darling, wonderful. Now,  
the lights, mama.

The MC claps his hands together.

The spotlight turns on over the runway.

MC (CONT'D)

Category is: Snow Queen Realness!

The doors opens and MODELS walks the runway, one after the  
other.

The crowd cheers and hollers for each Model. Ivory walks and  
Ant notices her. He waves to Rune and points at Ivory.

A few people after her is...

ANT

Cam.

Cam walks the runway in an amazing snow queen couture outfit.  
Ant and Rune can't take their eyes off her.

Time seems to stop and fade as Cam walks the runway. From her  
makeup to her hair to her shoes, she is walking perfection.

Until...

A BURN BUILDS IN HIS ARM. HE FEELS A HAND GRIP HIS ARM. Ant  
turns and see her. POLLY POLLINGSWORTH (50s) in a 1960s  
shoulder cap dress.

POLLY

SAVE HER!

It seems like only Ant can see and hear her.

He looks down at her hand on him but when he looks back up to  
see her... she's gone.



The cheers from the audience watching the runway walk and the voice of the MC returns to Ant. No one seems to have noticed what happened.

He checks his arm. The handprint is burned into his skin.

Ant makes his way over to Rune without disrupting the runway walks.

Rune cheers Cam on. Cam vogues in the center of the floor with Ivory and the other models.

RUNE

Come on!

Rune grabs Ant's arm where Polly did. He flinches. She doesn't notice and pulls him to the dance party in the center of the runway with Cam and Ivory.

Cam, Ivory, Rune, Ant, and everyone else dance the night away.

EXT. FUNERAL HOME - A HOUR LATER

Some PEOPLE leave the ball. Cam, Ivory, Rune, and Ant enjoy some fresh air.

RUNE

That was amazing. You both looked amazing.

CAM

It was all Ivory. She let me borrow this.

Cam twirls.

IVORY

Please, you look better in it than I ever could.

CAM

What's up with you, Ant?

ANT

Nothing, it was a lot of fun.

CAM

You make any sales?

ANT

Plenty.

CAM

Then it's a good night.

Cam tries to get Ant to dance but he doesn't

Rune dances with Cam instead. Ivory talks to Ant alone.

INT. CAR - CONTINUOUS

BERNIE'S POV:

Bernie watches Cam and Rune dance and Ivory and Ant talk.

EXT. FUNERAL HOME - CONTINUOUS

Ivory offers Ant a cigarette.

ANT

No thanks.

Ivory lights it.

ANT (CONT'D)

You believe in ghosts?

Ivory chuckles.

IVORY

I've been running from them my whole life.

ANT

I don't know if I do.

IVORY

What's there to know? You either believe or don't.

ANT

I don't know, I guess I don't see myself as the biggest person of faith.

IVORY

Fair.

ANT

So, where does that put me? An optimistic skeptic?

IVORY

Fuck it.  
(A beat.)

ANT

Fuck it.

Ant takes the cigarette and smokes it. He coughs a lot.

IVORY

(chuckling)

We may be able to make a believer  
of you yet.

INT. CAR - CONTINUOUS

BERNIE'S POV:

Ant and Ivory re-join Cam and Rune.

Ant hugs Ivory. Rune hugs Ivory. Cam hugs Ivory.

Cam leaves with Ant and Rune.

EXT. RUNE'S HOUSE

Rune gets out of the car and goes home.

INT. CAR - 10 MINUTES LATER

Ant drives his grandparent's car. Cam rides passenger.

ANT

I showed this to Rune earlier today  
when we were there. But, do you  
recognize this place?

Ant gives Cam the photo.

CAM

Is this from the ball?

ANT

Yes. I took it last time we were  
there.

CAM

What is that?

ANT

What is what?

CAM  
Coming out of the dumpster.

ANT  
Good. So you see it too.

CAM  
Did Rune not?

ANT  
No, she did, but she didn't want to believe me.

CAM  
Can you blame her? A picture of a dead body is disturbing.

ANT  
It's only a skeleton though.

CAM  
What do you mean? That's flesh.

Ant looks at the photo. It has changed. The skeleton arm now has skin. But it still hangs, limply, out the dumpster.

ANT  
I could've sworn it was just bone before.

CAM  
Maybe it was the light.

The car continues to the Stilwell residence.

INT. CAR

BERNIE'S POV:

Bernie watches Ivory smoke near the dumpster as the party wraps up. He turns the headlights off.

EXT. DUMPSTER

Ivory leans against the dumpster and smokes. The footsteps of Bernie approach her. She can barely make out his face.

BERNIE  
Wow, makeup really can change the face.

IVORY

Like my work? Yeah after you gave me a fat lip I had to proportionize so I didn't look swollen.

BERNIE

You look great.

Ivory rolls her eyes and drags on her cigarette.

BERNIE (CONT'D)

We got off on the wrong foot last time. You didn't mean what you said and I didn't mean it either. If you're willing to forgive and forget, I am, and so is Benjamin Franklin.

Bernie holds out a \$100 bill.

Ivory takes one long pull on her cigarette and blows the smoke in Bernie's face.

Ivory takes the money. Opens the bill against the wall and pushes her cigarette into the mouth of Benjamin Franklin.

IVORY

Benjamin Franklin can suck my fucking dick. You fuck--

Bernie grabs Ivory by the neck and smashes her head repeatedly into the building until her blood drips onto the floor.

He opens up the dumpster and tosses her limp body into it. It closes on her arm, dangling out with a ring attached.

INT. KITCHEN

Mimi makes herself a cup of tea. The sound of the front door opening echoes into the kitchen as Ant and Cam stumble inside.

Mimi sits down at the kitchen table and sips on her drink.

Ant walks into the kitchen with Cam.

MIMI

Good morning.

ANT

How was your nap?

MIMI  
How was your ride?

ANT  
We were down by--

CAM  
Sorry, Mrs. Stilwell. I had Ant  
pick me up because my Dad was drunk  
tonight.

Mimi nods alone.

ANT  
Yeah, Rune was with us but I  
dropped her off earlier too. I just  
didn't drop Cam back because I was  
kind of hoping you'd let her stay  
here tonight.

Mimi stops drinking her tea.

MIMI  
No.

Cam takes a subtle step back.

ANT  
No. Why?

CAM  
Oh. Okay, no, yeah, it's fine Ant.  
Really, it's okay. I shouldn't have  
imposed.

ANT  
Where's Poppop? He'd let Cam stay.  
I want to hear what he has to say.

MIMI  
Your grandfather is dead.

FADE TO BLACK.

END OF EPISODE